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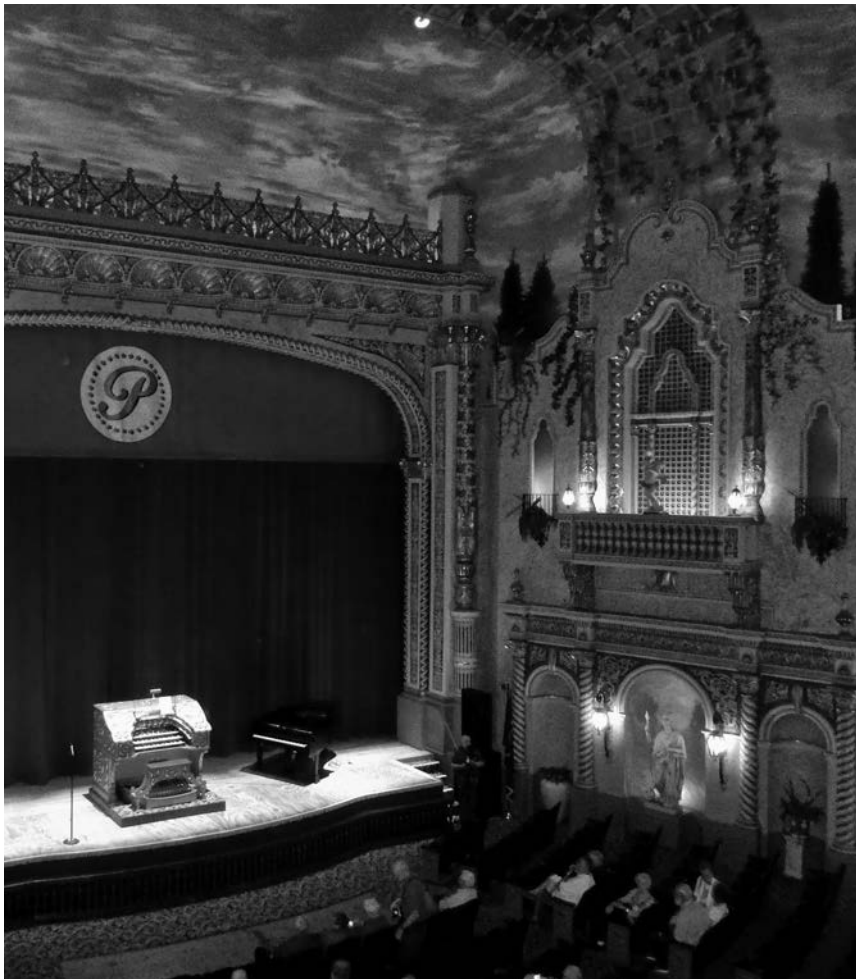
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Paramount Theatre, Anderson, Indiana (Photo by Roy Fechter)

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(Photo by Journal Staff)

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THEATRE ORGAN JOURNAL

PUBLISHER

Donna Parker (d.parker@atos.org)

CO-EDITORS

Mike Bryant (m.bryant@atos.org)
206-619-6645

Don Feely (d.feely@atos.org)
503-882-6155

ASSOCIATE EDITORS

AROUND THE CIRCUIT: Paul Jacycy
(atc@atos.org)

MUSIC: Steven Ball

PIPE PIPER: Jonathan Orloff
(j.orloff@atos.org)

REVIEWS: Douglas Grant

JOURNAL ADVERTISING

Mike Bryant

(adsales@atos.org)

THEATRE ORGAN EDITORIAL OFFICE

PO Box 820591

Vancouver, Washington 98682

206-619-6645

editor@atos.org

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

AMERICAN THEATRE ORGAN SOCIETY

CHAIRMAN OF THE BOARD

Bob Dilworth (b.dilworth@atos.org) (2015)
302-995-2603

VICE CHAIRMAN OF THE BOARD

William Coale, Ph.D. (w.coale@atos.org)
510-778-9117

SECRETARY

Bob Evans (b.evans@atos.org)
508-674-0276

TREASURER

Michael Hutcherson (m.hutcherson@atos.org)
770-460-6821
678-586-3663 (fax)

www.atos.org

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—ATOS Committees and contact information

—Chapter Liaison contact information

DIRECTORS (CURRENT TERM)

Denise Andersen (d.andersen@atos.org) (2017)
201-447-2817

Jelani Eddington (j.eddington@atos.org) (2015)
262-995-4627

Michael Fellenzer (m.fellenzer@atos.org) (2016)
317-251-6962

John Ledwon (j.ledwon@atos.org) (2016)
702-767-8772

Jack Moelmann (j.moelmann@atos.org) (2015)
618-632-8455

Don Phipps (d.phipps@atos.org) (2017)
508-758-3723

Donald J. Rankin IV (d.rankin@atos.org) (2017)
330-296-2059

Carlton Smith (c.smith@atos.org) (2016)
317-356-1240

YOUTH REPRESENTATIVE

Dan Minervini (d.minervini@atos.org)
516-795-0211

PRESIDENT & CHIEF EXECUTIVE

Ken Double (k.double@atos.org)
404-790-5400

MEMBERSHIP SECRETARY

Donna Parker (membership@atos.org)
503-372-6987

CORRESPONDENCE ONLY:

PO Box 6491, Aloha, Oregon 97007

MEMBERSHIP REMITTANCE ONLY:

PO Box 162049, Atlanta, GA 30321-2049

ATOS MARKETPLACE

Rob Vastine

23855 SW 195th Place

Sherwood, Oregon 97140

503-313-1024

marketplace@atos.org

ATOS CORPORATE OFFICE

American Theatre Organ Society, Inc.

7800 Laguna Vega Drive

Elk Grove, California 95758

PROGRAMS

CONVENTION PLANNING

Mike Kinerk (m.kinerk@atos.org)
305-532-9000

ENDOWMENT FUND

Tim Needler, Chairman

Endowment Fund Board of Trustees

SCHOLARSHIPS

Carlton Smith (c.smith@atos.org)
317-356-1240

THEATRE ORGAN RADIO

Ken Double

THEATRE ORGAN WORKSHOPS

Jonas Nordwall (j.nordwall@atos.org)
503-246-7262

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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

What a summer this has been!

You all know that both of your editors have “day jobs” and from time to time we have to figure out how to shovel ten pounds of mud into a five-pound sack, schedule-wise. That’s what our lives have been since ... well, late spring at least.

Be that as it may, some of the things occupying our time this summer were very rewarding—particularly the convention and, more recently, the Summer Youth Adventure.

Tim Needler and the Central Indiana Chapter pulled off a great convention, jam-packed with events—almost too many, some say—and the organs, most prepared by Carlton Smith and Justin Nimmo, were some of the best-prepared organs we’ve ever heard. Of course, we can’t ignore Ron Wehmeier’s work, either on his home instrument or at the Music Hall Ballroom. If you got “up close and personal” with either one, you understand why he received the Award of Technical Excellence last year.

Normally, the Journal is already in proof by the time this is written, but as we’ve pointed out in the past, the schedules get pushed for the September/October issue so that we can get the convention review in.

That gives Don a bit of extra time to write the convention review, and our photograph donors to sort through their pictures and get them to us (once again, we’re bowled over by the quantity and quality of pictures you send us).

Some of our good friends from Australia who have been prolific photograph contributors in years past weren’t with us this year, but member Roy Fechter stepped up and filled in that void quite nicely. You’ll see a lot of his work in the picture selections this year.

Richard Neidich always comes up with quite a few gems, and this year he showed up with a GoPro camera mounted on an extension arm. You’ve probably seen the GoPro in television commercials; if not, you’ve certainly seen what it’s capable of, whether you realize it or not. It’s a very small, very high-definition camera with tremendous capabilities. Richard had it connected wirelessly to his smart

phone, enabling him to hold the camera up above his head and use the phone as the viewfinder, and then take the shot with a button on the phone. (Ain’t technology great?) That gave a new and interesting perspective to a number of his pictures, and it made the gadget-freak in us start looking for more ways to justify spending the money for a GoPro....

I spent the first week of August with the Summer Youth Adventure, and we’ll have a full article in the November/December issue. Co-editor Don Feely was a guest instructor, presenting a tremendously enjoyable “guide to critical listening” which was very well received by the “adventurers.” We may be able to convince him to adapt it for publication in an upcoming issue. What I want to do in this column is just make a couple of observations.

Since the SYA was held in Portland last year as well, I had the chance to see how the adventurers had progressed over the year. What a transformation some of them showed, not just in performance skills, but in “stage presence” and confidence as well! They clearly take the coaching to heart, and some say they learn as much from the coaching given to their fellow adventurers as from the direct coaching they receive.

This year, Chris Elliott was the guest instructor, and his personality quickly won over the students. His session on accompanying silent film was a highlight of the week.

During the week, a member from Florida phoned to inquire about a missing Journal and ask a question about his renewal. I explained those were Membership issues, but I’d forward the information to Membership Secretary Donna Parker. I asked him to be a bit patient, as Donna was fresh off the plane from a 7-week tour of Australia and New Zealand, and was occupied all week with the SYA. He said he understood fully, and continued with “By the way, I think the SYA is probably the most important program ATOS has.”

Having seen the program up close these last two years, we think our member

from Florida has hit the nail squarely on the head. The youth programs are our best opportunity to assure the long-term future of ATOS, and theatre organ in general, and the quality of the instruction in the SYA is top-drawer.

I came up in the same “theatre organ generation” as Jonas Nordwall, who has often asked “How much different might things have been if we had had something along the lines of the SYA when we were kids?” Well, in Jonas’ case that’s probably a rhetorical question; it’s tough to imagine him progressing any faster or farther than he has. For the rest of us, though, it’s a point very well taken.

I was fortunate to have had one of the great theatre organists of the era as a teacher when I was in the age range of the SYA students, and for that I’m very grateful. But how much more inspired might I have been with access to four more teachers of the same caliber for a concentrated week in the summer?

Fortunately, theatre organ students today do have that chance, and we encourage you—individuals, certainly, but especially ATOS chapters—to support this program by sponsoring a student or, if your coffers aren’t quite that swollen, to contribute what you can to the program and let ATOS apply it to a sponsorship. If you are fortunate enough to have the SYA come to your area, please consider volunteering as “support staff.” Van drivers, people to pick up food and bring it to the venues, folks for general setup and teardown, and all-around “go-fers” are all necessary and important roles, and having good volunteers to fill them keeps the instructors free to spend more one-on-one time with the adventurers. Plus, you’ll hear some outstanding young organists and probably be convinced that theatre organ does indeed have a bright future.

Keep in touch.

—Mike Bryant
—Don Feely



EDITORIAL—Open the window, or close the drapes?

Since we took the reins as editors of your Journal, we have avoided commenting on issues not relating to the Journal itself. We feel that as THEATRE ORGAN is a journal, which Webster defines in part as “a magazine that reports on things of special interest to a particular group of people ... a record of transactions kept by a deliberative or legislative body,” our role should be to produce a publication which addresses those two elements in some depth, but does not usually take a position on any of those ‘transactions.’

Sometimes, though, those transactions rise to a level we feel is of vital importance to the membership as a whole. The threshold is somewhat arbitrary; there is no yardstick by which we can measure importance, but we can be mindful of the phrase made famous by Supreme Court Justice Potter Stewart in reference to the difficulty in attempting to define pornography: “I know it when I see it.”

In addition to being editors, we are also ATOS members. When we see something we feel strongly needs to be brought to the attention of our fellow members, we feel our status as editors shouldn't preclude us from expressing our views. If it did, the choice of which role to abandon—editor or member—would be an easy one.

Now, obviously, it wouldn't make a great deal of sense for us to write a letter to the editor—to ourselves, essentially—although that's what we encourage the rest of you to do. Open and transparent communication is vital if ATOS is to enjoy another six decades. The board needs to communicate openly and frankly with the membership at large, and the membership at large has a reciprocal responsibility to communicate equally openly and frankly with the board. Our objective in expressing our opinion is to stimulate that communication and discussion.

The issue we'd like to address is something which took place at the board of directors meeting in Indianapolis, and concerned the 2014-2015 budget process. Not the budget itself, but the process by which it was approved.

ATOS faces some very serious issues, some of which you'll read about elsewhere in this issue. John Ledwon briefly mentions it in his Directors' Corner article, and Ken Double has addressed some of it in his President's Message. The budget deficit

situation to which he refers has been with us for some time—several years, in fact.

Ken's brief statement on the budget can't tell the whole story. In the past, the board has approved budgets which included projected deficits. The rationale was that it is most prudent to predict revenues conservatively and, because we have an active fundraising program, major gifts, donations, and proceeds from the investment fund (which is also referred to as the reserve fund) and other sources should cover the forecast deficits.

And indeed, a quick look at our financial position over the last four years shows that we have more money in both restricted (i.e., the Endowment Fund) and unrestricted funds (operating account and investment account) now than we did four years ago. In other words, even though deficits were projected, they did not always materialize. Over the longer term, and taken as a whole, we had a net surplus, not a deficit. We are, as Ken has pointed out in the past, financially sound.

So, where's the problem? The estimated amount for major gifts and planned giving was reasonable, being based on historical actual results, but was after all an estimate. As of this writing, we have not received gifts or donations anywhere near the budgeted amount this year. That's the nature of estimates.

The Budget committee and board of directors expect that we will end fiscal 2013-2014 with a significant actual deficit. That may be, but we will not be certain until the revenues received and expenses paid during July are all posted, and that will not be completed in time to make it into print in this issue (look for the financial statements in the November/December issue). Despite the possibility of a deficit for 2013-2014, over the longer term we are still in a net surplus condition and we have plenty of cash on hand to cover whatever deficit may exist for this year.

But when we draw from the investment fund we reduce its earning capacity in addition to depleting the principal. The bottom line is that we take a greater financial hit than just the deficit, since we will lose the revenue from some portion of the investment proceeds—for however long it takes us to replace that deficit amount to get the investment fund back to the “previous” level.

To get control of the forecast deficits, the budget committee this year took a considerably more conservative approach to revenue expectations and presented a budget which included a 20% across-the-board cut in all expense areas, including programs and personnel costs for 2014-2015. All paid staff would see their compensation reduced 20% (full disclosure: the editors and graphic designer are not subject to the reduction this year since our current contracts run through 2014-2015, but the Journal is still subject to the 20% cut).

As Ken points out, there was considerable debate on the issue—not on the need to reduce expenses, or even the amount of the reduction, but instead on the method of reaching the target number. Many felt quite strongly that an across-the-board approach instead of a targeted approach was not the best way to achieve it, especially with the strategic planning retreat coming up.

Our concern is not with the budget itself, or the method by which the 20% reductions will be achieved—although we'll point out that the budget committee was unwilling to entertain any discussion on alternate methods during debate on the issue, but we'll leave that discussion for another day. As we leave this background information, we will just note that even 20% does not fully balance the 2014-2015 budget. We will need to increase revenues fairly substantially if we expect to end up in the black.

The board voted, and the proposed budget was approved by a vote of 8 Aye, 5 Nay. In every other situation we can recall, the minutes would reflect how each director voted.

But not in this case. Here, the board pulled the drapes instead of leaving the window open.

Our bylaws do not require a vote by ballot for most board actions, but Robert's Rules of Order provides that such a vote may be taken on passage of a motion to do so. One characteristic of a vote by ballot is secrecy; no record of an individual member's vote is kept, and no member's vote can be disclosed even if it is known. The rationale is that someone is more likely to vote their true feelings if they know their vote will be secret.

The board, correctly following the procedure outlined in Robert's Rules,

opted to vote by ballot on the question to approve the budget. This is the first and only time since we have been attending the board meetings (some four-plus years, now) we can recall the board ever voting by ballot on any question except election of officers, although we presume secret ballots were taken during executive sessions on personnel and disciplinary matters.

We believe there are circumstances under which a secret ballot is appropriate—such as the aforementioned personnel or disciplinary matters—and circumstances under which it is not (most other matters). We recall votes on several matters far more controversial than this being conducted in the open over the past four years.

The board is not only the governing body of ATOS, it is the guardian of the organization's assets. Directors have certain fiduciary responsibilities which are set out in the state and federal laws under which we operate. Additionally, the board has committed to and established a history of transparency over the past several years, in many cases exceeding the transparency required either by law or our bylaws, and for that they should be commended.

Transparency, though, took a big beating in this case, and we're puzzled about why

a director would want to conceal his vote on a topic as fundamental as an annual budget. Anyone who was in the room during discussion would have no trouble figuring out who came down on which side of the issue, so clearly the secret ballot was not intended to hide one's vote from his or her fellow directors (or anyone else in the room).

Who's left to hide the vote from? Only the general membership, as far as we can see, and frankly, we're more than a little bit uncomfortable with that. A lot more.

While the decision to conduct a secret vote was appropriate within the framework of Robert's Rules of Order, in our opinion doing so under these circumstances displayed remarkably bad judgment, something we have never before seen with this board.

Sometimes difficult decisions must be made, and we think those charged with making the decisions ought to be willing to state their position forthrightly and defend it if challenged.

We believe that matters of policy, actions which obligate the organization (such as contracts), and all financial decisions should be decided by open vote. We feel strongly that the members have a right to

know where individual directors stand, particularly on issues which directly relate to the fiscal health, future direction, and basic operations of ATOS.

In short, we think that opening the window is almost always preferable to pulling the drapes.

An organization may adopt rules which supersede or supplement Robert's Rules, so long as they do not violate the provisions of a higher authority (i.e., bylaws or laws). We encourage the board most emphatically to establish a standing rule requiring an open vote on all matters as we have described in the previous paragraphs or, better yet, incorporate that requirement into the bylaws through the amendment process.

As always, we welcome your comments through letters to the editor.

—Mike Bryant

—Don Feely

The Chairman and President Respond to the Editorial

ATOS member and THEATRE ORGAN co-editor Mike Bryant raises some valid questions and makes some good points in the editorial printed in this edition of the journal. In response, we would like to offer some comments.

Board member John Ledwon and his Budget Committee put in many, many hours and a lot of hard work over many months wrestling with the budget issue. They considered several alternate means of reducing the deficit, including the line-by-line consideration. Mr. Bryant pointed out that "the budget committee was unwilling to entertain any discussion on alternate methods during debate on the issue." In actuality, the Budget Committee was unwilling to take additional board time to re-hash those rejected arguments in the board meeting. Their recommendation was presented knowing there would be disagreement. As Mr. Bryant pointed out, the process was handled properly and

legally, but by the unusual method of a ballot (written/unsigned) vote.

Perhaps most important as pointed out by Mr. Bryant, the ballot vote decision generated an action not taken in recent history. This single event represents no pattern of behavior by the board nor demonstrates any intention that the board wishes to begin doing business "behind closed doors."

That stated, there is indeed much to be said for "standing up and being counted" and for transparency, the lack of which can justifiably raise questions within the membership about board action, policy and motivation.

The question of enacting a policy eliminating the practice of ballot votes on motions before the board (except in rare cases such as ethics issues, etc.) has already been raised and may eventually be enacted, thus putting this issue to rest.

Most certainly the September retreat in St. Louis, Missouri will bring all of ATOS' leadership practices into sharp focus as we look to create a stronger organization, with operations and governance better defined, and the creation of a Strategic Plan which will assist in the effort to help with budget issues going forward. This question of voting procedures will be among the many important issues addressed in this most important exercise for the future of ATOS.

—Robert Dilworth, Chairman

—Ken Double, President/CE



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President's Message

If I were to refer to my previous President's Messages dating back to every convention issue, I probably wrote the same thing every time.

WOW! What a convention!

Don Feely's brilliant text, with assistance from Mike Bryant, photos by Richard Neidich and a cast of thousands sending in their individual pics (amazing what cell phones have done for the world of picture-taking), and Dannielle Stark's beautiful layout, those who were there can relive the experience, and those who missed ... well, you missed something very special. Musically, perhaps the best ever with so many highlights.

Buddy Cole visited 50 years after his death thanks to magic by Pierre Fracalanza.

Mark Herman and David Gray had more fun on stage than should be allowed.

We were introduced to the artistry of 26-year-old Nathan Laube who introduced us to spectacular transcriptions on a mammoth Casavant.

Our great ones from Great Britain, Simon Gledhill and Richard Hills, were simply sensational.

The Young Artists Competition produced three great young players, a winner in Andrew Van Varick, and a concert performance by Justin LaVoie that was beyond our highest expectations. He is a star in the making, headed to the University of Oklahoma on scholarship.

Carlton Smith prepared one outstanding instrument after another—Wurlitzers, a Barton, two Pages—and every one a gem in spectacular concert form.

And Tim Needler, with his talented and experienced crew, demonstrated again that Central Indiana knows how to host ATOS!

It was a wonderful event with nearly 480 total attendees; a success on every front.

On the business side, the board of directors reported on its activities with

special attention on the budget. A serious deficit in annual revenues—due to declining memberships and increasing costs—is being dealt with as the budget committee's recommendation for cuts was adopted. This was not a unanimous decision. Voices were heard. But the action was necessary and we will monitor this situation going forward.

Of even greater importance, because it will have an effect on the budget situation (mind you, NOT a "crisis"—we still have over \$550,000 in the investment account, sometimes referred to as the "reserve" account), was the announcement of the upcoming retreat. We wrote of this in the last issue. For those who think we are going to Cabo San Lucas to dip our toes in the Pacific waters and drink umbrella-decorated beverages, think again. There will be 35 ATOS members in attendance from all parts of the organization, led by Dr. William Weary, working to carve out the framework for the future. We will be reporting on the outcome, and more importantly, the follow-up of our work in every issue of this journal.

And, the new membership brochure is finished and available! More on this soon, including a major effort at drawing new members to ATOS and our local chapters.



Congratulations to our brethren in the Rochester Theatre Organ Society. This independent group is celebrating its 50th anniversary of presenting concerts on the former RKO Palace Wurlitzer, now at the Auditorium Theatre. They will celebrate during the weekend of October 3, 4, and 5. Thousands and thousands have enjoyed the music of the theatre pipe organ because of RTOS and its great concert series.

Meanwhile, in Detroit, Dave Calendine, on staff at the Detroit Fox, reports that the Ilitch family that owns the theatre has started some needed, serious repairs on the theatre building, including the foundation chamber ceiling and walls. There is hope that a major announcement on the Wurlitzer will be forthcoming.

Finally, Jack Moelmann, never the quiet wallflower, once again stepped up for ATOS, this time offering a "matching challenge" opportunity with Estate Planning. Some 10 years ago, Jack announced that his will included a gift for ATOS. At the convention, he announced he would match, up to \$25,000, anyone's bequest to ATOS. In all, more than \$100,000 has been pledged from the Indianapolis convention via Estate Planning gifts, which will clearly be the financial life's blood for ATOS in the coming five and ten years and beyond. Thanks again, Jack!

Til we greet you in advance of the holidays (you have no idea how scary THAT is to write), and with the retreat in our rear view mirror, enjoy this issue of the Journal.

—Ken Double

Directors' Corner

DENISE ANDERSEN



Here is how I became a theatre organ enthusiast...

It all started with my husband George. We were in our twenties, and he knew all about theatre organs. I had listened to classical pipe organ all my life. My brother was a real fan of classical organ, but when George played me a theatre pipe organ record, I was bowled over. It was Ashley Miller's *Showtime*. I don't think he could have found a better record to play for me. It is still my favorite.

Shortly thereafter, we went to a gala at the Pascack Theatre in Westwood, New Jersey. Michael Cipolletti and Elaine Dawson danced up the aisle in Roaring '20s gear and a silent film was played on the wonderful Pascack Wurlitzer by Dennis James. Nelson Page was reopening the newly restored theatre, and we met Joe and Jinny Vanore. (Doesn't every Garden State Theatre Organ Society—GSTOS—membership begin with Joe and Jinny Vanore?) The rest is history.

In the blink of an eye, George and I were crew members at the Pascack Theatre. At a New Years Eve party at the Pascack, we met Ashley Miller. We worked on the Pascack crew for many, many happy years, taught well by Mel Robinson, George Pasquaye, Michael Cipolletti and, of course, Joe and Jinny Vanore.

We had monthly excursions to the Beacon Theatre in New York City, where I learned to walk narrow steel walkways high up in plaster ceilings, and to climb vertical ladders to chambers above the proscenium arch. We carried pipes, glue pots, leather,

and a lot of affection for these instruments. Our reward was a concert or silent film by Ashley or Jinny at the Pascack, or by Ashley or Lee Irwin at the Beacon. There was always the annual five-concert series at Trenton, produced by Bill Smith and his crew.

Bill, Roe Beal, and Wimpy (yes, Wimpy has a name, but everyone knows him simply as "Wimpy" and few would know who we're talking about if we used his given name), who we looked up to as mentors, allowed us to decorate the stage at Trenton. That is where I first worked with Carol & Tony Rustako, Cal & Barb Bacon, along with Joe, Jinny, Michael, Elaine & Dan Dawson, and my sister Jean. Jean later worked for years with Russ Satur on the organ in Asbury Park. They got it playing beautifully, and we had three years of weekly summer concerts on the boardwalk at the Jersey Shore, starring the likes of Lee Irwin and Ashley Miller. We were crazy people on a mission. It was certainly enough to drive us forward.

The closing of the Pascack Theatre, Lee Hulko's donation of the Rainbow Room Wurlitzer, and Bob Balfour's donation of the Loews Wonder Morton, were my introduction to "moving organs." Oh my! Now, that is work! We had to rebuild these organs after they were moved. I was involved with two rebuilds, although I helped rebuild the Pascack Wurlitzer for the Brook Theatre twice—once before, and once after the flood. The second rebuild was done with some replacement parts from Joe and Ginny Martin's organ, which was the same size at the original Pascack organ.

We have had upwards of 15 members working on "the crew" for three organs: George (crew chief on the Brook Theatre organ), Mike Fox (crew chief for the Rainbow Room organ), Joe Vanore, Carol & Tony, Barb & Cal (Carol and Barb share crew chief duties for Wurlitzer Opus 2115), Henry & Dorothy Romanczyk, Bob Martin, Thom Madura, Coralie Dreyer, Glynn Gillette, Jack Springer, Joe & Janet Sabo and many others. I think our crew could re-leather pneumatics blindfolded. Primaries, secondaries, regulators, tremos, bottom boards, offsets, and "Oh, the toys!" You name it, we've re-leathered it.

Our latest rebuild is the Opus 2115 organ. Michael heard about it, then George sounded concerned about it, then our officers voted on it, and Carol and Tony booked rental trucks and rooms up in Salem, New York. Barb and Cal packed their car with us and all our "stuff," and enough food to feed GSTOS folk (lots!). Mike Fox rented a truck and filled it with pipe trays that George and I had built on our driveway. There was a basement full of pipes, a console big enough for a theatre, a snake or two in the pipe work, sun, heat, several aspirin, lots of new friends, and several weekends later, we were rebuilding a Wurlitzer 4/20. 10 ranks done, 10 more to go, then we start on the regulators, tremos, chests, offsets, and the toys! Did I mention the toys? ... and the people in GSTOS are really the best!

My goals for the ATOS organization are to:

- Support the re-building of world class instruments;
- Support organs and artists;
- Support youth initiatives;
- Support membership and audience growth initiatives.

— Denise Andersen

(Be sure to read Denise's article on suggestions for building a great organ crew—or three—on page 16. —Ed.)

JOHN LEDWON



As the chair of two prominent ATOS committees I would like to comment on the activities of each of them.

The 2014 Young Theatre Organist Competition has concluded, with Andrew Van Varick this year's First Place winner. Thanks to the six young people who entered

and to finalists Dan Minervini and Ryan Hardy. The YTOC been around since the 1980s and has presented premiere performances by what have become some of the top theatre organists currently performing today. Almost all of the current US artists had their start with the YTOC program.

In July I attended the Young Theatre Organist of the Year Competition in the UK. Sponsored by the London Chapter of ATOS, the competition was held at the Cinema Organ Society's magnificent 3/11 Compton Organ at Fentham Hall, Hampton-in-Arden near Solihull. There were nine candidates from 14 to 18 years old. All exhibited a definite mastery of the theatre organ, and those who continue their studies will make excellent theatre organists in future years.

As with all programs, there need to be some modifications to make the program viable with changes in society. This past year a requirement was added that 50% of a candidate's musical selections be from a decade after 1950. This year the decade of choice was the 1960s; next year the requirement will be two selections from the latter half of the 20th century. This was implemented since many of our artists are now beginning to include music from the later decades of the 20th century, and we need to get the younger future organists thinking along the lines of music other than the 1920s and 1930s.

Please encourage young keyboard players (check with your children, grandchildren, or local schools and churches for possible candidates) to become acquainted with the theatre organ, as I am sure it will be quite a revelation to them. Ultimately, perhaps we can get them interested enough to pursue instruction on the instrument and enter the YTOC.

Remember that the YTOC is an educational experience. The candidates don't have to be proficient and polished concert artists. It is, rather, a relevant learning experience that many will cherish for a lifetime.

The YTOC also wishes to thank those who so generously donated to the program. With increasing airfare and hotel costs, it is a concern whether we can continue to offer the program every year. Your donations will help assure that the YTOC occurs yearly.

Please remember the YTOC in your ATOS contributions.

My other level of responsibility in ATOS has been to chair the Budget committee, which develops a budget proposal for the next fiscal year. This year I was privileged to have three stellar members assist in the preparation of the budget proposal: Bill Coale, Jack Moelmann and Russ Shaner, with Ken Double, Bob Dilworth, and Mike Hutcherson assisting as advisors. We discussed the current budget deficit and thought that the best way to begin to control ATOS spending would be to institute a 20% across-the-board reduction in all areas, including staffing.

This proposed cutback in staffing remuneration directly affects some of the most valuable members of our organization and wasn't taken lightly—but our current deficit is such that drastic action was required. We were able to present a budget which cut the current fiscal year deficit by more than 30% which, while not sufficient to resolve the issue, is a good start. A combination of increased revenue and additional reductions will need to be made in the future for ATOS to become fiscally sound, but the board is working on it.

As to increasing revenue, once again your generous donations will enable ATOS to continue to reach out and help preserve theatre organs. Also, if every member would give just an extra \$20.00 with their membership renewal, ATOS would gain between \$50,000 and \$60,000 per year, an amount that would reduce our deficit substantially. And don't forget adding new members! New members bring so much to the organization: spirit, enthusiasm, camaraderie, and, of course, dues monies! Set a goal that you personally will invite as many friends as you can to join the ranks of ATOS. There are few alive today who heard these magnificent instruments in their heyday, so it is up to us to spread the word.

— John Ledwon

DONNIE RANKIN



As of this writing, my life is returning to normal as I get back to my daily duties as a pharmacy technician. CIC-ATOS put on another fine convention, and all involved should be commended for their top efforts. Although I was unable to attend all the events, I was able to see that there is no shortage of young, diverse talent. We can be sure we will continue to be wowed for years based on the performances of Ryan Hardy, Andrew Van Varick, Dan Minervini, and Justin LaVoie. ATOS is at a pivotal point in its 59-year history. As we look for new ways to increase our membership, the efforts of Ken Double and the entire board are of great importance.

Over the years that I have been involved in ATOS, I have had the opportunity to meet many wonderful people, visit incredible places, and share music with so many who enjoy it just as much as I. I received my first ATOS membership as a Christmas present from my parents in 2002, and by 2004 I had won the Electronic Theatre Organ Competition. My father and I attended our first ATOS convention that year in Milwaukee, and ATOS has helped my growth musically and personally ever since. Now it's my time to give back.

So far, my time on the board has been short, and I look forward to helping ATOS to thrive well into the next 59 years. I am open to your thoughts as we embrace our past, and as Mr. Crawford might put it, "roll" smoothly into the future!

— Donnie Rankin

News & Notes

WELCOME NEW MEMBERS

May 16 – July 15, 2014

John Afrides, Astoria, New York
Christopher Booras, Fremont, California
Kathie Clark, Rowlett, Texas
Darcie Shultz, Coleman Theatre, Miami, Oklahoma
June and Kenneth Dail, Easton, Pennsylvania
Carol Smith Doerflinger, Greensburg, Indiana
Vincent Fitel, Hellertown, Pennsylvania
Adina Erwin, Fox Theatre, Atlanta, Georgia
Roy Green, Birmingham, Alabama
Bob Gullede, Virginia Beach, Virginia
Eva Hathaway, Woods Hole, Massachusetts
David Hipkins, Waterford, Virginia
Christian Kreipke, Grosse Point Park, Michigan
Barry Lumpkin, Nashville, Tennessee
NorCal Theatre Organ Society, Berkeley, California
Madeline and John O'Neill, Beverly Hills, Michigan
Robert Osterhous, Indianapolis, Indiana
Gerald Quinn, St. Louis, Missouri

Phillip Roth, Fort Wayne, Indiana
Chuck Roy, St. Louis, Missouri
Wayne Spencer, Henderson, North Carolina
Clarence Taylor, Bronx, New York
Michael Clayton Terrell, Detroit, Michigan
Joseph Urich, Palos Park, Illinois
John and Elsie Voymas, Dearborn Heights, Michigan
Myron Williams, Indianapolis, Indiana



The 2014-2015 Board of Directors: (front row) Jack Moelmann, Denise Andersen, Bill Coale, Bob Dilworth, John Ledwon; (back row) Don Phipps, Bob Evans, President Ken Double (not a member of the board), Michael Fellenzer, Dan Minervini, and Mike Hutcherson. Not pictured: Jelani Eddington, Donnie Rankin, Carlton Smith

Letters

Brubacher & Barker Remembered

I was sorry to read the Closing Chord of Ray Brubacher in the May/June issue. During my first visit across the herring pond in October, 1962, the story of which I recounted in the Winter 1962-63 issue (Volume 4 No. 4 of *Theatre Organ*), I was a guest of Ray and his folks in their home in Washington, DC for the inside of my three-week trip. I think it must have been the then-president of ATOE, 'Tiny' James, who had referred me to Ray as a contact, when I was planning my visit. In recent times I have noted that the soundtrack which accompanies the 'Marketplace' DVD issue of the Wurlitzer factory tour has Ray's accompaniment at a 3/10 Wurlitzer on this disc.

I did not keep up with him over all the years since—he was not a very good correspondent! But I did meet up with him and Susie one evening, when they were visiting the UK in later years, in the home of our 'theatre organ family,' Les and Edith Rawle (3/19 Wurlitzer).

The other recent Closing Chord of interest to me in the current issue of *THEATRE ORGAN* concerned that of my compatriot, Jeffrey Winston Barker, whom I originally met about 1960. (I did know, of course, of his demise, from organ publications over here!) He had been born in 1942, during WW-II, hence his second name, reflecting his father's sense of humour. Older ATOS members will appreciate the significance of the name of Winston! Jeff made his first visit across the pond in the summer of '62, with further trips in 1963 and '64, before finally emigrating later that year to play out the season in the Surf City Hotel in New Jersey. I don't think he returned to the UK until after his father had died in the late 1970s. Thereafter he came back to visit his widowed mother, Gladys, on a number of occasions, until she also passed on, in about the early 1990s.

He moved west to California during the 1970s, playing in various of the Capn's Galley pizza parlors in the San Francisco area. During that time he suffered cardiac problems, but he recovered and returned

to the East about the end of the 1970s, settling in Fort Lee, New Jersey and joining up with former president Nelson Page, who was operating several theatres (theatre organs becoming involved, of course!). However, further health problems resulted in Jeff becoming comatose, and it seems that Nelson's quick-mindedness, when Jeff failed to turn up for work one day, resulted in the authorities breaking into the apartment, finding Jeff unconscious and in a coma. But he recovered.

Jeff's birthday being early in December (the 6th), I used to send combined birthday and Christmas greetings, which he returned. But one year such return was curtailed by a bad attack of the flu. And that was probably indicative of his general health situation.

During the years from 1978 to 1995, he came down south to visit me with his host from Stockport (near Manchester), Ivor Holland. But I'd not seen Jeff since the mid-1990s. (He was, however, an inveterate talker on the telephone!)

Before my Opus 1199 was operational here in the 1980s, Jeff would enjoy my Blüthner grand piano, which had come from one of the theatres, and which had been home to the Wurlitzer for many years. He maintained he was more a pianist than an organist!

—Michael Candy
Hemel Hempstead, Hertfordshire, UK

Meisel & Sullivan Organ

Great articles on Old Town Music Hall and Bill Field [May/June 2014]. Also the article on Jesse Crawford was excellent and I look forward to the followup. Your photo of Bill Field "at the console" on page 39 is in error as several other steely-eyed readers may have pointed out by now. The console pictured is the original Meisel & Sullivan organ console in the Paramount (Orpheum) theatre in Phoenix, Arizona. The picture was taken circa 1963 when Bill came over and played for the Phoenix ATOS chapter. The console is now controlling Tom and Beverly Fizzell's home organ in Phoenix. I believe it was actually built by Gottfried for Meisel & Sullivan.

As far as anyone has been able to determine, Meisel & Sullivan only built three theatre-style organs and all were in Arizona: the Orpheum in Phoenix; a smaller two-manual for the Rialto in Winslow; and a small two-manual for the Yuma Theatre in Yuma. All were part of the Harry Nace-owned theatres.

—Don Story
Tucson, Arizona

(Thanks for the additional information and clarification. In fairness to the article's author, we should point out that the caption on page 39 doesn't suggest that the console at which Bill Field is shown has anything to do with OTMH; that's a conclusion—albeit a reasonable one, given the context—drawn by the reader. In any event, we apologize for any confusion.—Ed.)



Bill Field
(Bill Field Collection)

Ready ... Aim ... Fire

ALLEN VERSUS BARTON

BY MIKE BRYANT



During the “first resurgence” of interest in theatre organs, generally considered to be the early 1950s, electronic home organs began to gain a foothold. When stereophonic high-fidelity systems began to appear in dealers’ showrooms, they were often demonstrated with a George Wright theatre organ recording. The Wright Hi-Fi Records output no doubt helped close a huge number of stereo system sales. It’s a fair thing to conclude that these same systems and records helped to promote the popularity of home organs.

How, then, to account for the two questions that every home organ sales person from the ’60s and ’70s heard from nearly every prospect: “Does it have a banjo stop?” and “Can it play Hawaiian music?” Now, perhaps I led a sheltered life, but I never heard a pipe organ with a believable banjo stop, or a pitch-slide switch on the swell pedal. But, we weren’t selling pipe organs, so we dutifully demonstrated with a few bars of “The Chicken Polka” and “Aloha Oe.”

The big electronic manufacturers—Allen, Baldwin, Conn, Lowrey, Rodgers, Thomas, Wurlitzer, and so on—all tried

to convince us they faithfully reproduced the voices and grandeur of the pipe organ. Some did a very credible job on the classical organ side, but not so much on the theatre side. Some voices were very good; most were fair at best. Nobody was likely to be fooled into thinking they were hearing a pipe organ.

In most cases, the traps were particularly bad. Cymbals sounded like sand blocks, and snare drums sounded like sand blocks combined with a washtub. No matter how good the imitative voices became, the traps were the dead giveaway. Be that as it may, the surviving electronic organ companies continued to develop their products and improve. Some fell by the wayside; by the 1990s there were only two major players left: Allen and Walker. In the mid-2000s, Walker decided to focus on the classical organ market, leaving Allen as the only serious player in the “traditional” theatre organ sandbox. The most impressive improvement was the realism of the sampled traps. Cymbals sounded like cymbals, and snare drums sounded like snare drums!

Some companies would have figured that being the only significant fish left in

the pond, they could relax a bit. Not Allen. They continued to improve and refine their product (a late GW4 bears about as much resemblance to an early model as an aged prime filet mignon does to a select-grade round steak—in the right hands, both can be very tasty, but you’ll never mistake one for the other). New ranks were sampled, less-than-ideal samples were replaced without fanfare during the production run, tremulant and expression algorithms were fine-tuned, all in an attempt to reproduce the pipe “experience” as faithfully as possible.

For the most part, this was remarkably successful. There were certain “tells,” though, which left no doubt you were not listening to pipes. They were simply artifacts introduced by stretching samples in some less-often played parts of the compass, such as the extreme highs and extreme lows, or the physics of audio reproduction (speakers have physical limitations different from pipes and shutters, and exceeding these limits results in audible degradation). In most cases, it required a pretty sophisticated ear to hear them, and very few of them were truly

objectionable. But at the end of the day, you probably wouldn't put a digital on the stage with a theatre pipe organ and expect it to fool anyone.

Until now.

You've seen the Allen "We're Fixin' for a Showdown" ad on the back cover of a couple of recent issues of THEATRE ORGAN. When the ad first arrived from Allen, we had this nagging thought in the back of our mind that this might not be a real good idea. Put a digital instrument on the same stage with the pipe organ from which the samples were taken? Play them at the same time? Nope, not a real good idea at all.

Boy, were we wrong.

Yes, a few of the "tells" are still there, but I'd put money on this: at least 95% of the audience didn't—and couldn't—spot them. I tend to listen to concerts with my eyes closed (some people mistakenly think I sleep through them) as it helps me to concentrate on the music without distraction. Without seeing the artists' hands, it was nearly impossible to tell which was which. Even with eyes open and watching closely, it was unbelievably difficult and I'm quite certain I would have been wrong as often as right had someone asked "was that the Allen or the Barton?"

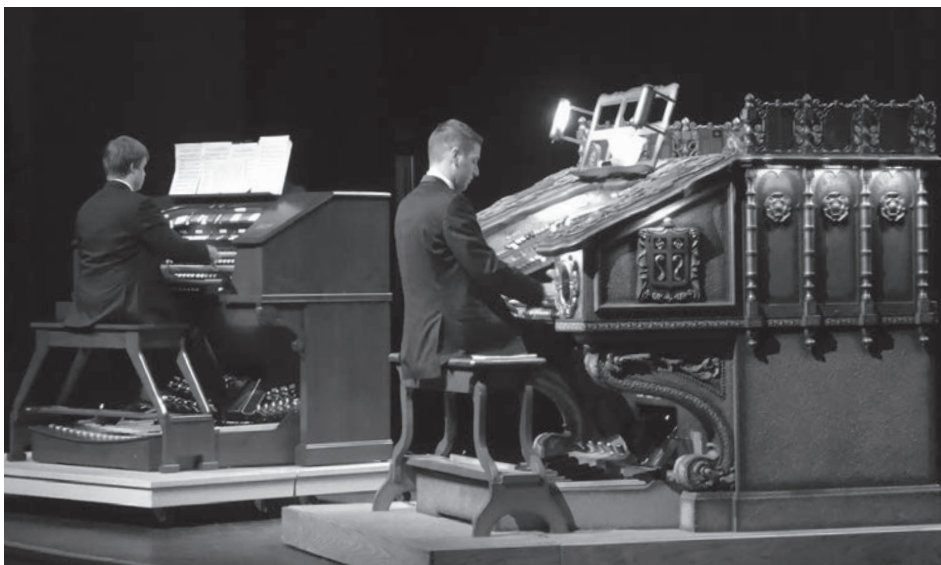
More important, every single person I asked said that the Allen definitely held its own against the Barton. So, what happened to the arguments about physics and moving air?

Simply put, we think the proof is in the pudding; if you can't tell the difference while it's being played, all the scientific arguments about why one can never be as good as the other go out the window. Bumblebees really can fly, even though nearly every aerodynamic principle says they can't.

This was a rare opportunity to hear the "original" organ and the sampled digital version played live in the same environment—what better comparison could you have?

The T321Q-SP is a very impressive instrument. John Nelson reported that it was completely "stock," although it was equipped with the optional audio expansion (nothing you couldn't order with yours). It did receive the digital equivalent of tonal finishing, but nothing unusual; in your home, it could (and should) receive the same treatment.

Will it sound the same? Probably not, unless you have a space acoustically equivalent to the auditorium in which we heard it. But you wouldn't want it to anyway.



You want a sound which fits your space, while still retaining the characteristic Barton sounds.

We're going to declare ourselves referees for this showdown, and we score it a draw. Both Allen and Barton came through the night unscathed, in our view; the Allen didn't beat the Barton, but it also wasn't beaten by it.

Some might say, "Yes, but look at the two artists! David Gray and Mark Herman could bang on a Studebaker hubcap and make it sound good." Well, yes, they probably could. But the point isn't their considerable talents—it's how accurately the Allen recreated the Barton, with all its subtleties, nuances, and shades of gray.

It was a win-win-win-win. Two great musicians, and two great organs—what more could you ask?

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At Allen, we think nothing compares to the sound of a real organ in a real room. And, if you're coming to the ATOS Convention we bet you agree! Otherwise, we could all stay home and listen to theatre organ videos on our computers.

So, we're fixin' to bring the "best" to Indy. We've sampled the Big Bad Barton at the Warren Performing Arts Center and we're putting the results up against the real McCoy for a musical showdown. No holds barred! There ain't gonna be nothin' "virtual" about it. But a sure is gonna be Real Fun! Don't miss it!

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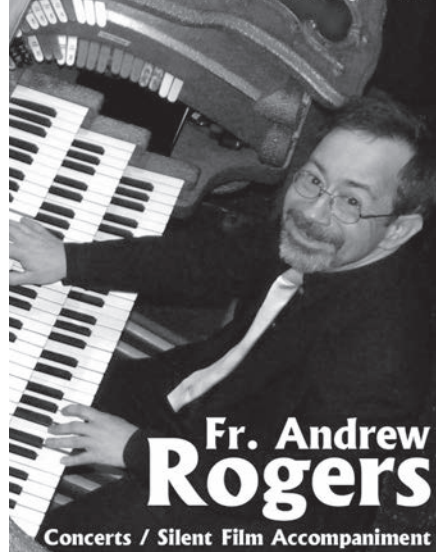
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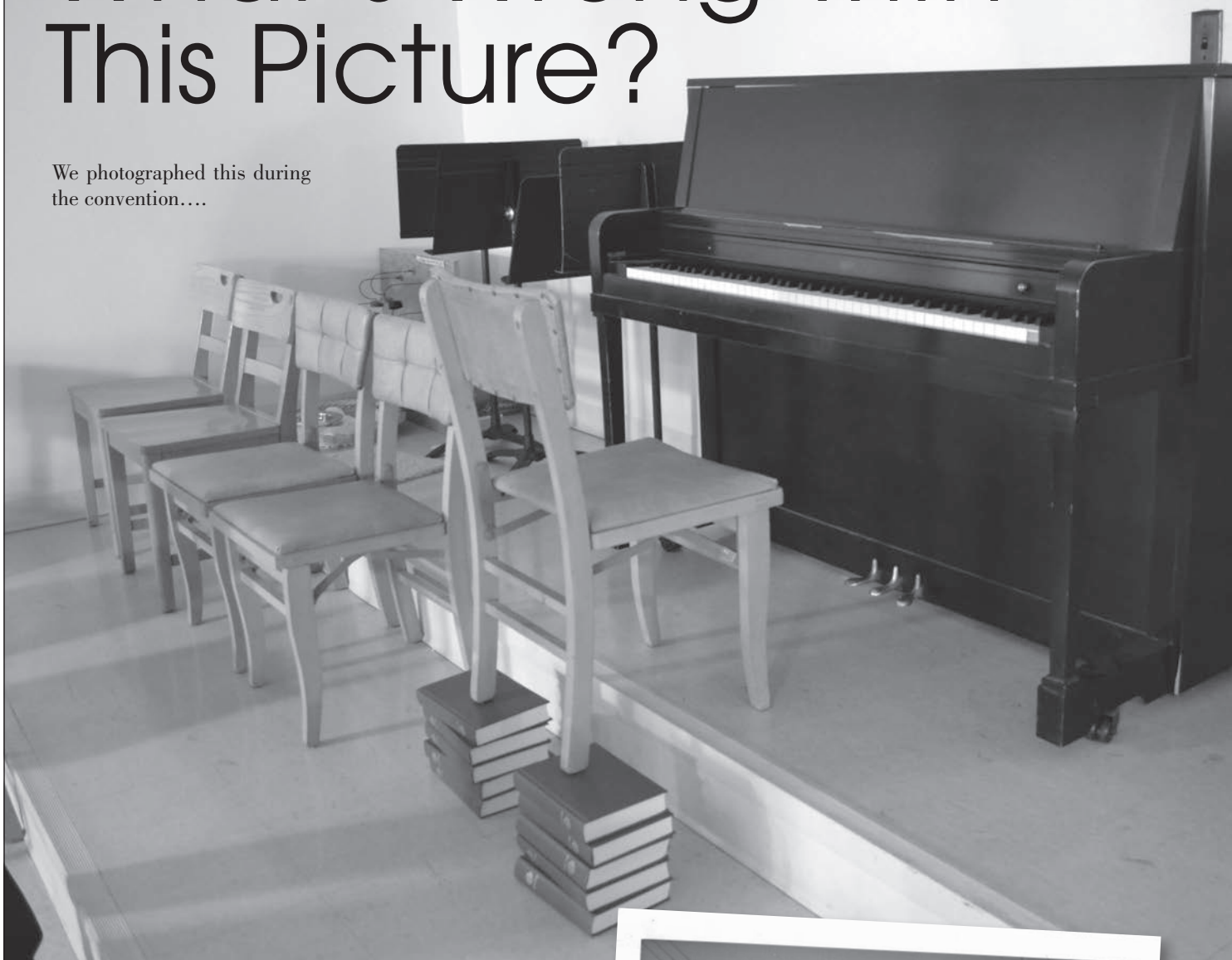
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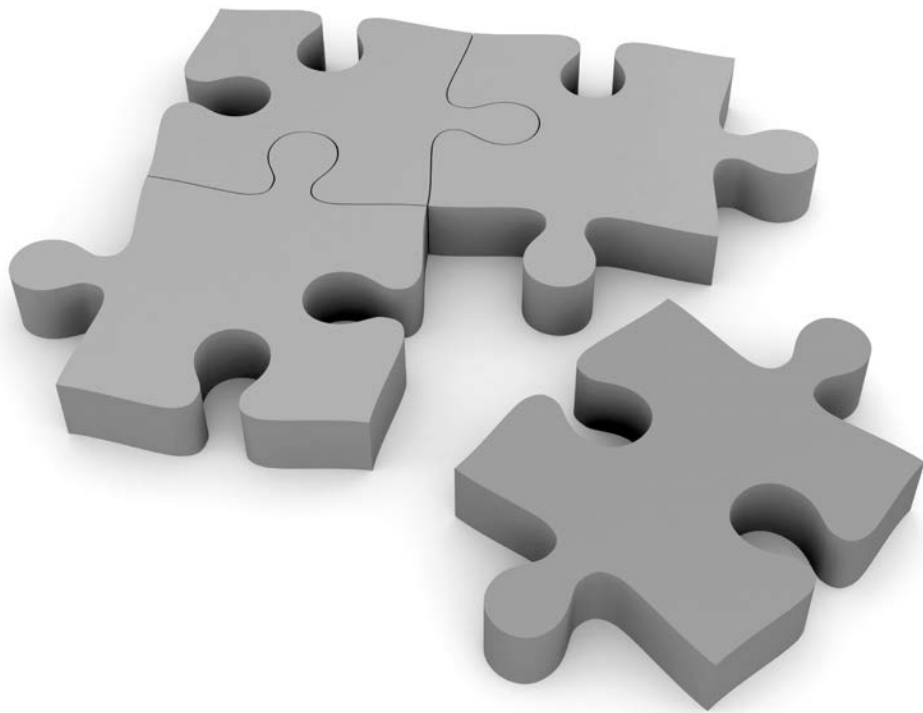
We photographed this during the convention....



Mystery Photo

Can you name these two gentlemen?





Building a Cohesive Organ Crew

BY DENISE ANDERSEN

We're usually fourteen or so crew members spending Thursdays, and often Mondays, together at the Garden State Eating Society—oops, I mean, Theatre Organ Society. Four to five women, eight or nine men. We work on three Wurlitzer organs: the Rainbow Room, the Brook, and the Peekskill Paramount, also called "The Wood" organ, which is the name of its previous private owner. We are an inclusive group working in a handicap-accessible environment. All sexes, all ages. Several members are unable to manage stairs, but are incredibly talented and meticulous and capable in their rebuilding efforts.

There are several keys to building and maintaining a successful crew...

- A crew must have a set day and time to meet that does not change. Cancellations should be a very rare occurrence, and should probably include national holidays. An email notice should go out the night before to confirm what is planned for the session so the right tools and materials will be available.

- Twist arms ... I mean recruit new members. Be inclusive.

- The meeting place should be clean, comfortable and well-lit. Access to restrooms and a wash sink are a must.

- Crew members should not be "out of pocket" for organ parts. Necessary specialty tools should be provided.

- Training for new crew members is a must. Everyone can join. Wives, husbands and partners should be encouraged to join. Many talents are needed and 'significant others' are missed less at home when they are part of the fun.

- Each new crew member should be encouraged to find their own niche in the crew. They should try a bit of everything until they find where their talents lie. It is usually a quick process.

- Including a meal during the work session promotes camaraderie... (thus the Garden State Eating Society reference). Each person pays for or brings his or her own meal.

- Crew members should be rewarded for their work and dedication. Mini concerts by local artists, open consoles, and soda and cookies all are reasons for volunteers to keep showing up.

From 2:00pm to 10:00pm on Thursdays, a GSTOS volunteer crew works on one of our three Wurlitzer venues. Here we rebuild chests, actions, and do any repairs that can be done away from the organ installation itself. On Mondays, a subset of the crew goes to another installation for

tuning and repairs. In both cases, the crew chief sends out an email the night before to remind the crew of the work session. The email contains the expected start time and a simplified list of the goals for the session. Likewise, any cancellation or delay in start time should be included in the subject line so nobody drives for an hour only to find the session was canceled. If a last-minute change is required, a phone chain should be set up to inform the volunteers.

Finding crew members is an important part of the process. Nothing beats personal contact. A direct "Are you available to help us on Thursday?" usually works. Make sure you do it in person. Encourage volunteers to find new members. Recruit at concerts, silent films and other events: "Would you like to see how this thing works?" is another good opener for those who rush up to the console during intermission or after a performance. People like to be part of a select group who have a special skill and they like to be invited. Each new person brings new talents to the group.

If the crew finds the workspace cold, hot, dirty, dark or otherwise unpleasant, the crew will dwindle to nothing in short order. This may require additional lighting, an electric heater or fans. There must be enough outlets to power the tools needed to work. One of our workspaces has only difficult access to the restrooms and water, and this resulted in a much smaller crew. In that location, one member did contribute a window air conditioner that makes the space a lot more livable. Fluorescent or LED work lights to provide area lighting are inexpensive and improve the quality of the work. Avoid those halogen work lights that run dangerously hot and draw a lot of power. They also provide a harsh light that is unpleasant to work under. Do you have a well-equipped first aid kit?

The crew chief should make sure that all of the materials needed for a particular work session are available. Leather, glue and valve parts, leather punches, etc., should be organized for easy access. Many members bring their own screwdrivers and rechargeable drills when needed, but you should not expect crew members to provide the specialty tools and jigs needed for the task at hand. Remember that we are dealing with volunteers who are providing their own transportation from home to the work site, paying for or bringing their own meals, and often bringing their own tools for the work session. Have petty cash or expense vouchers on hand so that members can be reimbursed for approved last-minute purchases.

Just as we have very talented amateur organists, we have very talented amateur rebuilders. Each new crew member is taken under someone's wing and is meticulously shown the ropes. Every rebuilt piece is checked by our quality control group. Many tasks in rebuilding a Wurlitzer are repetitive. On the Wood organ, since it has 20-ranks, many tasks will be done 1,220 times or more. We've created checklists so that we are sure that each step is performed and checked.

ATOS has lots of technical help available for crew chiefs and crew members alike. The Theatre Organ Technical Manual is an invaluable reference and should be available at any work session. The diagrams are great for explaining how any part of the organ works. The ATOS website has a forum for asking technical questions. GSTOS has sent groups of crew members (not just crew chiefs) to the ATOS Technical Experience for the past few years. In each case, the returning students are asked to share their new knowledge with the entire crew.

Once a crew member is proficient at a task, they are given space, tools, materials, and the company of the rest of the crew. Yes, I've noticed that the camaraderie comes after a short time when the new crew member proves they can cut it. In time they will learn most, if not all, of the rebuilding techniques. Some, having been proficient garment-makers in their lives, choose jobs they like, such as cutting strips of leather and getting the most out of a piece of fine leather. Some, having come from technical or engineering jobs, enjoy wiring and soldering or designing and programming. But remember, winding isn't only fun for plumbers!

We clean off old dirt, solder and leather, cut leather, put together new valve stems, re-leather primaries and secondaries, re-wire bottom boards, and install new armatures. We use test equipment to ensure that magnets are in good working order, and replace them if they are not. We replace rusty dags and screws, we re-gasket bottom boards and chests. Tuned percussions need their own special rebuilding skills, and we've got people who can do it. We rebuild tremulants, with their felt- and leather-covered tongues, and we rebuild wood-boned reservoirs with leather strips, gussets, tick strips, tacks and hot hide glue. Then once everything is working, we bring in the professionals to regulate the organ.

Some first-time volunteers had never used tools before they joined the crew. After a short time, they began to feel empowered and became more adept at using tools

than they ever dreamed. For example, removing, drilling and installing a perfect dowel plug for an old dag that had broken off. They know what tools to use, and how to make that bottom board look and work like it just came from the Wurlitzer factory. They use exactly the right-size punches to make perfect gaskets for the chests, bottom boards and offsets. They cut exact rectangles of leather for the pneumatics using gorgeous re-useable templates that they designed. They know how to make and use burnt shellac, make custom steel dag tools, and get old leather off parts with steam and hot water, never damaging or sanding the wood. They can replace the old armatures on a bottom board in minutes, and do a hundred other things necessary to rebuild our beautiful Wurlitzers.

Don't be that old curmudgeon who hangs over someone's shoulder only to criticize everything they do. Instead, be positive, generous with public praise, and fix any mistakes with gentle guidance. Always have a quality control person or group that looks at the finished product to see that it is assembled properly. The more technical among us even program relays, wire consoles, build monitoring and electronic tuning tools with computers, and lay out chambers with computer-aided design (CAD) systems. The more crew members you have, the more talent you have!

We always have a meal during or after a work session. It's a good break, a time to come together and talk and plan. Good working relationships and friendships develop and people can enjoy the day's progress. It is often the glue that holds the crew together. We order from a local pizza parlor or Chinese take-out, and some bring food from home. Each pays his or her own way. Someone always brings ice for the drinks and often cookies for desert. It's a nice way to unwind and savor minor triumphs. Keep the discussions light. Politics and religion can alienate and divide a crew unnecessarily.

At the end of the weekly work session, we have open console for the crew or we invite one or more of our local artists to come by and practice. This is the reward for all their dedication and hard work—a small concert where each member gets to enjoy the fruits of their labors. In the meantime, we have built not only a few Wurlitzers, but a crew that can't be beat!

Dancing in the (Bus) Aisles

BY MIKE BRYANT

Got your attention, didn't I? I'll explain the headline, but you'll have to read through this whole treatise to find it.

A few pages farther in you'll find Don Feely's great and comprehensive review of the convention. I'd like to offer a few additional observations, in no particular order, and moving from topic to topic as the thoughts come to me. I suppose that's one of the side effects of trying to write while waiting for a flight after a long week.

These are simply things which either struck me or were mentioned to me at one point or another during the week by some of you; and while I may or may not agree with every point, they are worthy of mention and of consideration by future convention planners, attendees, and artists.

For starters, pay heed to what one of my early and most influential teachers taught me: "Leave 'em wanting more." Indianapolis and the surrounding areas have a wealth of truly outstanding instruments, and it was very easy to see why each would be included in the convention. The Central Indiana chapter and those who maintain the instruments are justifiably proud of them and certainly want to show them off. But I think most of us would have gladly traded one concert, somewhere, for a little decompression time. It would absolutely be tough for the convention organizers to decide which one to leave out; but from the attendees' perspective—well, you don't miss what you never had.

I don't know if there is a solution to the problem of schedules going south, but that seemed to be a constant issue. Some days, we were 15 minutes or more behind before we got to the first venue. Even if the schedules had been met, the interval between the scheduled arrival at the hotel of the returning buses and departure for the next venue often barely left time to make a "pit stop" in your room or grab something to eat. Opportunities to sit down with friends at one of the many good restaurants in the area of the Hyatt Regency for an unhurried meal and some good conversation were scarce.

That said, the food service provided as part of the convention package was excellent. The box lunches were great, the soup-salad-and-sandwich buffet at the train station in Cincinnati was excellent, and the

sit-down meals were exceptionally good. Especially, in my opinion, the banquet.

Artists, you all deserve another great round of applause for the performances you gave us, and while we tried to show it at the time, we just couldn't adequately express the "Wow Factor" as much as we would have liked.

Also, artists, might I be so bold as to suggest that if your medley could stand an intermission of its own, it's perhaps a touch too long? It isn't necessary to play the entire score from *42nd Street*. A few numbers will do nicely. Some of us, no doubt, will think "I wish (insert title here) had been included..." But under the philosophy of "Leave 'em wanting more," we'll be even more eager to hear what you do with *42nd Street* next time.

While we're on the artists, thank you all for your willingness to share your expertise, not only in semi-formal settings (such as that outstanding seminar from Richard Hills—for which a charge to attend wouldn't have been at all out of line), but also on the buses or in the bars—when you would probably have rather been left alone to decompress rather than having to explain how you did this or that selected number or registration.

To the convention organizers, Bravo! You'll never get all the credit you deserve for the job you did and the hours, weeks, and months you put into the effort. Just know that we, despite our carping, appreciate it tremendously.

During one of the "waiting periods" on the bus we were entertained by a driver (it wasn't our driver, which was fortunate for him) who took to the microphone and recited an old folk song, "Sama Kama Wacky Brown," which he credited to the Kingston Trio (incorrectly — the Brothers Four recorded it). The gist of the song, which is an adaptation of an old Chinese folk story, is that Sama Kama Wacky Brown, whose full name is "Eddie Kucha Kacha Kama Tosa Nara Tosa Noma Sama Kama Wacky Brown," fell down a well. His brother ran to get help; it took several stops to round up the people and equipment needed to rescue him. By the time he finished reciting his brother's exceptionally long name at every turn, Eddie had drowned. Well, that's a bit of a downer but remember, this was

recorded during the folk song craze of the early '60s.

At the conclusion of the recitation, someone observed that the driver shouldn't give up his day job. Someone else was heard to observe that it could have been worse: he could have come on board with a dance pole and a boa constrictor ... and now you know....

In all seriousness, the drivers were a very professional lot, and the coach were as comfortable as any you'd find in the visiting rooms of the finest prisons in the country. Thankfully, there were no mechanical issues until the return trip from Cincinnati, and that was handled quickly and professionally. It didn't delay us more than five minutes, and we still got back to the Hyatt Regency ahead of schedule (the only time during the week I recall that happening). If the Central Indiana chapter hosts another convention, we'd cast our vote to use the same company again. They did a great job. And, truth be told, the seats weren't that bad. They weren't La-Z-Boys, but they were more comfortable than a lot of airplanes I've been on this year.

A word about awards and presentations—maybe it's just me, and feel free to give me a dope slap if you disagree—but it seems to me that if we're going to bestow something which, for us at least, is a major award of appreciation to a member, and do it during an event to which the public is invited and present, the presenters might want to consider dressing more like they would if the presentation was being made during the awards ceremony at the banquet.

I understand "casual," and I usually prefer it to "formal." At the same time, I think there are circumstances at which shorts and hangy-outy shirts are just a bit too casual. At the very least, consider wearing "big boy trousers" (unless, of course, the convention is in Bermuda, where shorts are considered suitable for all occasions, including formal events. In that case, never mind).

Of course, I'm the same sort who considers that "No problem!" is not a suitable response from a food server or shop assistant whom I have just thanked for his or her service. So, if you think I'm out of line, feel free to let me know.

If you weren't staying at the hotel the night before the convention opening day,

you missed the (false) fire alarm which went off at 2:30am ... and every five to seven minutes thereafter until about 4:45. The hotel was unprepared for such an occurrence, was unable to shut off the audible alarm, and they were unable to make a paged announcement through the alarm system—which, they claimed, they were supposed to be able to do. To “apologize for the inconvenience,” the letter which was slipped under my door sometime between 4:45 and the time I arose at 6:30 said, they put out a table of “free coffee and muffins in the lobby.”

Bad choice. A simple, sincere, heartfelt apology would have gone a long way. To trivialize the situation by suggesting that a cup of coffee and a muffin would make up for the situation was insulting and wholly inappropriate.

To their credit, someone on the hotel staff apparently recognized that. Not only did they take the room and tax charges for July 3 off the bill for anyone who asked, they were proactive in other ways. I went into the restaurant for breakfast, wearing my convention badge. The server greeted me and said, as she handed me a menu, “Our management would like us to take care of your breakfast this morning—whatever you’d like.”

Beyond that one incident, the hotel was an excellent choice. Centrally located, plenty of shops and restaurants within walking distance (presuming, of course, that one had time to walk to them), clean, comfortable rooms, good food, and a generally very professional staff.

To wrap up, I’m a bit puzzled by something. ATOS folks are a generally outgoing and friendly lot and, personally, I really enjoy meeting and dining with folks I’ve just met at these events, whether it’s a cocktail reception, a bus ride, or a banquet. I don’t understand why more folks don’t do it. All week, though, I saw the same people in the same groups far more than more “random” arrangements, if that’s a reasonable description.

If that sounds like you, you missed some great opportunities to make some new friends.

Indy will just have to hold us until next year, but we’re looking forward to another great convention. Central Indiana chapter has set a pretty high bar, but we have every expectation that the Wilmington (Delaware) bunch will do their best to clear it, with room to spare!

“At the conclusion of the recitation, someone observed that the driver shouldn’t give up his day job.”



Awards

(All photos by Journal Staff except as noted)



During the awards ceremony at the banquet, ATOS welcomed two new chapters, Free State, represented by Pete D'Anna, and Old Dominion, represented by Charles Hague.

2014 scholarships were announced; recipients were Steven Kucera, Danny McCollum, and Dan Minervini.

Endowment fund grants totaling \$33,615 were awarded to the following:

- Stonybrook Foundation, Inc: \$12,198 to replace 750 chest magnets and re-leather the same number of notes;
- Stoneham Town Hall: \$3,325 to restore seven regulators for the Wurlitzer organ
- Templo de San Jose: \$2,700 to upgrade the Artisan relay system on the 3/20 Wurlitzer
- Hanover Theatre: \$3,800 for a 16' extension of the Oboe Horn
- Historic Elsinore Theatre: \$3,962 for a Trivo 8' octave of the Orchestral Oboe, and console repairs and upgrades
- Allegheny RiverStone Center for the Arts: \$2,668 for a relay system upgrade on the McKissick Wurlitzer

- Downers Grove Wurlitzer: \$4,962 for partial restoration of the Chrysoglott and for re-leathering secondaries

Awards of Special Merit

JOHN TANNER

By incorporating his professional skills as a volunteer assistant, our recipient of this Award of Special Merit provided guidance, direction, and 'hands-on' effort to the installation of the Atlanta chapter's Grande Page organ. And for his work on the Rylander Möller, the Grand Theatre Barton, and his research and writing on Georgia theatre organ history, ATOS gratefully acknowledges his many contributions with this Award of Special Merit presented to John Tanner.

LEE LANIER

Our second recipient is a member of the Atlanta chapter and co-chaired the 2013 ATOS annual convention. He is active in chapter affairs and has taken on the mantle of ATOS liaison to overseas artists. He has been instrumental in assisting overseas artists who wish to perform in this country with obtaining performance visas. His

research and expertise has made what could be an arduous task much easier. He has invested much time in this process and is to be lauded for his efforts. This Award of Special Merit goes to Lee Lanier.

KEN DUFFIE

Our third recipient is a member of the Eastern Massachusetts chapter. Through his hard work and considerable effort, the Wurlitzer theatre organ originally housed in the Zeiterion Theater in New Bedford, Massachusetts, was returned and reinstalled in its original location in 1980. Since that time, the Wurlitzer has provided pre-show music for over 700,000 school children at the Zeiterion Schooltime Performances. He has also acted as the organ's curator and liaison to the theatre. A well-deserved Award of Special Merit goes to Ken Duffie.



Don Phipps announces the new chapters



Pete D'Anna accepts the Free State chapter certificate from Bob Dilworth and Don Phipps

Member of The Year

KEN AND HARRIET WUEPPER

Our Member of the Year for 2014 is the president of the Great Lakes Bay chapter. He and his wife are very quiet and unassuming people who may not be known to the majority of the membership, but his accomplishments in the theatre organ world qualify him for this honor. He has been the organ curator for the original installation of the Barton theatre organ in the Temple Theatre in Saginaw, Michigan, since 1952. He is a purist and will not allow anything to be changed on the organ while maintaining the instrument in fine playing condition. The theatre is now fully restored to its 1928 magnificence. He was also instrumental in the restoration of the Barton theatre organ at the Ironwood Theatre in Ironwood, Michigan. This involved any trips to the

Upper Peninsula at his own expense—a distance of nearly 500 miles each way. He is also a fine organist and plays regularly at the Temple Theatre. It is with great pleasure that we grant the 2014 Member of the Year award to Ken Wuepper and his wife Harriet.

Honorary Members

BILL ZABEL

Bill Zabel was born and raised in the Milwaukee area, where his engineer father encouraged his natural fascination with technology. He learned about pipe organ technology after connecting with Chris Feiereisen at the University of Wisconsin, and helping with the maintenance of the 3/14 Barton at the Capitol Theatre (now the Oscar Mayer Center) in Madison. When Chris graduated, Bill took over the whole

job of nursing the thing along until his own graduation in the late 1960s.

Bill joined ATOS toward the end of high school, and cultivated enough acquaintances in the theatre organ discipline to acquire sufficient Frankenstein parts for a 3/11 before graduating high school. Although that pile of parts followed him for several years, the project never came to fruition.

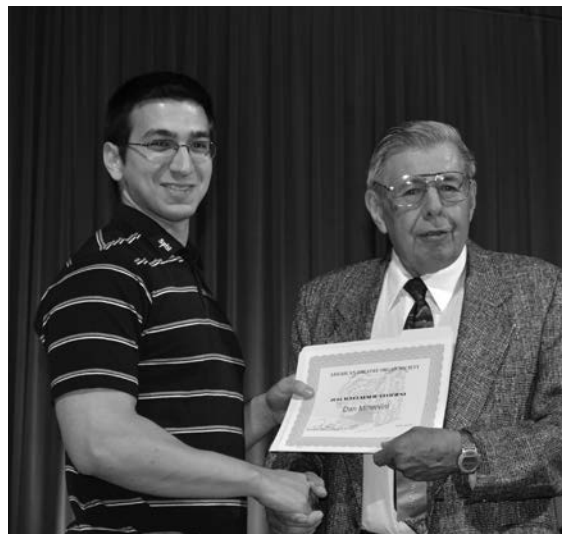
The parts followed Bill and his recently-married bride, Barbara, a couple of years later, after he completed his MSEE in 1969.

Once in Fort Wayne, his circle of friends quickly grew to include Buddy Nolan, Bob Goldstine, Bob Nickerson, Dyne Pfeffenberger, and others with a common interest in the Embassy Theatre—and in particular its 4/15 Page theatre pipe organ.

When the Embassy theatre went dark in the mid 1970s and the building was in danger of being demolished, Bill became



Charles Hague accepts the Old Dominion chapter certificate from Don Phipps



Dan Minervini, scholarship recipient and Youth Representative to the Board



Tim Stephens accepts the Award of Special Merit on behalf of John "Grumpy" Tanner



Young Theatre Organist Competition chairman John Ledwon with finalists Ryan Hardy, Andrew Van Varick, and Dan Minervini

active in the campaign to raise enough local money to purchase the property. He wound up serving on the Embassy Theatre Foundation's board of directors for several years, and also presided over the organ maintenance crew.

It was during this time that he invented the Z-Tronics multiplex relay system—also granted a US patent—and began manufacturing them after the first installation proved successful. The Embassy Page received the third such system in 1978, with almost 200 more systems to follow during the next 14 years.

Bill and Barb had three children in the mid 1970s, two of whom survive. In the summer of 1990 he was diagnosed with a variety of heart problems, including congestive heart failure, and was eventually ordered by his doctors to bail out of the rat race for his own survival—hence the

passing of the Z-Tronics torch to Allen Miller in early 1992.

Almost 17 years ago Bill suffered a near-fatal cardiac arrest, and since then has been re-booted an additional 8 times by his implanted defibrillator; so, technically, he's on his 10th life, having bested the proverbial cat by one.

He is so responsible for what we have heard and are hearing today, it seemed only fitting that, on his own turf, we should name Bill Zabel an Honorary Member of ATOS.

DICK WILLSON

Our second Honorary Member Award goes to a man who attended so many conventions that he is almost a fixture. He comes from Houston, Texas, by way of California. Since his days in the San Francisco Bay Area many years ago through the present day in Texas, he has been continuously active in the theatre organ

world, and it is through his efforts and support that many instruments continue playing today. ATOS is but one name on a long list of organizations and individuals who have been the grateful recipients of his generosity over the years, and the list of those who have benefited from his knowledge, talents, and assistance is longer still. He truly represents the embodiment of ATOS' mission—the preservation and support of the theatre organ. It is a pleasure to award Honorary Member status to Dick Willson.



Lee Lanier accepts the Award of Special Merit from Bob Evans



Ken Duffie accepts the Award of Special Merit from Bob Evans



Ken and Harriet Wuepper accept the Member of the Year plaque from Jack Moelmann



Jack Moelmann presents the Honorary Member plaque to Dick Willson

Organist of The Year

LANCE LUCE

Our Organist of the Year for 2014 is an internationally-acclaimed theatre organist. He has played hundreds of concerts all over the United States, Canada, England, and Australia. His concerts are praised for appealing to audiences of all ages, containing a wide variety of musical styles. He has played for national and regional conventions of ATOS and Australia. He began playing the theatre organ at age 10 at the Royal Oak Theatre near his Michigan home. By age 13 he was playing at that same theatre for intermissions. At age 18 he won first-place honors in the Yamaha National Electone Organ Competition in California, and the next year he was appointed head staff organist at Radio City Music Hall in New York City. While he was house organist at the Organ Grinder in Toronto, Ontario, he

played for well over a million patrons in his eight-year run. He is currently on the staffs at the Fox and Redford Theatres in Detroit and the Michigan Theatre in Ann Arbor.

Hall Of Fame

TONY FENELON

Music has played a significant major role in our Hall of Fame inductee's life. He showed astounding talent as a pianist as a child. Additionally, he showed a passion and talent for electronics. Deciding between the two, he enrolled in a Science degree program but found it almost impossible to keep music in the background as he also studied part time at the Conservatorium of Music. His insatiable interest in lighter music and a love of the majestic sound of the theatre pipe organ led to his "other" career, leading to his appointment in 1965 as the resident organist at Melbourne's

prestigious Regent Theatre in Australia. He has performed concerts throughout Australia, the United States, Japan, the United Kingdom, Canada, Hong Kong, and Taiwan. He received the ATOS Organist of the Year title in 2002, and in 2003 was awarded the distinction of the Medal of the Order of Australia in the Queen's Birthday Honours for his service to music. He has 22 recordings and 4 gold records.

The 2014 inductee into the ATOS Hall of Fame is Tony Fenelon.

The Awards and Recognition Committee for 2014:

Jack Moelmann, Chair
Fr. Gus Franklin
COL Mike Hartley
John Ledwon
Don Near



Lance Luce accepts the Organist of the Year award from Jack Moelmann



Walt Strony accepts the Hall of Fame award on behalf of Tony Fenelon



Bill Zabel accepts his Honorary Member award from Jack Moelmann and Allen Miller as his wife Barbara looks on

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Donna Parker, Membership Secretary
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 503-372-6987, membership@atos.org, www.atos.org

JACK MOELMANN

THEATRE ORGANIST • MUSICIAN • ATOS HALL OF FAME

www.JackMoelmann.com

Phone: 618-632-8455 Email: jack@moelmann.com
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Back home again in Indiana

BY DON FEELY

Friday, July 4

For the sixth time in ATOS history, conventioners headed to Indianapolis in July for the ATOS annual convention. The downtown Hyatt Regency Hotel served as our headquarters hotel and provided a comfortable home base for our journeys into the city and surrounding areas.

The morning of July 4th was pleasantly cool and comfortable, providing many the opportunity to explore the city before the evening opening events. The nearby White River State Park, the Soldiers and Sailors Monument, and the attached Circle Centre Mall all attracted ATOS members exploring the sights and sounds of the city.

By mid-afternoon, conventioners had made their way to the Hyatt Ballroom to begin the first official event of the convention. Cocktails flowed freely while Cletus Goens II entertained on the Hammond C-2. Members found old friends, made lots of new ones, reminisced about previous conventions, and discussed the upcoming concerts. By six o'clock it was time to make the short walk to the Hilbert Circle Theatre.

History is alive all over Indianapolis—no other US city outside of Washington D.C. has more veteran memorials. The Hilbert Circle theatre sits across from the imposing Soldiers and Sailors Monument, a historic landmark dedicated to veterans from the Revolutionary War through the Spanish-American War eras. Comparable in height to the Statue of Liberty and completed in 1902, it has stood watch over the Circle Theatre since it opened in 1916.

The theatre had two previous pipe organs: originally a 2/22 Hook & Hastings was installed, replaced by a 3/15 Wurlitzer in 1922. That organ was removed in 1959 when the theatre fell vacant. Fortunately, it was rescued in 1984 for use by the Indianapolis Symphony Orchestra. An endowment by Stephen and Tomisue Hilbert in December 1996 renamed it the Hilbert Circle Theatre. The Central Indiana Chapter insured a suitable theatre organ went back in the auditorium, through the generous donation of Wurlitzer Opus 2155 from Harold Huffman and the financial support of Sally Reahard. Carlton Smith augmented the original instrument with some classical ranks for versatility, and the result made its convention debut in tonight's concert. The refurbished theatre has an understated elegance typical of an historic 1916 concert hall, with beautiful marble staircases and tasteful plaster ornamentation throughout.

The 3/24 Wurlitzer was visible on stage as we entered the auditorium, creating excitement amongst concertgoers. Richard Hills was our opening artist and he began with a rousing arrangement of "I Like America" from the 1950 Noel Coward musical. With snippets of "America" from West Side Story thrown in, it had transitions akin to a well-written



Fireworks in downtown Indianapolis (RF)



The Soldiers and Sailors Monument on Hilbert Circle (JS)

The atrium of our convention hotel, the Hyatt Regency (RN)

Photos by Richard Neidich (RN), Roy Fechter (RF), or Journal Staff (JS) unless otherwise noted

orchestral arrangement. He wished us all a “Happy July 4th” but claimed he didn’t know (being from Great Britain) what we were getting so worked up about. (He would find out later that night as we exited the theatre.) Continuing with the “Spanish Serenade” from Victor Herbert’s *Suite of Serenades*, he featured the Tuba and Brass Trumpet as nice solo voices.

Next was the native Hoosier composer, Cole Porter, and “High Society.” Richard’s amazing arranging skills were again evident, with several key changes keeping things moving along. “Quiet Village” featured George Wright registrations and opened with solo grand piano. Alternating between tremed and untremed registrations, the stylized performance showed off the fine tonal finishing work that has gone into this instrument. Pieces by Canadian composer Robert Farnon, “Melody Fair,” and “Derby Day” followed—both light orchestral music that translated well to the organ. “Cheeky Chappie” by Reginald Porter-Brown was full of keyboard calisthenics and the 1916 hit “Bugle Call Rage” was a perfect vehicle for Richard’s frenetic keyboard energy.

After the interval, ATOS president Ken Double welcomed us to the second half of the program. He was joined by chairman of the board Bob Dilworth and convention chairman Tim Needler who also addressed the crowd. Tim noted that we heard Walt Strony perform on an Allen Organ here during the last convention visit, and all agreed the sounds of the new Wurlitzer were stunning.

Richard made his return to the console and resumed with music from the 1931 film, *Street Scene*, by Alfred Newman. With a kaleidoscope of changing colors, it was reminiscent of Gershwin’s writing at the same time. Next was the beautifully atmospheric “Lonely Town” from the 1944 Leonard Bernstein musical *On the Town*. Starting with a solo Clarinet, it was an enchanting tone poem with many charming melodies.

Continuing with the music of Burt Bacharach, the opening moved deftly from simple strings to a full ensemble. With an easily identifiable rhythmic accompaniment, we heard a medley that included “Say a Little Prayer,” “Twenty Four Hours From Tulsa,” “Do You Know the Way to Sante Fe?” and “Raindrops Keep Fallin’ on My Head.”

The Thomas Wright “Fats” Waller novelty piece, “Handful of Keys” was next, and Richard finished with what he called an overture in the “true wacky British style,” Von Suppe’s “Poet and Peasant” overture.

With a solemn opening, some delightful melodies followed until all hell broke loose. This, the first of Von Suppe’s well known operettas, could easily be silent movie accompaniment, albeit written 80 years earlier (in 1846). It would be easy to get carried away and overplay a piece such as this, but Richard’s performance was the epitome of tastefulness and restraint, and the audience rose to their feet in ovation at the last chords.

Richard obliged with an overture and gave us “Yankees,” a medley of American tunes on this July 4th holiday. Opening with strains of the “Star-Spangled Banner,” he continued with standards such as “Yankee Doodle,” “Beautiful Dreamer,” “When Johnny Comes Marching Home,” “America, My Country ’tis of Thee” (or was that “God Save the Queen”), and “Battle Hymn of the Republic.” The tonal palette of the Wurlitzer matched the creative musicality of Richard Hills for a wonderful ending to our opening event.

As we walked outside we were greeted by thousands of city-goers gathered around the Memorial to watch July 4th fireworks. An open ice-cream shop provided a nice treat as we experienced a spectacular show, fired from the top of a nearby office building. Indianapolis had rolled out the red, white and blue carpet for us and we wandered back to the hotel ready to embark on a week of great music.



Cletus Goens entertained at the cocktail party with some Hot Hammond licks (JS)

Tim Needler, convention chairman, welcomed us to the Hilbert Circle Theatre (RN)



Interior of the Hilbert Circle Theatre (RF)



The Hilbert Circle Theatre (JS)





Richard Hills was our artist for opening night (RF)

Simon Gledhill gets a snap of Richard (JS)



Everyone had a good time at the cocktail party (JS)



(L-R) Dr. Bill Weary, David and Kathy Peckham, and ATOS Chairman Bob Dilworth (JS)



The Hilbert console (JS)

Camaraderie at the welcoming cocktail party (RN)



The Hilbert Circle Theatre (RN)



Saturday, July 5

Saturday morning began with the ATOS annual meeting. More than 100 hardy convention goers attended to hear the board and treasurer reports, and stay for the membership forum that followed. Members were able to direct their questions and concerns to the board, and all could share their hopes and desires for the future of ATOS. Many that weren't at the membership forum made their way to the morning seminar given by Richard Hills, covering many playing topics and registration questions.

After a quick lunch at the connecting mall, we were ready to load buses for the first of two ventures to the Warren Performing Arts Center and the 3/18 Barton housed there. Originally from the Indiana Theatre, directly across from our hotel, the relocated instrument has been in use at the high school auditorium since 1997. The chapter retains ownership of the organ and leases it to the Warren Township School System.

Performing first today was Scott Smith. While making his first appearance at a convention, he is well known to many in the Midwest. Scott began the program with Cole Porter's classic "From This Moment On." The Barton had a big and brassy sound in the auditorium and the walls reverberated with the audience's approval. Next was the Kern and Hammerstein ballad "The Song is You," which went dramatically from a shimmering string combination to a full ensemble with brass. He followed this with Cole Porter's "My Heart Belongs to Daddy," in an easy swing style.

Scott presented an extended medley of songs from *The Wizard of Oz*, always a good choice for the theatre organ. With registrations that perfectly set the mood for each number, it was clear this was a medley also dear to Scott's heart. "How High the Moon" and "Angel Eyes" followed, the latter in a dark and slightly mysterious mood.

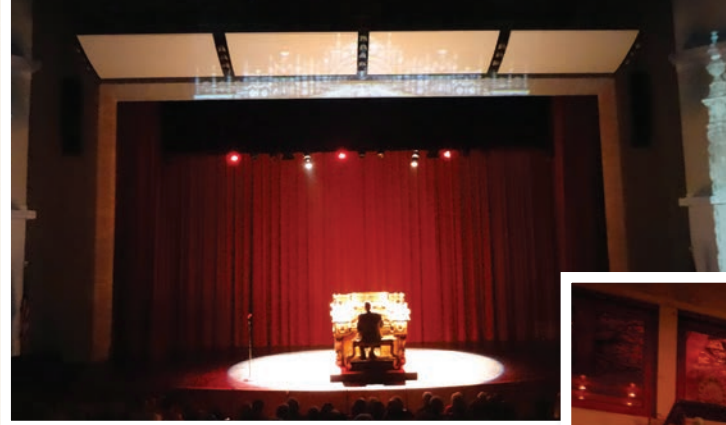
The organ speaks boldly into the room, and projections on either side of the proscenium from the original Indiana Theatre helped set the perfect atmosphere. Scott concluded his program with Richard Whiting's "Beyond the Blue Horizon" in an arrangement that was bouncy and bold, like the Barton itself. A rousing ovation brought Scott out for one more number and we heard "A Nightingale Sang in Berkeley Square." It started as a slow ballad, and then moved into a easy swing style before the Chrysoglott subtly ended the piece. A great way for us to start the morning.

After a brief intermission, Justin Stahl took the reins and opened with "Old Friends" from the musical "Merrily We Roll Along," in a great "console-up" style. Next was the 1936 song, "Poinciana" in an arrangement inspired by an Ashley Miller recording. With a Latin-style accompaniment and brass accents, it had a nice Spanish flair. What followed was one of the most memorable selections of the convention: "Africa" by the rock group TOTO. Justin captured all the flavor and rhythm of the original and the crowd's enthusiastic reaction showed their approval. He followed this with a Bill Vlasak-inspired arrangement of "With the Wind and Rain in Your Hair," which featured some beautiful Tibia combinations and a quiet ethereal ending—a real treat.

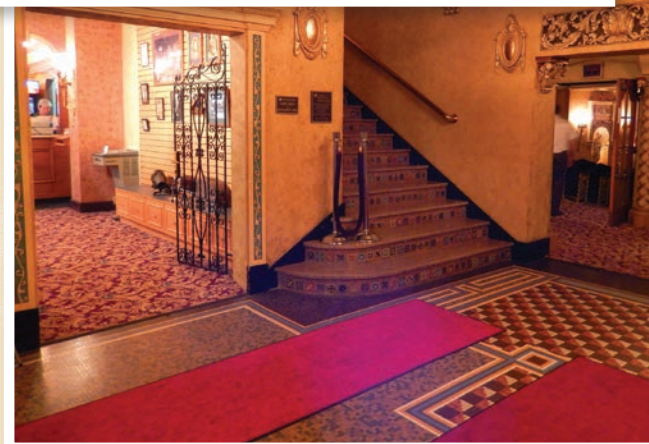
Continuing with "Happy Together" by the Turtles, Justin started with a single Clarinet, soon taking us on a tonal romp through the organ in an arrangement that was unique and unusual. A medley from *Guys and Dolls* featured "I've Never Been in Love Before," "If I Were a Bell," and "Luck Be a Lady." Next we enjoyed Scott Joplin's "Pineapple Rag," and a beautiful, sensitively arranged "Rainbow Connection."

When Justin announced his final selection, a medley from *Willy Wonka and the Chocolate Factory*, there was an audible gasp from the audience. Who would have known that ATOS convention goers were such fans of Willy Wonka? Selections included "Cheer Up Charlie," "The Candyman," "Rowing Song," and "I've Got a Golden Ticket." The boisterous audience response brought Justin back for an encore, and we heard "MARCH." As we made our way back to the buses, many were commenting on the variety of selections we heard from both artists today.

After a quick dinner at the hotel, we loaded buses for a trip to Anderson, Indiana and the Paramount Theatre. The original 3/7 Page organ was



Warren Performing Arts Center (RN)



Paramount Theatre, Anderson, Indiana (JS)

Entrance to the Paramount



The Barton console, Warren Performing Arts Center (RN)

Scott Smith (RN)



Justin Stahl (RF)



Projections on the side walls lent a flavor of times gone by (RF)

refurbished and increased by five additional Page ranks, and now sings out once again in the atmospheric John Ebersson theatre. Simon Gledhill was our artist this evening and he began with a rousing “Jeepers Creepers,” written by Harry Warren in 1938. The organ chambers are not directly next to the stage, but farther back in the auditorium, and the stereo sound was thrilling! Next was the intriguing “Wood Nymphs,” a fast valsette with unusual melodies.

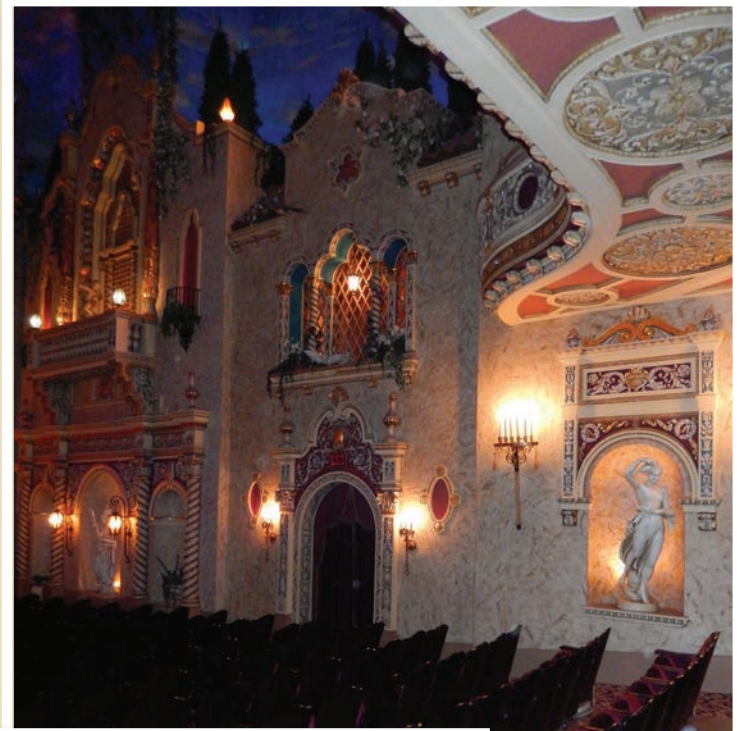
A medley of songs by Henry Mancini followed. Opening with a ferocious “Le Jazz Hot,” it included many well-known selections such as “Baby Elephant Walk,” “Moon River,” and “The Pink Panther.” It was a captivating run through the catalogue of one of America’s most beloved composers. Next was the 1934 “What is There to Say?” from Vern Duke, a composer Simon called “one of his personal favorites.” This was followed by “Goofy Dame,” a great novelty piece by Sherman Myers, with interesting chromaticism performed at breakneck speed.

Apparently there were a number of well-known composers from Indiana, and Simon created a medley of several: “Back Home Again in Indiana” and “Zing! Went the Strings of My Heart” by James F. Hanley, “I Just Can’t Stop Loving You” by Michael Jackson, and Cole Porter’s “Just One of Those Things.” It was a unique grouping that worked well on the Page organ and, once again, great to hear the recent popular song. This brought us to the interval.

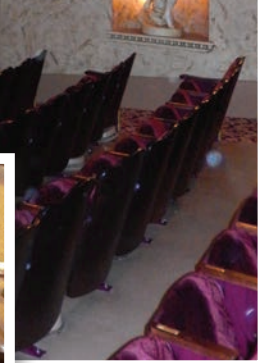
The snack bar did a brisk business during the break, offering not only the standard theatre fare of popcorn and candy, but also beer and wine, while members took the opportunity to view the detail in this magnificently restored theatre.

Simon returned to the bench with the upbeat Benny Goodman Orchestra piece “Goody, Goody.” Next was Simon’s arrangement of the 1905 piano solo by Cyril Scott, “Lotus Land.” With imaginative registrations against a prominent Vibraphone, Simon set a mood that was hypnotic and enveloping, a powerful example of how a listener can become lost in a performance by a consummate professional. “Lotus Land” was followed by a medley of Anthony Newley songs, and the Sydney Torch fingerbuster “Bicycle Belles.” The beautiful and stirring ballad “Time Heals Everything” followed, from the 1974 musical *Mack and Mabel*. For his final selection we heard Camille Saint-Saëns “Marche Militaire Francaise” from *Suite Algerienne, Op. 60: IV*. With rapid fingerwork and stop changes, it was a tour de force for organist and organ. The crowd rose spontaneously to their feet at the conclusion in a standing ovation. We wanted more, and Simon obliged with the paso doble by Jaime Texidor entitled “Amparito Roca.”

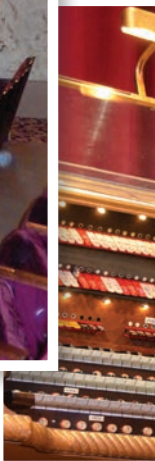
As we rode the bus back to Indianapolis, hushed voices recounted the day’s activities and the marvelous music we experienced.



Console detail of the Paramount Page (JS)



Interior of the Paramount (RF)



The Paramount has an atmospheric ceiling (RN)





The Paramount Page console (JS)

The beautiful interior of the Paramount (RF)



Simon Gledhill (JS)



Richard Hills' seminar drew a huge crowd (RN)



The membership meeting was well-attended (RN)

ATOS Treasurer Mike Hutcherson reports to the membership (RN)



Sunday, July 6

(L-R) YTOC finalists Dan Minervini, Ryan Hardy, and Andrew Van Varick

We loaded buses early for the trip to Emmerich Manual High School and the 3/26 Wurlitzer installed in the Carl E. Wright Auditorium. The organ was donated to the Indianapolis School System in 1990 and is maintained at no cost to them by the Central Indiana Chapter. Today we would hear the young organists—three competitors selected for this year and the winner of last year's competition.

Ryan Hardy, 16, was the first to perform, having played classical and theatre organ for the past five years. He opened with a well-executed "Hungarian Dance #5" by Johannes Brahms. Next was "Close Every Door" from the Andrew Lloyd Webber musical, *Joseph and the Amazing Technicolor Dreamcoat*. Starting with a simple Tibia registration, the haunting melody moved to the strings before a key change took us to a full organ registration. Ryan did an excellent job of capturing the mood of the original.

A medley from *Once Upon a Mattress* followed, including the songs "Shy," "Normandy," and "Happily Ever After." Ryan concluded with the transcribed concert band piece "Dance Bohemien." His fast finger work gained audience appreciation for a great performance.

Andrew Van Varick was up next and started with "Cabaret" in a wonderful overture style. Andrew studies under John Barrata, with additional coaching by Martin Ellis. He continued with "A Nightingale Sang in Berkeley Square." Calling it a "beautiful lullaby," he began with Westminster Chimes and a simple untremed Diapason melody. This transitioned into an 8-beat feel with a Cymbal in the pedal, and was a nice arrangement with lots of variety.

Andrew's medley was from *The Roar of the Greasepaint—The Smell of the Crowd*, once again by composers Anthony Newley and Leslie Bricusse. We heard several selections, including "A Wonderful Day Like Today," "Who Can I Turn To?" and "Nothing Can Stop Me Now!" Andrew's accompaniment motifs were original and compelling, and the arrangement sounded like that from a seasoned professional. He finished with the overture from *Candide* by Leonard Bernstein. The shifting rhythms are difficult to master, but Andrew pulled it off with registrations that were spot-on recreations of the orchestral scoring. The audience again roared its approval.

Our final artist was Dan Minervini, starting with "Who Will Buy?" from the musical *Oliver*. Dan followed with a medley from the 1959 Jule Styne musical, *Gypsy*. Including songs "Some People," "Let Me Entertain You," and "Everything's Coming up Roses," it was a well put-together medley with nice variety. Next was Stephen Sondheim's "Send in the Clowns," a ballad from 1973's *A Little Night Music*, in a moving arrangement that showcased the organ well.

Dan concluded with Camille Saint-Saëns "Danse Macabre," in an arrangement that perfectly painted the rambunctious dance, leading to the dawn breaking, and the skeletons returning to their graves. The instant audience response was enthusiastic and well-deserved. The organ has a big sound in the auditorium and none of the three finalists were shy about opening it up.

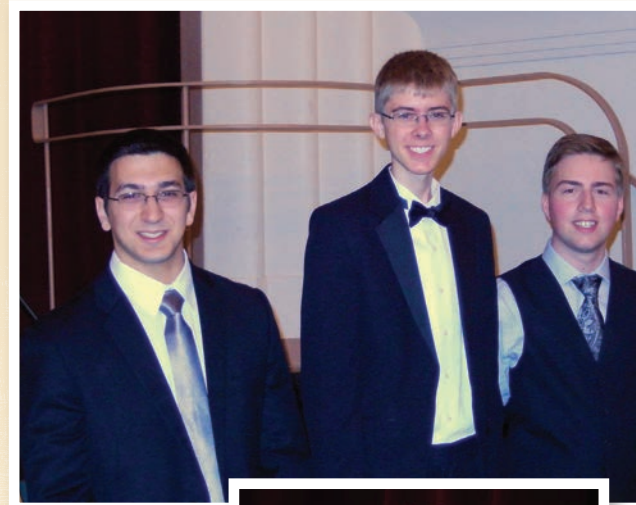
All three contestants gave compelling performances, and we would later learn the judges had selected Andrew Van Varick as the overall winner. He received a \$1,000 prize from ATOS, in addition to a \$1,000 Dan Bellomy Memorial scholarship from TOSI, and a \$1,000 scholarship from the Garden State chapter of ATOS. Both Ryan and Dan received \$500 from ATOS, in addition to another \$500 each from the Garden State chapter. We will be hearing from all three of these performers in the future.

After a brief intermission, we returned to our seats to hear Justin LaVoie, the 2013 Young Organist Competition winner. Opening with "Love," in a big and bold arrangement, he continued with the Argentine tango "El Choclo," the English Post Horn and tambourine helping set the mood. Next was Michel Legrand's "What Are You Doing the Rest of Your Life?" in an arrangement that was dramatic, yet tender. *The Jersey Boys* selection, "Can't Take My Eyes Off You" had all the flavor and feeling of the original.

Justin chose the Rodgers and Hammerstein musical *South Pacific* for an extended medley of songs that ranged from "Some Enchanted Evening" to "You've Got to Be Carefully Taught"—melodies that work so well on the theatre organ. It was an audience favorite, as they responded with a standing ovation in the middle of the concert. Claude Debussy's "Golliwogg's Cakewalk" was next, and Justin finished with Edward Elgar's "Pomp and Circumstance March No. 6." It had all the flair and polish of a regal occasion and the audience responded again with a standing ovation. As we headed to the bus, all remarked that the future of ATOS performers looked very promising today.

After a quick bite at the hotel we jumped onto buses again, this time for the short trip to St. Paul's Episcopal Church and Nathan Laube at the 4/90 Casavant organ. Nathan is well-known in the classical organ world and teaches at the Eastman School of Music in New York. His performance for the convention-goers today would be all transcriptions.

Opening with the overture to *Die Fledermaus*, we were treated to a symphonic smorgasbord. Nathan's control of tempo and phrasing was breathtaking, as was evident in every piece he performed. He followed with "Variations sérieuses, Op.54" by Felix Mendelssohn. The building of each variation from one to the next was handled deftly and Nathan's registration brought out the unique characteristics of each. Acting





The Manual High School Wurlitzer (RF)

Jamie Snell with Carrie and Mark Renwick (JS)



At left John Ledwon (RF)



Craig Keller took a turn at the WPAC Barton during the jam session (JS)

The stage is set for a showdown! (JS)

John Ledwon with the three YTOC finalists



At left Dave Wickerham



Mark Herman and David Gray (JS)

Mark Herman chats with fans (RN)



as orchestrator and performer is not an easy task, but with dynamic contrasts that went from a whisper to a roar, the organ obliged the will of Mr. Laube. Listening to such superb musicianship was pure joy, and it would be difficult to describe the emotional impact conveyed by this stellar artist.

Other highlights in the first half included the overture from *William Tell*, with featured articulation and clarity so exceptional the audience brought him back twice to the stage for bows before they were ready to head to intermission.

The second half included works by Brahms and Liszt. The masterful performances featured such captivating registrations and dynamic energy that the organist easily held the rapt attention of all ATOS members present. The huge standing ovation at the conclusion showed the power that this music, when performed by a consummate musician, can have on even the most pop-music-oriented ATOS member. It was a highlight of the convention.

We had time for a leisurely dinner tonight and many took advantage of the revolving roof-top restaurant at the Hyatt. By 6:30 we were on buses again for a trip back to the Warren Performing Arts Center.

The evening's concert was to feature dueling organists, or organs if you will, as an Allen Quantum T321Q-SP 42-rank/three-manual theatre/classic instrument was set up on stage next to the Barton. David Gray and Mark Herman would put the instruments through their paces and they began with a spirited rendition of "Tico Tico." With Mark at the Allen, and David at the Barton, they traded the melody and accompaniment back and forth in an arrangement that was great fun and had everyone's toes tapping.

Next was the Helen and Jesse Crawford arrangement of "Masquerade," and after the artists argued over who would be playing Helen, they switched consoles and began. It was difficult to tell who was having more fun, the organists or the audience. David took a solo turn at the Allen and his selections included "These Foolish Things (Remind Me of You)." Starting with a very simple Clarinet, it transitioned into an easy four-beat style with an ending 32' pedal note that rumbled through the entire auditorium.

Mark's turn on the Barton was next as we heard Harry Warren's 1940 piece "Fifth Avenue." Opening with solo piano, full organ soon entered and took over the bouncy melody. This was followed by Gordon Jenkins' "That's All I Ask."

The Allen organ was featured for David's arrangement of Harry M. Woods' 1925 tune "Paddlin' Madelin' Home"—full of key changes and novelty registrations. Mark continued with a set of Rodgers and Hart songs, including "Mountain Greenery," "Manhattan," "My Funny Valentine," "The Lady is a Tramp," and "Johnny One Note," concluding the first half with a duet of "Dancing Tambourine." While George Wright recorded it at half speed and then sped it up, the boys played the arrangement at full speed in real time. It was a real treat to watch the keyboard acrobatics necessary to pull it off!

The second half began with Mark at the Allen and David at the Barton for Leroy Anderson's 1951 upbeat waltz, "Belle of the Ball." Other selections included David's beautifully understated "In the Wee Small Hours of the Morning" and Mark's Nola-esque presentation of "Dainty Miss." A highlight of the second half was David's extended arrangement of selections from "West Side Story." Performing on the Barton, he captured all the emotion and rhythm of this great musical. There are times during a concert when an organist goes on a musical journey and the entire audience follows—this was one of those times.

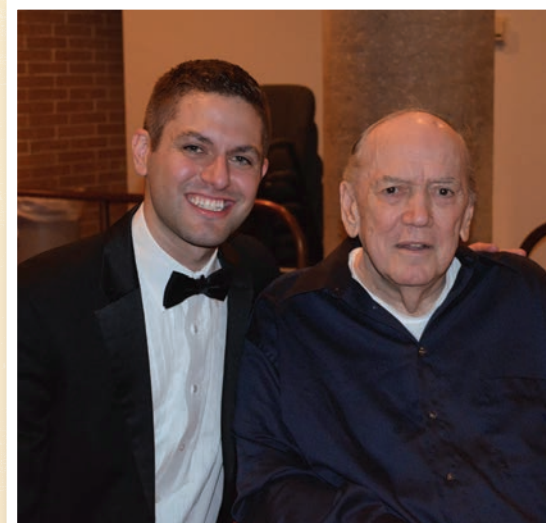
Duets followed, with "And This is My Beloved," and they concluded the concert with "Dizzy Fingers." The audience wasn't going to let them finish yet, and brought them back out for one more number. With David at the Barton and Mark on the Allen, they began with "Tiptoe Through the Tulips," then continued with too many other cameo song appearances to list. It was all great fun, and we headed to the buses stuffed and content from the musical buffet we had just enjoyed.

Die-hard organ fans headed to the "Hammond Lounge" at the first floor "Level One" bar for a second night of drawbar fun. Many took their turn at the Hammond organ and some listeners appeared to be curious patrons just enjoying some great music.

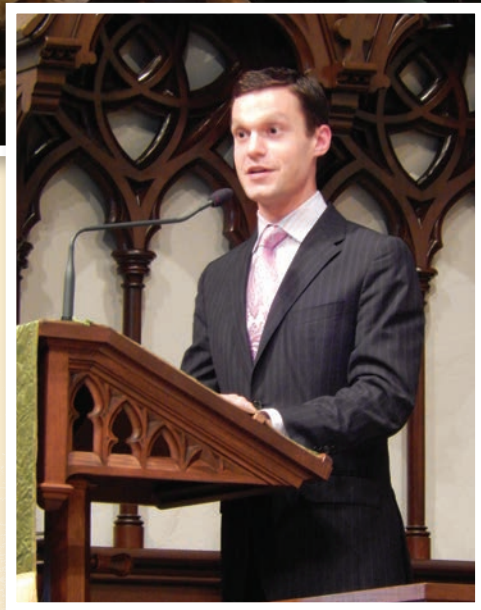
Donnie Rankin takes a turn on the Hammond in the lounge (RN)



David Gray and Mark Herman duel on the Allen and the Barton (RN)



Mark Herman and legendary Indianapolis organ teacher John Ferguson (JS)



St. Paul's Episcopal Church (RN), Nathan Laube (RF), and the 4/90 Casavant (RN)



David Gray and Allen Miller chat (RN)



Monday, July 7

We boarded early buses for our longest trip of the convention, the two-hour ride to Fort Wayne to hear the 4/16 Page organ in the Embassy Theatre. The organ has been in almost continuous use since 1928. It got a new Trivo Brass Trumpet and Trousdale relay in 1990, and was completely renovated by Carlton Smith Pipe Organ Restorations in 1997. It still is heard almost daily in this beautiful landmark theatre.

We were graciously welcomed to the theatre by the executive director, Kelly Updike. It's clear theatre management understands what a treasure they have in the Page pipe organ, and we were grateful they could open the theatre to us on this day.

Dave Wickerham brought up the console with a dramatic and rousing "I'm Beginning to See the Light." He took us through the resources of the instrument with a collection of songs he called "big-house sounds." "I Found a Million Dollar Baby," "About a Quarter to Nine," and a very inventive "It's Only a Paper Moon," treated us to melodies and arrangements all well-suited to this venue.

Noting that we had some rain the night before, Dave followed with "Here's That Rainy Day," "Singin' in the Rain," "Walking in the Rain" and "Raindrops Keep Fallin' on My Head." With styles that ranged from pop to quasi-classical, the arrangements were fun and unpredictable.

"Puff the Magic Dragon" might have been better termed "Variations on..." as various verses brought out new and unusual sounds from the Page.

Richard Rodgers' 1936 ballet, *Slaughter on Tenth Avenue* had all the flavor of gangsters out to kill a dancer, and the 1909 "Temptation Rag" by Henry Lodge was crisply chromatic. "Great is Thy Faithfulness" and the Welsh tune "Hyfrydol" brought extended applause, indicating these were audience favorites.

Dave concluded the concert with an extended patriotic medley beginning with the Page doing an excellent imitation of bagpipes and drums for "Yankee Doodle." Following with "You're a Grand Old Flag," "Stars and Stripes Forever," "God Bless America" and others, the stirring medley was an excellent way to finish the patriotic weekend. The rousing audience ovation brought Dave back to the stage for an encore and we heard "Oh, What a Beautiful Morning." As the console sank back down in the pit, we sat basking in the sounds of great theatre organ music in a large theatre. It doesn't get any better than this...!

Back on the buses, we traveled the short distance to the St. Francis Performing Arts Center for a delicious boxed lunch. Herding back to our buses we continued on to the refurbished 1914 Baker Street Train Station. Now the headquarters for the Architect/Engineer firm of Martin/Riley, the firm graciously allowed ATOS to use the refurbished lobby as a performance venue.

The concert was billed as a Virtual Theatre Pipe Organ (VTPO) presentation by Pierre Fracalanza on the career and music of Buddy Cole. But that doesn't even begin to describe it—it was a multi-media musical presentation that was well worth the entire cost of the convention.

The program opened with Buddy's stepson, Jeff Woodruff, welcoming the crowd, reminiscing about his family, and expressing his gratitude to Pierre for his work on his father's musical legacy.

Highlighting the musical genius of Cole, Pierre used live audio clips and still images to tell the story, while he recreated Buddy Cole arrangements on a Paramount 450 VTPO, using a projection screen so we could simultaneously watch his keyboard technique. The entire program was mesmerizing, as the video portion kept our rapt attention while Pierre's amazing performance filled our aural senses. It was simply fascinating to hear Buddy Cole's own voice introduce the songs, while Pierre's arrangements and registrations were spot on (no easy feat, since many of Buddy's original recordings were multi-tracked). It was like listening to a long-lost friend. The many still



Dave Wickerham (RF) was our artist at the Embassy Page in Fort Wayne (JS)



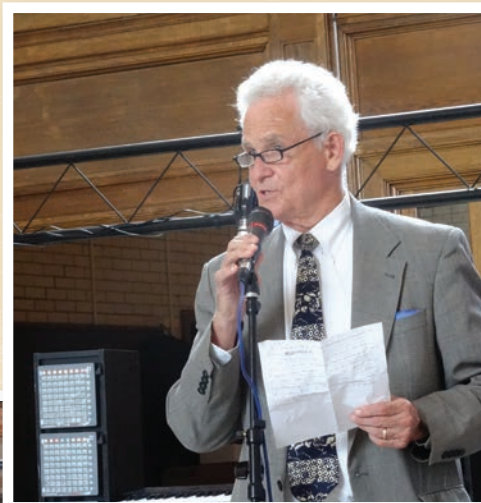


(RF)



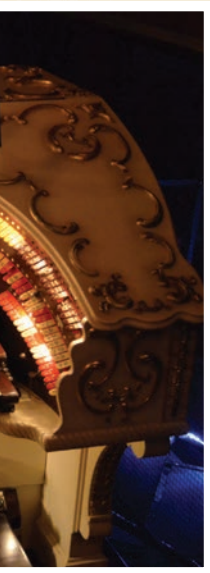
(RF)

Jeff Woodruff, Buddy Cole's stepson (RN)



(JS)

*Pierre's "touring organ."
Since our last feature
on the instrument,
Pierre has added an
Accompaniment manual
with second touch (JS)*



*Baker Street Station was the venue
for Pierre Fracalanza and his Buddy
Cole program (RN)*



*Cletus Goens
provided some
"walking in" music
at the Embassy (RF)*

images and vintage videos showed the huge impact this man had on not only the theatre organ world, but the entire music industry. The audience appeal was very apparent from the extended standing ovation, and Pierre obliged the audience with an encore, “Tumbling Tumbleweeds.” This type of program is a wonderful contribution to the historical legacy of the theatre organ, and ATOS was very fortunate to have someone with the talent and diligence of Pierre Fracalanza to put it together.

We then loaded buses for the short trip to the Trinity English Lutheran Church. The church has recently installed a 3/12 composite Wurlitzer that was in the home of Dr. John and Betty Polsley, after the donation by their son and daughter-in-law. Mark Herman gave a brief demonstration for the first group and David Gray put the (not totally finished) organ through its paces for our group. Noting that he normally needs “a lot” of pistons, David mentioned that he would hand register all his selections. Choosing music by Cole Porter and George Gershwin, he gave us a good idea of what a great addition this instrument will be to the church social hall.

Our organ trip through the church was only beginning, and next we headed into the sanctuary for a demonstration of the 4/92 Æolian/Skinner installed therein. Music director Robert Hobby gave us a brief history of the church and the organ, while the associate director of music, Mitchell Rorick performed selections by Josef Rheinberger and Felix Mendelssohn to demonstrate the thrilling sounds of this noteworthy instrument.

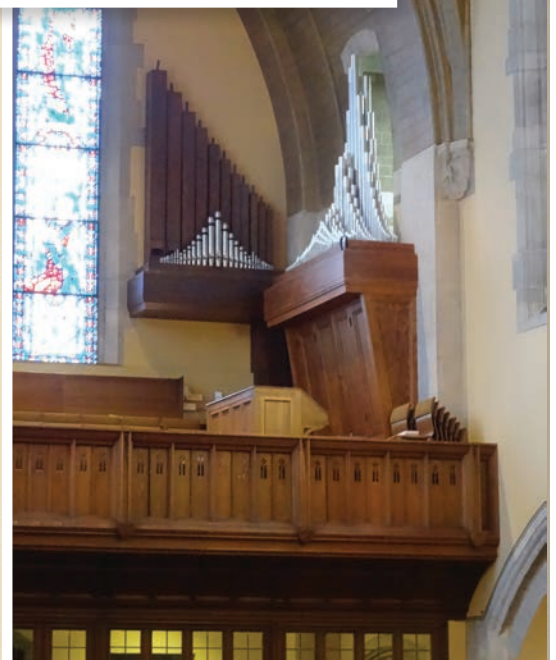
A few of us, having heard there was a very nice 2/14 Reuter in the chapel, headed off in search of it. We easily found the chapel and, shortly, the route to the loft. Stepping into the loft from the anteroom gave us a view of a beautiful mural filling the bay behind the altar. We’ll let the photograph describe it (a picture is worth 1,000 words, as they say) but the church—and particularly the chapel, we think—is something which, next time you’re in Ft. Wayne, you owe it to yourself to see.

Dinner was waiting for us across the street, again in the St. Francis Performing Arts Center, and the delicious meal allowed us time to visit about the sources of the sights and sounds we had heard this day. Upon finishing our catered meal, several of us took the opportunity to walk the short distance back to the Embassy Theatre, where even more entertainment was in store for us.

The Embassy Theatre missed most of the silent film era, opening in May 1928, but tonight Buster Keaton’s masterwork, *The General*, was to grace the screen, under the very capable accompaniment of Walt Strony. The theatre made this ATOS event free to the general public, so the audience also included a large number of guests and families. Walt brought the console up with the 1937 Rudolf Friml piece, “Donkey Serenade.” The large audience responded graciously, and Walt took the console down to begin the movie.

The General was not well received in its initial 1926 release and United Artists lost a substantial sum of money. However, over time, the film was reevaluated by critics as one of the greatest films ever made. In 2007 *The General* was ranked #18 by the American Film Institute on their list of the 100 best American movies of all time.

Walt’s accompaniment brought out the drama and humor perfectly, without ever drawing attention to itself. The audience got the rare treat of seeing a silent film masterpiece accompanied by a legend of the theatre organ. It was a perfect way to spend a warm Midwest evening. On the way back to Indianapolis, fireflies were out, treating us to a lightshow to end our fourth day of stellar music.



From top:

Trinity English Lutheran Church (RN)

Dinner is served at the St. Francis Performing Arts Center (RN)

Antiphonal organ at Trinity (RN)



The newly-installed Wurlitzer at Trinity (RN)



The Skinner console, Trinity (RN)



David Gray, and earlier Mark Herman, put the 12-rank Wurlitzer through its paces (RN)

David had a rapt audience (RN)



Walt Strony (JS) accompanied The General (RN)



Tuesday, July 8

“Slightly groggy” described us this morning, after a late night return and another early morning trek to load a bus. But the trip was short and the artist was Clark Wilson, so with a large cup of coffee in hand, we were ready. The Hedback Theater houses a musical-comedy theatre group, “Footlite Musicals,” and the 2/11 Page/Wurlitzer was installed in 1976. It is played by Central Indiana ATOS members before each Footlite Musical performance, and used for lessons and practice by the chapter.

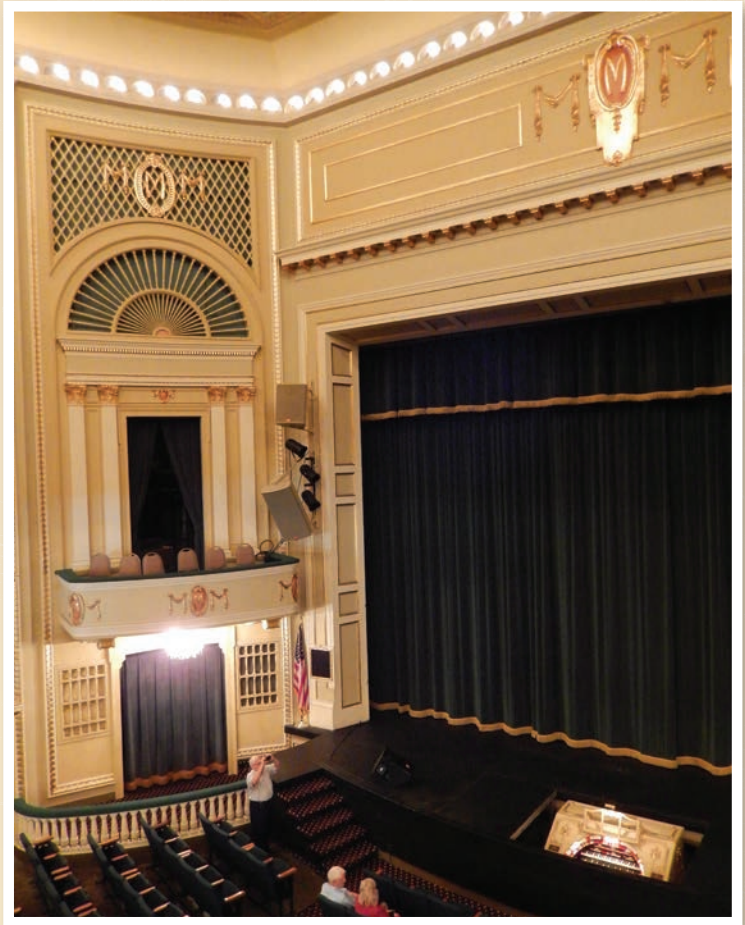
Clark Wilson must have known we would be ready for something a little low key, and his performance was a real treat. He announced he would perform without commentary between each selection—so we could simply enjoy the music. He did that, and also without stopping between selections, so the entire program was like a morning serenade to start the day. Clark’s masterful arrangements of such numbers as “Marie,” “Rainbow Connection,” and “How About You?” brought out solo sounds and ensemble combinations that were nuanced and dazzling. “Counting My Blessings” was tender and moving while “Come Back to Me” had a full organ sound. The amount of music Clark was able to pull out of this small instrument was amazing. We felt like we were listening to a large organ in a large theatre. It was a concert unlike any other we heard at this convention, and a real treat!

We headed back to the hotel for a quick lunch before loading the buses for our last trip and final concert of the main convention. The Long Center for the Performing Arts in Lafayette has a 3/21 Wurlitzer, originally premiered by Ken Double, who would also serve as our guest artist today. The theatre is a sweet vaudeville house built in 1921 and lovingly restored by the city. It serves as home to the Lafayette Symphony and provides a full season of events for the community.

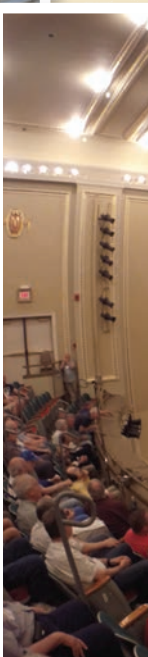
Donnie Rankin served as our announcer, and in his best sportscaster imitation, welcomed Ken Double. Ken mentioned how difficult it was to perform last at the convention, as he had to scratch several numbers off his playlist that were performed in prior concerts. “Back Home Again in Indiana” featured a Tuba solo followed by a great Hammond imitation, then a gorgeous moment of open harmony. “You’ll Never Know” had some luscious String/Vox and Tibia combinations, while “O Sole Mio” had all the Neapolitan flavor one would expect. The organ is a powerhouse in the theatre, especially in the front row of the balcony. It definitely exemplifies the ATOS slogan, “Feel the Music,” but the music was so good no one was complaining.

“Enjoy Yourself (It’s Later than You Think)” had a nice Latin feel, and a medley of Frank Sinatra tunes included “You Will Be My Music” and “Chicago,” among others. This took us to intermission. Many took the opportunity to inspect the plaster detail of this old theatre and soon we were ready to start the second half.

As the lights dimmed, Ken strode onto the stage and gave us some details of the International Youth Silent Film Festival. Students below the age of 20 use a three-minute score composed by Nathan Avakian as the instrumental accompaniment for their original silent movie. There are currently seven themes from which to choose, from Slapstick to Romance. Introducing Donnie Rankin to accompany on the Wurlitzer, we were treated to a showing of the 2014 International Prize-winning *The Girl in the Camera*. Donnie performed Nathan’s composed score, and fit the music perfectly to the action. It was a real treat to see the organ used this way, and wonderful to see so many young people involved and introduced to the theatre organ.



The Long Center (RF) (RN)



(JS)



Clark Wilson got every last breath of music out of a wonderful small (2/11) Page/Wurlitzer at the Hedback Theatre



(RN)



The beautifully-restored Long Center



(RN)



Following the silent movie, Ken resumed his program—this time as a vocalist! Without Ken’s assistance, the organ began playing “I’m Gonna Sit Right Down and Write Myself a Letter” and Ken took over the vocals of this 1935 gem. After the verse and chorus, Ken climbed back up on the console and finished the piece as organist. It was a unique way to showcase where modern technology has brought us.

The tambourine added flair to “Lady of Spain,” and Ken closed with a medley from Sigmund Romberg’s operetta, *The New Moon*. Often called Broadway’s last hit operetta, this 1927 show features the soaring Romberg melodies that work so well on the theatre organ. A well-deserved encore was “I Love Being Here With You.” Ken’s familiarity with the instrument and the Wurlitzer’s extensive resources made for a great program, and we left on the buses humming tunes from the day.

Back at the hotel, it was time to get gussied up for the evening banquet and awards ceremony. The event would be held directly across the street from the hotel at the Indiana Roof Ballroom. Although the Indiana Theatre is a distant memory, the ballroom on the top floor has been in constant use since its opening in 1927. An atmospheric ballroom, it is designed to look like a European village with plaster columns, stucco facades, doorways and balconies surrounding the dance floor. The bar did a brisk business as we shared highlights of the week and said hello to new and old friends.

When it was time to be seated we were treated to a “thunder storm” in the atmospheric ceiling, followed by the entire wait-staff parading through the room with platters of food to the Disney tune, “Be Our Guest” from *Beauty and the Beast*. It was quite charming, and could have been somewhat cheesy if the food and presentation had not been so outstanding. It was a wonderful meal and prepared us well for the ATOS awards presentation that followed. You can find a list of all the award winners elsewhere in this issue.

Following the meal, Bill Tandy played dance music and even had a few couples strut their stuff on the ballroom floor. Most continued to visit until bed beckoned and we walked to our hotel. For many, this was the official end to the 59th annual convention, and they began their journey back to their hometowns. For some of us, the festivities would continue for one more day.



(JS)

Donnie Rankin did a special presentation on the International Youth Silent Film Festival (RN)



The banquet and awards ceremony was held in the beautiful atmospheric Indiana Roof Ballroom



(RN)

The Long Center Wurlitzer console gleams in white and gold (RN)



Dick Taylor catches up with some friends (RN)

Richard Hills and Simon Gledhill make certain David Gray is appropriately attired for the occasion (RN)



The crowd was too big for the Hedback Theatre, so we were split into two groups



Ken Double at the Long Center (RN)



Bill Tandy provided after-dinner music (JS)



Bob Dilworth recognizes Bucky Reddish for his service on the ATOS Board of Directors (JS)



Wednesday, July 9

Encore

The Cincinnati Museum Center, formerly the train depot (RF)

Cincinnati was the destination this morning and the two-hour bus ride seemed to go quickly. Divided into three groups, the first stop for us was the Cincinnati Train Depot, now serving as the Cincinnati Museum Center. Originally opening in 1933, this Art-Deco masterpiece is an astounding testament to the skill and craftsmanship of depression-era workers. One of the last great train stations built in this country, it saw as many as 216 passenger trains per day; in June, 1945 more than 80,000 passengers made their way through its doors in one month. But, as train travel declined, so did the fortunes of the terminal; demolition seemed imminent several times. Finally, in 1990, following the bond support of local voters and money from local governments, the facility reopened as a museum center with the Cincinnati History Museum, Cincinnati Historical Society Library, Museum of Natural History and Science, and the Robert Lindner Family OMNIMAX® Theater all sharing space in the building.

As if the classic architecture wasn't enough for us, the 4-manual EM Skinner organ now installed in the rotunda provided another treat. With vintage 1929 pipework from the Immaculate Conception Church in the Germantown part of Philadelphia, and the house organ in the former home of Cincinnati entrepreneur Powel Crosley Jr., the 4,000+ pipes are installed in chambers around the rotunda. The digital playback system gave us a sample of the thrilling sound, now a favorite for concerts and recordings by the likes of Thomas Murray and Peter Richard Conte. With a reverberation time of five seconds, the organ has found a novel new home.

At 11:00 AM, lunch was served for us in the original depot dining room, and we were treated to sandwiches and soup that would have satisfied any weary traveler. Refreshed, we made our back to the buses and our next stop, the Ron Wehmeier residence.

Ron's magnificent 4/37 Wurlitzer is installed in the music studio he added to the 1872 home his great-grandfather built. The console is a work of art and Jelani Eddington would entertain us this afternoon. Opening with an exuberant and upbeat, "Put on a Happy Face," Jelani held our attention from the outset. The organ speaks prominently in the room, sometimes offering an "in the chamber" experience—something spectacular when you are listening to music so well performed. He continued with "Things Are Looking Up" with a String/Diapason pizzicato registration, and some jazzy rhythms against a 4-beat pedal. Next was "My Funny Valentine," starting simply with an untremed Tuba. It featured many solo voices and some luscious Tibia combinations, while showcasing the full dynamic range of the instrument.

Jelani welcomed Justin LaVoie to join him, and they continued with an original duet by Justin, "Spring Fling." With Jelani on the organ and the multi-talented Justin on the piano, it was pleasantly light, bouncy, and unpredictable. Jelani continued with Stephen Sondheim's "Not While I'm Around," a beautiful ballad from the otherwise jarring musical, *Sweeney Todd*. The concert ended with the overture from *Die Fledermaus* by Johann Strauss II. It was a wonderful way to show of the power of this instrument and capped off a spectacular concert.

The afternoon wasn't over yet, and we were headed next to the famed Cincinnati Music Hall. Built in 1878, it serves as home to the Cincinnati



Any question what goes on here? (RN)



Justin LaVoie
and Jelani
Eddington
at Ron
Wehmeier's
(Photo by
Donnie Rankin)





The Museum Center is an art-deco design masterpiece, beautifully restored (RF)



Ron Wehmeier welcomes the audience to his home and music room—with no less than seven grand pianos (RN)



Symphony Orchestra and the attached 18,000 square foot ballroom can seat 1,300 people. It houses a 3/31 Wurlitzer, installed there by Ron Wehmeier, by way of the Albee and Emery Theatres. It was an organ so well known, it already had a following before it premiered in 2010 and is used regularly for a very successful concert series. (The installation was featured in the July/August 2009 issue of THEATRE ORGAN.)

Mark Herman returned today for an encore presentation, opening with the jazz standard, “Cherokee” by Ray Noble. The organ is aural perfection, and the ballroom setting was stunning. Responding to requests, Mark continued with his original composition, “Jarvis,” named after his dog! Reminiscent of Leroy Anderson or Zez Confrey, the novelty piece drew smiles from everyone. The tender ballad “The Boy Next Door” from *Meet Me in St. Louis* lent itself to subdued voices.

A medley from *Oklahoma!* featured all the well-known tunes, including “Oklahoma!,” “Surrey With the Fringe on Top,” “People Will Say We’re in Love,” “Oh, What a Beautiful Morning” and others. The wonderful Richard Rodgers melodies took us through the organ, charming the audience in the process. From Oklahoma to Hawaii, next was “A Little Grass Shack.” We then headed far south where “Brazilian Sleighbells” featured the Steinway piano and lots of percussion. It was great fun and took us to intermission.

With snacks, chocolate delicacies, and an open bar, many of us indulged ourselves and then settled into our seats for the second half. Mark continued with the contrasting George Gershwin tune, “How Long Has This Been Going On?” Next was a Harry Warren medley, including “You’ll Never Know,” “We’re in the Money,” “I Know Why (And So Do You),” and “Jeepers, Creepers.” Warren was Hollywood’s most prolific composer and Mark’s arrangement had finesse and emotion. The 1933 Johnny Green standard, “I Cover the Waterfront” was next, and Mark ended with an inventive “When the Saints Go Marching In.” With a classical turn and a bit of boogie woogie, it was a fun way to end the concert. The audience brought him back for an encore and he responded with the cute, upbeat “On a Little Street in Singapore.” This installation, in such a storied musical landmark, is a feather in the cap of Cincinnati—how fortunate we were to be able to experience it today!

While our music was finished, we would never pass up the opportunity for a good meal, and we reboarded our buses for a dinner cruise on the Ohio River. Heading into Kentucky to our sternwheeler, BB Riverboats was waiting for us and promptly ushered us onboard our vessel. The dining room was set, the bar was open, and as we cast off from shore the dining staff beckoned us to start our meal. The buffet was delicious, and was only topped by the magnificent views of the Cincinnati skyline and shoreline scenery, as we slowly made our way up river and then turned around.

An outdoor calliope at the stern of the ship attracted many ATOS members, and some of our concert artists took a turn at the keys. The agreeably warm weather made for a very pleasant evening and soon we were back at the dock and ready to disembark. We loaded the buses for one last time and headed back to Indianapolis.

Enjoying good friends and great venues is as much a part of the convention experience as the concerts themselves, and the Central Indiana Chapter seems to have mastered the process. It is so rewarding to see profits from earlier conventions turned into new installations— theatre organs in public spaces! This could serve as a model for chapters around the country, and congratulations are well-deserved by Tim Needler and his convention crew. As we made our way home on Thursday, our thoughts looked ahead to next year’s event in Philadelphia!



The audience for Mark Herman’s concert at the Cincinnati Music Hall Ballroom (RN)

And then, it was time for a dinner cruise on the river.(RN)



Photographer extraordinaire Richard Neidich and Ed Horvath (RN)





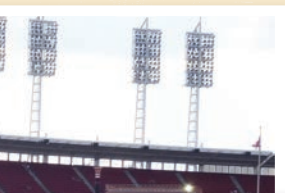
Mark Herman at the Music Hall Ballroom (RN)



The Music Hall Ballroom console (RN)



Chez Wehmeier, Cincinnati (RN)



(RF)

Dinner is (self) served (RN)



Young Theatre Organist Competition

The three finalists were asked to give us their thoughts on the convention (for two entrants, this was the first convention they had attended) and the competition.

Not only are all three finalists fine young organists, as the paragraphs below will show, they are well-spoken and very much mutually supportive.

Congratulations to all three.

Since attending the 2014 ATOS convention in Indianapolis, I have often wondered why I never went to a convention before. In these few days, we were able to listen to concerts on some of the best theatre organs in the area, played by some of the best theatre organ artists—plus an excellent classical transcription concert by the renowned Nathan Laube. This was more than just a well-choreographed organ crawl!

Although the main focus for much of the convention was the concerts, it was also a time of fellowship for those of us who love the art of theatre organ. I saw many of my theatre organ friends, and made new ones along the way. A friendlier and more supportive group of people is hard to find. That is, in my opinion, one of the most important things that keeps this art alive.

Though I am honored to have been named first place winner in the Young Theatre Organist Competition, it is clear that I was in very good company. I hope that eventually, my peers and I will continue the tradition started at the first ATOS convention nearly sixty years ago.

—Andrew Van Varick

The 2014 ATOS Convention was only my second convention. However, my experiences there reinforced my desire to continue attending annual conventions. I enjoyed the opportunity to see my friends from the theatre organ community, as I do not see them very often during the year. I had known Andrew Van Varick for several years, as we are active in the same local chapters, but I had not met Ryan Hardy prior to the convention, and I enjoyed the opportunity to meet him and to hear him play at the Young Theatre Organist Competition. All of the venues and organs were superb, and I am eagerly anticipating the Philadelphia convention next year, which promises to meet or exceed the high standard set up at this year's convention.

—Dan Minervini

With this year's convention being the first I've been to, I didn't really know what to expect. It was fun to talk with other performers and enthusiasts from around the country, as well as meet some of the people that I've only read about in THEATRE ORGAN. By far, the best part of the week in Indianapolis was meeting all of the other young organists at the convention. Everyone was so nice and we had some great talks on the many bus rides to the incredible venues. (It was also fun to tell some organ-related puns to people who actually get them!) I was blown away by all of the artists that performed throughout the convention, even though I haven't heard a lot of the songs that were played before. Needless to say, I found some new favorite pieces! It was an experience of a lifetime, and I can't wait to come back again in the future!

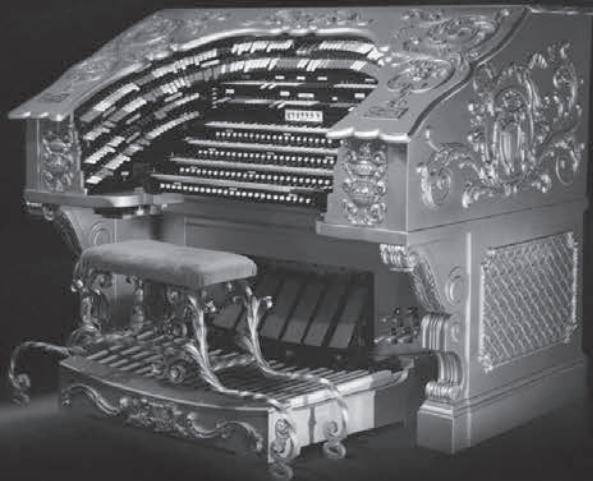
—Ryan Hardy

John Ledwon presents the awards to YTOC finalists Ryan Hardy, Andrew Van Varick, and Dan Minervini (JS)



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Fanfare

The UK Young Theatre Organist of the Year

BY MICHAEL WOOLDRIDGE

Sunday 27th July 2014 saw the re-launch of the London & South of England Chapter's ATOS UK Young Theatre Organist of the Year Competition, which was held on the magnificent Cinema Organ Society Midlands District 3/11 Compton organ at the Fentham Hall, Hampton-In-Arden.

It was wonderful that nine young people entered, aged between 13 and 16, from all over the country, including Hull, Blackpool, the Lake District and East Sussex, as four players have learnt to play at the Rye Wurlitzer Academy.

There was a good turnout, including a real gathering of the UK theatre organ

world, including some of our COS General Committee, Simon Pulham from the Ipswich Light Organ Music Society Christie, organist Janet Dowsett (herself a past entrant), and a team from the Friends of Rye Wurlitzer and Rye Wurlitzer Academy, including founder Richard Moore, who helped with the running of the rehearsals and event. A very special guest was international organist and ATOS board member John Ledwon, currently resident organist on the Wurlitzer at Disney's El Capitan Theatre on Hollywood Boulevard, who had flown in especially to see how we run the contest here in the UK and to add his support.

Organist and ATOS Chapter Trustee Michael Wooldridge, himself a past YTOY winner from 1980, before the event had been taken to the States, had planned the event and was on hand to comper the show in a light-hearted fashion, which helped to put everyone at their ease. At the end, having heard marvellous and inspiring performances from the entrants, and a little cameo from Michael, many of the audience were saying it was one of the most enjoyable afternoons of music they'd seen.

Although very much a competition where the taking part brings on as much benefit as winning, a very strong team of judges was



The UK YTOY participants and judges. Front row, l-r: Lewis Scott, Will Shaw (Christie Cup winner); second row: James Walton, Declan Poole, Dominic Standing, Jamyma-May Hanson, Thomas Pickering, Lucy Crouch, Esther Seal; back row: Judges Damon Willelts, David Lobban, and Len Rawle MBE

(All photos courtesy of Michael Wooldridge)

“...proof positive that the theatre organ has a safe supply of talented players for the future.”

on hand to produce our winners. Organist Len Rawle MBE (son of Edith Rawle, founder of the competition) was Chariman of Judges, ably assisted by Blackpool Tower resident organist David Lobban and organist and COS Midlands District Secretary Damon Willetts.

The coveted first prize went to Thomas Pickering from Hastings for his renditions of “I’ve Got Rhythm” and “Pure Imagination”

from *Charlie and the Chocolate Factory*. Jamyma-May Hanson from Brede was second with her medley from *Chitty Chitty Bang Bang*, and Blackpool’s Dominic Standing came third with a medley from the *Sound of Music*. The Christie Cup for the entrant showing most future potential went to Will Shaw from Stalybridge for his medley from *The King and I*.

All in all, a great afternoon of music, and proof positive that the theatre organ has a safe supply of talented players for the future.



Chairman of Judges Len Rawle MBE, and judges David Lobban and Damon Willetts



Chairman of Judges Len Rawle MBE



John Ledwon, Chairman of the ATOS Young Theatre Organist Competition, was on hand to lend his support



Dominic Standing (Third place), Jamyma-May Hanson (Second place) and Thomas Pickering (UK Young Theatre Organist of the Year)

Chapter News

ALABAMA

Birmingham, Alabama— In early June, as the members of the Alabama chapter prepared for the Summer Film Festival at the Alabama Theatre, an opportunity presented itself for a Sunday afternoon open console at the theatre. Chapter President Gary Jones opened the musical afternoon at the keyboards of the Mighty Wurlitzer, followed by chapter members Stuart Thompson, Fred Dove, and Larry Davis, visiting from Atlanta.

A week later, chapter members gathered at the Dove residence for a concert by Paul Swiderski on Fred's Walker organ—which he has named “Chlo-E.” The program was most unique, very historic and very educational. Originally from Chicago but now residing in Knoxville, Tennessee, Mr. Swiderski recounted his history as a skating rink organist and as a regular organist. He provided details and demonstrations of the rink-organ style, the Chicago style as used by Leon Berry, and other approaches to performance. Listeners described the event as “being transported back to the Hub Rink.”

Open console followed the program, featuring Fred Dove and Ron Carter, who was visiting from Atlanta.

Alabama chapter members continue to provide their valued expertise to support the maintenance of the Tivoli Wurlitzer in Chattanooga, and assisting the Atlanta chapter with their work on the Grande Page at Stephenson High School. This is in addition to keeping the Alabama Theatre's Mighty Wurlitzer in outstanding condition.

—Larry Davis

Gary Jones, President

205-942-5611, smg4music@me.com



Paul Swiderski at the Dove Residence
(Photo by Fred Dove)

ATLANTA

Atlanta, Georgia—As the Southern summer approached, the Atlanta chapter remained active as always. Early in May, chapter members gathered at Stephenson High School for a program on the Page organ. Headlining the program were Rick McGee, Bud Blubaugh, and Ken Double, with chapter members Brady Born, Jim Wingate and Bob Fountain participating as well. It was a wonderful opportunity for members to play and hear the chapter's grand pipe organ.

At the end of April, John McCall and Larry Davis presented their annual concert at the Maguire Center for the Performing Arts in Tallahassee, Florida, with John on the Center's Allen Organ and Larry on the Steinway piano.

On May 17, Garrison Keillor brought his radio show *A Prairie Home Companion* to Atlanta's Fabulous Fox Theatre. ATOS President Ken Double presented the Mighty Möller Organ to an enthusiastic Fox audience and to millions of listeners around the world.

On the same day, chapter member Larry Davis was featured in a newspaper article celebrating National EMS [Emergency Medical Services] Week 2014 which included a photograph of him in his EMS uniform at the keyboards of the Strand Theatre Allen GW4. The next day, the Strand hosted the opening event of EMS Week in Georgia by screening the legendary ambulance film *Mother, Jugs, and Speed*, with Larry hosting from the console.

On June 22, for the first time in since the 1990s, the chapter held a meeting at the Tivoli Theatre in Chattanooga, Tennessee, where Justin Nimmo from Indianapolis presented the Mighty Wurlitzer in concert. The wonderfully diverse program was enjoyed

by ATOS members from several states, plus a number of visitors present for their first theatre organ experience. The open console that followed was highlighted by the return of 87-year-old Wanda Carey Fields to the keyboards of the very first theatre organ she ever played.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



Bud Blubaugh at Stephenson High School
(Photo by Elbert Fields)



Justin Nimmo at the Tivoli Theatre
(Photo by Larry Davis)

BLUEGRASS

Lexington, Kentucky—It was an enthusiastic group which met at Dr. John Landon's home on Monday, June 23. Enthusiasm is normally rather muted for required annual meetings but this year it was different. It began with Tim Baker accompanying a silent film on Dr. Landon's Allen theatre organ. The picture was *The Paper Hangar's Helper*, an early film starring comedic greats Stan Laurel and Oliver Hardy. Tim's accompaniment brought strong applause from the audience as did his two additional organ solos, one of those being Henry Murtagh's printed arrangement of “Baby Face.”

The evening meeting revealed that our small chapter is growing. New faces in the crowd that brought new ideas and new energy. One item which gathered much attention was the appointment of a Feasibility Study Committee to look into the possibility of a chapter theatre organ. Various ideas have been proposed and the committee is charged with bringing a report to the chapter in timely fashion.

Although we are hampered by the lack of a working theatre pipe organ in the state of Kentucky, there are some instruments taking shape on our borders. The installation of the original Wurlitzer in the Keith-Albee Theatre in Huntington, West Virginia is one of special interest. There are hints of other possible instruments within Kentucky, and all of that serves to encourage efforts to develop a chapter instrument of our own. We hope that subsequent news releases will shed more light on that subject.

—Dr. John W. Landon
Dave Pratt, President
502-349-9552, K4JFU2000@yahoo.com



(Back Row, L-R) Dave Pratt, chapter president; Timothy Jones, treasurer; Stephen Weller; Garry Marsh; (Middle Row) Pete Webber, organ builder; Tim Baker; (Front Row) Bill Webber; Brian Hunt; John Landon; Greg Weller; David Pilkinton; and Julene Jones (Photo by ???)



CHICAGO AREA

Chicago, Illinois—CATOE members and guests were treated to a wonderful social in May at the Steinway Store in Naperville. Special guest artist Jonas Nordwall entertained us with some theatre organ stories and a wide variety of songs on the GW4. The wall-to-wall crowd certainly enjoyed hearing Jonas, and he received a well-deserved standing ovation. Thanks to our host, Lee Maloney, for opening his studio to us and for helping to coordinate schedules so Jonas could perform for us. And, thanks to Jonas for a great afternoon of music and fun.

July brought us back to Downers Grove North High School to hear the 3/10 Wurlitzer under the mastery of ATOS CE Ken Double. Much work has been done on the organ and it certainly showed in the selections Ken played. He also tried some of his “material” on us that he was planning to use as the host of the ATOS convention! This little Wurlitzer is quite jazzy, but can also be very soft and pretty with the Vox, Tibia, and strings. Ken’s encore was all Chicago! CATOE members and our guests from CTOS enjoyed socializing and open console after the concert ended. We greatly appreciate all that the high school did to help us make this another fantastic social!

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



Jonas Nordwall at the Steinway Store
(Photo by Taylor Trimby)



Ken Double at Downers Grove North High School (Photo by Taylor Trimby)

CHICAGOLAND

Chicago, Illinois—The handsome, humble, and wholesome young Zach Frame plays five nights a week at Organ Piper in Greenville, Wisconsin. Zach was featured on the Rialto’s 4/27 Barton in Joliet for a JATOE, CATOE, and CTOS social October 13, 2013. Zach is not only an organ technician but a very fine organist as well. He loves jazz and big band and pleasing his audience, as was evident by a swell program. Besides Zach, owner Gary Hanson offers a delicious menu at Organ Piper—a fun evening and worth the drive.

November brought not only a cold chill but a warm and friendly Pierre Fracalanza from the Detroit area. He is personable and professional, and produces a fascinating and enjoyable program. He excels on the Allen as well as the Steinway. Pierre projects film clips on screen and accompanies them on piano. We were really happy that he was able to fit us in his busy schedule.

The annual Christmas Party on December 7 was hosted by Dennis Scott and Thom Day at their Fairfield Orpheum, a lovely bungalow in Chicago. They have the original 2/9 Wurlitzer from the Orpheum Theatre in Tulsa, Oklahoma that Dennis played many years ago. It now plays as a virtual theatre pipe organ (VTPO) using Hauptwerk and the Neil Jensen 335 and Paramount 450 voices. Dennis played a great program on the VTPO and the four-manual Wurlitzer “slave” console they acquired from the Acorn Theatre in Three Oaks, Michigan. Both consoles play through one computer, thanks to the technical expertise of Thom Day.

Joanne Gawenda, Dick Best, Bill Curry, Don Young, and Alex Nisavaco certainly enjoyed open console. A delicious buffet was devoured, followed by the toe-tappin’ music

Chapter News

of the Fairfield Orpheans Jazz Band. Wow! A wonderful party to begin the Christmas Season.

—Jan Challender, President
815-726-7665, janfromjoliet@gmail.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, May 18, we presented a concert on our 3/24 Wurlitzer at the Colonial Theatre in Phoenixville, Pennsylvania. This concert was billed as “T.O.G.”—standing, of course, for “Two Old Geezers.”

The artists for the afternoon of musical merriment were TOSDV members Glenn Hough and President Wayne Zimmerman.

Each of the talented artists played familiar music in his half of the program; but the highlight of the afternoon was a duet featuring Wayne at the Wurlitzer and Glenn at an electronic keyboard performing a selection of themes of our armed services groups.

A small but enthusiastic audience was on hand to witness the musical offerings.

We will be opening the 2014/2015 season with a special guest theatre organist. On September 21 Clark Wilson will accompany the 1924 Harold Lloyd silent film *Girl Shy* on our 3/24 Wurlitzer at the Colonial Theatre in Phoenixville, Pennsylvania. See our website for further information.

TOSDV and the Colonial Theatre are pleased to be part of the 2015 ATOS National Convention. Please make plans to visit us and the other venues scheduled for the convention next summer.

Details on our future programs are available online at www.tosdv.org.

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



Glenn Hough (L) and Wayne Zimmerman (R)
at the Colonial Wurlitzer console
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The EMCATOS May social was a special event at the Providence, Rhode Island residence of member Linc Pero. Inside is a 2/7 Wurlitzer pipe organ, Opus 1584, that was originally installed in the Liberty Theatre in Rochester, New York. While the heart of this instrument is neatly concealed beneath the living room floor, its powerful sound makes its presence heard and felt through a very effective tone chute at the rear of the room. The capabilities and versatility of this Wurlitzer were displayed in an impressive demonstration by Juan Cardona. This event was shared with several visitors and guests.

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



Juan Cardona at the Pero Residence Wurlitzer
2/7 Console (Photo by Charlie Briggs)

GARDEN STATE

Little Fall, New Jersey—Catharine Oliver entertained GSTOS members at her home in May. ATOS Young Organist Competition winner Justin LaVoie provided an excellent

mini-concert on the 3/11 Wurlitzer. The business meeting and social afterward were buzzing with wonder at the musical talent and presentation skills of the artist. Several other young artists for the event and open console were lively with violin, cello, and piano playing along with the organ at various times throughout the evening.

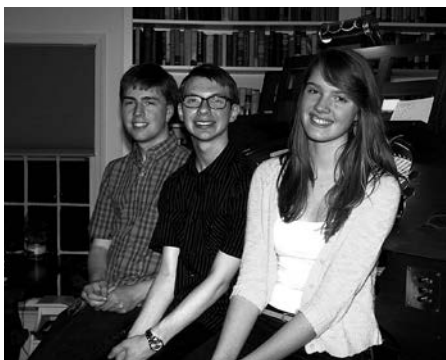
The Friends of the Loews continued their monthly classic film series in May and June with Paul Citti and Eric Fahner playing the *Wonder Morton* before the films. Bernie Anderson also played pre-show music and expertly accompanied the silent film *Metropolis* on the 4/23 instrument.

Lee Hulko and Brad Fair opened their home for a mini-concert and open console in June. Juan Cardona played some wonderful selections on the 4/43 Walker digital organ. Members enjoyed the excellent music and the beautiful atmosphere throughout the day, with several local organists taking advantage of the open console opportunity.

Later that month, Thom Madura performed an afternoon concert at the Rahway home of the Rainbow Room organ. In addition to members and townspeople, folks car-pooled from the Jersey shore area with Jeff Mazza, owner of Royal Music Store, to listen as Thom displayed the beautiful sounds of the 3/10 Wurlitzer. Budding organists from the audience took turns afterward trying their hand at a theatre pipe organ.

June concluded with a concert played and hosted by former GSTOS President Don Hansen. Don rocked the rafters at his Manchester home as he played his 3/18 Allen MDS Theatre III. Once again organists had a chance for open console while everyone continued sharing food and each others' company. GSTOS continues its tradition of great music, food, and friendship.

—Catherine Martin, President
973-256-5480, cmartin@cse.edu



Justin LaVoie (center) with Andrew and Katie VanVarick at the 3/11 Wurlitzer in Catharine Oliver's home (Photo by Tony Rustako)



Don Hansen plays his 3/18 Allen electronic theatre organ for GSTOS members (Photo by Tony Rustako)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Our May organist Cameron Lloyd's infectious style and personality had our audience singing and clapping along as they enjoyed a real taste of the old Reginald Dixon Tower Ballroom Blackpool shows. Our photo, taken from the unusual angle of our video and sound mixing area shows Cameron seated at the Mighty Woking Wurlitzer whilst being introduced by Len Rawle.

June bought the sunshine and the highly-regarded Simon Gledhill back to the Woking Wurlitzer. Our audience enjoyed a fine evening as Simon gave us a varied and very enjoyable show of international quality.

By the time you read this, our July show featuring Chris Powell and also our Young Organist Competition will both have taken place. We are looking forward to both, but particularly to the re-launch of the competition; with nine young entrants it promises to be a lively and worthwhile event for all.

Do visit our website which is kept up to date by our treasurer, Keith Reeve. Lots of information and photos at www.atos-london.co.uk

—Peter Collett
Nick Ashton, Chairman
+44 7580 332217,
chairman@atos-london.co.uk



Len Rawle introduces Cameron Lloyd at Woking (Photo by Keith Reeve)



Simon Gledhill at Woking (Photo by Keith Reeve)

NEW YORK

New York, New York—The New York chapter began the summer with a silent film. On May 10, Bernie Anderson accompanied *The Big Parade* at Chaminade High School on the 3/15 composite and, as always, the accompaniment was excellent. Thanks to Bro. Rob Lahey and his crew, the organ was ready for the performance.

The following weekend, on May 18, Richard Hills performed on the 4/26 Wurlitzer at the former Brooklyn Paramount, the Arnold and Marie Schwartz Gymnasium at LIU Brooklyn. Some attendees traveled from abroad to hear his spectacular concert, and many remarked that the organ had never sounded better. Joe Amato, Tom Stehle, Jesse Kohl, and Dan Minervini, who maintain the organ, had

just finished replacing all of the secondary pneumatics in the organ and otherwise preparing for the program. And the work certainly paid off. Thanks to vice chairman John Vanderlee and chairman Steven Frank, the audience watched Richard's performance on a screen at the front of the gym.

On June 14, NYTOS hosted an open console at the Lafayette Theater in Suffern on the 2/11 Ben Hall memorial Wurlitzer. Dave Kopp performed a mini concert for those who attended, 'playing in the crowd' for the theater's movie that morning, *Oklahoma*, and he concluded his program with music from that film.

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



Richard Hills following his concert at LIU Brooklyn (Photo by Tom Stehle)



Joe Amato plays the Ben Hall Memorial Wurlitzer during open console (Photo by Tom Stehle)

PUGET SOUND

Seattle, Washington—The gorgeous Saturday afternoon of June 7 saw a crowd of 50 gathered at Bill Keller's Olympia home to enjoy the sounds of his 5/55 Allen digital organ as played by Paul Quarino. They were not disappointed!

Chapter News

The program included an engaging variety of tunes, mainly standards like “The Blue Room” and “I’m Confessin’,” but also some classical pieces such as Purcell’s “Trumpet Voluntary” and Schubert’s “Ave Maria,” and a medley of hymns played Hammond-gospel style. In between numbers Paul regaled the audience in a conversational style, telling some of the funniest anecdotes and tall tales heard at a PSTOS event in quite a while. His playing was assured and spontaneous, despite his limited practice time at the daunting 392-stop console, and the fact that he had not played a theatre organ concert in almost 20 years! Comments overheard from audience members included “lotsa fun” and “gotta have him back.”

Also worthy of note were comments about the organ, an Allen model TO-5Q. The instrument was in top condition, having been voiced recently by Jonas Nordwall. Several attendees remarked to the effect that “it sounds just like pipes up there” and “the percussion is uncanny.”

Paul is well known in the Portland area, where he was organist at the Organ Grinder restaurant from 1974 to 1996. He has been organist at Rivercrest Community Church in Portland for over 30 years. PSTOS was delighted to welcome him back to theatre organ concertizing, and looks forward to hearing him at many more events.

—Jamie Snell
Jeff Snyder, President
206-546-0975, jeff@pstos.org



Paul Quarino at the Keller 5-manual Allen organ (Photo by Bill Keller)

RIVER CITY

Omaha, Nebraska—The May 18 meeting was held at the Jerry Pawlak residence in Lincoln, Nebraska. Jerry performed his program on a vintage Hammond A-100 with

Leslie and Yamaha keyboard. Members enjoyed the many selections featuring the MIDI and drum section of the Yamaha keyboard, of which some tracks were prerecorded. Jerry also featured his Dad’s vintage accordion with a few polka sections, accompanied by Dan Benes, Lincoln’s Salt Dogs baseball organist. Jerry just finished his fourth year as College World Series Organist in Omaha.

May also brought AGO to the Markworth residence, home of the Kimball 3/24 theatre pipe organ. After AGO’s monthly meeting a theatre pipe organ demonstration and program was presented by resident organist Jerry Pawlak. Open console was then offered to AGO members.

The June 8 meeting was held at the Norman and Naomi Emmack residence in Omaha. The residence is home to a Conn electronic organ and Baldwin grand piano. Naomi was the featured guest artist and is quite the pianist. Greg Johnson, Janet Domeier, and Jerry Pawlak brought their organ skills to accompany Naomi on many selections. Election of officers was held at the meeting for 2014-2015 with the majority agreeing that the present officers would retain their present positions.

RCTOS has collaborated with the Omaha Performing Arts to present the silent movie, *The Phantom of the Opera*, with Clark Wilson on October 22, 2014 at the Orpheum Theater in Omaha.

Visit our website, www.rctos.com, for current news and videos.

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



Naomi Emmack, featured artist for June in Omaha (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—It was indeed *A Fun Musical Afternoon in May* when Bev Bucci and Randy Morris performed on the hybrid organ and grand piano at Arvada Presbyterian Church. These talented musicians from Brighton, Colorado love performing together and delighted the audience with solos and duets, and even a vocal solo by Randy.

Duane Searle welcomed our Front Range Organ Owners Group back to his home in May for a concert by Doug Thompson on his wonderful 3/15 Wurlitzer. The audience loved hearing Doug recreate arrangements by traditional artists. The FROOG group gathers for additional events at residences and venues not large enough to accommodate the whole club.

Our Holiday Hills June social was *Utterly Kevin* Utter performing on the GW4Q and Theremin. Kevin was joined by saxophonist Harry Ferguson and Lee Shaw on percussion for a variety of hymns and jazz standards, plus some amazing solo transcriptions. Blind since birth, Kevin has mastered an instrument noted for its complexity. He knows where the pistons are and used them all. Kevin told us that he feels like an artist with a paintbrush when he plays, and he filled the gallery with beautiful musical paintings. He recorded his own accompaniments and performed brilliantly on the Theremin, joined by an audience member for quite possibly the world’s first Theremin duet.

Visit our web site at www.rmcatos.org for lots of photos.

—Jim Calm
Ryan Kroll, President
rkroll@colfax.com



Kevin Utter at the Holiday Hills GW4Q (Photo by Bill Kwinn)



Doug Thompson at Duane Searle's 3/15 Wurlitzer (Photo by Bill Kwinn)

314-416-0146, jim@sltos.org



Birthday boy Jim Ryan with his wife Dee and birthday surprise organist, Donna Parker (Photo by Gary Broyles)

ST. LOUIS

St. Louis, Missouri—It was an unusual, but annual occurrence for the May meeting to be held at the home of SLTOS President Jim Ryan, and his wife Dee. What was unusual? The name of the featured organist remained unknown to most until the moment of appearance. What was the annual occurrence? It was Jim Ryan's birthday celebration! Happy 70th Birthday Jim! OH... I forgot to reveal the name of our featured organist. After a brief introduction by Dee, who didn't mention any names... from behind the curtain, so to speak, appeared none other than Donna Parker! She then proceeded to play a very interesting and delightful program of pop, classical, jazz, and show tunes. Needless to say, cake and ice cream were then enjoyed by all. Many thanks to the ladies behind the surprise: Dee Ryan, and of course, Donna Parker.

Our June meeting was at the home of Wallace Dittrich. It was the annual SLTOS picnic which was in Wally's five-car garage and back yard. Unfortunately, this reporter was unable to attend due to a previously scheduled Florida beach vacation. Wally provided the food and setting, with help from Sharon Theurer and Evelyn and Otis Mann. I'm told the event was attended by 45 to 50 people. There was lots of good food, and an organ on loan from Jerry Roberts of Midwest Music. Several walked to the back of Wally's property to watch the barges and tugs ply the Mighty Mississippi below the bluff on which the house sits, and visited a neighbor's garage where several antique autos are housed. Also, our group welcomed new members Ray and Mary Anne Braun.

—Gary Broyles
Jim Ryan, President



The SLTOS Annual Picnic at Wallace Dittrich's was well attended (Photo by Edward Verner)

SIERRA

Sacramento, California—June 14 was Sierra's summer picnic and a concert for the final time at the music studio next to the home of Pete and Dianne McCluer, just outside Shingle Springs (about 30 miles east of Sacramento). Our artist for the day was many-time Sierra guest artist Jerry Nagano. The McCluer's 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 is the work of Dave Moreno and Pete McCluer.

However, Pete and Dianne are downsizing; the organ is sold and will be removed this fall. But the good news is that the organ will only travel about 25 miles to a new and very similar residence installation in the Sierra foothills. Many of our friends from NorCal Chapter made the considerable drive to the foothills to join us for Jerry's fine concert and participate in open console. Sierra Chapter thanks Pete

and Dianne for their annual hospitality for the last twenty years.

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

SOONER STATE

Tulsa, Oklahoma—*A Night at The Movies* was the theme for the Sooner State chapter in May. The evening consisted of three silent films and started with our usual sing-along.

The first film starred Buster Keaton in *The Balloonatic* and was accompanied by Lynda Ramsey on our Robert-Morton. Lynda did a great job and was able to incorporate sounds from newer songs relating to balloons.

Bill Rowland followed on our grand piano accompanying *The Last Card* starring William S. Hart. This movie was set in the old West and had a great story line. As always, Bill did an excellent job portraying the scenes in the film.

The final film was *Backstage*, a comedy starring Hal Roach's Little Rascals. The accompaniment for this film was provided by "special" guest Dennis Scott who is a former Tulsan and an excellent organist! Refreshments of popcorn and lemonade were served to all.

Our meeting for June had to be canceled due to our scheduled guest artist having to cancel. We hope to reschedule this program next year.

Our meeting for July and August should be very entertaining and, most of all, a lot of fun! In July, we will meet at the Circle Cinema which has recently been renovated and rebuilt. The theatre will be celebrating its 86th anniversary and the exciting recent re-installation of the original 1928 Robert-Morton pipe organ, with all the work being done by our own members. This will be the only theatre in Tulsa equipped with a pipe organ. More exciting information to follow later!

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

Chapter News



Silent movie organists Dennis Scott, Lynda Ramsey, and Bill Rowland
(Photo by Rudy Geissler)



Console of the re-installed Robert-Morton at the Circle Cinema in Tulsa
(Photo by Rudy Geissler)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our annual membership meeting and election of officers was held at the Capitol Theatre on Monday May 12. An arranger's challenge followed the business meeting where several of our members played their own arrangements of four pre-selected songs designed to accompany an unspecified silent movie. Member Emmitte Miller delighted us with his creative arrangements, including his own story board for the fictitious film. The arranger's challenge was followed by open console on the Wurlitzer.

Our June 9 program featured guest organist Bob Eyer from Chambersburg, Pennsylvania, on the Capitol Theatre Wurlitzer. An accomplished organist in both classical and theatre organ music, Bob made a career of teaching music in public schools and as a church musician. He continues to serve as Director of Music, organist, and choir director at Trinity Lutheran Church

in Chambersburg. Bob entertained us with a wide range of music consisting of several medleys from Broadway musicals, a collection of 1960s Richard Leibert, an armed services and patriotic medley, and many more. This was Bob's first program for SVTOS and we hope to have him back again.

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



Emmitte Miller (Photo by Larry Fenner)



Bob Eyer at the Capitol Theatre Wurlitzer
(Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—We did not have a chapter meeting in May. We made up for it by having two events in June.

The Orpheum program with the Ahwatukee Foothills Band, with Dwight Beacham at the organ, was well received last year... so we decided to do it again on June 8. The concert began with Dwight playing five numbers on the Wurlitzer. Then conductor Brendon Anderson led the 70 band members in four selections. These included movie music, and a medley of songs made famous by Satchmo, Louis Armstrong! The program concluded with a

combination of band and organ. Selections included music by Irving Berlin and some patriotic tunes. Several of our chapter members participated in open console after the program.

We enjoyed an afternoon of music and ice cream at the First Christian Church Student Center on June 28. We started with an ice cream buffet, complete with all kinds of creative toppings. Then we sat back and enjoyed the stylings of Christian Cartwright at the Wurlitzer. Christian is a terrific young organist from the UK. He and a few friends have been coming "across the pond" for several years to attend the ATOS convention and enjoy some time at Organ Stop Pizza. He has played several times for our chapter. Christian played about two dozen songs—some British, some American. He also played a few organ duets with Johnny Sharp and Bobby Freeman at the piano. Then several chapter members participated in open console. Later, there were more spontaneous organ and piano duets. On a few tunes, Christian played the organ, and Johnny accompanied him on the accordion. There was quite a variety of music. It was so much fun, we didn't want the afternoon to end!

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

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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. Organ concerts Friday at 12:00 noon.

ARIZONA

Organ Stop Pizza—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) 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 (4/16 Page) 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 theatre opens on Friday at 8:15pm, Saturday 2:30pm, and Sunday at 2:30pm.

Fox Hanford Theatre—326 N Irwin Street, Fresno, 559-583-9528 (2/10 Wurlitzer) www.FoxHanford.com. October 18: Dean Mora, Silent Film.

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. 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. 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. 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. 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. Organ is played for skating sessions on Tuesday evenings from 7:00pm to 8:30pm, featured artist, Bill Campbell.

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

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

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, 818-364-6464 (4/74 Wurlitzer) www.nethercuttcollection.org. October 24 8:00pm, October 25 2:00pm and 8:00pm; Dean Mora; December 5 8:00pm, December 6 2:00pm and 8:00pm; Ron Rhode; December 12 8:00pm, December 13 2:00pm, and 8:00pm; Chris Elliott. 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. Thirty-minute organ prelude, with guest organist, to frequent classic movies.

FLORIDA

Kirk of Dunedin—2686 US Alt 19, Dunedin (4/100 hybrid). October 18 2:00pm: Rosemary Bailey; November 15 2:00pm: Ken Double, Skip Stine; December 13 2:00pm: Terry Charles.

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 (3/11 Wurlitzer). Free concert, third Tuesday of every month from 11:30am to 1:00pm.

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-371-0070 (4/32 Wurlitzer). Open console following most monthly meetings Sept. thru Dec., April and May. Professional concerts in January, February and March.

Tampa Theatre—711 N Franklin Street, Tampa, 813-274-8981 (3/14 Wurlitzer) 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. 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. Larry-Douglas Embury plays before each show.

Grand Theatre—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, 6 nights a week. Monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

Earl Smith Strand Theatre—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) 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. 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. Movie overtures: Friday, David Stephens; Saturday, volunteers.

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

Rialto Square Theatre—102 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.

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

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

INDIANA

Embassy Theatre—125 W Jefferson Boulevard, Fort Wayne (4/16 Page) www.fwembassytheatre.org. October 18: Dennis James

MAINE

McSweeney Auditorium at the Loranger School—Saco Avenue, Old Orchard Beach (3/13 Wurlitzer) theatreorgans.com/me/pinetree. October 12 2:00pm: Dennis James.

MASSACHUSETTS

Hanover Theatre—Southbridge Street, Worcester, 508-831-0800 (4/35 Wurlitzer) thehanovertheatre.org. The Hanover organ is regularly used for pre-show music at events. For a list, please visit: <http://thehanoverorgan.org>.

MICHIGAN

Music Museum House—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) www.musichouse.org. October 17 7:00pm: Andrew Rogers; October 18 5:30pm and 7:30pm: Andrew Rogers; November 28 7:00pm, November 29 5:30pm and 7:30pm: Andrew Rogers.

Michigan Theater—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. 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. Before every film presentation by various local artists. Every other Friday at 8pm. Every other Saturday at 2pm and 8pm. Call to confirm.

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. September 21 3:00pm: Nathan Avakian; October 19 3:00pm: Tom Fortier; November 16 3:00pm: Melissa Ambrose-Eidson; December 7 3:00pm: Donnie Rankin. Organ concerts, \$15 at the door.

Flint Institute of Music—1025 E. Kearsley Street, Flint (3/11 Barton) thefim.org/affiliated-organizations/530-flint-theatre-organ-club. October 31 7:00pm: Andrew Rogers.

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.

Ironwood Theatre—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) www.ironwoodtheatre.net. Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. October 24: Andrew Rogers; October 25: Andrew Rogers.

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. 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. All events 2:00pm.

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

Fox Theatre—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) www.fabulousfox.com. Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed.

NEW JERSEY

Northlandz Music Hall—Route 202 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

Loews Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) 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. Organ played monthly and for special events. Free public concert-first Thursday of every month.

NEW YORK

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Preshow music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. 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.

NORTH CAROLINA

Carolina Theatre—310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) w/ digital augmentation 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. 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. 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. 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. Organ overtures and intermissions.

Renaissance Theatre—138 Park Avenue, Mansfield (3/20 Wurlitzer) www.mansfieldtickets.com. September 7 2:00pm: Ken Double.

OKLAHOMA

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

Coleman Theatre—103 N. Main Street, Miami, 918-540-2425 (3/10 Wurlitzer) Style 160 Special www.colemantheatre.org/. September 13, September 14: Dennis James .

OREGON

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

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

PENNSYLVANIA

Grand Theater—252 Main Street, East Greenville (2/6 Marr & Colton) www.thegrandtheater.org. Organ is played before selected events.

Roxy Theatre—2004 Main Street, Northampton (2/6 Wurlitzer) 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. 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. 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. 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. 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. Overtures Saturdays at 7:15pm and 9:30pm, Bob Gulledege.

WASHINGTON

Mt. Baker Theatre—106 North Commercial, Bellingham (2/14 Wurlitzer). Second Sunday monthly, 2:00pm, open console. November 30: Dennis James .

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

Washington Center for the Performing Arts—512 Washington Street S.E., Olympia (3/23 Wurlitzer) www.washingtoncenter.org. September 23: Dennis James .

Calvary Christian Assembly Church—Seattle (3/19 hybrid) Wurlitzer/Kimball. October 19 2:00pm: David Wickerham.

Haller Lake Community Club—12679 Densmore Avenue N, Seattle (3/9 hybrid). December 7: Larry McGuire, Jamie Snell.

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

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 to confirm. Players and listeners welcome. October 19 2:00pm: Dwight Beacham; November 15 2:00pm: Richard Hills.

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. December 7 2:00pm: Tony Fenelon.

QUEENSLAND

Kelvin Grove State College—Victoria Park Road, Kelvin Grove (3/11 Christie) www.tosa.qld.org. 1st Sunday of each month: open console. August 29 7:30pm: Walt Strony; August 30 7:00pm and August 31 2:00pm: Tony Fenelon; October 5 2:00pm: Dwight Beacham.

SOUTH AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) www.capri.org.au. Organ played before evening sessions on Tuesday, Friday, and Saturday nights. September 14 2:00pm: Rob Richards, Alex Zsolt; October 12 2:00pm: Dwight Beacham; November 9 2:00pm: Richard Hills.

VICTORIA

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

WESTERN AUSTRALIA

John Leckie Music Centre—Melvista Avenue, Nedlands (3/12 Compton) www.tosa-qld.org/. Regular player afternoons on the first Sunday of each month (March to November) at 2:00pm. Free admission. Players and listeners welcome. Contact Rodney Raymond at email@tosawa.org.au for more information. October 19 2:00pm: John Atwell.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne, +44 01335 350258 (3/18 Compton) www.pipesinthepeaks.co.uk. October 18 7:30am: Stephen Foulkes, Michael Maine; October 26 2:30pm: Robert Wolfe; November 30 2:30pm: Christian Cartwright; December 7 2:30pm: Stephen Foulkes; December 13 2:30pm: Stephen Foulkes; December 14 2:30pm: Christian Cartwright.

MANCHESTER

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

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.

WEST SUSSEX

Assembly Hall, Worthing, W. Sussex, UK—Stoke Abbott Road, Worthing (3/23 Wurlitzer) www.worthing-wurlitzer.org. September 28 2:30pm: Simon Gledhill; October 19 2:30pm: Phil Kelsall; November 23 2:30pm: Ron Rhode.

WEST YORKSHIRE

Town Hall—Market Place, Ossett (3/13 Compton) ossetttheatreorgan.weebly.com. September 13 7:00pm: David Lowe; October 5 2:30pm: Richard Hills; December 7 2:30pm: David Redfern.

Shopping for Recordings



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

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

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

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

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

Canterbury Records—626-792-7184

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

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

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

Ken Double—404-790-5400 www.kendoubleentertainment.com

DSP Recordings—847-651-9511 www.dsprecordings.com or rerdengr@gmail.com

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

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

Mark Herman Productions, LLC—5510 N. Illinois St., Indianapolis, IN 46208, www.markhermanproductions.com

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpatak31@att.net

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

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

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

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

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

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

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

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

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

Jonathan Ortloff—www.jonathanortloff.com

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

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

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

Rob Richards—www.robrichards.com

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

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

Santa Barbara Theatre Organ Society—P.O. Box 1913, Goleta, California 93116

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

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

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

Walter Strony—www.waltstrony.com

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

Tony Whittaker—www.tonywhittaker.co.uk

Minutes

SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL BOARD MEETING

Wednesday, April 9, 2014,
9:00pm EDT

Chairman Bob Dilworth called the meeting to order at 9:05pm EDT.

Secretary Bob Evans called the roll:

Officers Present: Bob Dilworth, Chairman; Jack Moelmann, Acting Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Don Phipps, Carlton Smith. **Director Excused:** Bucky Reddish. **Staff Members Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Bryant, Co-Editor THEATRE ORGAN and Parliamentarian; Don Feely, Co-Editor, THEATRE ORGAN; Jonas Nordwall, Coordinator, Summer Youth Adventure; Greg Bellamy, IT Manager

The minutes of the March 26, 2014 ATOS Special board meeting were accepted.

Standing Business:

Officer Reports:

Treasurer (Hutcherson):

- Mike Hutcherson presented a Statement of Financial Position showing income and expenses from August 1, 2013 to April 9, 2014

- Several Board members queried Mr. Hutcherson on aspects of the statement.

- John Ledwon pointed out that income was below what was budgeted.

Committee, Staff, and Task Force Reports:

President/CE (Double):

- Ken offered an update on the ATOS Board Retreat

- o Ken asked Dr. Weary (Retreat Consultant) to create a more specific written proposal

- o Ken will ask Dr. Weary to participate in an on-line conversation with the Board to address any questions and concerns.

- ATLANTA CD: A slight delay as the production company had to relocate their studios. May 1, 2014 seems to be a realistic release date for the re-mastered CD.

Membership Secretary (Parker):

- Current Membership: 2382.

- Donna has sent 645 "We've Missed You" letters to those with lapsed membership.

Summer Youth Adventure: (Nordwall)

- Jonas reports that the plans for the Summer Youth Adventure are progressing faster than in previous years.

ATOS Technical Experience: (Smith)

- Carlton Smith reports that five applications have been received. Three are "repeat customers," two are new.

- The emphasis of this year's session is "Rebuilding tremulants and designing wind systems."

2014 Annual Convention Update: (Fellenzer)

- Michael Fellenzer, convention registrar, indicated that registration is at 180 at the moment. This figure is a little ahead of the day-to-day registration numbers from the 2013 convention in Atlanta.

IT Manager: (Bellamy)

- Greg Bellamy and Ken Double are scheduled to meet with Danielle Stark for a graphic re-design of the ATOS Web Site.

- o Greg said that Danielle was indicating a three or four week turnaround time for the graphic re-design.

- Mr. Bellamy has updated the security of the ATOS Web Site.

Good of the Order:

John Ledwon indicated that five contestants have applied for the Young Theater Organist Competition.

Carlton Smith said that all but one scholarship recipient have taken full advantage of their scholarship awards.

Theatre Organ Society International has disbanded. The remainder of their treasury will be used to fund a scholarship for the overall winner of the ATOS Young Theatre Organist Competition. The organization is also donating their stock of Dan Bellomy recordings to the Indianapolis convention to sell.

The meeting adjourned at 9:57 p.m.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order-Newly Revised*. Mike Bryant, Parliamentarian

SUMMARY OF THE MINUTES OF THE ATOS SPECIAL VIRTUAL BOARD MEETING

Tuesday, April 22, 2014,
7:00pm EDT

Chairman Bob Dilworth called the meeting to order at 7:03pm.

Officers Present: Bob Dilworth, Chairman; Jack Moelmann, Acting Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Don Phipps, Bucky Reddish. **Directors Excused:** Dan Minervini, Carlton Smith.

Standing Business:

Discussion with Dr. William Weary (consultant) about the possible ATOS board retreat:

ATOS board members participated in a discussion with Dr. William Weary. Dr. Weary is a consultant to organizations seeking to reorganize and work toward a strategic plan. The discussion was forthright and many board members' questions were answered and concerns addressed. The purpose of this retreat will be to streamline the organization of ATOS and identify three to five major tasks that need to be completed in the next three years. Those tasks will become the backbone of a realistic strategic plan.

MOVED (Fellenzer) to engage the services of Dr. William Weary to conduct a strategic planning retreat for ATOS subject to contract approval by the ATOS board. (Motion **CARRIED**)

The meeting adjourned at 7:49pm.

/s/ Bob Evans, Secretary

SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL BOARD MEETING

Tuesday, June 3, 2014, 9:00pm EDT

Chairman Bob Dilworth called the meeting to order at 9:05pm EDT.

Officers Present: Bob Dilworth, Chairman; Jack Moelmann, Acting Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Don Phipps, Carlton Smith. **Director Excused:** Bucky Reddish. **Staff Present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Donna Parker, Membership Secretary; Mike Bryant, Co-Editor THEATRE ORGAN and Parliamentarian; Don Feely, Co-Editor THEATRE ORGAN; Jonas Nordwall, Coordinator, Summer Youth Adventure. **Guests Present:** Denise Andersen and Donnie Rankin, Directors-elect.

The minutes of the April 22, 2014 Virtual Board Meeting were accepted.

Standing Business:

Officer Reports:

Treasurer Mike Hutcherson presented a Statement of Financial Position

Committee, Staff, and Task Force Reports:

President/CE (Double):

- We have had some issues with Theatre Organ Radio. We are researching another carrier and will report back to the board.

- Retreat Update: Dates have been set for September 21 and 22 in St. Louis, Missouri.

- There may be a problem with Dr. Weary being licensed in the State of California. Ken will check into this.

- Graphic Re-Design of Web Site: Greg Bellamy has been talking with Danielle Stark (graphic designer) and some ideas are coming together. Greg will have greater detail in time for the convention.

Membership Secretary (Parker):

- Membership is nearing the 2500 mark.
- New database is working well.

New Business

Adult Theatre Organ Weekend in San Diego

- Jonas Nordwall has proposed an instructional event to take place in San Diego.

- A hotel contract was presented for board approval.

- After discussion the board tabled the vote until a formal proposal is presented.

Clarification of use of funds from the George Wright Memorial Fund.

- The board discussed the use of the interest from the George Wright Memorial Fund at great length.

- Many felt that a clarification of the policies governing the use(s) of the interest from the George Wright Memorial Fund is in order.

- Chairman Dilworth will appoint a committee to consider the policies relating to this fund. The committee will report its findings to the board.

MOVED (Phipps) to approve the Free State Chapter Uniform Chapter Charter Agreement. (Motion **Carried**)

Secretary Bob Evans reminded the board and staff that annual reports are due no later than June 18, 2014.

The meeting adjourned at 10:09pm EDT.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order-Newly Revised*. Mike Bryant, Parliamentarian.

MINUTES OF THE ATOS SPECIAL BUDGET MEETING

**Monday, June 16, 2014,
9:00pm EDT**

Chairman of the Board Bob Dilworth called the meeting to order at 9:06pm.

Chairman Dilworth noted that this is a one-subject meeting dealing with a discussion of the ATOS budget for 2014-2015.

Officers Present: Bob Dilworth, Chairman; Jack Moelmann, Acting Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Don Phipps, Carlton Smith. **Directors Excused:** Bucky Reddish. **Staff Present:** Ken Double, President/CE; Bill Coale, ATOS Budget Committee member.

Discussion of the ATOS 2014-2015 budget:

- The board discussed the aspects of the budget for 2014.

- Each member was encouraged to share his input.

- Most sections of the budget were perused in preparation for discussion at the ATOS Annual Meeting before the 2014 ATOS annual convention.

The meeting adjourned at 10:17pm EDT.

/s/ Bob Evans, Secretary

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Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK
Crow Residence, 2/16 Wurlitzer, Olympia, WA

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Board Directory

OFFICERS



Chairman, Bob Dilworth (2015)
2012 Wildwood Drive
Wilmington, Delaware 19805
302-995-2603
b.dilworth@atos.org



Vice Chairman, William Coale,
Ph.D.
11740 San Pablo Avenue #306
El Cerrito, CA. 94530
510-778-9117
w.coale@atos.org



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



Treasurer, Mike Hutcherson
187 Hickory Road
Fayetteville, Georgia 30214
770-460-6821
678-586-3663 (fax)
m.hutcherson@atos.org

DIRECTORS (current term)



Denise Andersen (2017)
53 Evergreen Street
Waldwick, New Jersey 07463
201-447-2817
d.andersen@atos.org



Jelani Eddington (2015)
P.O. Box 44092
Racine, Wisconsin 53404
262-639-8788
rj.eddington@atos.org



Michael Fellenzer (2016)
6401 Garver Road
Indianapolis, Indiana 46208
317-251-6962
m.fellenzer@atos.org



John Ledwon (2016)
504 Jessup Road
Henderson, Nevada 89074
702-767-8772
j.ledwon@atos.org



Jack Moelmann (2015)
P.O. Box 25165
Scott Air Force Base, Illinois 62225
618-632-8455
618-632-8456 (fax)
j.moelmann@atos.org



Don Phipps (2017)
98A Mattapoisset Neck Road
Mattapoisset,
Massachusetts 02739
508-758-3723
d.phipps@atos.org



Donald J. Rankin IV (2017)
200 West Main Street, Apt. 41
Ravenna, Ohio 44266
330-296-2059
d.rankin@atos.org



Carlton Smith (2016)
2175 North Irwin Street
Indianapolis, Indiana 46219
317-356-1240
c.smith@atos.org



Youth Representative
to the Board
Dan Minervini
294 Bayview Avenue
Massapequa, New York 11758
516-795-0211
d.minervini@atos.org

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



President/CE
Ken Double
1615 DeFours Walk NW
Atlanta, Georgia 30318
404-790-5400
k.double@atos.org

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

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404-790-5400, k.double@atos.org



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Closing Chord

Bodil (Bo) Hanley

Bodil Ree "Bo" Hanley of Ann Arbor, Michigan, passed away on Wednesday, October 23, 2013 at age 86.

Born September 7, 1927 in Detroit, Bo was a graduate of Detroit Pershing High School and attended the University of Michigan.

Theatre organ fans may remember her from more than two decades of ATOS national conventions, including visits to Detroit where she and husband Bob Hanley were very involved at the Redford Theater, the Michigan Theater in Ann Arbor, and the DTOC/DTOS Senate Theater. She was a regular fixture at concerts with her bright clothing, well-coiffed white hair, and 35mm camera, capturing theatres and events in thousands of photographs over the years.

She coordinated booking and artist visits for the Senate in Detroit for many years, and she and Bob enjoyed making many great friendships, sharing amazing stories along the way. Bo began her deep involvement with theatre organ groups in the 1970s when she became a volunteer, community activist, and early board member to help save the Michigan Theater in Ann Arbor.

She was an experienced soprano and sang as a soloist with many choral groups, including the Rackham Symphony Choir in Detroit.

Bodil encouraged a love of music, reading, and learning to her children and others. Her hobbies included traveling, knitting, sewing, and photography. She was also a bookkeeper, office manager and administrative assistant for the family business, Hanley Appliance, Sarns, Inc., and the University of Michigan.

She had taken ill in recent years and ceased to be active with organ groups, but continued to love music for her entire life. Memorial gifts to DTOS or MCTOS would be appreciated, or an extra gift to your local chapter to help sustain great organs, theatres, and artists for audiences of the future.

Bo is survived by her husband Robert Hanley, in Ann Arbor, daughter Peggy Hanley (Mark Gavard) of Forks of Salmon, California, son Scott Hanley (Laura Tuennerman) of Birmingham, Alabama, grandsons Michael Hanley and Jonathan Hanley, and their mother Donna Hanley of Pittsburgh, Pennsylvania.



Bo Hanley (Courtesy of the Hanley family)

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Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
Inside Front Cover	\$1,050			
Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

CONTRACT ADS

ProCards are for six issues only. No cancellations or refunds.	COLOR	BLACK & WHITE
Single ProCard (horizontal or vertical)	\$650	\$275
Double ProCard	\$1,300	\$495

Consecutive issue prices are based on the ad supplied when the order is placed. A different same-sized ad may be substituted during contract time at no extra charge; if you ask us to change the copy, you will be billed at \$75.00 per hour. Multi-issue discount rates for color ads are available; contact the Editor.

DEADLINES—Deadline for placing ads is the 1st of each even month prior to the publication release date. For example: ads are due April 1 for the May/June issue. Cancellations, substitutions, and changes must adhere to the same deadline.

CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, PO Box 820591, Vancouver, Washington 98682-0013. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

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

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

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

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
Double ProCard	3 1/2"	4"

Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

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Classifieds

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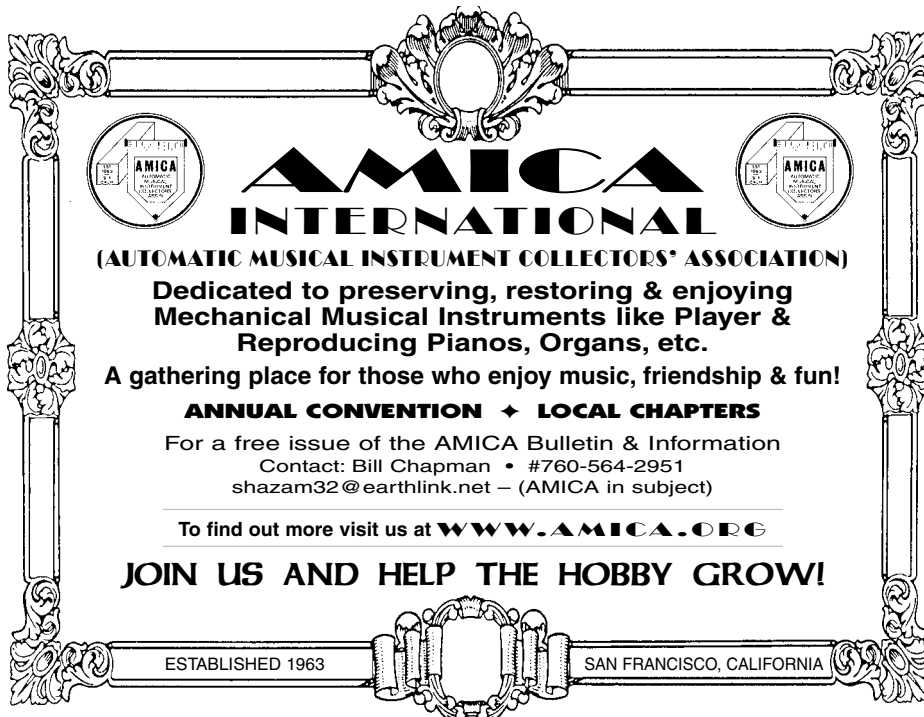
WANTED

WANTED: Records (LPs) – CDs – Cassettes of theatre organs, new or secondhand. Write Pete, PO Box 35, Deepwater NSW, Australia 2371

CLASSIFIED ads—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, PO Box 820591, Vancouver, Washington 98682-0013. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

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1982, Vol. 24		<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1983, Vol. 25	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1984, Vol. 26	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1985, Vol. 27	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3		<input type="checkbox"/> No. 5	
1986, Vol. 28	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1987, Vol. 29	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1988, Vol. 30	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1989, Vol. 31	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1990, Vol. 32	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1991, Vol. 33	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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1994, Vol. 36	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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1998, Vol. 40	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1999, Vol. 41	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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2001, Vol. 43	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2003, Vol. 45	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2004, Vol. 46	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2005, Vol. 47	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2006, Vol. 48	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2007, Vol. 49	<input type="checkbox"/> No. 1			<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2009, Vol. 51	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2010, Vol. 52	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2011, Vol. 53	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2012, Vol. 54	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2013, Vol. 55	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2014, Vol. 56	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	

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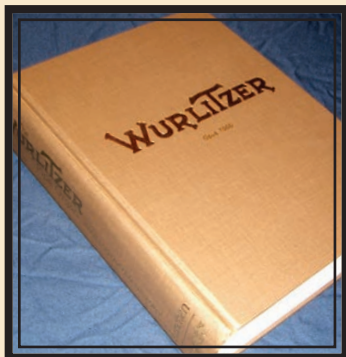
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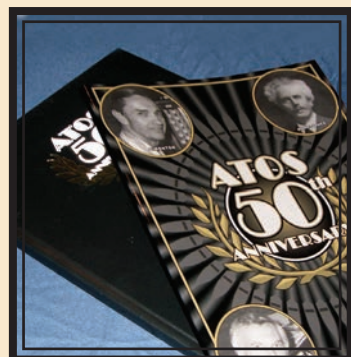
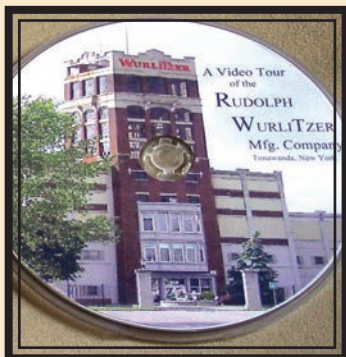
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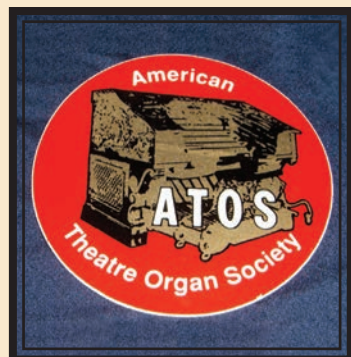
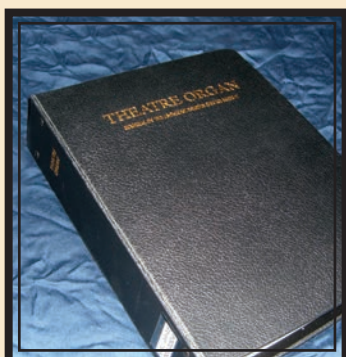
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