

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

SEPTEMBER | OCTOBER 2015

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*The Philadelphia City Hall, with its statue of William Penn atop the central tower, was the visual anchor for our time in downtown Philly (Photo by Richard Neidich)*

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### *On the cover:*

*This organ roll is part of the collection at Longwood Gardens (Photo by Roy Fechter)*

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# Vox Humana

## The convention is over, and what a convention it was!

I've spent a fair amount of time in Philadelphia over the years, but until this trip my schedule never permitted me to hear the tremendous Wanamaker organ in Macy's Center City, the former Wanamaker's department store.

And to cap off the week, the trip to Atlantic City to hear (and get a close-up look at) the storied Midmer-Losh organ in Boardwalk Hall was a perfect ending. It wasn't an overly-hot day—well, maybe it was, as it can be in New Jersey in July; but after all, we were at the shore and there was a bit of breeze to make things tolerable.

Mr. Murphy is apparently alive and well and enforced his law at Dickinson, causing the air conditioning system to pack up. We were fortunate that both days were overcast, so it wasn't as bad as it might have been. Fortunately, the artistry coming from the stage made us forget how uncomfortable we were. What an organ! And what a series of concerts—Peckham! Wickerham! Olivera! Gledhill and Hills! It just doesn't get much better than this.

Fortunately, the school was able to get part of the air conditioning system working later in the week, in time for Hector Olivera's concert.

So, when I was asked "which was your favorite program" I honestly couldn't pick just one. Bob Dilworth and his team outdid themselves with their selection of artists and venues. Bravo!

Western Reserve, you have a real challenge ahead to outdo this year's event!

We have some news to deliver. You know by now who was elected to the board, and we offer our congratulations to David Barnett, Juan Cardona, Jr., and David Kelzenberg, and to Joshua Dill, our new Youth Representative for the upcoming year. We have a new chairman in Michael Fellenzer, and a new vice chairman, Richard Neidich.

Many of you know Richard primarily from his outstanding photography which has accompanied the convention coverage for several years now, but until I began serving on the Communications Committee (part of the Retreat Forward initiative) I never realized what a great analytical mind he has. It has been a pleasure to serve with him and the rest of the committee.

And speaking of committees, Yours Truly has been appointed to chair the Bylaws and Policies committee. Our task is complex, as it will require coordination with and input from other committees, working simultaneously on other aspects of Retreat Forward. It will be challenging, but by the time you read this we should be underway with a first-rate group.

Finally, you'll notice some changes on the masthead. You may have noticed in this column that I've used the first-person singular "I" rather than "we" which has been the general practice in the past. There's a good reason. Don Feely has moved on to the position of Web Content Manager, and has stepped aside from the Journal co-editor role.

Since mid-2010 our individual focus has gradually diverged with me taking the print side and Don the web side. Our intent was to more tightly integrate the print and electronic portions of our communications offerings for you, but the website wasn't at a point where we could do much more than we did.

And, truth be told, I'm pretty much useless when it comes to the web side, so that load fell completely on Don.

Enter Greg Bellamy. Greg brought technical skills we had not had previously, and between him, Don, and Paul Jacyk they began moving us forward. Next time you need to renew your membership, try doing it online. Smooth as silk, fast, secure, and (best of all) easy—even for

those whose relationship with computers leans a bit more toward the adversarial.

Now, following the retreat of a year ago, there is a major web initiative underway. Dannielle Stark is now working with the team on the graphic standards (the "look and feel") and in short order you'll see some major upgrades. A lot will be behind the scenes, and won't be immediately apparent, but will lay the technological groundwork for some great plans we have going forward.

So, while we all congratulate Don, we aren't letting him completely off the hook for the print edition. We plan to twist his arm to continue writing the convention reviews at the very least. If he wasn't such a great writer, we wouldn't care—but he is, as you'll see in this issue, and we do.

Keep in touch.

—Mike Bryant

Theatre Organ Online



Carrie and Mark Renwick chat with Ed Horvath (l) and Richard Neidich (r) at the welcome cocktail party (Photo by Journal Staff)

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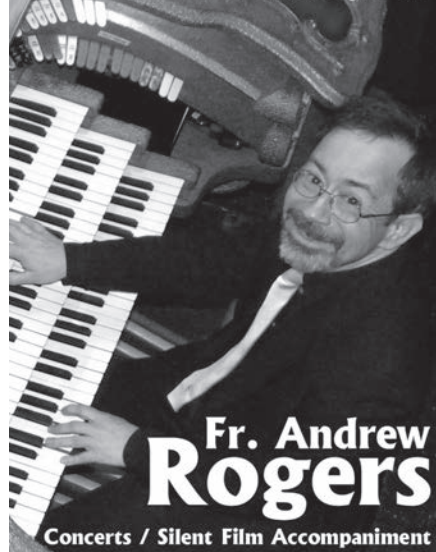
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# President's Message

## Great Convention; Good Progress; New Leadership

The kids hawking newspapers used to shout “Read All About It!” You can do just that, as the full 2015 Something Big ATOS Convention review is in the pages ahead.

We take a moment to again recognize editors Mike Bryant and Don Feely, designer Dannielle Stark, and a slew of photographers who provided photos, for a lot of hard work to get the convention news in this issue, and to get the issue out on time. Great job, all of you!

I will not focus on the convention except to say it was sensational. Bob Dilworth and his exceptional crew did their job so we could enjoy great music and fantastic instruments.

I will, however, focus a moment on two things: [www.atos.org](http://www.atos.org) and the ATOS Facebook page. Arguably, these two entities are more closely tied to the success of our future than anything else.

The ATOS website continues its transformation, and after too many months of struggle, there is definite motion forward. It is vital that our “fixes” to the website accomplish two things: 1.) Allow the casual visitor to more easily find out about who we are and what a theatre organ is all about; and, 2.) Provide more, good information more easily accessible to assist members and provide updated, interesting information about what is going on in our world.

The question is asked constantly: Where will we find new members?

Part of the answer lies in communications, and much of that is directly involved in the website and on Facebook. The world today lives on computers, tablets, cell phones and other devices which connect us in the digital realm.

ATOS—and most assuredly its chapters—MUST be in that world

constantly. Updating concert information; interesting stories about instruments and theatres; interesting stories about interesting members doing interesting things in the world of theatre organ; and news of our artists, the “stars” of our little corner of the entertainment world.

To that end, a word about the ATOS Communications Committee formed out of the Retreat Forward initiative. Richard Neidich heads that committee and has identified several important items that focus on communications from ATOS to our chapter leaders and our members.

We will focus on those recommendations going forward. You will hear from him in his writings as a board member. And we will be reaching out like never before because we know it is the chapters that have the instruments and stage the concerts, and the chapters who have the members, many of whom are local but not ATOS members.

There will be much more communication on these matters, and please note, when it reaches these pages, it's information that was written many weeks before you see it. New, fresh information is on the website, and it is updated regularly, with Don Feely and a host of content-editors updating the site with information largely coming from YOU!

We offer many sincere thanks to Bob Dilworth, Mike Hutcherson, Jelani Eddington, Bill Coale, Jack Moelmann and Dan Minervini, all vital parts of the ATOS leadership in the recent past, whose terms on the board and in office have ended.

We are now led by our new Chairman of the Board Michael Fellenzer, who steps in after three excellent years of stewardship by Bob Dilworth. With a wealth of experience in ATOS and in his local Central Indiana chapter, Michael is prepared to lead us onward. Most importantly, he was a Retreat attendee, and brings that experience to the table as well. We also welcome Dave Kelzenberg, David Barnett, and Juan Cardona, Jr. to the board of directors, along with Youth Representative Joshua Dill. Lee Lanier is the new Treasurer and Richard Neidich is Vice Chairman.

This is a strong group ready to lead ATOS forward. We want and need your input in this endeavor.

Sincerely,

—Ken Double, President/CE



# Directors' Corner



## MICHAEL FELLENER

Greetings!

Let me begin by saying I consider it an honor and privilege to serve as Chairman of the Board for the American Theatre Organ Society. It is a responsibility that is humbling and one I don't take lightly. Let me also add my sincere appreciation to Bob Dilworth, Michael Kinerk and the entire convention planning team on a job well done. It was a sensational event which you can read about on our website at [www.atos.org](http://www.atos.org). Full coverage is in this issue of the Journal.

Attending the retreat in St. Louis last fall was an eye-opening experience. As you've previously read, we were pretty hard on ourselves and recognized the need for ATOS to evolve into a more professional arts organization. A Retreat Forward Task Force was created and we have already enacted many of their recommendations including:

- Shifting day-to-day operating responsibilities to our President and Chief Executive, Ken Double;
- Hiring an Interim Operations Manager (Mark Renwick) tasked with fully developing job descriptions and accountabilities for all staff, with the end result being the search for a permanent Operations Manager to assist Ken in staff supervision and other projects;
- Creating an ad hoc communications committee to address the timeliness and quality of messages to our members and chapters;
- Creating an ad hoc financial review committee to address those operations;
- Hiring a financial administrator to oversee financial operations;

- Rearranging some existing staff responsibilities to provide specific and timely website updates;
- Embarking on a major campaign to update our website;
- Developing a series of specific goals and tasks for the coming year;
- Working on realigning committee and assignments where it makes sense to get the job done and making tough decisions to eliminate some programs and activities that do not make sense to focus limited resources and energies on at this time; and,
- Recognizing the importance of specific and targeted fundraising activities.

With all those accomplishments, there is much yet to do. Your board and staff are all committed to taking steps to keep moving forward and making the difficult changes that are needed.

In my 25-year involvement with ATOS and the Central Indiana chapter, I've had the extreme pleasure to meet many of you, and I look forward to meeting more. For those of you who do not know me, I offer a quick synopsis of my background:

My service to the Central Indiana chapter totals over 20 years, including: 1st Vice President; 2nd Vice President; Treasurer; Director; Concert Committee chair; Convention Co-Chair; Convention Registrar; and Crew Chief for the Barton rebuild project under the direction of Carlton Smith.

My service to ATOS began in 1996 when I was selected to serve as Executive Secretary (Membership Secretary). I have also served as Journal Advertising Manager; Vice President (Vice Chairman); and Director; as well as serving on various committees including information technology and the web site.

My Bachelor's degree is in business management with an emphasis on human resources and training. During my career, I have managed businesses and departments with annual budgets up to \$4 million annually and 100 employees. I managed my own information technology business for many years and am currently working for Roche Diagnostics, providing information

technology support for blood glucose testing products and database software in complex and FDA-regulated network environments.

We will continue to press ahead with the goals developed at the retreat last fall. ATOS needs to evolve as a more professional arts organization. It will take compromise, listening to all—and a good deal of hard work! Your entire board is committed to working together to chart our course forward.

I look forward to serving you, our members. Don't hesitate to contact me.

—Michael Fellenzer



## DONALD J. RANKIN IV

A year has passed since my election to the ATOS board of directors, and during that year ATOS has taken big steps to change its method of operation, and is still continuing to do so. It's very exciting to see the organization head in a more professional direction. In the past 60 years, our hobbyist methods have worked, but as the future approaches, operation of the organization needs to be rock solid. Thanks to the guidance of Dr. Bill Weary, the board is taking the necessary steps to ensure a successful future for ATOS.

In the past year, my task was to assist in the management of the ATOS Facebook page. As of this writing the page has 1,722 "likes," and in the past week alone was viewed 2,622 times.

Clearly, social networking is an area that needs much attention and exploration. My hopes are to start an ATOS Instagram. Instagram is a social networking platform with a focus on pictures and short videos (15 seconds maximum). Between archival material and member submissions, there'd be no shortage of material. Actually, for those of you with an Instagram, you'll note



that the hashtag #theatreorgan, has 143 posts.

ATOS has had a YouTube channel for some time, and this too is another social media platform that needs further exploration. One of YouTube's latest features is the ability to produce live webcasts. The Organ Historical Society has webcast at least one concert from several of their past conventions, and the Spreckels Organ Society has also turned to webcasting all of its concerts—including the July 20 "Rising Stars" program which included our own winner of this year's Young Theatre Organist competition, Dan Minervini. Don't you think it's time we caught up?

Technology can be scary and, I'll admit, I'm getting to an age where technology is moving faster than I. However, I'm still able to program a VCR, and in addition to pushing ATOS forward in the social networking field, I'll make sure everyone can keep up with these advancements!

Here's to an exciting future!

—Donald J. Rankin IV

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# News & Notes

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RETREAT FORWARD TASK FORCE: Don  
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### SCHOLARSHIPS: Carlton Smith

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Technical Experience: Carlton  
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Step Up Your Playing: Ken Double

YOUNG ORGANIST COMPETITION:  
John Ledwon

### YOUTH INITIATIVES: Josh Dill

Student of the Year  
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Youth Silent Film Festival

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Front Row, l-r: David Barnett, David Kelzenberg, John Ledwon, Richard Neidich; Back  
Row: Bob Evans, Don Phipps, Juan Cardona Jr., Michael Fellenzer. Not pictured:  
Denise Andersen, Joshua Dill, Lee Lanier, Donnie Rankin, Carlton Smith



# Letters

## Wonderful Week

We've returned from another wonderful week of theatre organ education and training in Omaha, Nebraska. Thank you for offering the Summer Youth Adventure (SYA) through ATOS and for supporting its mission!

Last year was our first experience to ATOS and we couldn't have been happier with the SYA. We arrived home from Portland last August and immediately joined the Garden State and Delaware Valley local ATOS chapters. Both my husband, Scott, and our son, Brett, were very active in each of the chapters this past year. Although they were able to engage and share their enthusiasm for theatre organ music with many of the ATOS members, the SYA is truly the reason why he enjoyed attending the meetings and continuing to work on his skill as an organist. Having other youth with this common interest and passion creates a lasting bond. Brett has been in touch with many of the other SYA attendees throughout the year through social media and has been able to participate in many of the scheduled open console opportunities provided by surrounding ATOS chapters.

Last year, Brett had limited access to an organ and no theatre organ training, and was working on developing scores for silent films. He had enough talent to make the silent film scores work, but we had no way of knowing where to go to gain assistance or find an instructor. He attended a concert at Dickinson High School and was put in touch with Donna Parker. We discovered that there was a Summer Youth Adventure camp for individuals like him and looked into attending. So glad that we did!

As an educator, I have organized many events on the district and state level in Pennsylvania, and I know how much work and effort goes into the preparation and organizing for a week of activities for youth. You truly put this in the right hands with Jonas Nordwall, Jelani Eddington, Donna Parker, Martin Ellis, Chris Elliott, and Tom Helms. They engage with each of the students and make certain to personally assist the development of their organ performance. It's wonderful to observe the progress that takes place within the week and year to year.

Last year, I felt like my son was simply star-struck with the panel of instructors. Explaining to others, we would state that it's equivalent to sending your son to a baseball camp taught and organized by the National League All-Stars.

I just wanted you to know how impressed we are with this organization's support of young, talented individuals and within the year how this opportunity from last year has allowed him to grow as a performer and theatre organist.

Thank you for embracing this opportunity to allow theatre organ music to continue to thrive for future generations.

—Carol Miller, Ottsville, Pennsylvania

## MENTOR PROGRAM

While reading the May/June issue of Theatre Organ magazine, I noticed the article on the mentor program to be held at the 2015 convention. After thinking about it, I decided to send in my name and information. To my surprise, I was called and told I was chosen to have a session with Mark Herman. Although elated, I was a bit intimidated. I've never played the organ in front of anyone with Mark's talent and ability. I do play the Kimball 3/8 organ in the Broadway Theatre in Pitman, New Jersey before their musicals and shows, but the audience is usually chatting, eating popcorn, and looking for their seats. Listening is not a priority.

I met with Mark one morning for an hour-long session in the Allen organ room. I had bought a used Allen a year or so ago and really need some instruction. My previous instruments (used) had been the electronic type. Mark was very gracious and patient with this nervous senior citizen amateur. He made suggestions that I am working on and hoping to apply to my playing. And I'm learning to listen in a new way.

This is a great program. There are not many places where you can meet with and learn from those of this caliber. Please continue with this opportunity so that others can have the experience I had.

—Janet Norcross,  
Haddonfield, New Jersey

## BOARDWALK HALL

As a Friend of the Pipe Organs at Boardwalk Hall I am thrilled that one and all who ventured to the Hall had such a good time and, from this report (July 7, 2015 ATOS blog post by Joshua Dill), quite possibly came away with memories to last a lifetime.

Football fields? Indeed! From 7:04 to 7:12 in "The Senator's Masterpiece-Chapter 01-Atlantic City Convention Hall Pipe Organ" ([www.youtube.com/watch?v=Krm7k3Q-3vc](http://www.youtube.com/watch?v=Krm7k3Q-3vc)) shows one such field in the Hall. The only major difference from the standard specification is the shortened end zones.

I am also highly appreciative of the comments regarding the Kimball Opus 7073 in the Adrian Phillips Ballroom. September 2011 will remain etched in my memory, as on the afternoon of the 20th I heard and saw the first 15 ranks of this organ come back to life, after over a decade of silence. And, for this same instrument in June 2013, I built 15 primaries after my accelerated course in wood, leather and hot hide glue at the ATOS Technical Experience held in Norman, Oklahoma at the American Organ Institute the previous August—the other memorable part of the experience there were three consecutive days of 101-degree temperatures.

Returning to the main auditorium, on the evening of May 11 of this year I finally had my turn at the Leviathan's console! I found it to be a very intimate space. It gave me a new-found appreciation for the science of ergonomics and the difficulty someone on the outside of the kiosk had in changing the registration...while I was playing Neal Diamond's "Longfellow Serenade." (I think that might have been Steven Ball.) The other tune I had time to squeeze in was "Edelweiss."

—Jack Newsom, Lometa, Texas

(Jack mentions Joshua Dill's post on the ATOS website. If you haven't visited the site and seen his posts from the convention, they are still up and well worth a visit. Josh is a very articulate Southern Gentleman with a wide variety of interests and, of course, is the new Youth Representative to the Board. The video referred to in the second paragraph is from a 2005 documentary on the Boardwalk Hall organs, and is on YouTube in segments of approximately 10 minutes each. Again, well worth a look.—Ed.)

# 2015 ATOS Summer Youth Adventure



BY GIL WARD

(All Photos by Deb Van Varick)

Front row, l-r: Brett Miller, Andrew Van Varick, Graham Velsey, Donna Parker; second row, Jonas Nordwall, Dan Umholtz, Connor Ream, host Bob Markworth, Luke Staisiunas, Chris Elliott; third row, Martin Ellis, Seamus Getthicker, Jelani Eddington; back row, Nicholas Renkosik, Ryan Hardy

SYA instructors (l-r): Martin Ellis, Jonas Nordwall, Donna Parker, Chris Elliott, Tom Helms, Jelani Eddington

If this music thing doesn't work out, the instructors have a fallback....



## Sunday evening, July 19, 2015

A get-acquainted pizza party for the students, instructors, and parents was held at Bob Markworth's Omaha home where a 3/24 Kimball/Wurlitzer commands the family room. The students had a great time trying their skills at this instrument, renewing old friendships and, for some, getting to know each other.

The Markworth residence would be "home base" for the week, with forays to other venues, both musical and not.

## Monday

Jelani Eddington began by explaining the Summer Youth Adventure (SYA) policies for the care and protection of the minor students.

With the formalities out of the way, SYA director Jonas Nordwall presented an overview for the week, discussing the origins and successive use of theatre organs, past and present, including a discussion of a variety of basic performance techniques. His major point was that everything is relative, and you learn to work with what you have available on your particular instrument.

Chris Elliott discussed registration, explaining ways to create contrasting solo sounds and ensemble combinations from simple to complex. There was information on manual couplers and about reasons to change playing ranges on keyboards for best sound qualities.

Sound textures for solo lines, both single-note and chordal, were discussed. Many ways of modifying registrations in order to produce bright or thick sounds were addressed. Chris talked of practical



From top left:

Martin Ellis and Chris Elliott react to hearing what their Krispy Kreme assignments might be. Apparently, Chris's had something to do with cleaning the grease trap....

Connor Ream and Dan Umholtz

(l-r) Ryan Hardy, Connor Ream, Brett Miller, Andrew Van Varick, and Nicholas Renkosik at the hotel

The unsung heroes: the parents. Clockwise from lower left: Shawn Gethicker (Seamus), Clive Russell (Luke Staisiunas), Carol Miller (Brett), Barb Hardy (Ryan), Karin Berkley (Graham Velsey), Deb Van Varick (Andrew), Luci Russell (Luke), Doug and Kathy Renkosik (Nicholas)



Holland Center for the Performing Arts



Rose Theatre

piston use to bring about registration changes. The uses of tremulants were also presented, with demonstrations. A major point was thinking ahead for registrations.

Jelani discussed rhythm, equality of beat, volume usage, tempo, articulation, line and melody line, accelerando, blue notes, flat fifths, jazz, key attack and release, actions to go along with musical style, and consistent tempo. He also talked about fuller registrations, slowing down, and when (and not) to use aggressive introductions.

During the afternoon all instructors worked with the students and their performance numbers in an intense master class format. Every action was scrutinized, modified, dissected, and evaluated.

The group interaction was universally positive; these are all like-minded students who made good company for each other as they learned more of their craft. They understand each other and their interest in the theatre pipe organ. Put them in front of a keyboard and watch them take off! A few of them used sheet music, and some used pieces which were their own memorized arrangements.

## Tuesday

Jelani continued discussing the use of swell shades, changes in volume for individual registrations, and ability to control volume with wood, glass, or Plexiglas shades. He linked phrasing with swell shades to add depth to the music and expression. He pointed out how expression and phrasing bring life to your music. Music with lyrics or no lyrics was an important segment of his presentation.



*Jelani and Martin work with Connor at the Markworth Kimball*



*Breakfast at the hotel. Clockwise from lower left: Connor Ream, Brett Miller, Andrew Van Varick, Luke Stasiunas, Dan Umholtz, Seamus Gethicker, Nicholas Renkosik, Ryan Hardy, Graham Velsey*



*Jelani and Martin work with Ryan Hardy*



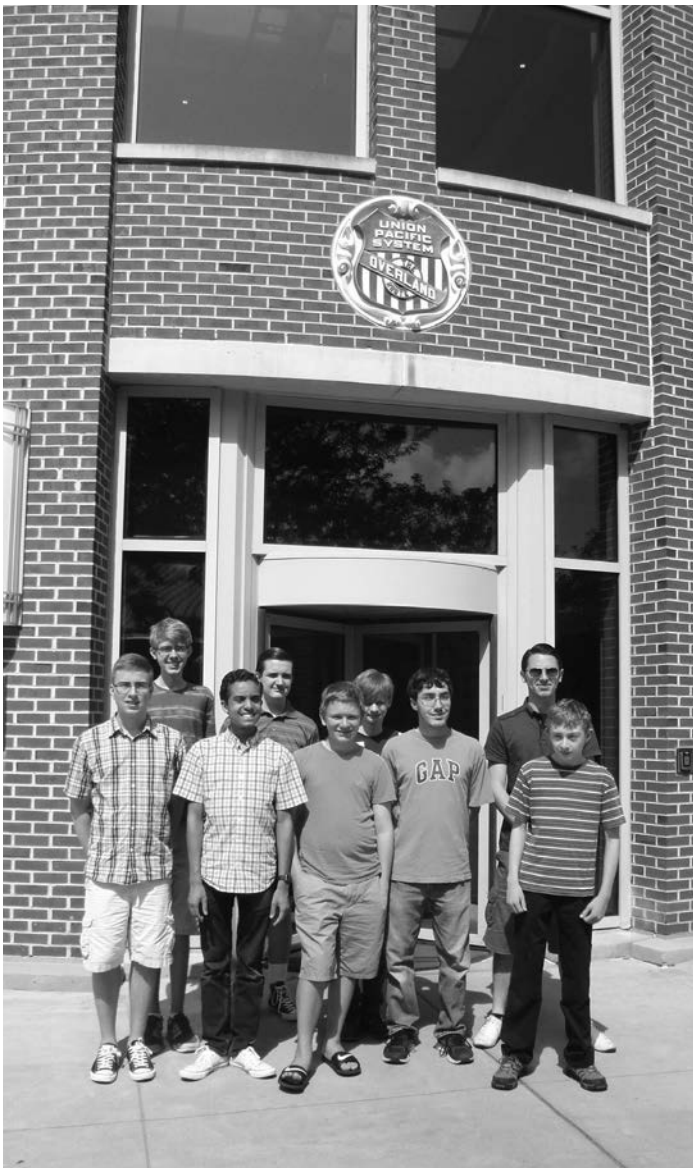
*Chris Elliott works with Nicholas Renkosik*



*Jonas works with Brett Miller*



*Martin Ellis and Dan Umholtz*



At the Union Pacific operations center. Front row, l-r: Andrew Van Varick, Luke Staisiunas, Bertt Miller, Connor Ream, Graham Velsey; back row, Ryan Hardy, Nicholas Renkosik, Seamus Gethicker, Dan Umholtz



Union Pacific operations center: the official name is the Harriman Dispatching Center



Luke and Connor enjoy playing duets; Andrew Van Varick joins in



The group gathers in the hotel lobby to watch the stream from the Spreckels Pavilion in San Diego, where Dan Minervini is appearing in the "Rising Stars" concert



At the Friday evening concert, clockwise from far left: Dan Umholtz, Jelani Eddington, Martin Ellis, Nicholas Renkosik, Andrew Van Varick, Ryan Hardy, Luke Staisiunas, Jonas Nordwall, Chris Elliott, Donna Parker, Brett Miller, Graham Velsey, Seamus Gethicker, Connor Ream



Tom Helms is a very articulate, friendly and dynamic presenter. He talked about skills to create and perform music for silent film accompaniment. His mentor was the late Lee Irwin. Both gentlemen had studied in Paris and Tom's compositional approach to silent film scoring uses many techniques from the French Romantic harmonic school. Tom emphasized the hard work involved in creating silent film scores. He demonstrated various ways to create a variety of musical moods and ways to engage your audience with the film.

An expert on the Phantom of the Opera story, he told some great stories about the silent film, including the real Paris Opera House's underground lake used to transport scenery.

The remaining afternoon was spent in more master classes.

## Wednesday

Martin Ellis reinforced previous presentations about arranging, discussed creating arrangements, building the tune, the bass line, and then the harmony. Then he thoroughly discussed programming for various events.

Those topics included "know your venue, know your requirements, know your audience. It's about them, not you, and what they want to hear."

He encouraged students to go to other musical concerts. Listen to other types of music. Don't entertain yourself instead of practicing.

Then Tom continued with a talk about technical preparation. He gave impromptu demonstrations of the many ways to absorb music, using various techniques. He encouraged the students to learn music theory, study harmony and jazz, as they will help with improvisation. He concluded by playing an "off-the-cuff" accompaniment to a Laurel and Hardy short.

Jonas Nordwall continued, with transcribing all types of music. Topics included what to leave out, what to leave in, and knowing the effect you're trying to create. He reiterated his points of "Everything is Relative, don't necessarily play transcribed notes"; instead, do what makes musical sense. Create the "illusion of"; don't try to replicate. Transcription playing is a mystic art form of its own.

Later in the day, students were split into two groups to play the organs at the Rose and the Orpheum Theatres.

I went to the Rose Theatre with one group. Bob Markworth took us on a tour of the chambers. All the students in this group

were able to play this 3/24 Wurlitzer and have a discussion about it.

After about an hour, we traded theatres and went to the Orpheum. We were welcomed by the building manager, Jeff Brown. The students played the original Wurlitzer Style 235. We had the opportunity to explore the chambers, something enjoyed by all.

## Thursday

Bob Markworth used his connections as a retired Union Pacific employee to arrange a special tour of their Dispatch Center, located in a military-style bunker. This facility controls train traffic through the western United States and was a special opportunity for the students. Then we toured the new Holland Center of the Performing Arts, arranged by Bob and RCTOS member Ed Hurd. We saw everything, top to bottom, in this amazing facility.

We returned to the Markworth home in the afternoon for students to prepare their pieces for the concert on Friday night.

## Friday

Jonas and Martin followed up on Tom's student assignments to compose themes. The students composed their themes in a variety of moods, which they played for the class. Some students embellished their themes with accompaniments.

Donna Parker presented her enticing segment on the Tango. This was an historical look at the ethnic origins and development of the 19th century dance that became popular in the early 20th century. Classics

such as "Jealousy," "El Choclo," "Softly as in a Morning Sunrise" and "Hernando's Hideaway" were played and discussed. The link to politics and popular culture in South America was explored. Tangos were frequently played and recorded by theatre organists.

Friday evening the students presented a mini-concert at the Markworth home, followed by dinner, hosted by the River City Theatre Organ Club. A wonderful finale to a great week, and the students were exceptional.

During the week the parents were all a supportive part of the adventure, providing assistance with lunches and snacks. Many thanks for their support and enthusiasm.

This was a great program for the River City chapter to host.



Jonas Nordwall greets the audience at the Friday evening concert



What? It's over? I passed? Dan Umholtz and Martin Ellis

# SYA Completion Certificate Presentations



*Seamus Gethicker*



*Ryan Hardy*



*Brett Miller*



*Connor Ream*



*Nicholas Renkosik*



*Luke Staisiunas*



*Dan Umholtz*



*Andrew Van Varick*



*Graham Velsey*



*Host Bob Markworth*

## Lance Luce

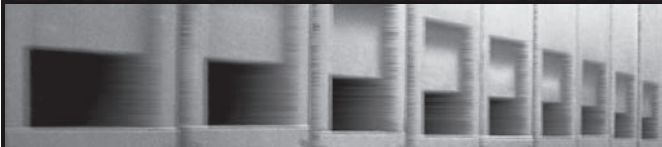
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2015 ATOS ANNUAL  
CONVENTION

# Allen Organ Company

## Jerome Markowitz Memorial Museum



Many of us have played Allen organs for years without knowing much about the history of the company, or giving much thought to the innovations sparked by Allen over the years.

Allen was founded in 1937 by Jerome Markowitz in Allentown, Pennsylvania, just a few miles from the company's present location in Macungie. Aram Basmadjian, Allen's Special Projects Manager, explains the company was named for the town. Apparently, Jerome decided that Allen organs would sell better than Markowitz organs, so Allen Organ Company it was.

After Jerome passed away, space in the company's international sales headquarters building was set aside for a display of Allen products through the years and named to honor the company's founder. Some are marketed products, some are experimental systems which were never produced (at least, not in the form you see here), and some are engineering models and manufacturing systems.

Here, we present a few highlights from the Jerome Markowitz Memorial Museum. For more in-depth information, take the online tour at [www.allenorgan.com/www/company/museum/mainmuseum.html](http://www.allenorgan.com/www/company/museum/mainmuseum.html). If

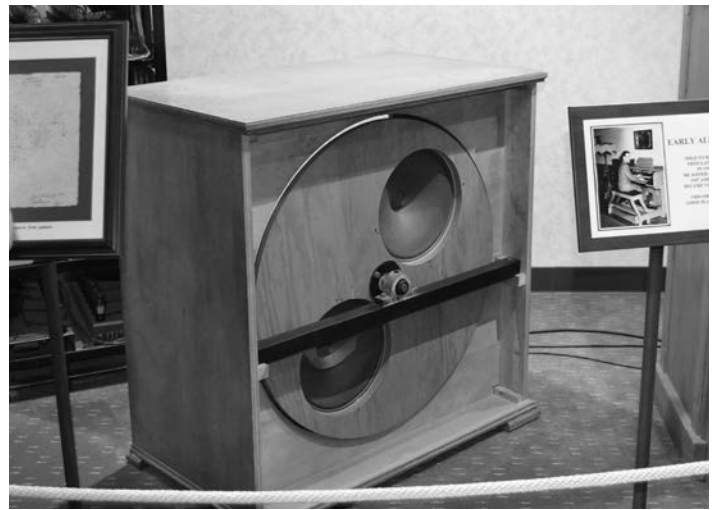
you're going to be in the Macungie area, the museum is open to the public Monday through Friday. Contact Allen Organ to schedule a tour.



(All photos are by Richard Neidich)



The machine at the top is a "Toroidal Coil Winder," used in analog tone generators (and still used in the manufacture of replacement parts).



This is a "gyrophonic" speaker cabinet. The disc spun at one of two speeds; the slow speed produced a "chorale" effect, and the high speed produced a tremulant.



These are racks of tube-type tone generators from the early pre-transistor era.



A model S-12 from 1954, using drawknobs for stops. The light-colored knobs are the even pitches, the dark knobs are mutations.



This organ is from 1946, originally owned by Robert Pearce, who later became a vice president of Allen. According to the plaque next to the console, the organ works perfectly today.



You recognize the Gyrophonic cabinet, but probably not the test jig on top. That was another experiment in "moving speaker" technology



The first transistorized Allen was this model TC-1 from 1958. For what it's worth, we removed a pipe organ and a TC-1 from a church a couple of years ago; the TC-1 today works just like new.



The machine on the left is a coil winder; the organ is a model S-5 from 1950, which had internal tone generators and used external speakers



On the left is a "Piano/Pipes Carousel." The pipes are acoustic resonators. The single-manual unit on the right is an early Allen harpsichord from 1961.



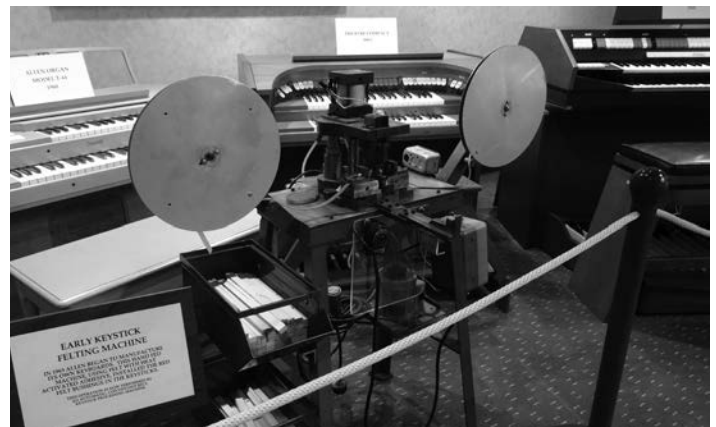
An early tone generator wiring station



A Sheraton 15 model from 1961



1962. Philharmonic Hall is about to open at Lincoln Center and E. Power Biggs is slated to play. But the pipe organ isn't ready. This Allen TC-4 was played by Biggs for the opening



Before 1963, Allen didn't manufacture their own keyboards. When they began, they needed an efficient way to insert the felt bushings into the bottoms of the keys. This machine was designed and built for that specific purpose



The Theatre Compact from 1963 was the first spinet theatre organ. Notice the two 44-note manuals; unlike most other makers' spinet organs, the Accompaniment manual covered the same range as the Solo.



1968's Continental Carousel represented a significant advance, both in styling and capability. It contained a synthesizer and a feature called "Flying Hammers" which utilized velocity-sensitive keying to produce a "strumming" effect.



The "Digital Organ Prototype," the original (1968) engineering prototype which evolved into the Allen Digital Computer Organ



The original "Rockwell Engineering Model" from 1969, used by Allen to develop commercially viable digital organs using large scale integrated (MOS/LSI) circuit devices.



This is an experimental analog organ from 1970. When the new digital concept became successful in 1971, work on this project was discontinued.



Allen digital harpsichord; the stops allow other voices to be played in addition to the "traditional" harpsichord.



Prior to fully-automated machines being developed, semi-automatic machines such as this one were used to install components on circuit boards.



This cutaway keyboard model shows the construction and keying system used by Allen keyboards since 1987.

## Who's Younger?

During a conversation with Mark Herman and David Gray, I asked Mark "When you were named Organist of the Year, you were the youngest ever to receive that designation. Do you now have to pass that mantle on to David?"

David was the one who responded, telling me that no, Mark had him beat by a month...so he gets to keep the title.



## Sometimes It's The Quiet Ones You Need To Watch Out For...

Dan Minervini, who just left the board after completing his term as Youth Representative (and, not insignificantly, won the Young Theatre Organist Competition) is a man of few words. Now, that's not to say he's either a clam or anti-social, but he thinks through what he's going to say before he says it. This has served him well in board meetings. If you want an example of his economy of words, note that Dan has been the Chapter News correspondent for the New York Theatre Organ Society (NYTOS) for some time. His submissions seldom break 100 words.

That's why it was a bit of a surprise to hear him announce his numbers at his YTOC performance. I believe that's the greatest volume of words I've ever heard from him in a single setting—social events included.

It just goes to show, you don't want to count the quiet ones out. Congratulations, Dan.



## George, By Bill, By George

Bill Coale's seminar on the George Wright biographical opus, on which he's been working the past couple of years, was very well attended—and supremely interesting. We even saw a couple of things which can't go in the book!

The book promises to be a tremendous work, similar in depth and detail to the Wurlitzer book, and Bill anticipates it will run somewhere between 800-900 pages. Here's the problem with that:

We'd like to run a review in the run-up issue to the convention next year, but due to the length of the book we don't see any realistic chance that Bill would have galleys available in time for us to get it into a reviewer's hands, read, and the review written in the time frame available. In the publishing world, that's like "tomorrow!"

The best we'll probably be able to do is publish an occasional brief article covering some specific aspect of George Wright's life and career, similar to what we ran a couple of issues back. It's a weak substitute for a review, we know, but we're confident that what we don't cover will be just as interesting and detailed as what we do.

There's no question you're going to want a copy for yourself, at least, and likely a couple dozen more for your closest theatre organ friends—who would otherwise try to borrow your copy.

Bill had pre-order forms available, and you can also visit the website to place an advance order. The books are planned to be available in time for the 2016 ATOS convention in Cleveland.



## A Picture Is Worth A Thousand Words (At Least)

Before we jump into our convention coverage, anchored as usual by Don Feely's great review, we want to acknowledge those who so generously contributed pictures to accompany Don's words. We've credited the photographers by initials (mostly so we didn't have to type "Photo courtesy of So-and-So" for every one). Here's who those initials stand for:

AN: Anonymous Member  
DM: Doug McGregor  
EH: Ed Horvath  
JG: Joan Grootveld  
JS: Journal Staff  
MH: Mark Herman  
PB: Peter Beames  
RF: Roy Fechter  
RN: Richard Neidich  
SR: Stephen Ross  
WW: William Wrobel

It is always an incredibly difficult job selecting the couple of hundred pictures to accompany the article from the 3,000-plus submitted. This year it was more difficult because we had a record number of contributors (10, in addition to your Journal staff). Naturally, there was a great deal of duplication (we had a couple of dozen of the Longwood Gardens Italian Water Garden alone, for example) and sometimes the final choice came down to which one could be cropped to best fit the design of the page.

Other times, it was dictated by the amount of space Don dedicated to a specific event (we want to keep the pictures relatively chronological and associated with the text).

Not being willing to just let those pictures we didn't use sit around and not earn their keep, we've prevailed on Web Content Manager Don Feely to put together a big pictorial feature on the website, [www.atos.org](http://www.atos.org), where you'll find hundreds more, including candid shots from the record shop and the welcoming cocktail party, in addition to more shots from the various events and venues, and some which have absolutely nothing at all to do with the convention (we just liked them).

We also want to thank Dannielle Stark, our incredible graphic designer, who once again came through to get this issue into your hands on time, despite our late deadlines and her other business and personal commitments (we aren't her only client, even though she makes us feel as though we are).

Again, our sincerest thanks; we hope you enjoy our presentation.



(EH)



(RN)



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## 2015 ATOS ANNUAL CONVENTION

# Fireworks, Kimballs, and Brotherly Love

BY DON FEELY

Mother Nature provided some real fireworks for many ATOS members as they arrived in Philadelphia, as lightning lit up the sky for those arriving by plane, train, and automobile. By the night of July 1, ATOS members were roaming the streets, deciding which of the multitude of restaurants to enjoy, and greeting friends. The Doubletree Hotel on Broad Street, situated among the many historic buildings of the theatre district, had a commanding view of the Philadelphia City Hall. Many of us walked the five blocks over to Macy's Center City (the former Wanamaker store) to hear the free nightly concert on the Grand Court Organ at 7:00pm. After visiting in the lobby until late, it was time for bed in preparation for the overture activities.



July 2 at Macy's (RN)



Allen Miller and Gil Drynan (JS)



Bill Mollema had nearly as many pair of unique shoes this week as Dave Moreno had eyeglasses frames (JS)



## Thursday, July 2

ATOS members were up early and waiting outside the next morning, as an overcast sky and rains from the previous evening made the temperature very pleasant. We loaded buses at 8:30am for the 50-minute journey to Longwood Gardens, the estate of the late Pierre S. du Pont, located in Kennett Square, Pennsylvania. Purchased in 1906, du Pont had added extensively to the property. A world traveler from an early age, he was often inspired to add features to the garden after attending world's fairs. The most notable features are the massive conservatory, complete with the 146-rank Æolian pipe organ, and the extensive system of fountains. Upon his death in 1954, he left most of his estate "for the maintenance and improvement of the gardens." We can assume this included the pipe organ, which has been extensively rebuilt and modernized over the last 15 years, while maintaining the original Æolian sound.

Helpful attendants ushered us into an elegant ballroom with parquet floors, a glass ceiling, and beautiful chandeliers. A massive 4-manual console attracted picture-takers while we were seated at round tables. Ken Double introduced Emily Moody, who serves as Performing Arts Assistant Manager, and coordinates the organ performances. Emily gave us some information about the organ and then we settled in to hear our featured organist, Jonas Nordwall.

Jonas began with the prelude to the third act of Richard Wagner's opera, *Lohengrin*. The organ displayed a tight, cohesive sound, almost a studio sound—if that's possible with a 10,000-pipe organ! Bringing out nice contrasts between the tutti organ and solo stops, we were able to appreciate the many tonal resources this organ provides. Next was "The Bells of St. Anne de Beaupré" from the suite of four pieces, *The St. Lawrence Sketches* by Alexander Russell. This descriptive piece opened with chimes, and followed with wonderful tone colors, full string combinations with a vibraphone accompaniment, and a very ethereal ending. "Russian Rag" by George L. Cobb, based on Sergei Rachmaninoff's "Prelude in C-sharp minor," featured many of the percussion stops.

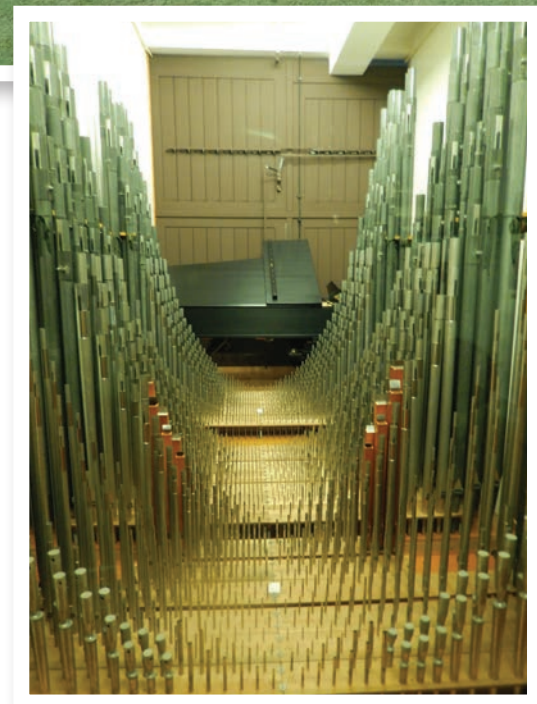
Choosing three pieces to show off the "party side of the instrument," Jonas continued with "Moonglow," in a laidback style with many color reeds. "Lullaby of Birdland" had a walking bass with Glock, Vibes, and solo Trumpet, and "Sing, Sing, Sing" was a jazzy rendition with enough key changes to make Gene Krupa's head spin. The "Polonaise in A-flat major" featured deftly handled registration and manual changes and brought out all the drama of Chopin's piece.

His concluding piece was a medley from the musical "Les Miserables," opening with "I Dreamed a Dream" and "Master of the House." "Bring Him Home" featured beautiful Flute and Tibia combinations, and "Do You Hear the People Sing?" was effective as a stately march. A standing ovation brought him back for one more selection, and we heard Sousa's "Stars and Stripes Forever." It is wonderful to see this instrument, one of the largest in world, so well-maintained and presented.

Following the concert, lunch was served. We made our way past the rear of the organ chambers, showcasing a presentation on the history of the instrument. We were able to see into the chambers, and served ourselves at a wonderful buffet. After lunch we had ample time to stroll the meticulously maintained grounds, amazed at the extensive collection of plants from around the world and the water features that highlighted the beautiful countryside. After a brief stop in the gift shop, it was time to load the buses for our trip back to the City of Brotherly Love.

The no-host cocktail party was in the hotel restaurant, "The Balcony," appropriately named, as it overlooked both the lobby and the historic buildings across the street through large three-story windows. We renewed old friendships and anticipated the organ concerts still to come. The late hour of the next concert left plenty of time to grab a meal at one of the downtown restaurants.

By 9:00pm we were lined up at the "side door" Juniper Street entrance to Macy's, waiting to be admitted for the private concert. Seeing 400 people lined up outside a department store that had just closed was a source of amazement to the patrons leaving the store. Soon we were ushered in and found seats amidst the clothing, jewelry, and shoe departments.



From top:  
*The Italian Water Garden, Longwood Gardens (RN)*  
*One of the organ chambers at Longwood Gardens (RF)*  
*Dick Willson and Ann Wensel (JS)*



Clockwise from top left:  
Dick Taylor, Tedde Gibson, and Richard Neidich (EH)  
Jonas Nordwall addresses the audience at Longwood Gardens (RN)  
Colonial Theatre (RN)  
Chris Nordwall came all the way from Oregon to turn pages for his dad (RF)  
Jonas Nordwall (RN)



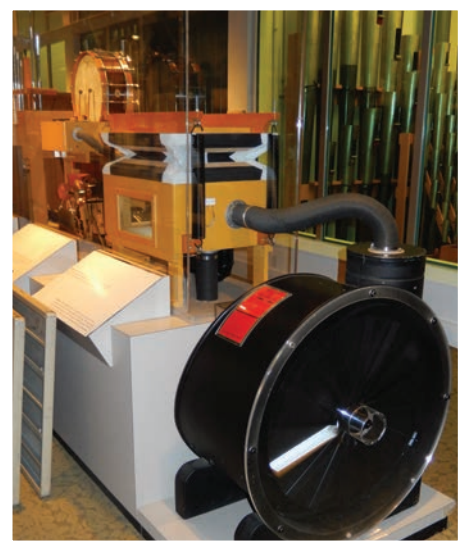
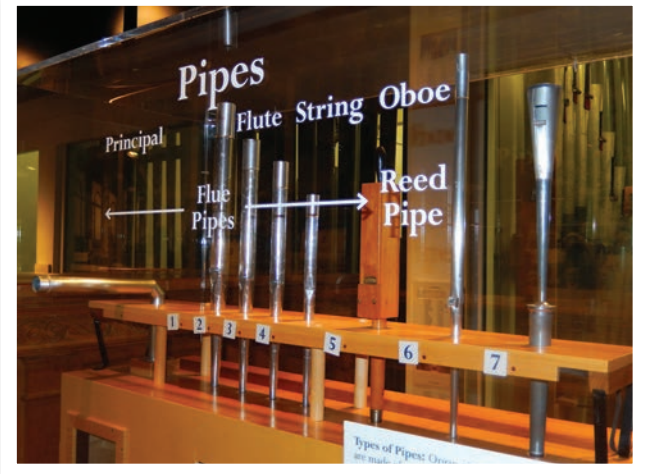
Ken Double thanked Macy's for their support of this concert and introduced Peter Richard Conte, master of the Grand Court Organ. The history of this organ has been thoroughly documented in this journal, and hearing the World's Largest Operating Pipe Organ is always a huge thrill. Peter opened with the Overture to Leonard Bernstein's *Candide*. Full of shifting meters and rhythms, Peter handled them with ease and a wonderful sense of orchestration. What a treat to hear the nuances of this organ in a quiet store, while seated!

He continued with Arthur Sullivan's "The Lost Chord," a perfect selection for gradually building to a thrilling climax. (And you have to love a song whose lyric begins, "Seated one day at the organ.") Next was "Wotan's Farewell/Magic Fire Music" from Wagner's opera *Die Walküre*. Transcribed by Edwin H. Lemare, this is exactly the type of music regularly heard on this magnificent instrument since the 1904 St. Louis World's Fair. A suite of selections from Bizet's opera *Carmen* followed, and then the Robert Elmore "Fantasy on Nursery Tunes."

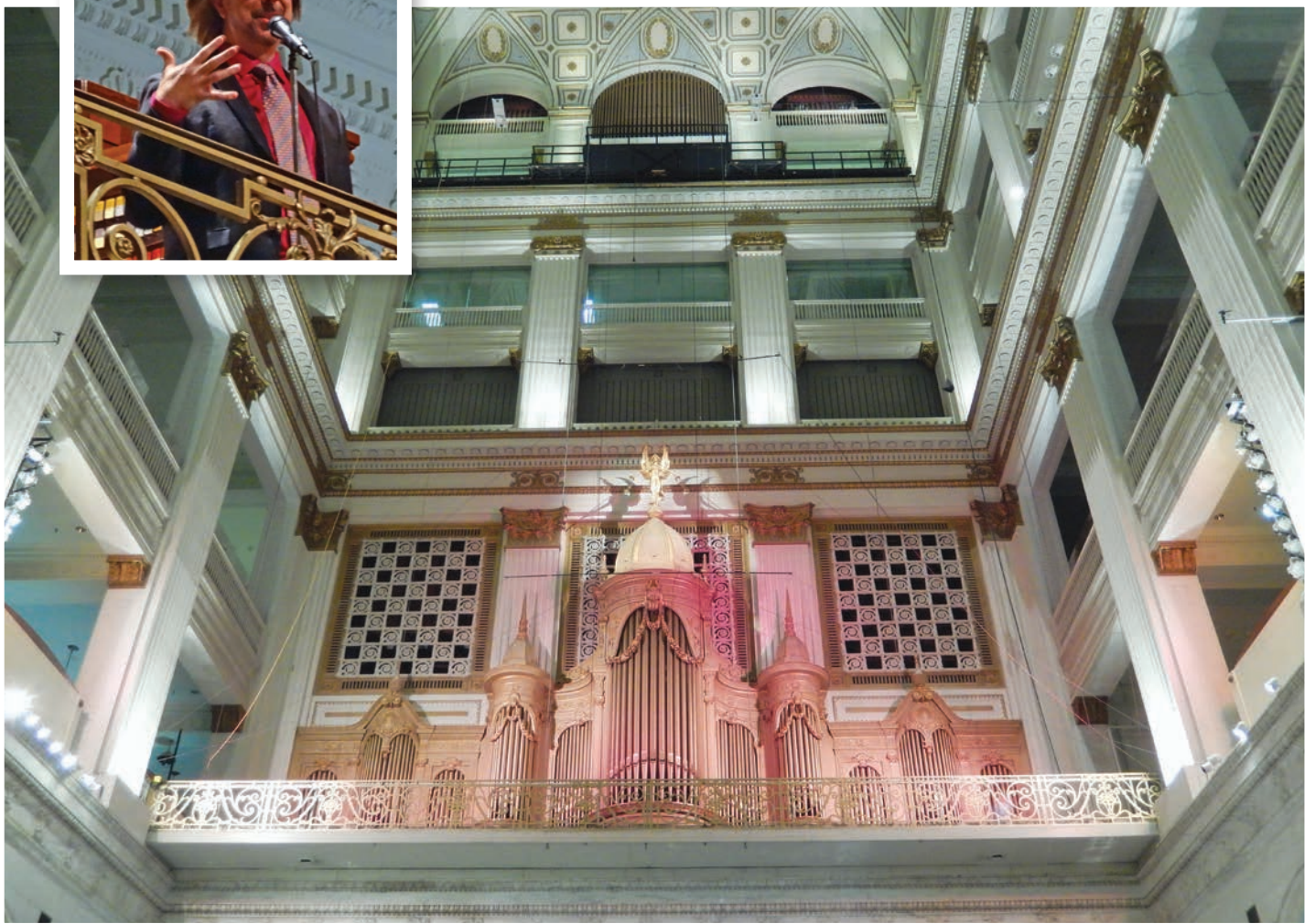
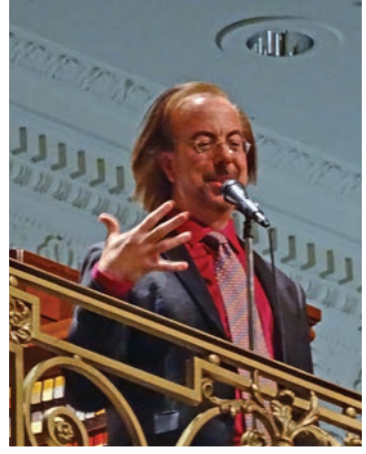
The highlight of the concert was probably the Virgil Fox setting of JS Bach's "Come Sweet Death." Do a quick YouTube search and you can find Virgil himself playing it on this instrument. The thrilling sound of 88 ranks of Kimball strings is a spiritual experience and this piece shows the power and majesty of this organ in an unforgettable way.

Peter thanked the Macy's staff for their work on preparing for this event and Curt Mangel for his loving care of the instrument. The final selection of the concert was Louis Vierne's "Carillon de Westminster." It also builds in intensity and strength to an earth-shaking climax.

Life is full of unusual experiences. Here I was, sitting in a chair next to a rack of Tommy Hilfiger shirts at 25% off, listening to the some of the world's greatest music played on one of the world's greatest organs—something I will never forget. As the music finished, the audience rose as one to acknowledge the incredible musicianship of Mr. Conte. He obliged us with an encore, featuring flugelhornist Andrew Ennis. "Nessun Dorma" is an aria from the final act of Giacomo Puccini's opera *Turandot*, and has crossed from the classical world into popular culture. Handled with incredible finesse by both musicians, it was a moving and emotional conclusion to a stellar concert. Having the chance to hear this instrument in a concert setting (sitting in a chair!) was a thrilling experience, the first of many this week.



Clockwise from top left:  
 The console of the famous Wanamaker Organ, Macy's Center City (RF)  
 This, and the picture below, are part of a great display on "how an organ works" behind the chambers at Longwood Gardens (both pictures by RF)  
 This Möller console controlled the Longwood Gardens organ from 1958 until installation of the current console in 2001 (RF)



From top: Peter Richard Conte, organist at Macy's (RN); The chambers are exposed, the facade pipes are lit up, and the first notes from the Wanamaker organ are but a few minutes away (RF); Although it can't be read in print, the note taped to the music desk is from Peter Richard Conte, and cautions other organists to be gentle when hand-registering the organ (RN)

## Friday, July 3

The morning began with the annual ATOS membership meeting, and by 8:30am a quorum had gathered in the hotel's Symphony Ballroom. Newly-elected Chairman of the Board Michael Fellenzer called the meeting to order. New directors and staff members were introduced, the budget was reviewed, and updates on the "Retreat Forward" recommendations were shared.

Soon, we were once again walking to Macy's, but this time to hear a different instrument—the 2/8 "Lowell Ayars" Wurlitzer. Bequeathed by Ayars to Brant Duddy, with the understanding it would be installed in a public venue and nothing would be altered, it was originally headed to the Smithsonian Institute. When changes in personnel made that impossible, the Friends of the Wanamaker Organ graciously accepted the organ for installation in Greek Hall, with the approval of Macy's management. With the Wanamaker Organ Shop capabilities, under the careful guidance of Curt Mangel, the Wurlitzer was restored to its original condition.

Greek Hall was one of two original auditoriums in the store and housed an Austin Pipe Organ. That organ is still used regularly at the Deer Meadows Retirement Community in Philadelphia.

Ken Double greeted us and then introduced Ron Rhode as our artist for the morning. Looking stunning in his black tuxedo against the white console, he rode the console lift up to a big arrangement of "Strike Up the Band." The organ has a huge sound in Greek Hall—a testament to how this-size organ could fill a neighborhood house. Next was the lively foxtrot, "Dance of the Blue Danube," featuring Tibia/String combinations with great Xylophone accents.

Ron continued with a piece he played for skaters (before his pizza years), the 1925 tune "Sleepy Time Gal." In a crisp, clean, inventive arrangement he used Trumpet/Tibia and Glock/Tibia combinations with chime accents to great effect. We also heard "Young at Heart" and "My Cutie's Due at Two-to-Two Today," featuring wood block and cymbal that spoke very clearly into the room. Ron followed with "Steppin' on the Ivories." His use of the accompaniment manual as a solo manual made the organ seem much larger than it is.

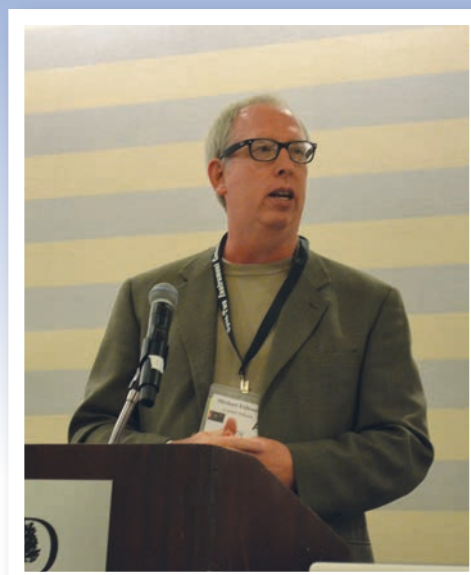
Other highlights included a 1992 Oscar Rasbach musical setting of the poem "Trees" by Joyce Kilmer, and the Latin-flavored Irving Berlin tune, "I'll See You In C-u-b-a." Ron closed the concert with three Kate Smith signature tunes, "Twenty Million People" from the musical *My Favorite Year*, "When the Moon Comes over the Mountain," and "God Bless America." It takes a special performer to create an endless palette of sound from a small instrument like this, and Ron is a master. Considering this is the size of organ most of America would have heard at their local theatre, it's no wonder they fell in love with the sound. Congratulations to Curt and the Macy's crew for their work and care for this instrument, and to Ron for demonstrating it beautifully.

We loaded the buses at Macy's doorstep and were soon heading for the Colonial Theatre in the Borough of Phoenixville. A brief stop en-route allowed the bus captains to pass out box lunches. Always a balancing challenge—eating a lunch on a moving bus—the meal prepared by the Subway chain proved tasty and filling.

The 1903 Colonial Theatre is a vaudeville house which once hosted the likes of Harry Houdini and Mary Pickford, and is slowly being renovated. Wurlitzer Opus 585, the second organ installed by volunteers, came to the theatre from the Shea's Hippodrome Theatre in Buffalo, by way of a pizza-and-pipes restaurant in Fresno, California. Purchased from the restaurant in 1999 by Roland Kurek, he passed away before he could install it in a public space. His will stipulated that the organ be given to a worthy organization, for just such an installation, and the Theatre Organ Society of the Delaware Valley accepted the instrument with an endowment to aid in the restoration and installation.

Before the concert began, ATOS Historian Jack Moelmann presented organ crew chief Jack Serdy with an ATOS Award of Merit for his work on this instrument. Then it was time for music. Mark Herman brought the console up with a bold arrangement of "Married I Can Always Get," with a nice waltz section in the middle. Next was the Bernard Barnes novelty number "Dainty Miss," with color reeds and xylophone accents.

As a student of John Ferguson, who passed away earlier this year, Mark dedicated the next selection to the memory of his mentor. "My Romance" featured lush String combinations with Tibia, and it showcased how much influence John had on the theatre organ performers of today. A medley of tunes from the musical *Peter Pan* featured "I'm Flying," "Distant Melody," and "I Won't Grow Up." It had the pluck and magic of the



Above: Michael Fellenzer (JS)  
Below: Mark Herman at the Colonial Theatre (RN); Colonial Theatre (RN)







Left of podium: Juan Cardona, Jr., Joshua Dill, Denise Andersen, David Barnett, Michael Fellenzer, Ken Double; right of podium: Bob Evans (partially hidden), Richard Neidich (hidden), Don Phipps, Lee Lanier, David Kelzenberg (JS)



Clockwise from top right:  
 Ron Rhode at Greek Hall (RN)  
 Ken Double cools down the crowd at Greek Hall (it was too hot to warm them up—Philadelphia in July, remember) (RN)  
 Mark Herman welcomes the audience to the Colonial Theatre (RN)  
 The Wurlitzer console in Greek Hall, Macy's (RN)



stage show and was an audience favorite. He continued with another crowd favorite, his original composition “Jarvis.” Named after his dog(!), it had all the calisthenics of a Zez Confrey novelty piece.

“The Boy Next Door” from *Meet Me in St. Louis* was played in a beautifully understated style, and “Back Bay Shuffle” was a feisty jazz arrangement that had the theatre swinging with full organ combinations. This took us to intermission.

After some popcorn and drinks from the snack bar, we headed back into the auditorium for act two. Michael Fellenzer, the new board chairman, addressed the audience and thanked all the convention workers for their service. Then we welcomed back Mark, with a toe-tapping rendition of Ray Noble’s “Cherokee.” Following with a real Zez Confrey selection, we heard “Valse Mirage.” While this piece can often sound like scale exercises, Mark’s wonderful countermelodies and tasteful use of the Chrysoglott gave it a mysterious quality. We heard Cole Porter’s “I Concentrate on You,” and then Mark’s last selection, a medley of tunes from the 1971 motion picture *Willy Wonka and the Chocolate Factory*. With lyrics and music by Leslie Bricusse and Anthony Newley, we heard the timeless tunes “I’ve Got a Golden Ticket,” “The Candy Man,” “Oompa Loompa,” and “Imagination.” It was a wonderful arrangement that brought the audience to their feet. Mark obliged our applause with an encore that could best be described as a boogie-woogie version of “Yankee Doodle,” with perhaps some other patriotic tunes thrown in for good measure. It was great fun and had us bouncing out of the theatre on the way back to the buses.

On the way to our next concert venue, we stopped at the Cavalier Country Club in Newark, Delaware for a buffet dinner. The rooms were spacious (and really well air-conditioned), and although there were 470 of us, six serving lines kept things moving quickly. Being ahead of schedule, we got an extended time to sit, eat, and laugh with our tablemates before we loaded the buses for Dickinson High School.

A high school auditorium is an unlikely place to find an organ, especially with the resources of the Dickinson Kimball. The story begins at Philadelphia’s downtown art-deco landmark Boyd Theatre. When the theatre fell on hard times in 1969, Bob Dilworth secured the donation of the original 3/19 Kimball to the school, and it was removed with the help of Dickinson students. Within one year, students had performed some restoration work and installed the organ in the school auditorium—for the first public concert! Since then the organ has grown to 66 ranks, with two consoles, and has become one of the premier instruments in the world.

Our organist for the evening was David Peckham, who has been a frequent performer on the Dickinson Kimball. He opened up with a big arrangement of “Let’s Fall in Love.” A large screen on stage allowed us to look down on the manuals and closely watch David’s keyboard dexterity. He continued with an arrangement inspired by a Tom Hazleton recording at Radio City Music Hall, “Raindrops Keep Falling on My Head.” A solo Glockenspiel and Chrysoglott melody floated nicely above some very inventive accompaniment motifs. A subdued and moving arrangement of “Over the Rainbow” had some massive string combinations and a beautiful solo Tuba melody. Next was the charming novelty number, “Holiday” by Ethel Ponce, with an intriguing chromatic melody.

David continued with a George Wright arrangement of “I’ve Grown Accustomed to Her Face.” Contrasting this simple effective arrangement was the tremors-off feature, “Carillon” by Herbert Murrill, which filled the room with the big Kimball reeds. “Graceful Ghost Rag” by William Bolcom was a slow cakewalk-style piece played as a tribute to Dave’s father, whom he lost last year. Following was the haunting melody, “Once Upon a Time” by Charles Strauss. A medley of tunes from the 1955 production *Damn Yankees* included “You Gotta Have Heart,” “Whatever Lola Wants,” and “Those Were the Good Old Days,” taking us to intermission.

The concession stand in the lobby did a brisk business in bottled water (the air conditioning was “under the weather”) and soon we were back in the auditorium for the second half. David opened with a rousing “Dance of the Blue Danube,” and continued with the original composition for organ, “In Springtime” by Ralph Kinder. Organ-crew members turned on the chamber lights for this piece and we got a peek at the thousands of pipes in the Kimball chambers. “Silver Heels” from American composer Charles Neil Daniels was next. In the same “Indian Intermezzo” style as his better-known piece “Hiawatha,” it was supposedly performed by musicians on *Titanic*. The Kimball was able to supply a near-infinite number of tone colors, so appropriate for this type of music.

The final selection of the concert was the concert work, Sergei Prokofiev’s “Peter and the Wolf.” Normally performed by full orchestra and narrator, David was joined on stage by his wife Cathy playing tympani, with narrator Bill Coale. The Kimball organ was impressive as it imitated the familiar orchestral voices for each character, and Bill Coale’s narration brought the story to life. It was a unique and entertaining presentation—an excellent way to showcase the versatility of this instrument. With the conclusion, the audience rose to their collective feet in a loud ovation. Dave finished with a fiery performance of Aram Khachaturian’s “Sabre Dance.” We rode home with our heads full of melody, harmony, Strings, and Tibias.



Above:  
The Colonial Wurlitzer has both  
a piano and an accordion  
playable from the console (PB)  
David Peckham at Dickinson (RN)



*Clockwise from top left:  
One of six (!) buffet lines  
at the Cavalier Country  
Club (RN)*

*With six buffet lines, time  
spent standing on line  
was minimal (RN)*

*The Dickinson auditorium  
(RN)*

*David Peckham gets a  
hand from his wife, Cathy,  
as Bill Coale narrates  
Peter and the Wolf (RN)*

*After dinner, on to  
Dickinson High School (RN)*

## Saturday, July 4

Without the need to jump on an early bus this morning we could enjoy a leisurely breakfast, explore the ATOS exhibits, and begin the day with the annual ATOS Membership Forum. Our board of directors and staff took questions and comments from the membership. We also received updates on the ATOS Archives, housed at the University of Oklahoma.

When we headed outside, light rain greeted us as we loaded buses to head back to Phoenixville and the Colonial Theatre. John Ledwon, who serves as chairman of the Young Theatre Organist Competition, welcomed us and presented the first young organist.

From Bath, Maine Seamus Gethicker studies organ with Ray Cornils and plays for a church, as well as singing in his school choir and playing trombone in its concert band. Opening with Cole Porter's "From This Moment On," Seamus showed a confident console style. Next was Manning Sherwin's "A Nightingale Sang in Berkeley Square." Performed in a light four-beat style, it started with a single-finger melody that continued to big chords featuring pedal cymbal. The subdued ending contained a Tuba solo and a single chime. Next was the 1937 classical work, "Litanies" by Jehan Alain. Noting that this instrument could really pull off a French classical sound, Seamus effectively handled the rapidly changing rhythms and combinations of this piece. He closed with a medley of tunes from *West Side Story*, including "Tonight," "Somewhere," and "I Feel Pretty." The audience clearly loved this music and Seamus received a great ovation at the conclusion.

The second contestant was Ryan Hardy from Fargo, North Dakota. He studies with Jelani Eddington and is organist at his church. He also plays percussion, fiddle and guitar. Also opening with "From This Moment On" from Cole Porter's *Kiss Me Kate*, Ryan showed ease and confidence at the console. Next, he announced he would focus on the orchestral aspect of the unit orchestra with Edvard Greig's "Anitra's Dance." It was a delicate performance with excellent registrations. He followed this with a touching arrangement of "When You Wish upon a Star." Surprisingly, Ryan also concluded with a whole medley of tunes from *West Side Story*. Again, an audience favorite, ending with a very powerful arrangement of "Somewhere." Ryan's performance also received a loud ovation from the audience. It was clear that ATOS conventioners love these young organists!

The final performer was Dan Minervini, no stranger to the YTOC, as he and Ryan both participated last year. Hailing from Massapequa, New York, Dan is part of the crew that maintains the 4/26 Wurlitzer in the former Brooklyn Paramount Theatre, now part of Long Island University. He, too, studies organ with Jelani Eddington and just graduated from John Jay College of Criminal Justice, with a degree in International Criminal Justice. Dan opened with the Jimmy Van Heusen number, "Come Fly With Me," displaying a wide variety of styles and registrations. He continued with "Through the Eyes of Love" from the motion picture *Ice Castles*. Using the Chrysoglott to provide accents to this beautifully melodic piece, the registrations seamlessly alternated between tremors on and off. A dramatic key change and some tasty altered chords brought us to end of an excellent arrangement. Next, a medley of songs by Vincent Youmans included "Great Day," "Tea for Two," "More Than You Know," and "Hallelujah." Dan's emotion clearly comes through with every piece he plays and this medley was very well done. He ended with a real showstopper—the "Bacchanale" from Camille Saint-Saëns opera, *Samson and Delilah*. Played with all the fire and passion of the original score, Dan's performance was spot on. The audience gave another standing ovation to Dan, and the work was left to the judges to determine a winner—a very difficult task.

As the judges deliberated, we settled back into our seats for a concert from last year's YTOC winner. Andrew Van Varick opened with the theme from the 1958 motion picture, *The Big Country*. It is a quintessential Western epic and Andrew brought out all the drama it commands. Next was "Why Am I Me" from the musical *Shenandoah*, a bouncy melody with Xylophone accents.

In a contemporary vein, we heard "Desperado," a 1973 hit for The Eagles. Featuring a Tuba solo with Piano accompaniment, it also featured some beautiful String combinations. Next was his own arrangement of the Edvard Grieg piece, "Wedding Day at Troldhaugen." "Colors of the Wind" was done in a very melodic style with untremored solo stops. He continued with George Gershwin's 1937 hit, "They Can't Take That Away from Me," in an easy four-beat style with a cymbal in the pedal.

Andrew presented a medley from Mel Brooks' *The Producers*. We heard "Opening Night," "When You've Got It, Flaunt it," "We Can Do It," and "Springtime for Hitler." Certainly an unconventional musical, Andrew had great fun with the catchy tunes from this show. He closed with a swinging, jazzy arrangement of what he called "probably [his] favorite closing number,"



Russ Shaner makes an observation at the Members' Forum (JS)



Above: Dr. Steven Ball announces the results of the Young Theatre Organist Competition (JS)

Long-time house organist at the Denver Paramount, Bob Castle (JS)



Steven Ashley speaks during the Members' Forum (JS)



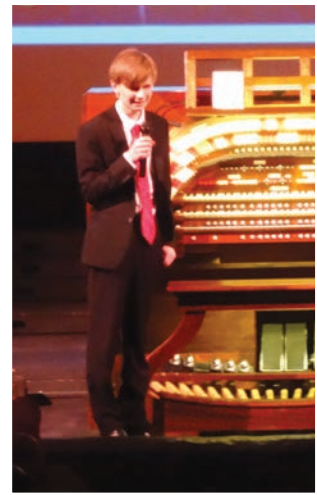
Curt Wolfanger of MIDI Concepts explains the Duet 3/24 system (EH)



Members' Forum attendees (EH)



John Ledwon introduces the Young Theatre Organist Competitors: Dan Minervini, Ryan Hardy, and Seamus Gethicker (RN)



2014 YTOC winner Andrew Van Varick introduces a number during his solo concert (JS)



Console of the Colonial Theatre's 3/24 Wurlitzer (JS)



"I'm Beginning to See the Light." The audience definitely saw the light and rose to their feet for a standing ovation.

It was very clear by the end of this morning that these four performers have the future of theatre organ performance well in hand. John Ledwon called the guest judges to the stage and it was time to announce the winner of the competition. Steven Ball, John Baratta, and Mark Renwick had been carefully scoring each of the competitors, and had come to a unanimous consensus. Dan Minervini was named winner of the 2015 Young Theatre Organist Competition. Dan will be a featured performer at the convention next year in Cleveland.

Loading buses again for the Cavalier Country Club, we were treated to another wonderful buffet by the very gracious and accommodating staff. After dinner, we made the short trip back to Dickinson High School.

Settling into our seats, we eagerly waited for the evening entertainment. Dave Wickerham opened his Fourth of July program with a potpourri of patriotic tunes. Centering around "This Land is Your Land" and "This is My Country," we went on a short, celebratory journey through the songs of America. Dave appeared very festive, in a red, white, and blue patriotic top hat, but the warm auditorium soon forced its removal. He continued with Henry Lodge's "Temptation Rag," or what he called a "warm-up-the-fingers" piece. Alternating between a crisp String combination and full registrations, it had everyone's toes tapping.

Now it had been a warm, sultry July day and the Dickinson auditorium was definitely on the warm side, so Dave offered us "Christmas in July" with a rendition of "Winter Wonderland." Using every bell on the organ, including the Glockenspiel, Chimes and Sleigh Bells, he did manage to give us the illusion for a moment. He followed with a brilliant medley of Irving Berlin tunes, including "Blue Skies," a smokin' hot "Puttin' on the Ritz," "School House Blues," "Heaven," and a featured grand piano number, "Alexander's Ragtime Band."

Two big-band numbers, "Sentimental Journey" and "Moonlight Serenade" were followed by the highlight of the evening, a fantasia on the gospel hymn "It is Well with My Soul." Dave conveyed such emotion, and this stirring performance pulled the listener into a wonderful ocean of sound created by the Kimball. The audience responded with true appreciation for this musical gift. Next was the iconic 1967 song, "Love is Blue," in an arrangement that ran the gamut, from tremolos off to a jazzy interlude. Every piece Dave plays is like taking a journey, and I'm not sure Dave even knows where we're going, but it's sure fun getting there!

He concluded the first half with a Civil War medley. "Battle Hymn of the Republic" anchored the opening and conclusion; we also heard "Yankee Doodle" and a very powerful "When Johnny Comes Marching Home." It was a wonderful arrangement of "program music" and painted some vivid images.

Intermission found members outside getting some cool air, and many West Coast visitors catching fireflies in the field next to the school, something we don't see on the other side of the nation.

Soon we were back in our seats, and "Get Happy" provided a rousing start to the second half. Duke Ellington's "Satin Doll" was bright and brassy, and "Take the 'A' Train" had a great walking bass with some Hammond organ thrown in. "Lullaby of Birdland" started as a quasi-classical arrangement before getting a jazz treatment. Dave threw in many bird allusions (songs and sound effects) that had audience members giggling throughout the piece.

He concluded the night with another set of patriotic numbers, and if we felt we had missed fireworks tonight, the lighting crew at Dickinson High School had that covered with fireworks effects! With the Kimball providing the authentic sounds of bagpipes and drum corps, we started with "Yankee Doodle." Transitioning to an upbeat "I'm a Yankee Doodle Dandy," followed by "You're a Grand Old Flag," "America, the Beautiful," "My Country 'tis of Thee," and "God Bless America," complete with an on-stage light show that rivaled any fireworks show—including a tri-color console! Vertical bands of red, white, and blue flooded the console as a single, stationary spot highlighted Old Glory high on the wall above the stage.

Dave's command of this organ is breathtaking, and we left the theatre completely fulfilled, musically and emotionally. It would be normal to expect that between the heat and the energy he put into his performance, Dave would have been ready to collapse on the spot. But as he interacted with his many admirers before the buses left, it seemed that he was ready to get back on the bench and go another round with the Dickinson Kimball.

The bus ride back to the hotel provided glimpses of fireworks across the Delaware and Pennsylvania region, as communities celebrated Independence Day, and downtown Philadelphia was hopping when we arrived back at the hotel at 11:00pm. But bed was calling and more organ music was in store for us tomorrow.



From top:

Fr. Gus Franklin presents a \$1,000 award on behalf of Theatre Organ Society International to first-place finisher Dan Minervini (JS)

Garden State chapter presented additional cash awards to all three YTOC finalists. Here, Cathy Martin presents Seamus Gethicker with his award (JS)

New York chapter also presented all three finalists with additional cash awards. John Vanderlee presents the award to Ryan Hardy (JS)



The stage is set at Dickinson, with both consoles and a grand piano on stage (RN)

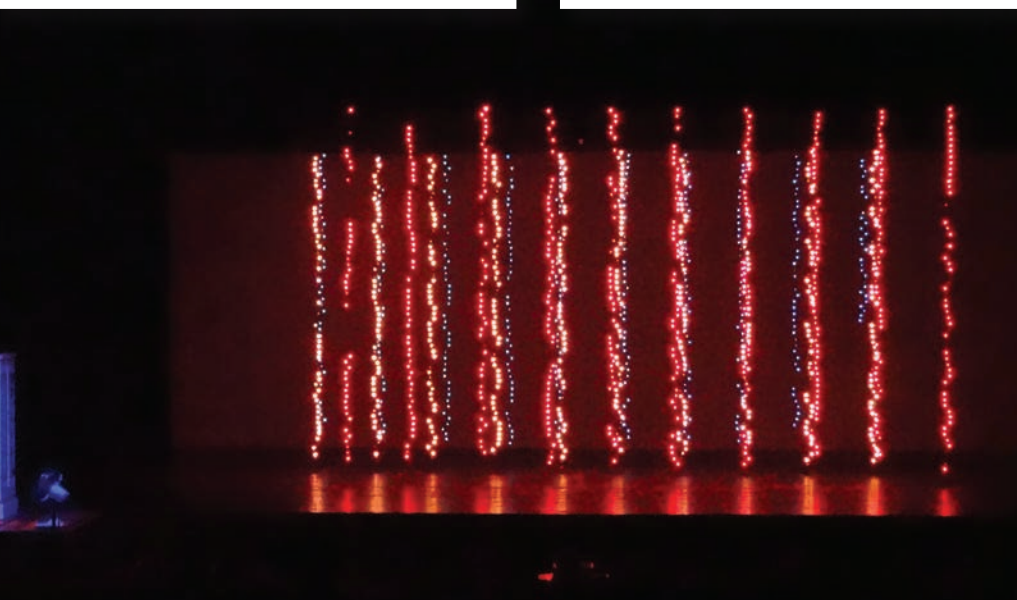
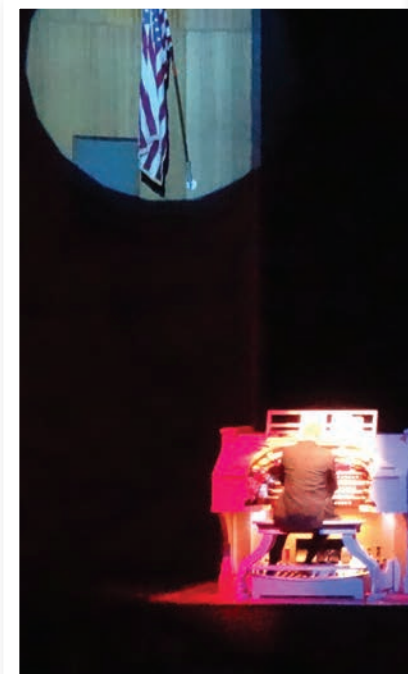


Unenclosed pipes on the stage at Dickinson (RN)

Dave Wickerham after his Dickinson concert on July 4 (JS)

To honor America's Independence Day, the Dickinson console was illuminated in red, white, and blue (RN)

We couldn't see the "real" fireworks, but we heard them through Dave's selections and the Dickinson folks came through with red, white, and blue strings of lights, the tri-color console lighting and, of course, Old Glory lit by a single spot (RN)



## Sunday, July 5

After a quick breakfast, our group loaded buses for a trip to Allen Organ Company's International Sales Headquarters in Macungie, Pennsylvania, in the beautiful Lehigh Valley. Upon arriving at the campus, we had an opportunity to peruse the Jerome Markowitz Memorial Museum. Honoring the company's founder, it showcases the history of Allen organ manufacturing beginning in 1937. On display are many instruments that represent milestones in the development of Allen organs. Soon we were ushered into the 400-seat Octave Hall where Lance Luce would be performing on the Allen T321Q-SP.

Lance opened the concert with "Give My Regards to Broadway," featuring a big organ sound and a crisp Glockenspiel. Next were two selections from the musical *Cabaret*, "Willkommen" and the title song, in bouncy arrangements. "Moon River" featured some pleasant Tibia combinations, and "Spanish Eyes" with "Yellow Bird" featured a very realistic Tambourine with some bird effects. The 1914 hit "Saint Louis Blues" had a cookin' jazzy arrangement. "The Bare Necessities" featured many color reeds and "Seventy-six Trombones" was full of percussion and cymbals from beginning to end.

The first half of the concert concluded with a couple of Gershwin tunes, "Someone to Watch Over Me" and "I've Got Rhythm." The latter featured some lightning-fast runs up and down the keyboard, and had the audience bouncing in their seats.

Intermission gave us chance to check out the other instruments in the showroom and explore the exhibits in the outer welcome area. Soon we were seated back in the concert hall for more music. Opening with "There's No Business Like Show Business," Lance continued with Jimmy Dorsey's "Sophisticated Swing." "His Eye is on the Sparrow" had some big String combinations and "In the Garden" made nice use of Chime accents.

The 1986 number, "Somewhere Out There" got a sensitive ballad treatment. Mentioning that his son was impressed that he knew music by Lady Gaga, he continued with songs she had collaborated on with Tony Bennett: "The Lady is a Tramp," and "Don't Get Around Much Anymore." Jerome Kern's "Ol' Man River" had a big organ sound and Lance concluded with big, brassy "Ease on Down the Road" from the 1975 musical *The Wiz*.

The audience brought him back for one more selection and we heard "Bandstand Boogie" by Barry Manilow. Very appropriate, as it was the theme of American Bandstand, which premiered on Philadelphia TV in 1952.

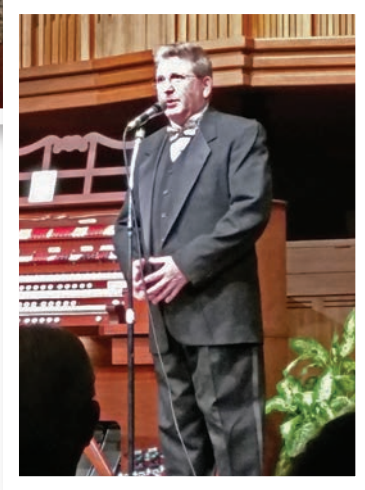
It was truly a thrill to see the Allen showroom, be treated to a concert on one of their premier instruments, and observe the wonderful exhibits they have collected showing the history of the electronic/digital organ.

Onto the buses again, our day was just getting started. Picking up a box lunch as we loaded the bus, we were soon on our way to the Grand Theater in East Greenville, Pennsylvania. Built in 1924, it was purchased in 2004 by Ed Buchinski and his business partner John Schortz. An extensive renovation followed and it reopened in 2005. The following year saw the installation of the Marr & Colton



From top:  
Allen Organ Company headquarters in Macungie, Pennsylvania (RF)  
One of the several organs on display in the entry hall at Allen (EH)





Barry Holben, VP of Sales at Allen, introduces Lance Luce in Octave Hall. (Lance was introduced by Aram Basmadjian for the second group) (EH)



Top: The audience awaits the start of Lance Luce's concert in Octave Hall (EH)

Above: Lance Luce at the Allen T321Q-SP (EH)

Far left: Nathan Avakian catches up with Charlie Briggs outside the Grand Theater (JS)

From opposite ends of the country, Jack Gustafson (California) and Jim Weisenborne (Florida) catch up (JS)

theatre organ, which has now grown to a 3/13 instrument with two consoles.

We were welcomed by manager Carl Black, who gave us a peek at the pipes on the stage and in the chambers. Ken Double introduced owner Ed Buchinski, who shared a brief history of the theatre. Then it was time for our artist, the very talented John Baratta.

Opening with the 1937 song, "Once in a While," the organ filled the room nicely. John continued with an authentic audience sing-along, with slides projected on the screen. We sang a variety of songs from the American songbook, including "Give My Regards to Broadway," "In the Good Ol' Summertime," "Bicycle Built for Two," "You're a Grand Old Flag," and "God Bless America," among others. For the record, the ATOS audience gave a very respectable performance as the house choir.

Next, it was time for our silent movie, the 1925 film *Go West* starring Buster Keaton. By the end of the film, Buster had driven a herd of cattle through downtown Los Angeles to the stockyards, saving the day. John's accompaniment contributed to the action on screen, without ever being prominent, and the audience gave him a huge ovation at the conclusion of the film. Overall, the entire show gave us the exact experience we would have had at this theatre in the mid-1920s. Congratulations to all involved!

Loading the buses again, we headed to the famous Sunnybrook Ballroom in Pottstown, Pennsylvania. Opening in 1931, it saw performances by Henry James, Tommy Dorsey, Glenn Miller, Benny Goodman, Rudy Vallee, and Louis Armstrong. The ballroom has a US Pipes theatre organ that was installed in 1981. Originally from the Lansdale Theatre, the 3/11 was donated to the ballroom and partially restored in 2011. Dick Smith did a remarkable job of providing us with live music as we entered, found our seats, and waited for the banquet to begin. The bar did a brisk business, and soon the staff was serving us in style. The delicious entrées of salmon and chicken made for a wonderful meal, and at the conclusion the awards ceremony began. Jack Moelmann presided over the program, and a complete list of recipients can be found elsewhere in this Journal. Soon it was time to load the buses and head back to the hotel.



*The Grand Theater, home to the most tightly-packed Marr & Colton you're ever likely to find (RF)*

*Dick Smith provided entertainment before and during the banquet at Sunnybrook Ballroom (RN)*



*It was nearly a full house at Sunnybrook Ballroom for the banquet and awards ceremony (RN)*





*This picture by Peter Beames of the Grand's interior shows the results of the restoration efforts (PB)*



*Grand Theater owner Ed Buchinski (RN)*



*The Grand's beautifully restored three-manual Marr & Colton console (RF)*



*Movie accompanist for the day, John Baratta (RN)*



## Monday, July 6

Monday morning started with two seminars: Several members listened in on Journal editor Mike Bryant's workshop offering tips on submitting material to the magazine. Another packed room saw the mountain of material Bill Coale has been collecting for his highly anticipated biography of George Wright.

After a quick lunch downtown, we were loading buses again for Dickinson High School.

Our artist this afternoon was the inimitable Hector Olivera. Hector is also a regular performer for Dickinson audiences, so he is very familiar with the Kimball. His first number elicited a huge classical organ sound, with brass combinations, a solo clarinet, and a subdued ending with solo trumpet.

He followed with a tribute to Buddy Cole which he called "Buddy and Soul." We heard untremmed Diapasons, solo Piano passages, thick harmonies, and beautiful solo melodies. It was an impressive improvisation woven together by Hector to convey the spirit of Buddy's playing. Incredibly effective and moving, it was a transcendent performance.

Hector noted the recent death of James Horner, composer of music for *Titanic*, and continued with an arrangement of orchestral music from that epic film. Beginning with a simple ship's bell, we heard the themes from the shipyard in Belfast. Continuing on to its voyage at sea and the terror and chaos of the collision with the iceberg, Hector's music evoked all the emotion and drama of the motion picture. It was a tour-de-force for organ and organist, and Hector received an extended ovation from the audience. Contrasting this was his next selection, "Thank Heaven for Little Girls," which he dedicated to his daughter. Beginning with a single soft Flute and Chrysoglott accompaniment, it was a delicate, understated, beautiful arrangement.

Next was JS Bach's "Passacaglia and Fugue in C minor." Could Hector hold the attention of an ATOS audience through this 12-minute work? Absolutely—with phrasing, articulation, and combination changes that brought Bach to life and kept us on the edge of our seats. Hector's ability to communicate emotion to the listener is uncanny, and the palette of colors he was able to evoke from the Kimball gave us a smorgasbord of sound.

He followed with a medley of American music including "When Johnny Comes Marching Home," "America, the Beautiful," and "Tennessee Waltz." Hector's ear for symphonic registrations is awesome, but he can also make a single-note piano melody sound absolutely elegant. He closed with his famous *Präludium und Fugue über "das Strassenbahn-Lied"* known to most of us as "The Trolley Song." With a nod to JS Bach and a flair for the spectacular, it would be difficult to describe the improvisation that followed. Needless to say, this stunning display of musicianship brought the audience to their collective feet. This was a wonderful pairing of a stellar musician with a stellar organ, and definitely a highlight of the convention.

Back to the buses for our next adventure, heading east to the Wilmington and Western Railroad. Billed now as a tourist railroad, the original Wilmington & Western was laid out in the early 1870s along the Red Clay Valley. Arriving at their Green Bank Station, we saw the authentic 4-4-0 AMERICAN 98 steam engine and several vintage passenger cars. Ushered onto the cars, we settled back for the 10-mile ride to Hockessin. Traveling over numerous bridges, scenic woodlands, and abandoned factory sites made for an interesting trip. Soon we arrived at the Hockessin Memorial Hall and disembarked for our evening dinner. The efficient serving staff was waiting for us and we were directed to the buffet line. The bar staff was also stellar, with very fast service. Many commented that this was the best meal we had at the convention.



Above: Bill Coale tells some interesting tidbits which may not make it into the George Wright biography (RN, EH, EH)



Hector Olivera and "Harry" after his Dickinson concert (JS)



*On board the  
Wilmington &  
Western Railroad  
(JS)*

*Engine 98,  
Wilmington &  
Western Railroad's  
steam engine,  
brought the 'A'  
group to dinner  
(EH)*



*What is it about railroads and steam  
engines that puts a smile on your face? (RF)*



*Hector Olivera at Dickinson (RN)*



*Sierra Chapter members (and best friends)  
Gary and Joan Grootveld, Gary French,  
and Jeanne Paquette-French on board the  
Wilmington and Western Railroad (JG)*

Afterward, our buses awaited for the trip back to Dickinson High School. The final concert of the convention proper was a duet event, featuring the colossal combined talents of Simon Gledhill and Richard Hills.

With both Kimball consoles looking stunning on their respective sides of the stage, and a grand piano adorning EACH console, we knew we were in for a concert of epic proportions. Taking their places at the two consoles, they opened with the *MGM Jubilee Overture*. We heard many MGM classics, including “Singin’ in the Rain,” “I’ve Got You Under My Skin,” “On the Atchison, Topeka and the Santa Fe,” “The Donkey Serenade,” and “Over the Rainbow.” Both musicians had very independent parts, and they remarked that they had taken particular care to create a concert with music that needed two players. The next selection was a perfect example where, as Simon explained, one player could not perform all the countermelody taking place during the original recording. Richard Farnon’s “Poodle Parade” is a complex piece of British light concert music. So entertaining and enjoyable, Simon and Richard conveyed all the spirit and layers of the original piece.

Next, Richard took a solo turn at the organ with a nice Rodgers and Hart medley that included “There’s a Small Hotel,” “Mountain Greenery,” and “Where or When.” Simon returned to a console while Richard moved to a piano for the next selection, “Caribbean Dance” by Madeleine Dring. With wonderful interplay between the two musicians, the piece was light and bouncy with a jazz twist. Switching instruments, they continued with the first movement from Gabriel Fauré’s *Dolly Suite*. Originally for four-hands piano, this flowing piece was beautifully executed by both musicians.

They continued with a powerful transcription of Richard Wagner’s “Ride of the Valkyries.” With all the excitement and energy of the original opera score, this music used all the resources the Kimball had to offer. Their final selection before the interval was a quintessential British march, Eric Coates’ “The Dam Busters March.”

Many attendees headed to the concession stand for a cool drink, while others wandered outside to catch the breeze. When we had settled back into our chairs for the second half, Ken Double greeted us from the stage. Calling convention chair Bob Dilworth onto the stage, he noted that the Dickinson concert series was the “most successful in the theatre organ world.” Much of this was due to the dedication and hard work of Bob. He acknowledged the audience applause, then called to the stage all the convention workers and organ crew members who had worked diligently for months in preparation of this convention. It truly was an outstanding event and they received well-deserved recognition. Then we were set for more music.

Simon and Richard opened the second half with music from the 1960s’ British Television show, *The Thunderbirds*. Part space theme, part ’60s kitsch, it had a march-like quality that worked well on the organ. Other highlights included Simon’s medley from “Hello Dolly”— a request from Richard, as he had often listened to it from Simon’s recording on this instrument. “Spectre on a Spree!” is one of their infamous New Year’s Eve YouTube collaborations, and it was great fun hearing it live!

The “March and Cortège of Bacchus” by Leo Delibes from the ballet *Sylvia* provided a festive and powerful closing to the concert. The audience response brought them back for an encore—“Tico Tico” in a manic and inventive duet that would have made Ethel Smith get up and dance. The artists noted that it was impossible to prepare for this concert anywhere except at this venue, and they had spent more than six 10-hour days in rehearsal! The results were spectacular—an unforgettable concert event and an appropriate closing to this convention of extraordinary talent.

As we headed to the buses, many agreed it would difficult to top the line-up of artists and organs heard this week. For some of us, the events would last for one more day.



Simon Gledhill and Richard Hills — what more needs to be said? (MH)



Dickinson begins to fill up for the Gledhill-Hills concert (JS)



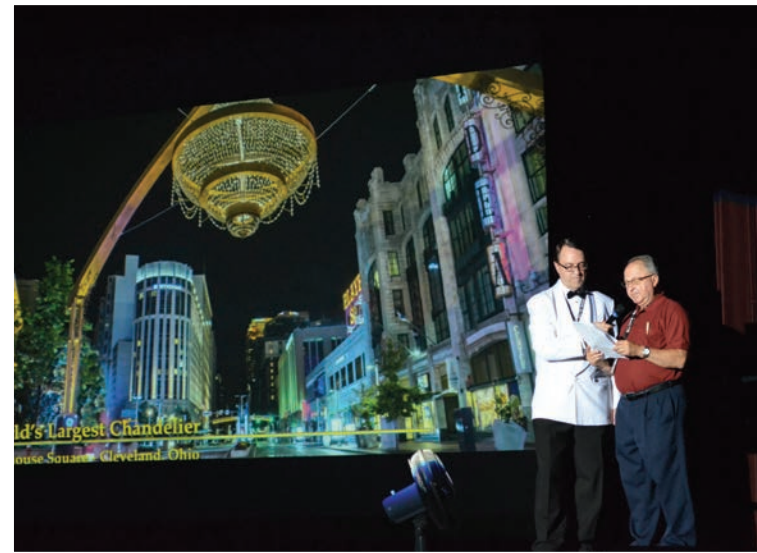
Richard Hills (RN)



Two consoles, two artists, two electric fans; Richard Hills and Simon Gledhill at Dickinson (RN)



Simon Gledhill at Dickinson (RN)



Joe McCabe presents the advance information for the 2016 ATOS Annual Convention to be held in Cleveland, Ohio (JS)

The center section of Dickinson's auditorium was packed; apparently everybody wanted to have an equally good view of both artists (RN)



## Tuesday, July 7

Warm sunshine greeted us Tuesday morning as we loaded buses for the Encore trip to the Atlantic City Boardwalk Hall. By 8:30 our buses were on the way, with a planned stop at the Broadway Theatre in Pitman, New Jersey. This theatre has been operating continuously since its opening in 1926 and still houses its original 3/8 Kimball theatre organ. As a vaudeville house, it was a venue for such performers as Bob Hope, Bing Crosby, Abbott & Costello, and George Burns & Gracie Allen. It continues to this day, producing a full season of Broadway-style plays, in addition to special movie screenings.

We found seats on the main floor as Ken Double introduced Harry Bellangy, president of the Southern Jersey ATOS chapter who welcomed us. Organist Don Kinnier is well known for his silent film work in the Northeast, and after a brief opening number we were on to the film.

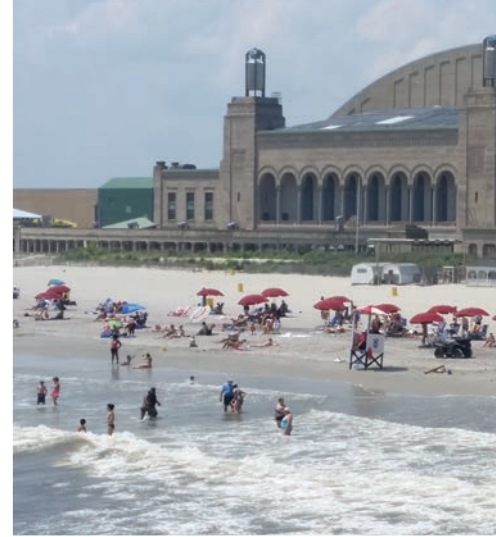
Beginning with four “vaudeville” shorts, they depicted what audiences would have seen live on stage in the vaudeville era. Starting with *Jumbo*, *the Trained Elephant*, we also saw *The Pool Shot* with W.C. Fields, the Watanabe Brothers’ juggling act, and *The Great McGonigle*, also featuring W.C. Fields. These had audience members chuckling and set the stage for our feature, *One Week* starring Buster Keaton. This film, released in 1920, was written and directed by Keaton and was his first solo venture. The story involves two newlyweds, (played by Keaton and Sybil Seely) who receive a build-it-yourself house as a wedding gift. The house can be built, supposedly, in one week but, when a rejected suitor secretly re-numbers the packing crates, the final result barely resembles a house. Worse yet, Keaton discovers he has built it on the wrong site. While moving the structure, it becomes stuck on railroad tracks and—well, you can imagine the rest. Keaton’s slapstick comedy had the audience in stitches and Don Kinnier’s accompaniment was spot-on, while never overbearing. It was a great treat to see this historic venue and experience another vintage “movie theatre” experience.

Loading the buses, we then traveled to our main destination for the day, Boardwalk Hall in Atlantic City. You know a building is large when the buses can pull INTO the building to park and unload. So they did, and we diligently remembered where we were parked as we headed inside the massive structure. It was a very hot day, but the air-conditioning got better the further we got into the building, and soon we were seated inside the massive seven-acre auditorium. A \$90 million-dollar renovation in 2001 provided an auditorium with bold colors, comfortable seating, and modern LED lighting. The renovation received the 2003 National Preservation Award, and *Building* magazine’s 2002 Modernization Award. Not bad for a 1926 building that can seat almost 15,000 people.

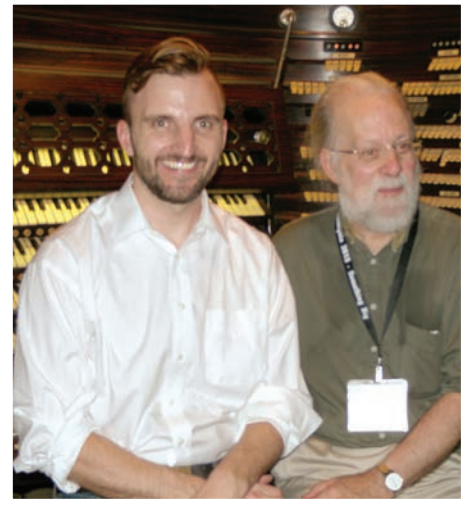
In 2004 the New Jersey Sports and Exhibition Authority (owners of the building) established the Historic Organ Restoration Committee, (a 501(c)(3) chartered by the state of New Jersey) for the restoration and preservation of the two pipe organs in Boardwalk Hall. Curt Mangel currently serves as president of the Board of Trustees, so we know the future of the organ is in good hands. Through fundraising and a \$1.7 million dollar grant, restoration work was begun on the chamber above the console. Curt addressed us before the concert began and explained that approximately 25% of the entire organ is currently playable, in the chamber above the console.

Dr. Steven Ball serves as Boardwalk Hall Organist and Director of Outreach. He presides at daily 45-minute concerts at noon, and also plays when the organ is used for many of the events held throughout the year. Our concert had many members of the public attending to hear the daily event. Dr. Ball’s program consisted of all five movements of Charles-Marie Widor’s *Symphony for Organ No.5*. While the last movement is the most well-known, he explained that there is value in hearing all the movements in context, leading to the piece often simply known as “Widor’s Toccata.” Widor himself had often complained that the Toccata was wrongly popularized as a showpiece without feeling, and with ridiculously fast tempos.

Seated under the familiar barrel-vault ceiling, the massive seven-manual console appeared as a small speck at the opposite end of the hall. Steven’s use of the many (available) orchestral colors of the instrument made for intriguing listening, and when the final movement did arrive, it had a monumental impact. And just how does 25% of the world’s largest organ sound? Spine tingling, thrilling, and to this writer who did a three-page report on the organ when he was in eighth grade, an unforgettable sonic experience! The wall of sound that emanates from just one chamber (of eight total!) and manages to fill the gigantic auditorium is awe-inspiring. Steven concluded with a powerful “Star Spangled Banner,” which brought the audience to their feet and had many members singing along. There may not be anyone alive who can recall hearing the entire organ functional—the great Atlantic hurricane of 1944 rendered most of it unplayable. The decades since haven’t helped. With a foundation of firm funding in place and an organ crew dedicated to its preservation, we can only hope the wonderful progress can continue until it is restored to its full glory.



Boardwalk Hall, Atlantic City, New Jersey (EH)

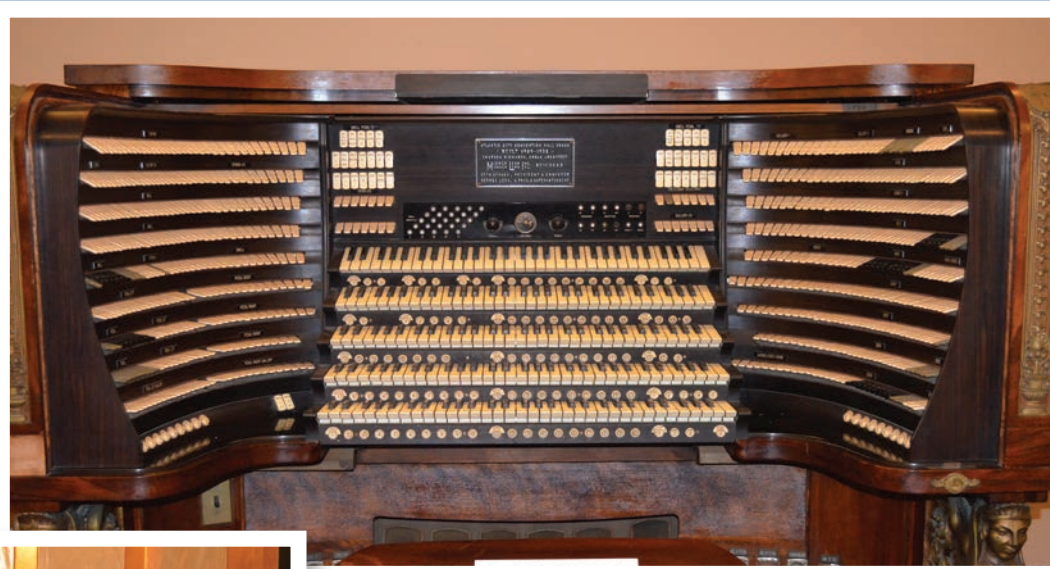
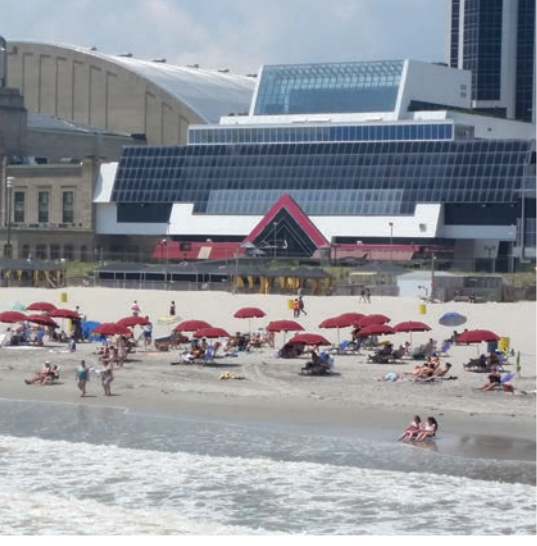


Dr. Steven Ball (l) and Michael Barone (r) at the Boardwalk Hall Midmer-Losh (AM)



A peek inside the “back room” of the seven-manual Midmer-Losh console. I’ve worked on a couple of consoles I could sit inside of, but never one with stools provided for that purpose! (JS)





This is the five-manual "portable" console for the Midmer-Losh (JS)



The famous seven-manual Midmer-Losh console; the bottom two manuals are 85 notes, the third is 73, and the remaining four are 61 (JS)



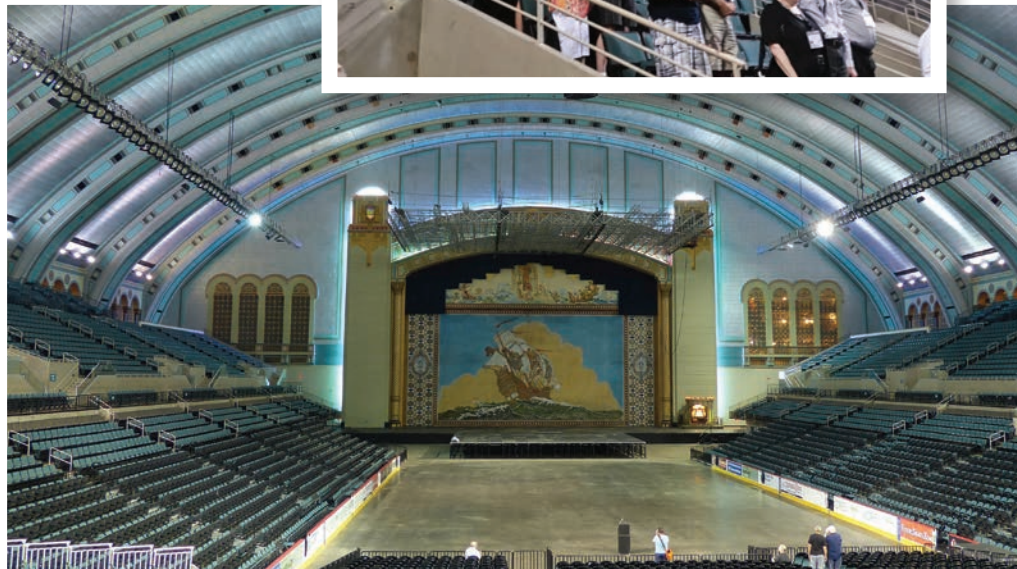
Broadway Theatre, Pitman, New Jersey (RN)



Our visit to Boardwalk Hall began with the National Anthem (EH)



Don Kinnier entertained us at the Broadway Theatre in Pitman, New Jersey (JS)



Boardwalk Hall. The enormous Midmer-Losh console is that tiny little thing in front of the right-side proscenium column "way off yonder" .... (PB)

Walking out of the auditorium into the bright sunshine, we got to experience all the sights and sounds of the Jersey Shore. There were many restaurant choices along the boardwalk, and after a bite of lunch we made our way back to hear the second historic instrument in Boardwalk Hall, the 4/55 Kimball instrument in the Ballroom. A quaint little room that can seat 5,000, the Ballroom has doors and windows that can open and let in the very welcome Atlantic Ocean breeze.

The organ chambers are situated on either side of the proscenium arch stage, and the original intent was to use the organ for silent pictures. We were welcomed by Adrian Phillips III, who also serves on the Historic Organ Restoration Committee, and by Brant Duddy, who has worked extensively as an interim curator at the Hall. Curt Mangel gave a short explanation about the uniqueness of the Kimball instrument and revealed that, after continued restoration efforts about 75% of this organ was playable. He was also able to announce that Mr. Nathan Bryson will take over as new curator for the organs of Boardwalk Hall, effective September 1, 2015.

Steven Ball made his way to the Kimball console, now with his “theatre organ hat” firmly in place. Opening with “I Feel Pretty” from *West Side Story*, we heard an instrument that could easily fill the large ballroom. He continued with “Fly Me to the Moon,” in a slow, sustained opening that featured a harp with some beautiful solo reeds. Continuing with some big Tibia chords, it was clear this was a proper theatre organ. “Beyond the Blue Horizon” was a bouncy arrangement that had a Tuba solo contrasted by full combinations, and a pedal division that could probably be felt up and down the Boardwalk.

Next up, in a nice nod to history, was the “Atlantic City Convention Hall March,” written in 1929 for the dedication of the building. Steadily building from the start, the powerful ending had the characteristic Kimball symphonic sound. He continued with the *Hudson River Suite* by American composer Ferde Grofé. Not as well known as the composer’s *Grand Canyon Suite*, this five-movement tone poem worked well on the theatre organ. With dramatic melodies, varied styles from march-like to whimsical 6/8 motifs, and shifting major/minor tonalities, Steven’s use of tone colors kept our rapt attention.

This was followed by Sousa’s “Atlantic City Pageant March,” and then a selection of tunes from *The Sound of Music*. We heard “How Do You Solve a Problem Like Maria,” “My Favorite Things,” “Doe, Re, Mi,” “The Lonely Goatherd,” “Goodnight,” and “Edelweiss.” Moving deftly from song to song, Steven was able to use all the orchestral sounds the Kimball had to offer. The strong applause showed this was clearly an audience favorite. Dr. Ball concluded with a dramatic interpretation of “God Bless America.” By the second verse, the pedals were performing the melody against a keyboard counterpoint. The third verse was quite pensive with some beautiful color reeds, and a fugue-like transition took us to the final, powerful conclusion. It was a wonderful finale to our week of patriotism, Kimball organs, and great music.

Congratulations to the Dickinson Chapter, the nearby chapters who cooperated, and all the convention volunteers who came together to present a very successful convention. They truly set a high bar to which future conventions can aspire.

Now we can eagerly await next year’s convergence in Cleveland, Ohio!

From top:

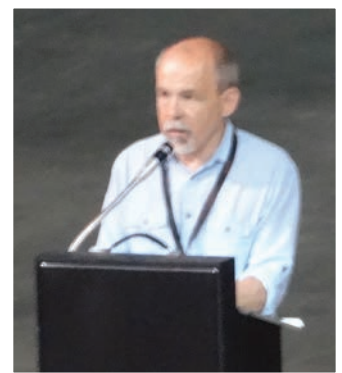
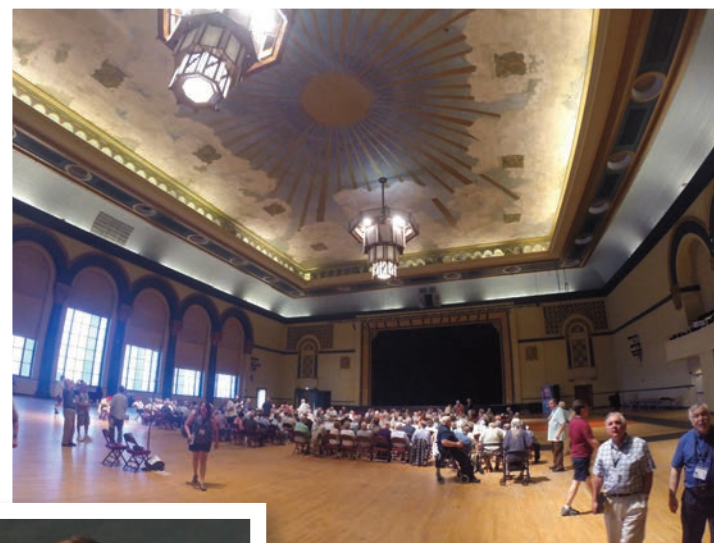
Console of the 3/8 Kimball at the Broadway Theatre (RN)

The Ballroom at Boardwalk Hall; the floor is also marked off for a basketball court (RN)

Dr. Steven Ball introduces us to Boardwalk Hall (RN)

Curt Mangel explains more about the organ while Steven Ball makes his way to the other end of the arena and the console (RN)

Ken Double welcomes us to the Broadway Theatre (RN)



# Mystery Solved



We ran this picture for two issues, and only had two correct answers.

The incorrect answers were varied, and one could see resemblances to most of the suggestions (but not all; “Iris Vining” was clearly submitted in jest...we hope).

The most-often suggested identity was Farny Wurlitzer. We also had nominations for Al Melgard, Albert Hay Malotte, and Henry Murtagh. Melgard was from the correct era and the same part of the country, and Malotte was a contemporary. Murtagh didn't look anything like our Mystery Organist, and while we could see some resemblance to Farny Wurlitzer, it was a real stretch—to us, at least.

Born in 1893, our Mystery Organist was a Midwesterner, and was named Associate Organist at the Chicago Theater in the early 1920s. By 1926 he was playing at Detroit's Michigan Theatre, home of the 5-manual, 28-rank Wurlitzer—the first of the three five-manual Wurlitzers, which is now in Fred Hermes' Basement Bijou in Racine, Wisconsin.

Our Mystery Organist is Arthur E. Gutow.

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Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH  
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
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  
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# Awards

(All photos by Journal Staff)

## 2015 ATOS ANNUAL CONVENTION

Following Dick Smith's entertainment prior to and during dinner at Sunnybrook Ballroom, the annual awards were presented.

The awards for outgoing directors and staff positions were presented by outgoing chairman Bob Dilworth.

Dan Minervini was recognized for his service as Youth Representative.

Jelani Eddington and Jack Moelmann were recognized for their service as directors. Jack observed that this year marks his 30th year as a director or staff member of ATOS.

Mike Hutcherson and Bill Coale were recognized for their service on the board as treasurer and vice chairman, respectively.

Mike Bryant was recognized for his service as Parliamentarian / Chief Cat Herder.

Incoming chairman Michael Fellenzer presented Bob Dilworth with the outgoing chairman's plaque in recognition of his three years of service as chairman, and his prior service as vice chairman.

Don Phipps presented the certificate to our newest chapter, the Houston Theatre Organ Society of Houston, Texas. Dick Willson accepted the certificate on behalf of the chapter.

Since 1995, ATOS has awarded just shy of \$120,000 in scholarships to students of the theatre organ. For 2015, three students received scholarships:

- Dan Minervini: \$450
- Ryan Hardy: \$450
- Declan Poole: \$950

John Ledwon recognized the outgoing members of the Endowment Fund Board of Trustees:

- Mike Hutcherson, Treasurer and Financial Secretary, 2011-2015
- Bob Lachin, Member-at-large, 2010-2015

John then announced the Endowment Fund grants for 2015-2016. Six grants, totaling \$38,045 were awarded:

- Byrd Theatre, Richmond, Virginia: \$5,000 for repairs to a water-damaged xylophone;
- Capital Theatre, Lebanon, Pennsylvania (Susquehanna Valley chapter): \$5,750 for relay and audio system upgrades;
- Orpheum Theatre, Phoenix, Arizona (Valley of the Sun chapter): \$12,300 for a blower upgrade;
- Rye Wurlitzer Academy, Rye, UK: \$1,000 granted for ongoing educational needs;
- Templo de San Jose Catholic Church, Hidalgo, Mexico: \$3,995 for completion of the Artisan relay system upgrade; and
- Town Hall, Stoneham, Massachusetts: \$10,000 for tonal finishing.

The Young Theatre Organist Competition finalists were announced:

- Ryan Hardy, Fargo, North Dakota
- Seamus Gethicker, Bath, Maine
- Dan Minervini, Massapequa, New York

This year, each finalist received \$500, and the First Place winner received an additional \$500 from ATOS. In addition, Theatre Organ Society International contributed \$1,000, Garden State chapter contributed \$1,000, and New York Theatre Organ Society contributed \$500 to the First-Place winner.

Garden State and NYTOS also contributed lesser amounts to the runners-up.

Dan Minervini was named First-Place winner and, in addition to the cash awards, was invited to perform in San Diego at the "Rising Stars" concert at the Spreckels Pavilion later in July.

Dan presented the Student of the Year award to Ryan Hardy of Fargo, North Dakota.

He then presented the George Wright Memorial Fellowship to Richie Gregory of Powell, Ohio.

Jack Moelmann announced the Awards and Recognition Committee for 2014-2015, which included four past presidents of ATOS.

- Jack Moelmann – Chairman
- John Ledwon
- COL Mike Hartley
- Fr. Gus Franklin
- Don Near



*Dick Smith entertains before and during the banquet*



*Outgoing chairman Bob Dilworth begins the awards presentations*



*Outgoing Youth Representative Dan Minervini accepts his plaque*



*Outgoing director Jack Moelmann accepts his director's plaque*



*Outgoing treasurer Mike Hutcherson accepts his plaque*



*Dick Willson accepts the certificate for the newest chapter, the Houston Theatre Organ Society, from Don Phipps*

Jack presented the following Annual Awards and Recognitions:

## Award Of Special Merit

### JACK SERDY

His plaque reads “Jack is one of those rare individuals who has dedicated many of his own resources in time and money as a builder, installer, and crew chief to bring to Phoenixville, Pennsylvania, a wonderful Wurlitzer theatre pipe organ in the Colonial Theatre. ATOS salutes you!”

## Award Of Special Merit

### DICK WILCOX

His 1988 Gig Harbor, Washington 4-manual Wurlitzer installation was open to all providing the region with great music. His creative genius brought us digital relay systems that changed the art form. And his willingness to listen to technicians and musicians was an aid in advancing his brilliant concepts.

Today, his “Firehouse Pipes” installation has introduced theatre organ to a new audience in Indiana and Ohio, and has been used as a catalyst to raise funds for many worthy causes in the region.

The plaque reads: “His creative genius brought us digital relay systems that changed the theatre pipe organ art form. His willingness to listen to technicians and musicians was an aid in advancing his brilliant concepts.

We praise him for his generosity. We benefit from his creativity. And we honor him for his impact on the theatre pipe organ.”

## Member Of The Year

### HENRY HUNT

Henry Hunt, our Member of the Year, was born and raised in Detroit, Michigan, and currently lives in the Los Angeles area. Around 1971, he agreed to manage the concert arrangements for Lyn Larsen and in 1976 was a co-founder of Musical Contrasts. For many years, he also helped manage Stan Kann’s concerts during Stan’s Los Angeles residence there.

For many years, he headed up several very successful businesses providing electronic and digital instruments from both the Rodgers and Allen Organ companies. With these firms, he always nurtured and encouraged an organ club to meet, socialize, and use his facilities and often provided artists to perform for the clubs.

He has served on many boards and advisory committees for theatre organ groups both in Detroit and in Los Angeles, as well as serving as co-chair for both Annual and Regional ATOS conventions.

He was also an important liaison and coordinator in the donation, rebuilding, and reinstallation of the Wurlitzer in Santa Monica High School’s Barnum auditorium. This organ has been used on a number of occasions by the school’s music department for unique teaching and exposure of this theatre organ to many high school students.

He is presently Vice President of the Los Angeles ATOS chapter.

## Honorary Member

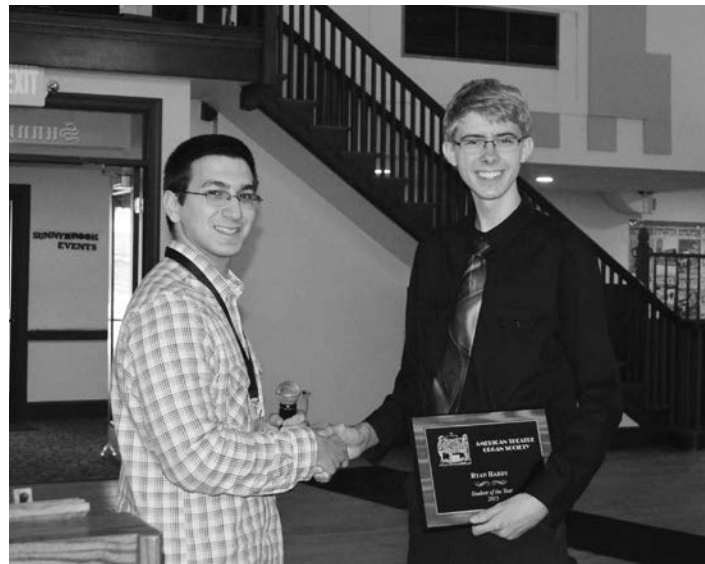
### BILL FIELD

Our first 2015 Honorary Member has single-handedly done more to generate interest in theatre pipe organs than anyone in the Los Angeles region. We estimate that he has played over 10,000 programs at the Old Town Music Hall in El Segundo, and even more in his career at the Paramount Iceland Skating Rink, theatres in Los Angeles and other venues. He played a key role in creating the Old Town Music Hall, a 188-seat theatre that originally opened in 1921. When it closed in 1967 he and another gentleman took over the theatre and installed the Wurlitzer where it has played every weekend since 1968. Currently, there are four shows each weekend where he performs a 45-minute pipe organ concert and sing-along prior to the feature film.

He is a gifted musician who is very generous with his time and talents. He often makes the theatre available for educational programs and events for young musicians, and others learning to play the pipe organ. The theatre attracts visitors from all over the world who stop in for a show while they are in Los Angeles for business or pleasure. He has made his mark by encouraging hundreds of new musicians through the years. He has personally financed the costs for young organists to attend the ATOS Summer Youth Adventure.



Young Organist Competition finalists: (l-r) Dan Minervini (First Place), Seamus Gethicker, and Ryan Hardy



Dan Minervini presents Ryan Hardy with his Student of the Year award



Michael Fellenzer accepts the Presidents & Chairmen Pipe from outgoing chairman Bob Dilworth



Michael Fellenzer presents Bob Dilworth his Convention Chairman's Certificate of Appreciation and his outgoing director's plaque



Bob Dilworth presents Jelani Eddington with his Director's Plaque

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## Hall Of Fame

### SIMON GLEDHILL

Simon Gledhill, our second inductee this year, began learning to play the accordion at age six and continued with that instrument for 11 years, winning several competitions along the way. When he was 10, his parents purchased a small electronic organ. After initially teaching himself to play it, he took up formal studies with a local teacher who also gave him tuition in classical organ and piano. His first experience of the theatre pipe organ was hearing the Mighty Wurlitzer at Blackpool's Tower Ballroom. He subsequently discovered that a local, privately-owned instrument could be rented by the hour and he began making weekly practice visits.

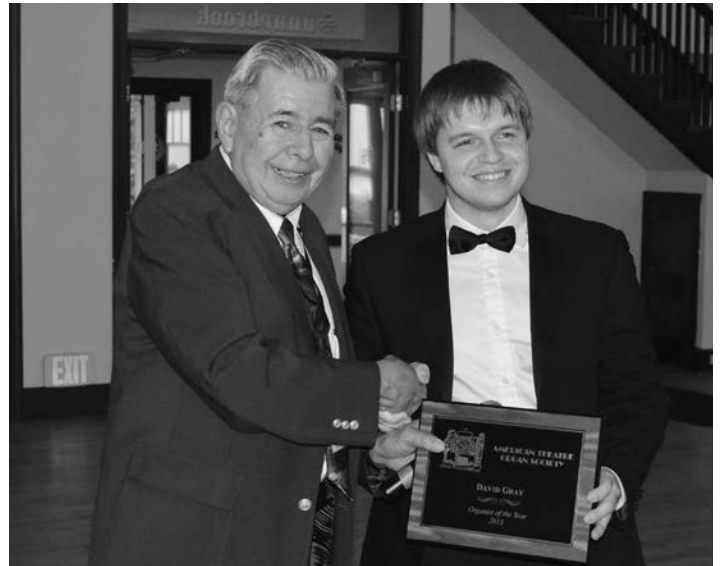
Simon has performed at all of the major theatre organ venues in Britain, as well as touring internationally. He was honored to accept the ATOS Organist of the Year award at the ATOS Convention in Indianapolis in 1997. He combines his concert and recording activities with work for the Cinema Organ Society and a full-time career in finance, based in London.



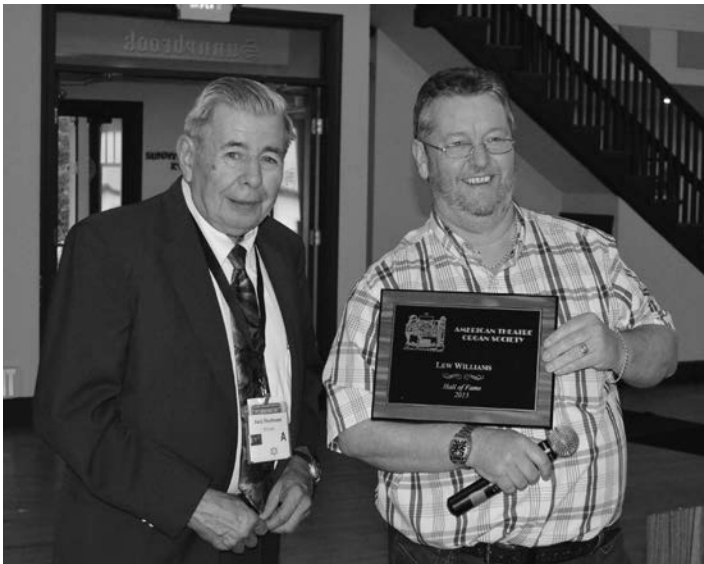
*Bill field accepts his award of Honorary Member from Jack Moelmann*



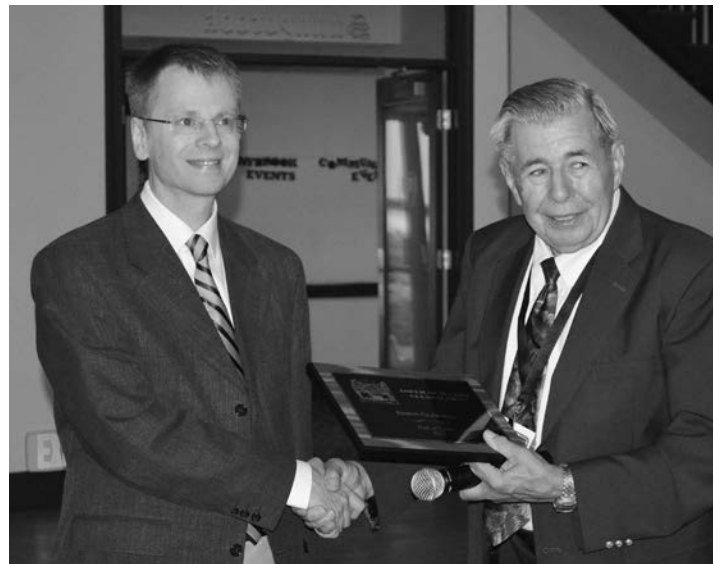
*Mike Hutcherson accepts the Honorary Member award on behalf of Bucky Reddish*



*David Gray accepts the Organist of the Year award from Jack Moelmann*



*Bernard Tilley accepts the Hall of Fame award on behalf of Lew Williams*



*Jack Moelmann presents Simon Gledhill the Hall of Fame award*





Michael Fellenzer accepts the Presidents & Chairmen Pipe from outgoing chairman Bob Dilworth



Michael Fellenzer presents Bob Dilworth his Convention Chairman's Certificate of Appreciation and his outgoing director's plaque



Bob Dilworth presents Jelani Eddington with his Director's Plaque

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# Retreat Forward

## An Update and a Glance Ahead

BY KEN DOUBLE

It is hard to believe that as you read this, it was almost one year ago that 20 ATOS members met in St. Louis for a weekend with consultant Dr. William Weary. Out of this weekend retreat grew the Retreat Forward—a path ahead for ATOS.

Dr. Weary was in Philadelphia for part of the convention, and staged a two-hour “refresher” as we reviewed many of the focal points that came out of the retreat. Since we mention it so often, here is a capsule review of where ATOS is moving forward, based on recommendations coming out of last September’s event.

ATOS’ bylaws and policies, while updated and amended from time-to-time, are somewhat outdated. The process of a full review is underway. A recommendation on ATOS policies has been completed. A bylaws review is ongoing. We will be reporting to membership on a final draft soon. This is important work as we continue to redefine ourselves as a modern arts-and-music nonprofit organization.

Richard Neidich has been in charge of a new Communications Committee, and while the Journal and the website are obvious points of focus, Richard’s approach has been different and vitally important. ATOS internal communications, and much more importantly our communications with chapter leaders and members, needs serious attention.

If we are to grow, much of that growth must come from within our chapters. That means ATOS must reach out to assist those chapters far more than simply providing dollars from the Endowment Fund for projects and a Journal.

Step One was accomplished last May with a complete one-on-one contact with each chapter. Step Two occurred July 28 with the first ATOS Webinar, inviting all chapter leaders to a web-based conference to discuss issues. ATOS will continue specific chapter and member outreach to increase the level of communication between our national leaders and each chapter.

The third committee in place is the Finance Committee. Headed by Mark Renwick, with Denise Andersen, Lee Lanier and others involved, we are looking seriously at the budget process; our investment policies; banking and auditing procedures; and EVERY facet of ATOS finances.

Are we receiving the greatest rate of return on a generally conservative investment approach? Are we following the best practices and procedures? How can we do better? How best to reach a balanced budget? These are just a few of the questions being studied.

ATOS now has Lee Lanier as its Treasurer. More importantly, day-to-day financial operations are now in the hands of Norma Smith, who assisted Mike Hutcherson for two years prior to being named ATOS Financial Administrator.

Finally, the umbrella group overseeing all of this activity is the Retreat Forward Task Force. Don Phipps, Bob Evans, Mark Renwick and Bill Coale did great work to make recommendations and follow the progress of the three committees. Bill Coale now has stepped aside so he can complete the George Wright biography, but this group will continue to push us forward in these important areas coming out of the St. Louis retreat.

And we will continue to provide updates. On a humorous note, we were reminded of the overall grade we gave ourselves in St. Louis: a D. Not good. We asked Dr. Weary how we were doing in terms of moving forward with these committees, and his response was “B-minus.” That’s progress!!

## Mark Renwick

BY MICHAEL FELLENER

ATOS is embarking on a very exciting journey. Last fall, members of your board of directors, various staff and interested ATOS members participated in an eye-opening retreat led by Dr. Bill Weary in St. Louis. You’ve heard much regarding the retreat and how we are making changes to secure a bright future for ATOS. Many action items emerged from that exercise, and one in particular will help shape many others: please join us in giving a warm welcome to the newest member of the ATOS operations family, Mark Renwick, Interim Operations Manager.

The board created this new temporary position during the annual meeting in Philadelphia. An enormous part of Mark’s task is to create a formal job description, responsibilities and accountabilities for the Operations Manager going forward. This will include developing a plan to source candidates, interview and hire a permanent staff position with the goal of having a person in place at the mid-year board meeting which will be held after the first of the year.

He is also tasked with:

- General staff oversight (assisting the President/CE in the management of ATOS);
- Revising and creating, as necessary, staff job descriptions, responsibilities, accountabilities and performance review parameters;
- Assisting in the implementation of Retreat Forward Task Force initiatives;
- Production of convention recordings;
- Assisting the Treasurer in budget development;
- Researching and proposing methods that will provide better communication and organization; and
- Making recommendations for streamlining ATOS activities.

Mark Renwick has been a member of ATOS since the early 1970s and served on the board of directors of the Eastern Massachusetts Chapter (EMCATOS) while still in high school. While attending Babson College's MBA program, he participated in the renovation of EMCATOS's Babson Wurlitzer. Upon graduation, he moved to Jacksonville, Florida, where he worked for Bank of America in finance and database administration for 33 years. In the Controller's Division, he gained experience in the budget process, strategic planning, mergers and acquisitions analysis, financial modelling, and product profitability. The last 10 years were spent in the design and administration of databases of client and account information, compensation, and business analysis. Regular attendance at annual and regional conventions with his wife, Carrie, helped him survive in this theatre organ-starved part of the country!

Growing up, EMCATOS was very important to Mark. He gained valuable experience playing theatre pipe organs in homes and public venues and attended concerts played by top-notch performers. His experience illustrates how the local chapters are the heart of ATOS.

Mark says "I feel privileged that I have the opportunity help move ATOS forward."

Welcome aboard, Mark! We look forward to your continued involvement.

*"I feel privileged that I have the opportunity help move ATOS forward."*

*—Mark Renwick*

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# Chapter News

## ATLANTA

Atlanta, Georgia—May in Atlanta was the opportunity for a special treat. Atlanta is now the home of the incomparable Mr. Ken Double, and we occasionally get to hear him play a tune or two at open console events. The May chapter meeting was an opportunity to hear him present a full program at the keyboards of an instrument truly worthy of him—the Allen TO-5 in the home of Rick McGee. The artistry, all experienced during the delightful and diverse afternoon of music, amazed even long-time members. Ken demonstrated to us once more why he is one of the finest musicians in America and showed us what a great artist can do when the instrument has virtually unlimited resources.

After returning from the dedication concert for the Grande Page at Stephenson High School last year, Gary Jones tried to explain his feelings at an Alabama chapter meeting: “Well, what I expected...well, I don’t know what I expected, but that organ is magnificent. If you get a chance to hear it, don’t miss it.” Our June meeting was a chance for all of us to hear what Gary himself could do with “that organ” as he made the trip over from Birmingham to play for us and the retinue of fans that followed him over. It’s a very different instrument from the famous Wurlitzer where he usually holds court, but like all talented musicians, he can handle anything put in front of him—as he proved on that hot June afternoon. A great artist makes an instrument his own with his musical ideas and registrations, and Gary was no exception as he creatively explored the possibilities of the Page.

Meanwhile, improvements are proceeding apace on the Grande Page in preparation for a March 2016 concert featuring Richard Hills.

—Larry Davis

Larry Davis, President  
770-428-4091, acatos@earthlink.net



Ken Double at the McGee residence  
(Photo by Larry Davis)



Gary Jones at the Stephenson High School  
Grande Page (Photo by Larry Davis)

## CENTRAL INDIANA

Indianapolis, Indiana— We had a special treat for our May chapter meeting and social. We all ventured north to Lafayette, Indiana to the Long Center and its 3/21 Wurlitzer with our own ATOS President, Ken Double, at the console. Ken played a great program and also took the opportunity to fill the chapter in on the many exciting initiatives happening in ATOS.

On June 14, CIC presented Chris Elliott at the Warren Performing Arts Center in Indianapolis. Chris gave a beautifully played and enjoyable concert in the first half of the show and came back in the second half to accompany the silent film comedy, *Ella Cinders*. If the audience comments after the program were any indication, Chris gave a fantastic performance.

Our final concert for 2015 will be on Sunday, October 11, with Justin LaVoie

in concert at WPAC at 2:30pm. For more information, please visit our website at [www.cicatos.org](http://www.cicatos.org).

—Mike Rolfe

Tom Nichols, President

317-417-7414

[thomas.nichols1970@yahoo.com](mailto:thomas.nichols1970@yahoo.com)

## CHICAGO AREA THEATRE ORGAN ENTHUSIASTS

Chicago, Illinois—Our June social was at the Chicagoland Allen Organs of Chicago with Cletus Goens providing our entertainment for the afternoon. Cletus played several selections on the big 5-manual Allen and then jumped over to the Hammond B3 for a bit of jazz. His special guest, vocalist Scott May of the Ides of March, sang one of his new compositions and the crowd certainly enjoyed their interactions. Cletus returned to the Allen and closed his program to a rousing ovation by the CATOE faithful. Our thanks to Lee Maloney for opening his showroom for our club.

June 27 was a special day for CATOE as it signaled our return to once again sponsoring live theatre organ concerts. It was also a special day because our own 3/10 Wurlitzer in the Tivoli Theatre has been celebrating her 90th birthday and the 3/10 Wurlitzer at Downers Grove North High School marked the 45th anniversary of the dedication concert. The two venues are about six blocks apart.

To help celebrate, we brought in two of the best theatre organists in the country: Walt Strony and Dave Wickerham. Walt, a Chicago native, played a fantastic concert on the Tivoli Wurlitzer. His performance was top-notch and the crowd certainly let Walt know how much they appreciated his program. Walt is also celebrating an anniversary—40 years of theatre organ concerts. His first was right here in Chicago performing on the 3/11 Wurlitzer in the Pickwick Theatre in Park Ridge.

After lunch, we gathered at Downers Grove to hear Dave Wickerham. Dave put the Wurlitzer through its paces and used just about every “bell and whistle” on the instrument. The audience gave him a well-deserved standing ovation and his, like Walt’s, comprised requests from the audience. It was a fantastic day of marvelous theatre organ music.

—Taylor Trimby

David Rhodes, President

630-687-0380, [dvrhodes85@gmail.com](mailto:dvrhodes85@gmail.com)



Cletus Goens at the Allen TO-5Q  
(Photo by Taylor Trimby)

## CHICAGOLAND

Chicago, Illinois—Who said “Youth is wasted on the young”? (George Bernard Shaw) Well, not in this case! Reid Spears loved music at an early age, practiced, studied, and made music his career. He played a song for each decade that pleased his audience. Reid, fond of jazz, treated us with a few Duke Ellington favorites. As a key player in his own band, “Inside Out,” he celebrates the music of Billy Joel and Elton John so played “New York State of Mind” (1976) and “Your Song” (1970).

Years ago Rollie Hudson was the music teacher who helped Reid work up a medley to play at Mundelein as a spotlight for the ATOS Convention hosted by CATOE. Reid used that medley from Oliver as his encore. His program was interesting and entertaining. It was a real treat to hear Reid after all these years and to visit with his parents, wife, and daughter. A special “shout out” to Lee Maloney for the goodies and his yummy showroom!

In February, our sister chapter, CATOE, invited us to Downers Grove High School to hear Detroit-area organist David Calendine play the school's 3/10 Wurlitzer. All in attendance enjoyed the varied program. After David's Encore, several members and guests tried their hand at the Mighty Wurlitzer. Thanks, CATOE, for sharing with us.

With white suit and black tie to match his black hair, Steve Eaklor was like a breath of spring for our chilly March 29 social at Lee Maloney's Allen Organ showroom. This “Hammond man” certainly put the Allen TO-5Q through its paces. I had the perfect seat to watch his intricate fingering and footwork for Bach, George Wright, Billy Joel, Jackie Davis, Billie Holiday, The Rolling

Stones, and a Jackie Gleason selection. 'Twas a unique and powerful presentation by a very accomplished organist.

—Jan Challender, President  
815-726-7665, [janfromjoliet@gmail.com](mailto:janfromjoliet@gmail.com)

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Saturday, May 16, 2015, the Theatre Organ Society of the Delaware Valley sponsored an open house/open console at the Colonial Theatre in Phoenixville, Pennsylvania, featuring our 3/24 Wurlitzer theatre pipe organ. The event was open to the public as well as TOSDV members. Among those playing at the event were Bill Morong, Thomas Madura, and Dick Metzger. It was a great opportunity to play a first-class theatre pipe organ installation.

On Sunday, June 7 TOSDV was pleased to present internationally-known theatre pipe organ concert and recording artist Ron Rhode on our 3/24 Wurlitzer in the Colonial Theatre. Ron played a wonderful concert and was able to utilize two new additions to the organ. The restored piano was used in several selections and the newly-restored accordion was featured in at least one number. Those in attendance were very pleased with the concert. A major portion of the concert was underwritten by our member and friend, Dr. William C. Stavrides. Thank you, Bill!

The restoration of the piano and the accordion was accomplished in-house by crew chief Jack Serdy and his team.

—Dick Metzger

Wayne Zimmerman, President  
610-429-5378, [waynezimrs@aol.com](mailto:waynezimrs@aol.com)



Bill Morong at open console at the Colonial  
(Photo by Dick Metzger)



Ron Rhode with piano and accordion  
(Photo by Dick Metzger)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The final chapter social meeting before summer break was no less than a free concert for anybody interested in seeing and hearing the Mighty Wurlitzer played in expert fashion. This event took place at the Zeiterion Theatre in New Bedford, Massachusetts, and featured Ken Double, ATOS President and Chief Executive, and Bill Coale, Vice Chairman of the ATOS board of directors. The organ, currently owned by EMCATOS, is the 3/9 Wurlitzer that came to the theatre from the factory in 1923, so it has the distinction of being in its original setting. Given an audience larger than normal for an EMCATOS social meeting, it was well that Ken and Bill were present with a program of crowd-pleasing selections to demonstrate this instrument to some new friends.

In a ceremony that followed the concert, the console, which is a replacement and modernization of the original one, was dedicated to Ken Duffie, a recoverer and faithful overseer of the organ and the unofficial ambassador to the “Z.” Next, EMCATOS presented a check to the Zeiterion in support of their efforts in preserving the theatre.

EMCATOS young organist Seamus Gethicker also participated in the concert with an impressive number.

—Roger Austin

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

# Chapter News



Ken Double, Seamus Gethicker, and Bill Coale in front of the Zeiterion console (Photo by Charles Briggs)



Honoree Ken Duffie, flanked by Bob Evans, chapter President, and Rosemary Gill, Co-Executive Director of the Zeiterion (Photo by Charles Briggs)

## GARDEN STATE

Little Falls, New Jersey—Bernie Anderson gave an outstanding presentation on the history and craft of accompanying silent films on our visit to Catharine Oliver's home. We all benefitted from his knowledge and experience. The workshop featured slides, video, audio, and, of course, live theatre organ music on the Olivers' 3/11 Wurlitzer. It was excellent, and we are thinking of ways for Bernie to share his research with other people as well. Naturally the day included a generous variety of food and lots of music in open console time.

At our next event, Donnie Rankin put on an excellent private show for members at the home of Lee Hulko and Brad Fair. Donnie brought out both the powerful and the subtle sounds of the 4/43 Walker digital theatre pipe organ. Open console time had chapter members young and old playing the 4/92

Walker digital classical organ, the grand piano and two Walker theatre organs while the willing listeners enjoyed a great potluck supper.

GSTOS is hosting monthly concerts on the Rainbow Room organ in the Rahway Senior Center. Thom Madura and Bernie Anderson kicked off the new season of entertainment on the 3/10 Wurlitzer with free concerts open to the public.

At Loews Jersey Theatre, classic films were introduced by organ music as usual. The 4/23 Wonder Morton entertained the crowds with Ed Alstrom, Paul Citti, and Eric Fahner taking turns at the keyboards.

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



Bernie Anderson plays the Rainbow Room Wurlitzer at the Rahway Senior Center (Photo by Tony Rustako)



Donnie Rankin at the 4/43 Walker digital theatre pipe organ (Photo by Tony Rustako)

## JOLIET

Joliet, Illinois—JATOE has had some wonderful socials lately and we keep having more. In May we enjoyed the music of ATOS President Ken Double, who flew in from Atlanta. Ken thoroughly entertained us with his music and keen sense of humor. We were glad he took the time out of his busy schedule

to pay us a visit. After he played for us and we once again fed our faces, Ken had a short meeting with the JATOE board and gave us some good ideas as to how to attract the younger generation to the silent film days. We still need more young people to keep the theater organ going. Does anyone else but me notice that Ken resembles the original Superman, or should I say Clark Kent?

In June we were very happy to have Don Springer as our guest artist. Don studied with Al Melgard at the Chicago Stadium and later played at Sally's Stage in Lombard where young waitresses skated to your table with your food. What a fun and unique place that was. Don also gave many music seminars to many of us at the Allen/Steinway store. He is a great organist and teacher as well. His sense of humor even comes across in his playing. We hope to see him again real soon.

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

## LONDON & SOUTH OF ENGLAND

Woking Surrey, UK—The merry month of May brought a touch of magic to the Woking Wurlitzer, delivered by the Welsh Wizard, Byron Jones. Byron is celebrating 50 years in the entertainment business in 2015, and if his sparkly jackets are anything to go by he will be a shining star for years to come!

Pianist and organist Jean Martyn, is a favourite at concerts across the country, her bubbly personality and wide repertoire of music bringing pleasure to many. Jean can claim to be something of a celebrity, having appeared in 2011 as a finalist on the hit TV show, *Britain's Got Talent*, being acclaimed as a "National Treasure." TV appearances, national tours and performances for Royalty have followed.

Jean treated our Woking audience to a June evening of music and merriment including requests and celebrations which showed off her musical versatility.

By the time you read this, our July show featuring our very own Len Rawle and a cameo spot by our Young Organist Competition runner-up Jamyma-May Hanson will have taken place. Our 2015 competition takes place in November and we already have a lineup of eight entries!

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](http://www.atos-london.co.uk)

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



Byron Jones at Woking (Photo by Keith Reeve)

## LOS ANGELES

Los Angeles, California—LATOS has been working hard to establish meaningful collaborations to make its programming more varied and far reaching. On June 14, we collaborated with the City of San Gabriel, the San Gabriel Mission Playhouse and the Sons of the Golden West to present *Ramona* at the Playhouse. The film's loss and ultimate restoration had its own Hollywood story where it went from a Czech film vault into the hands of the Nazis, then was rescued by the Russians, and ultimately repatriated and restored by the US Library of Congress. The film was a very worthy candidate for restoration since it starred Delores Del Rio, and told the story of one of the most popular historical fiction novels of the early 20th Century.

It was presented to a sold out crowd, and accompanied by the remarkably talented Bob Salisbury. He brought out the film's romantic and dramatic nuances, and the audience gave a standing ovation at the conclusion of the event. The majority of the audience had never seen a silent film, nor had the experience of hearing the Mighty Wurlitzer, and the crowd was impressed. We hope to continue our collaboration and present other films in the future.

LATOS is also fortunate to have the knowledge and enthusiasm of long time member Donn Linton who takes great care to maintain and prepare the organ for events. He has given countless hours to ensure that the Wurlitzer at San Gabriel is one of the best in the Southland.

—Angie Hougen, President  
 818-667-4785, [hougen@sbcglobal.net](mailto:hougen@sbcglobal.net)



Bob Salisbury (left) and Donn Linton (right)  
 (Photo by Angie Hougen)

## NORCAL

Berkeley, California—NorCal is pleased to report that the chapter has been extremely active in presenting and promoting theatre organ events throughout Northern California. On June 23 the incomparable Richard Hills presented a concert many in attendance called the best ever for Berkeley Community Theatre. His tasteful arrangements, clearly the product of endless rehearsal hours, found perfect expression through the chapter's 4/41 Wurlitzer. All 40 tons of this vast and excellent instrument responded to Richard's every command, providing him the musical color pallet required to perform his magic, from the profound gravity of the 32' Diaphones to the most rare and delicate reeds. The latter perfectly displayed with awesome effect in a polished arrangement of "Quiet Village" using George Wright's original registrations; the record-breaking audience listening in silence, transported to an exotic land, led there by a single whispering reed.

At other times the Wurlitzer was prompted by Richard to shake the walls, moving the audience to a standing, cheering, and applauding ovation. The concert was made even more memorable by the artistic use of colored lighting throughout which thoughtfully accented the mood of the music, a truly beautiful and theatrical touch, the product of

hours of preparation and coordination by Bill Schlotter and the tireless NorCal crew.

May 3, NorCal and Sierra chapters presented Australian organist Scott Harrison in Rio Vista on the fine 3/15 Wurlitzer installed by Dave Moreno in Hunter Hall, a repurposed Masonic Hall, to a capacity audience. Scott deftly captured the audience from the beginning with his effervescent personality and superlative talents on both the Wurlitzer and the piano, in some pieces playing both simultaneously, the organ part prerecorded on the relay. Show- and dance tunes predominated, punctuated by Scott's entertaining introductions and a deserved standing ovation. A spirited and entertaining spring afternoon was enjoyed by all.

—Roy K. Powlan  
 Tom Madsen, Chairman  
 510-229-3974, [tmadsen2014@gmail.com](mailto:tmadsen2014@gmail.com)



Richard Hills at the ex-Center Theatre rosewood console at Berkeley Community Theatre, one of two 4-manual consoles on this instrument (Photo by Roy Powlan)



Scott Harrison, City organist for Kingston, Australia at Rio Vista, California (Photo by Chris Nichols)

# Chapter News

## ORANGE COUNTY

Fullerton, California—Orange County Theatre Organ Society was one of several venues participating in the first annual *Day of Music* in the city of Fullerton, California, held on Father's Day, June 21.

David March of OCTOS provided music on our 4/37 Wurlitzer pipe organ throughout the day, playing music of the '80s to now.

Also included in the Father's Day festivities was the JZ Big Band from Villa Park High School.

One of our other long-time members, Bill Campbell provided live accompaniment to an early-1900s Harold Lloyd silent comedy.

The next OCTOS event will be held at Plummer Auditorium on Halloween night, October 31, 2015 at 7:30pm. Long-time organist Bob Salisbury will accompany a classic silent movie.

—Lynne Bishop  
Edwin Bridgford, Chairman

## PUGET SOUND

Seattle, Washington—Jonas Nordwall's reputation as a top-tier organist is well deserved; whenever he performs, he is always eagerly anticipated and invariably delivers a memorable program. Such was the case June 14 at Calvary Christian Assembly. The newly expanded 3/25 Kimball-Wurlitzer sounded better than ever as he presented a program with the theme "Music, by George!"—music composed by or otherwise connected with musicians named George, notably George Wright. Jonas enjoyed a personal friendship with Wright over many years, and is in a unique position to present his music.

Jonas opened the program with the classic tango "Jalousie"—no improvisation here, but an uncannily faithful rendition of Wright's arrangement from his 1956 album "George Wright Plays the Mighty Wurlitzer Pipe Organ." That set a high standard for the rest of the concert, with nearly every number having a tie-in with someone named George.

One of the delights of concerts at CCA is the use of projection screens that give the audience a close-up look at the console as the performer plays. At this concert the camera placement was exactly right, and the audience was in awe watching Jonas' hands—not only his speed and precision on the manuals (sometimes all three at once), but changing

pistons and stops throughout every piece, continually varying the orchestration, and demonstrating the organ's full range of colors.

Aside from his playing, his explanations of the music—its origins, performers, influences, etc.—were highly educating and reveal how deeply he is connected to the culture of pipe organs, both classical and theatre. As one attendee wrote, "It was not only entertaining (loved the trio of cartoon themes) but I learned so much as well."

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



Jonas Nordwall tells a George Wright story  
(Photo by Jeff Snyder)

## RED RIVER

Fargo, North Dakota—The final meeting of our 50th RRATOS season was held at the Johnson Organ Co. shop in Moorhead, Minnesota on May 17. Although attendance at the meeting was on the light side, those in attendance were treated to a presentation of a new band organ that Lance Johnson just completed building. An interesting feature of this particular instrument is that it contains a European Jazz Flute amongst its ranks. And since it was the final meeting, we treated ourselves to a nice dinner out!

We are proud to announce that not only did chapter member Ryan Hardy make it to the second round of the Young Theatre Organist Competition, and where he will be competing at the national convention, but he also received the ATOS Student of the Year award for 2015!

Work continues on the Fargo Theatre Wurlitzer with voicing the new Gamba and fixing up some glitches in the toy counter. Aside from the maintenance done on the organ, it is played weekly before weekend movies as well as before the Kids Flicks series. It's fun to hear all of the kids start to cheer when a selection from Disney's *Frozen* is played. Hopefully it will inspire a few of them to play the organ when they grow up!

—Ryan Hardy  
Alex Swanson, President  
701-540-8930, apswanson@hotmail.com



The band organ newly built by chapter member Lance Johnson (Photo by Ryan Hardy)

## ROCKY MOUNTAIN

Denver, Colorado—"Highly Ranked Amateur" Dave Weesner did a very nice job performing nostalgic songs from the 1960s and 1970s for our May club social at Holiday Hills. Dave is the owner of a custom-built 4/35 theatre pipe organ formerly known as the "Kiowa Organ Barn" organ created by the late Joel Kremer, now installed in the Immanuel Lutheran Church gym in Colorado Springs, and he felt right at home on the 4/33 Holiday Hills GW4Q, another highly-ranked instrument. Dave was friendly and relaxed, played beautifully and took us for a pleasant stroll down Memory Lane.

Our June club social at Holiday Hills featured "The Thompson Flair" as performed by the smooth and always enjoyable Doug Thompson, who shared his



flair for great registrations and music that is a joy to listen to. Doug's specialty is studying the recordings of the great organists of yesterday and carefully recreating the subtle nuances of their performances. Doug exhibits a competent, relaxed style and is equally at home making music on a pipe organ or a digital computer instrument like the Holiday Hills GW4Q. Doug treated us to a variety of standards and ballads, and even some fun classic cartoon theme music.

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



Dave Weesner at the Holiday Hills ballroom (Photo by Bill Kwinn)



Doug Thompson at the Holiday Hills ballroom (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—The annual SLTOS *Party On The Pipes*, also known as POP, was a resounding success. Scheduling it in the middle of May this year (rather than in March as in the past) turned out to be well received and enabled attendees to travel lighter rather than pack for cold weather. Not only was POP well attended by our regular POP family, but several newcomers were welcomed as well. Al Haker and his crew had the instruments at all the venues in tip-top shape for all the talented artists who played concerts. Of special note is POP 2015 featured organist, Dave Wickerham, who amazed and thrilled everyone with his artistry—not only for his scheduled concerts, but also on instruments at other venues during open console. In addition, John Ledwon, although not a featured artist, attended and played. This is just a little of what made POP 2015 spectacular, and caused some to say this was the best POP ever!

In June the weather was a bit warm for the annual SLTOS picnic at Wallace Dittich's home near downtown St. Louis. Although the weather had been rather rainy for a few days before, the sun was out making for a very enjoyable day of food, music, and friendship. Wally's very large multi-car garage served to shade and cover attendees who were cooled by several strategically-placed fans. Many walked to the back of the yard which is at the top of a bluff overlooking the Mississippi River. It's a great spot to enjoy the beauty and tranquility of the river, watching it flow by with strings of barges being driven by tow boats both large and small. A Hammond organ was on loan from Midwest Music, and was enjoyed by those who wanted to play and listen.

—Gary Broyles  
 Jim Ryan, President  
 314-416-0146



Dave Wickerham at the fabulous St. Louis Fox 4/36 Wurlitzer (Photo by Gary Broyles)



Picnic host Wallace Dittich with longtime friend, Brother Luke (Photo by Gary Broyles)

## SIERRA

Sacramento, California—On May 2 Sierra chapter, along with our neighbor chapter Norcal, co-sponsored a concert featuring Australian Scott Harrison at Hunter Hall in Rio Vista. This venue is perfect for a cooperative event shared by the two chapters, as Rio Vista is midway between the primary residential and service areas of each chapter. Hunter Hall is home to a 3/15 Wurlitzer with most of the ranks and chests having for many years been the core of the Uncle Milt's Pizza organ in Vancouver, Washington. Scott Harrison's energetic personality fit well with his entertaining concert that covered several eras and styles.

New to the Hunter Hall assemblage of instruments consisting of a small two-manual, two-rank Reproduco, a player piano with percussions, and a hybrid player orchestrion in addition to the centerpiece 3/15 Wurlitzer, is a model 39 Robert-Morton 2/3 pit organ. This little Morton had been owned for many years by Bay Area theatre organist Warren Lubich and, while not yet playable, it was set up in Hunter Hall with the two pipe/

# Chapter News

percussion cabinets sitting on either side of the console presenting an image suggesting a surreal vision of a 1922 Gulbrandsen Rialto with its two Leslies.

—Randy Warwick  
Randy Warwick, President  
530-477-7018, rwarwick@bak.rr.com

## SUSQUEHANNA VALLEY

York, Pennsylvania—Our monthly meeting in May at the Capitol Theatre in York consisted of our annual membership meeting followed by the Arranger's Challenge and open console. This year only one person accepted the challenge, but as always Emmitt Miller ("Mr. Smooth") did an outstanding job with his Latin-inspired arrangement of "Beautiful Dreamer." After the challenge several SVTOS members played the Wurlitzer during open console.

On Sunday, May 31 we held our second silent film in a series of three at the Allen Theatre in Annville, Pennsylvania. The film was the 1920 version of *The Mark of Zorro* starring Douglas Fairbanks. The program was open to the general public and featured SVTOS member Don Kinnier at our three-manual digital organ. Don provides his own arrangements for all of his silent movies and does a terrific job. Before the film we showed part two of the documentary *The Movie Palaces*, narrated by Gene Kelly, and featuring many of the great movie palaces of the '20s and '30s.

Our June 8 showcase at the Capitol Theatre in York featured guest organist Justin Nimmo from Indianapolis, Indiana. This was Justin's second program for SVTOS, having last performed for us in June 2012. Justin's program consisted of many theatre organ favorites, along with a medley of Cole Porter tunes and selections from *Les Miserables*. Justin did an outstanding job of putting the 3/20 Wurlitzer through its paces. Everyone in attendance thoroughly enjoyed his program and we look forward to having him back again sometime in the future.

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



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

## VALLEY OF THE SUN

Phoenix, Arizona—We held our May 17 meeting at the home of chapter President John Bittner. He has an Allen 965 console for which he built a MIDI interface system, using Hauptwerk software downloaded to his computer, which features three different virtual organs (organs that live inside the computer). It has a Barton 3/12, a Robert-Morton 3/12, and a hybrid 3/20. He handed out printed copies of the specifications for each organ.

John played a few pieces on the Barton setting, then, switching to the Robert-Morton, he let the computer play the organ. Another computer rendition on the hybrid, then John returned to the bench for three more numbers. Chapter members Bradley Steinbauer, Ken Iverson, and Mark Crenshaw participated in open console afterwards.

Christian Cartwright and his chums from the UK have traveled across the pond several times to attend the ATOS national conventions, and they often make a stop in the Phoenix area. There are a few instruments in town that Christian can enjoy playing while he is visiting. We have had the good fortune of having him play for the chapter five times.

This year he played a program at the First Christian Church Hall on June 27. Christian talks very little between numbers, so we may have missed the titles to some of the songs. Nevertheless, we enjoyed everything! It's easy to see why many of the British enjoy dancing to organ music. Chapter member Beverly Fizzell and Christian's friend Tony Stacey waltzed to a medley of tunes. We

made a visit to the '60s with Petula Clark and the Beatles, and Christian closed his program with some old World War II standards. Don Story, Mark Crenshaw, Ken Iverson, and John Bittner participated in open console while the rest of us enjoyed ice cream sundaes and cookies.

—Madeline LiVolsi  
John Bittner, President  
480-239-2822, jbittner@zumagroup.com

## WESTERN RESERVE

Cleveland, Ohio—Dave Wickerham performed an excellent concert of varied selections at the Grays Armory 3/15 Wurlitzer in Cleveland on May 31. One set of rain-themed songs even included some genuine 32' thunder! This venerable chapter instrument still functions with the original relay and console pneumatics.

February 22 found us at the Palace in Lorain, Ohio to hear the 3/10 Wurlitzer, an original installation, followed by a movie.

Donnie Rankin gave a concert at the Lakeside Performing Arts Center in Ashtabula, Ohio on April 19. That installation, a 3/14 Kimball, was recently completed and sounds splendid. Organs in schools may be the wave of the future.

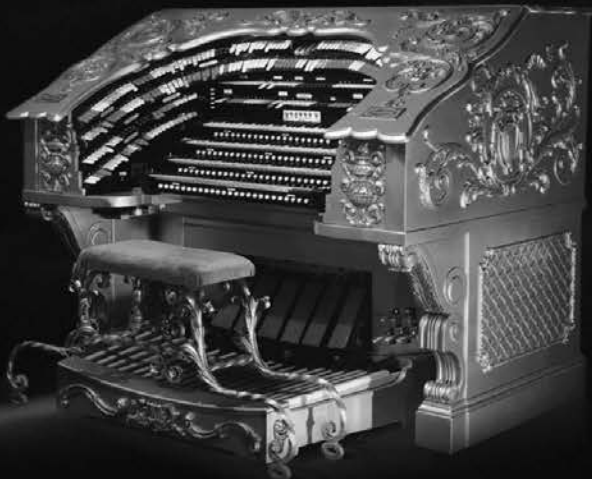
The beautifully-restored atmospheric Palace Theater in Marion, Ohio and its 3/10 Wurlitzer were visited on May 3. A local artist demonstrated the organ and an author of a book about the theatre gave an interesting presentation focused on John Ebersson.

We here in the Western Reserve are blessed with many great venues containing theatre organs available for our enjoyment. The annual convention in 2016 will be your opportunity to hear these and other organs. Share our joy. Come to the convention!

—Ron Stebbins  
Joe McCabe, President  
jmccabe@wotagroup.com

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# Around the Circuit

Theatre Organ Programs  
and Performances

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

We strive for accuracy; however, the information contained in Around the Circuit is presented as submitted. ATOS is not responsible for errors resulting from unreported changes to schedules, venue, and contact information.

## UNITED STATES

### ALASKA

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

### ARIZONA

**Organ Stop Pizza**—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) [www.organstoppizza.com](http://www.organstoppizza.com). Charlie Balogh, Lew Williams. Evening Entertainment: Winter organ hours: Monday through Thursday, 4:30pm to 9:00pm; Friday 4:30pm to 10:00pm; Saturday 3:30pm to 10:00pm; Sunday 4:30pm to 9:00pm. Summer organ hours: Monday through Thursday, 5:30pm to 9:00pm; Friday 5:30pm to 10:00pm. Saturday 4:30pm to 10:00pm; Sunday 4:30pm to 9:00pm.

### CALIFORNIA

**Avalon Casino Theatre**—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) [www.ecatalina.com/about-movie-theatre.html](http://www.ecatalina.com/about-movie-theatre.html). Pre-show concert, Friday and Saturday, 6:15pm, John Tusak.

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

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

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

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

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

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

**Paramount Theatre**—2025 Broadway, Oakland, 510-465-6400 (4/27 Wurlitzer) [www.paramounttheatre.com](http://www.paramounttheatre.com). Public tours on first and third Saturday at 10:00am, starting at the box office.

**Stanford Theatre**—221 University Avenue, Palo Alto, 650-324-3700 (3/21 Wurlitzer). Organ played before and after the 7:30pm movie by David Hegarty, Jerry Nagano, or Bill Taylor. Call ahead to verify theatre is open for the evening.

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

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

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

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

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

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Wuerfele, 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](http://www.tampatheatre.org). Pre-show concert. Wednesday: Chaz Bender; Thursday: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan.

### GEORGIA

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

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

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

**Earl Smith Strand Theatre**—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) [www.earlsmithstrand.org](http://www.earlsmithstrand.org). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, John McCall, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

### HAWAII

**Palace Theatre**—38 Haili St., Hilo on the Big Island of Hawaii, 808-934-7010 (4/13 Robert-Morton) [www.palacehilo.org](http://www.palacehilo.org). Rick Mazurowski plays from 6:30pm until 7pm every Tuesday night before the movie. Occasional silent movies, concerts and special events featuring the organ. Organists also include Walter Greenwood and Tommy Stark.

### ILLINOIS

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

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

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

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

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

### INDIANA

**Warren Performing Arts Center**—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) [www.cicatos.org](http://www.cicatos.org). October 11, 2015 2:30pm: Justin LaVoie.

### IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) [www.orpheumlive.com](http://www.orpheumlive.com). Organ is used by the Sioux City Symphony and for special events. Call for schedules.

### MASSACHUSETTS

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

### MICHIGAN

**Music Museum House**—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) [www.musichouse.org](http://www.musichouse.org). September 18, 2015 6:00pm: Andrew Rogers; September 19, 2015 7:30pm: Andrew Rogers; October 24, 2015 5:30pm: Andrew Rogers; October 25, 2015 5:30pm: Andrew Rogers; November 27, 2015 7:00pm: Andrew Rogers; November 28, 2015 5:30pm, November 28, 2015 7:30pm: Andrew Rogers.

Schedules subject to change.

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

**Stahls Automotive Museum**—56516 N. Bay Drive, Chesterfield (Wurlitzer) [stahlsauto.com](http://stahlsauto.com). John Lauter. Organ is played every Tuesday from 1pm to 4pm and on the first Saturday of each month between 11am and 4pm. Organist John Lauter or played by computer.

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

**Senate Theater**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) [www.dtos.org](http://www.dtos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. October 18, 2015 3:00pm: Ken Double; November 15, 2015 3:00pm: Nathan Avakian; December 6, 2015 3:00pm: John Lauter. Organ concerts, \$15 at the door.

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

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. October 31, 2015 7:00pm: 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](http://www.templetheatre.com). Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

## MINNESOTA

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

## MISSOURI

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

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

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

## NEW JERSEY

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

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

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

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

## NEW YORK

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

## NORTH CAROLINA

**Carolina Theatre**—310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) w/ digital augmentation [www.carolinatheatre.com](http://www.carolinatheatre.com). Organ played before and after the Carolina Classic Film Series.

## NORTH DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/26 Wurlitzer) [www.fargotheatre.org](http://www.fargotheatre.org). Organ plays Friday, Saturday, and Sunday evening; before and between performances. Short organ concerts: Lance Johnson, Tyler Engberg, Ryan Hardy and Alex Swanson.

## OHIO

**Cincinnati Music Hall Ballroom**—1241 Elm Street, Cincinnati (3/31 Wurlitzer) [www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php](http://www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php). Concerts, special events presented by the Ohio Valley chapter of ATOS.

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

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

## OKLAHOMA

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

## OREGON

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

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

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

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

## PENNSYLVANIA

**Keystone Oaks High School**—1000 Kelton Avenue, Dormont (3/19 Wurlitzer) [pittsburghtheatreorgan.com](http://pittsburghtheatreorgan.com). September 26, 2015 2:00pm: Hector Olivera.

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

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

**Colonial Theatre**—227 Bridge Street, Phoenixville (3/24 Wurlitzer). September 20, 2015 2:00pm: Walt Strony; October 25, 2015 2:00pm: Wayne C. Zimmerman, Sr. December 6, 2015 2:00pm: concert.

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

## TENNESSEE

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

# Around the Circuit

Theatre Organ Programs  
and Performances

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

## UTAH

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

## VIRGINIA

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

## WASHINGTON

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

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

**Calvary Christian Assembly Church**—6801 Roosevelt Way NE, Seattle (3/19 hybrid) Wurlitzer/Kimball. September 27, 2015 2:00pm: John Atwell.

**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](mailto:craigkeller1966@gmail.com) to confirm. Players and listeners welcome.

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

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

## QUEENSLAND

**Kelvin Grove State College**—Victoria Park Road, Kelvin Grove (3/11 Christie) [www.tosa-qld.org](http://www.tosa-qld.org). 1st Sunday of each month - open console etc.

## SOUTH AUSTRALIA

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

## 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/](http://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](mailto:email@tosawa.org.au) for more information.

## UNITED KINGDOM

### DERBYSHIRE

**Pipes in the Peaks**—Dovedale Garage, Thorpe, Ashbourne, +44 01335 350258 (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). October 17, 2015 7:30pm: Stephen Foulkes; October 25, 2015 2:30pm: Robert Wolfe; November 29, 2015 2:30pm: Christian Cartwright; December 6, 2015 2:30pm: Stephen Foulkes; December 12, 2015 2:30pm: Stephen Foulkes; December 13, 2015 2:30pm: Christian Cartwright.

### DEVON

**Congregational Church**—Fore Street, Beer (2/6 Wurlitzer) Britain's oldest Wurlitzer theatre pipe organ [www.beerwurlitzer.org.uk](http://www.beerwurlitzer.org.uk). September 12, 2015 2:00pm: Nicholas Martin; October 10, 2015 2:00pm: Damon Willetts; November 28, 2015 2:00pm: Matthew Bason.

### EAST SUSSEX

**Rye College**—Love Lane, Rye (2/6 Wurlitzer) Britain's second-oldest Wurlitzer theatre pipe organ [www.ryewurlitzer.org.uk](http://www.ryewurlitzer.org.uk). September 27, 2015 2:30pm: Janet Dowsett; October 25, 2015 2:30pm: John Mann; November 22, 2015 2:30pm: Nicholas Martin.

### MANCHESTER

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) [tfof.org.uk](http://tfof.org.uk). 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**—Stoke Abbott Road, Worthing (3/23 Wurlitzer) [www.worthing-wurlitzer.org](http://www.worthing-wurlitzer.org). September 27, 2015 2:30pm: Richard Hills; October 18, 2015 2:30pm: Phil Kelsall MBE; November 22, 2015 2:30pm: Simon Gledhill.

## WEST YORKSHIRE

**Victoria Hall**—Victoria Road, Saltaire (3/11 Wurlitzer) [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk). August 28, 2015: Howard Beaumont, Simon Gledhill, Richard Hills, Phil Kelsall MBE, Walt Strony, Christian Cartwright, Jonathan Eyre, Stephen Foulkes, Kevin Grunill, John Mann, Nigel Ogden; August 28, 2015 7:30pm: Phil Kelsall MBE; August 31, 2015 2:30pm: Walt Strony; September 18, 2015 7:30pm: Phil Kelsall MBE; October 11, 2015 2:30pm: Simon Gledhill; November 8, 2015 2:30pm: Robert Wolfe; December 13, 2015 2:30pm: Nicholas Martin.

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# Closing Chord

## Frederick Brufloft

A native of Detroit, Frederick C. Brufloft, 72, died on December 9, 2014. He lived most of his adult life in his adopted home town of East Lansing, and was a tireless supporter of the arts community in the greater Lansing area. Hardly a day went by that he wasn't attending a concert, visiting an art gallery or watching a movie. Fred was known to most as a sound technician and recording engineer, and regularly recorded spoken word, choral groups and instrumentalists. Theatre organ buffs will remember him by his transparent work, with recordings produced for Steven Ball, Rob Richards, Scott Smith and the Detroit Theatre Organ Society. Other unreleased recordings include those for Dan Bellomy and Stephen Warner. Sound recordings from within his home region run the gamut from amateur to professional, and are legion in number. Fred was a complete professional who always approached his work seriously, but objectively, and treated all of his clients with respect. Well respected himself, Fred once remarked that "the goal of the perfect recording of a live performance is to capture that sound you thought you heard."

Fred was an outwardly quiet, unassuming, unpretentious but confident man. While he never sought the spotlight,

he was always good for an in-depth conversation. Even though he was always in a leadership role, he was a tireless worker and sought only to work in the service of others for "the greater good."

Since moving to the area, Fred was a devoted member of First Church of Christ, Scientist of Greater Lansing in East Lansing. Over the course of that time, he single-handedly maintained all of the equipment in the building, from the copy machines to the plumbing! While a digital organ might have been a logical substitute for this congregation that never had a pipe organ before, Fred saw to it that the Schantz organ was moved from the downtown Lansing church and professionally installed when the two congregations merged.

Among his many interests was the Michigan Antique Radio Club, in whose special events he frequently participated. Other interests included photography. Fred and childhood friend Glenn Rank were bitten by the photography bug at an early age, and both admitted to receiving no small amount of grief for staining the tops of their mothers' washing machines with photo chemicals. It was Glenn who introduced the theatre organ to Fred, creating a lifelong love of the instrument.

Fred graduated from Michigan State University with a degree in journalism. Even prior to that, he produced an in-

plant newsletter at the Dodge Main Plant in Detroit. In the 1960s and into the '70s, Fred was the photo editor for the State News and assistant news editor of the MSU Faculty News. In addition, he conducted numerous interviews that are in the G. Robert Vincent Voice Library, including some with legendary musical figures such as jazz pianist Dave Brubeck and vocalist Tony Bennett. In addition, he also worked for MSU Information Services for a number of years.

Fred was a past chairman of the East Lansing Arts Commission and was on the advisory board of the East Lansing Film Festival. In addition to serving on the boards of directors of Lansing Theatre Organ and the Detroit Theater Organ Societies, he dutifully performed archival recording for both organizations as well as for the American Theatre Organ Society.

Fred will be remembered by his friends for never being on time for much of anything, but given the breadth and scope of his many interests, we can only wonder how he had time to show up at all. Whatever you needed, be it hard goods or physical labor, Fred was always there for you. He was a perennial "garage-saler" who always had that one elusive component you needed for your home stereo system, and he was everyone's "go-to" guy when seeking advice on microphones and sound equipment. Fred

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was of tremendous help during the lengthy process of the planning, organizing and execution of the installation of the theatre organ that resides in the Grand Ledge Opera House in Grand Ledge, Michigan. He leaves behind a small handful of blood relations, plus numerous “extended family members” through his many interests.

We were unable to find any pictures of Fred; he always made himself scarce when the camera was pointing at him. Nevertheless, we well remember and miss him, but most importantly, we’re all better for having known him.

## Dr. Dee Williams

1942 – 2015

Dr. Dee was a familiar face to many in the theatre organ community across the nation and the world. He attended many ATOS conventions and traveled anywhere there was a concert by an organist or organ he was interested in or curious about.

Dee was born May 11, 1942 to Leo and Velve Williams in Idaho Falls, Idaho. Growing up in this region with his brother and sister fostered a love of the outdoors, and his church sparked a life-long interest in music.

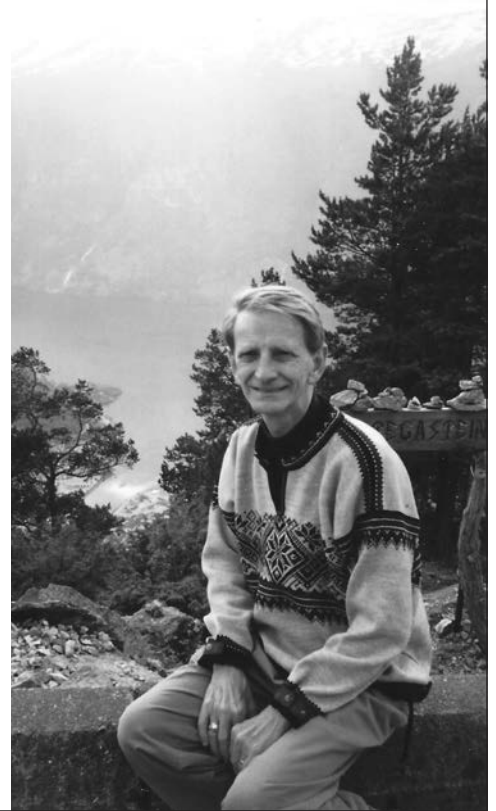
While a student at Utah State University he met and married Charlotte Walkenhorst. After graduation they moved to St. Louis, Missouri where Dee attended

dental school and graduated Magna Cum Laude. After serving as a professor at Washington University and working in a private practice he relocated his family to Lexington, Kentucky to pursue a degree in Periodontics at the University of Kentucky. Upon graduation Dr. Dee was recruited to teach at the University of Colorado Dental School.

After settling in a suburban Denver, Colorado home he felt he now had time to pursue his other great passion... theatre pipe organs. In 1979 he acquired a Wurlitzer theatre pipe organ and, with the help of friends, family and some professional guidance, installed the instrument in his family’s home.

Dee was a fixture in the Rocky Mountain and Pikes Peak chapters of ATOS and hosted many concerts at his home. It was during this time Dee traveled to organ events, near and far, and went on travel adventures around the globe with his organ buddies.

All who knew Dee are richer for the experience. He is survived by his wife and three children.



*Dr. Dee Williams (Photo courtesy of the Williams family)*

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# Theatre Organ

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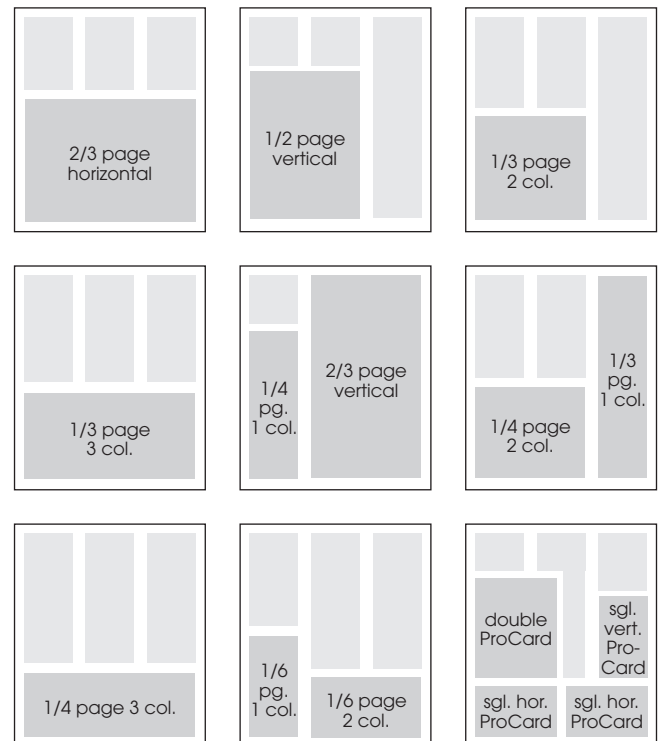
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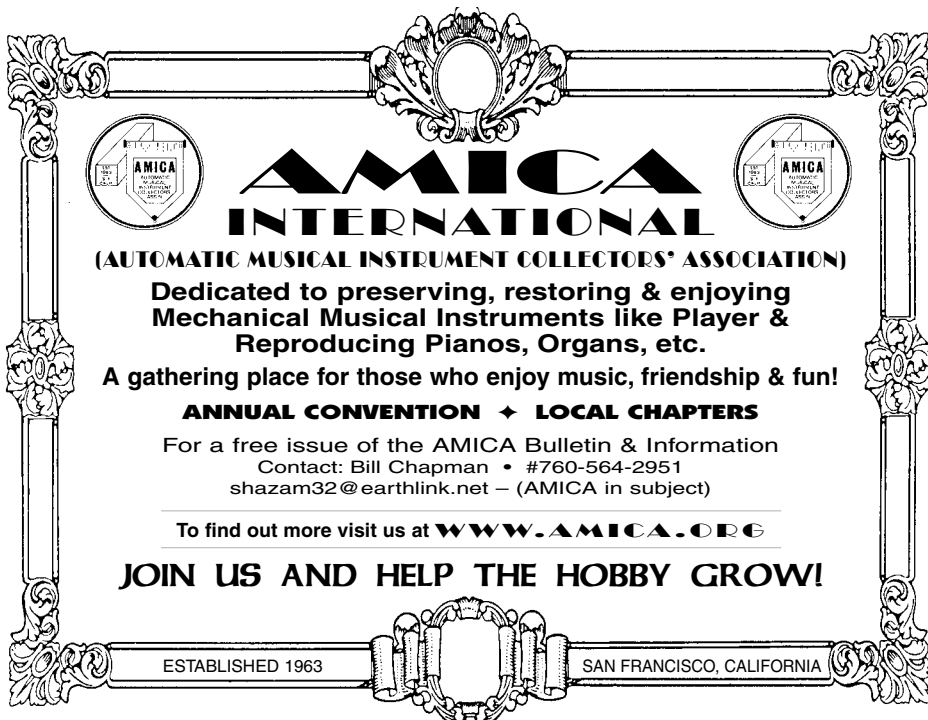
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