

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

SEPTEMBER | OCTOBER 2016

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Summer Youth Adventure

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2016 Convention

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The Senate Theatre Marquee (Photo by Rob Thomas)

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 7800 Laguna Vega Drive, Elk Grove, California 95758. Periodicals Postage Paid at Elk Grove, California and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 6491, Aloha, Oregon 97007-0491, membership@atos.org.

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Theatre Organ

Journal of the American Theatre Organ Society

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

SEPTEMBER | OCTOBER 2016 Volume 58 | Number 5

THEATRE ORGAN JOURNAL

PUBLISHER

David Barnett (d.barnett@atos.org)
804-359-6318

EDITOR

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

ASSOCIATE EDITORS

REVIEWS: Douglas Grant

JOURNAL ADVERTISING

Mike Bryant
adsales@atos.org

THEATRE ORGAN EDITORIAL OFFICE

P.O. Box 820591
Vancouver, Washington 98682
206-619-6645
editor@atos.org

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

AMERICAN THEATRE ORGAN SOCIETY

CHAIRMAN OF THE BOARD

Richard Neidich (r.neidich@atos.org)
202-289-7273

VICE CHAIRMAN OF THE BOARD

George Andersen (g.andersen@atos.org)
727-842-9163

SECRETARY

Dave Calendine (d.calendine@atos.org)
810-449-8037

TREASURER

Vincent Mirandi (v.mirandi@atos.org)
321-437-6397

DIRECTORS (CURRENT TERM)

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

David Barnett (d.barnett@atos.org) (2018)
804-359-6318

Michael Fellenzer (m.fellenzer@atos.org) (2017)
(Immediate Past Chairman - Ex-Officio)
317-251-6962

David Keizenberg (d.keizenberg@atos.org) (2018)
319-621-5528

Jonas Nordwall (j.nordwall@atos.org) (2019)
503-246-7262

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

Donald J. Rankin IV (d.rankin@atos.org) (2017)
330-968-8553

Mark Renwick (m.renwick@atos.org) (2019)
904-616-2896

Carlton Smith (c.smith@atos.org) (2019)
317-356-1240

YOUTH REPRESENTATIVE

Wilson Alness (w.alness@atos.org)
503-901-6515

PRESIDENT & CHIEF EXECUTIVE

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

MEMBERSHIP SECRETARY

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

ATOS.ORG WEB CONTENT MANAGER

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

ATOS MARKETPLACE

Rob Vastine
410 Frey Avenue
Middletown, Pennsylvania 17057
503-313-1024
marketplace@atos.org

ATOS CORPORATE OFFICE

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

PROGRAMS

CONVENTION PLANNING

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

ENDOWMENT FUND

John Ledwon
Chairman, Endowment Fund Board of Trustees

SCHOLARSHIPS

Carlton Smith

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Annual membership in the American Theatre Organ Society is \$50.00 per year (\$65.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Join online at www.atos.org/membership. MasterCard, VISA, Discover, and American Express are accepted. Or, mail your completed membership application along with a check or money order payable to ATOS to ATOS Membership, P.O. Box 162049, Atlanta, Georgia 30321.

Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Rob Vastine, 410 Frey Ave. Middletown, Pennsylvania 17057.



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

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

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

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Vox Humana

Whew! I thought the day would never come when we'd actually finish up this issue, but finally it did.

As we did last year and the year before, we extended this issue both in page count and number of color pages so we could keep the entire convention coverage in color. We try to keep the illustrations in the same chronology as the text, and in earlier years, that meant that events occurring during the latter part of the convention were illustrated in black and white.

That just seemed wrong to us, and we started looking for ways around it.

The solution we hit on was fairly simple. We had reduced our standard issue size from 76 pages to 68, and we anticipated we'd be able to run one issue each year even shorter—60 pages. We'd add those "saved" eight pages to the September/October issue, which would bump it back up to 76 with no net increase in cost at the end of the year.

We also found that printing those added eight pages in color would only bump the cost a couple of hundred dollars. We thought that was worth it.

And this year, it was doubly worth it, with the three absolutely gorgeous John Ebersson-designed theatres among our venues. We actually added 16 pages of color, rather than eight, to be sure we'd be able to fit it all in. Total cost for the bump? A little under \$300, rather than about \$200.

You know from prior years what a tremendous push it takes to get the convention coverage into September/October; we don't even see the finished convention review to begin editing it until well past the date we normally see the fourth or fifth proof of the issue, and we have to really scramble to get the issue to the printer in time to meet our goal for on-time publication.

Once again, Dannielle Stark, Susie Newkirk and the crew at Johnson Press of America came through for us. Thanks, folks, for all you do to make the Journal the publication it has become. You're the best.

I'd like to talk for just a minute about the pictures you'll see in this issue.

Every year, we encourage photographers to submit pictures, and they always come through with some great shots. This year we suffered from an embarrassment of riches. I was doing very well getting through the roughly 3,000 pictures which came my way, when I fired up the computer one Sunday morning and found an e-mail from a contributor saying "I put some pictures of the convention and the Summer Youth Adventure up on the FTP server..."

Some? SOME? 1,800 pictures isn't "some," it's a lot—and then some!

In addition to our usual contributors, without whom this issue wouldn't be possible, we had submissions from some first-time contributors; Jonathan Kleefield, Rob Thomas, Christopher Ha, and Bethany MacNeur, all of whom submitted some absolutely beautiful work, for which we are very grateful indeed. To keep the captions as short as possible, you'll see that we've simply put the photographers' initials in the captions, so watch for these folks.

The upside of having so much to choose from is that what you see in these pages is truly the best of the best.

The downside is that there is so much more that we just couldn't fit in because of space limitations. Of the roughly 4,500 shots we received for the convention itself we can only print about somewhere between 100 and 125—SYA is another story. After the first culling, where we pull out pictures where the artists' faces aren't visible (but the artist at the console is the prime focus of the shot), pictures which are too dark, out-of-focus or otherwise blurred, shots of the photographer's thumb, etc., we were only down to about 2,000.

It takes several more passes to get down to a workable number. With so many photographers at the same venue at the same time, there are a lot of very similar pictures. Choosing the "best" of a dozen or two nearly identical pictures is both time consuming and mentally taxing. After a while your eyes blur....

If there's interest, we'll see about getting some time to present a workshop on photography for the Journal at next year's convention. We have lots of examples, both good and bad, and some of the bad ones are the most entertaining (we won't print them, but you might find some of them showing up in PowerPoint next July...).

The Overture trip to Stahls Automotive Museum was a very popular subject, and the cars got a lot of coverage (particularly that green Tucker). There was actually more photographic variety there than for the organ, the artist, or the other musical instruments. We finally had to give up and say "no cars."

However, because there was so much obvious interest and appreciation, we've put together a slideshow of some of the best car pictures. You'll find it on the ATOS website, www.atos.org. Thanks to John Lauter for giving us permission to post it.

Now I'm off for a week onsite with a client, then about two weeks in Reno with family and friends, and the Best in The West Rib Cookoff. I'm tempted to leave my laptop at home in Vancouver—I won't, but I'm tempted....

And so, I wish you a most enjoyable Labor Day holiday, and hope you'll join the board, me, and the rest of the staff helping ATOS progress on our path "Going Forward," as new Chairman Richard Neidich has dubbed our initiatives. At the beginning of this new fiscal year, we have tremendous potential for either success or failure, depending on the path we choose and the commitment we make.

I'm opting for and committing to success.

Keep in touch.

—Mike Bryant

Theatre Organ Online

CLEVELAND IN THE REAR VIEW MIRROR and A LOOK 'GOING FORWARD...'

BY MIKE BRYANT

When I lived in Seattle I worked with a lady who lived most of her life in and around Cleveland, and she never passed up an opportunity to enthusiastically promote the area—cultural events, a vibrant downtown, great restaurants, a variety of sports, and much more. Of course, being that she was an Indians fan and my loyalties then, as now, were to my hometown team, the San Francisco Giants and, in the American League, my “new hometown team” the Seattle Mariners, I tolerated her obvious misguided opinions as to which baseball team was best.

I'll grant that the Indians do have a beautiful stadium in Progressive Field (originally Jacobs Field and still colloquially known as “The Jake”). But then, so do the Mariners and the Giants (finally!)....

This convention was my first visit to Cleveland, and I found that—baseball matters excepted—my co-worker was right on target. My big regret is that I didn't arrive a day or two earlier or stay a day or two later to take in some of the many things worth visiting (even an Indians game at The Jake). But my “real life” calendar had other ideas.

If you didn't walk across the street to the Cuyahoga County Soldiers and Sailors Monument in Public Square, you missed a moving experience. Remember it for the next time Western Reserve hosts a convention.

“Why go on about all this, which has nothing whatsoever to do with theatre organs?” you may ask.

Easy answer. A trip to a convention doesn't have to be all organ, all the time. For those whose significant others or spouses (spise?) aren't all that hot for theatre organs, every city we visit has a multitude of offerings to interest and attract visitors. I've spent a whole lot of time in dozens of cities in America and around the world, and I've never sat in my hotel room lamenting the lack of things to do.

Cleveland, for example, has a first-class baseball stadium within walking distance of the hotel; the Rock and Roll Hall of Fame is close by; there is a zoo and an aquarium; art museums; and more.

Next year we'll be in Tampa: you'll find a couple of zoos, the Florida aquarium, museums (art and otherwise), Busch Gardens and other amusement/theme parks, shopping galore, and more arts and entertainment things than you can shake a gator at.

There's no doubt it can be expensive to attend a convention, when you take everything into account, but Mike Kinerk does a great job negotiating the absolutely lowest hotel rates, and the convention host chapters make a concerted effort to keep the registration costs as low as they possibly can.

Your big expense will be one more round-trip airfare, and if you shop well in advance you can really keep that down.

It doesn't cost any more to put two people in a hotel room instead of one—if it does, you're staying in the wrong hotel—and in almost all cities there are plenty of economical dining opportunities within an easy walk. Donna Parker and I found a great little breakfast place a couple of blocks up from the hotel, and on the way we ran into Michael Fellenzer and Tom Lett who were returning from another very economical breakfast place about which they spoke very highly.

More and more host chapters are allowing “a la carte” admission to the banquet, just to address situations where one half of a couple doesn't care about organs and isn't registered for the convention, but the other half doesn't want to go to the banquet alone.

Kudos to the Western Reserve team, who not only extended the early-bird registration, but went back through those who had paid the full registration and refunded the difference without being asked to do it! That's customer service at its best, folks.

What encourages me most about convention attendance is that in addition to the same faces I've seen for years, every year there are new faces, and many of them are barely old enough to vote (and may not be, now that I think about it). That speaks well of our outreach to the future of this art form, and to the enthusiasm with which they approach every opportunity.

Pay particular attention to the pieces in this issue written by Christopher Ha and Jared Goldinger, our two George Wright Memorial Fellowship recipients, and the letter from Richie Gregory, one of the Young Theatre Organist Competition finalists. You'll find unbounded enthusiasm, and if you spent any time at all in either the Allen room or the hotel lobby, you saw it in action night after night.

We've loaded this issue with a lot of pictures focusing on the youth activities, and there's more on the website that you'll want to see (including a video of the SYA concert encore featuring six hands on two pianos, a ukulele player, a violinist and, just for good measure, an organist). The pictures demonstrate far better than anything we could say just how bright the theatre organ's future can be.

Of course, part of that future hinges on ATOS' success in fundraising, implementing the Retreat Forward initiatives (now renamed “Going Forward...”) in a structured, orderly way, and continuing our commitment to support our vital programs. The responsibility for implementation generally falls to the board and staff, but there are plenty of opportunities for every member to contribute in so many different ways.

As the chief pastor of a church where I was once organist liked to say, “The power bill doesn't get paid with ‘Hallelujahs,’ folks.” It costs a lot to fulfill our mission and to deliver the Journal to you and, as with almost every arts organization in the world, membership dues don't begin to cover it.

That means we are dependent on donations. Ken Double is embarking on a major fundraising campaign, and I'd like to ask you to consider doing just a bit extra yourself. If you aren't in a position to contribute any more than you do now, that's fine—our members are by and large a generous lot to begin with—but could you see your way clear to helping Ken generate the contacts he needs to succeed? Could you commit to raising a bit yourself, in your own community or among your chapter's members who are not ATOS members?

If every one of our approximately 2,250 members raised \$100 in new donations, that would add \$225,000 in revenue to our income statement. Add that to what we typically see from estate planning bequests, major gifts, donations with membership renewals, and the Annual Drive, and we'd have no concerns about deficits or running our reserves dangerously low.

As an added bonus, we'd be able to put a substantial amount toward expanding programs or even beginning to build an operating endowment over the next few years.

In the past, Jack Moelmann came up with the idea of "passing the salad bowl" at convention banquets. That was all well and good and successful, but only a fraction of our members attend the conventions. We need a broader reach.

I'll start the ball rolling this way: I will commit to raising \$100 in new donations by the time we mail the November/December issue, and I'll report back to you on my success in that issue (I won't even consider the possibility that I'll be reporting on my failure—that's just not gonna happen).

Will you join me?

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President's Message

AN ATOS CHECKLIST "GOING FORWARD"

- ✓ A great WRTOS-hosted, Cleveland-based convention?
- ✓ The 10th Annual Summer Youth Adventure with 12 young attendees?
- ✓ The upcoming Technical Adventure hosted by Carlton Smith?
- ✓ The new ATOS Board of Directors already in action on several fronts?
- ✓ Two new supporting donations that will help our youth programs?
- ✓ The first of our next series of bi-monthly chapter conference calls (September 13)?



You will read all about the convention in these pages as reviewed by Don Feely, and photographed by Editor Mike Bryant, Chairman Richard Neidich and a host of attendees who submitted their photos. It was a terrific event, and our thanks to Joe McCabe and Bob Moran (co-chairs) and their hard-working team whose efforts paid off mightily with such great success.

Jonas Nordwall writes about the 10th Anniversary of the Summer Youth Adventure, which continues to provide inspiration to young players.

And if there is **MUST READING** in this issue, read young Christopher Ha's enthusiastic and heartening message in his George Wright Memorial Fellowship report.

Now, it's off to Tampa in 2017, and as you read this, Convention Planning Coordinator Mike Kinerk and I are just back from Central Florida as we continue preparation for next year's event.

You will also read Chairman Richard Neidich's message about Going Forward and how he hopes to set the pace for organizational progress for ATOS, and focus on members and chapters, and their needs and priorities.

A note on progress... Reorganization efforts have either combined or trimmed ATOS programs from more than 50 to a more manageable 22. That's an efficiency that helps the board do its work, and helps us focus more on all of you members.

At the convention, ATOS announced this year's awards from the Endowment Fund, whereby several groups have been awarded grants to assist them with instruments. As has been stated before, these grants help at the most basic—and most important—grass roots level of how theatre organs get saved, get played, and get heard.

Finally, we acknowledge and offer our appreciation to John Ledwon, whose stamp is all over the Young Theatre Organists' Competition; Bob Evans, who served ATOS so well as secretary for nine years; Lee Lanier, whose brief tenure as treasurer brought us a more efficient management of ATOS finances; Bob Dilworth, who brought to our organization his leadership skills honed during more than 40 years at DTOS; and Juan Cardona Jr., who served ATOS well during his time on the board.

These four individuals let their passion and their hearts bring them to volunteer to help ATOS as members of the board of directors. ATOS cannot survive without such dedication, and we now look to Treasurer Vince Mirandi, Secretary Dave Calendine, Vice Chairman George Andersen, new board members Mark Renwick and Jonas Nordwall, and new Youth Representative Wilson Alness to help shape the organization's future under the leadership of Richard Neidich.

And we look to **YOU**, our members and chapter leaders to actively participate by communicating to us how we can best help you make ATOS great, and bring our music to more people around the world.

—Ken Double

Directors' Corner



GOING FORWARD...

What does this mean to you, the members of ATOS? From my perspective as the new chairman of the ATOS Board of Directors it means several things. They are all related to having a more responsive and responsible set of results for this new ATOS year, to improve the efficiency and effectiveness of ATOS to better serve you our members.

Like many things in life we would like to have simple solutions and simple answers. A simple set of changes to our organization will not achieve much success. Why? Because ATOS must have many efforts going simultaneously in order to achieve the results we need. Since its beginning, ATOS has fundamentally operated as a club or hobby group, even as the activities expanded and we transitioned to having a contracted services support staff. Today we have a substantial need to operate as a legally- and fiscally-sound not-for-profit organization to support sustaining theatre organs and the magnificent music we enjoy and share.

The simple answer as to how we got here is that ATOS for too long has operated in exactly the same way, year after year with little if any regard to changing circumstances and resource levels.

For example, consider our process for renewing your membership. We send a renewal notice with your Journal well in advance of your membership expiration. Then, you must either go online and renew with a credit card, or fill out the renewal form and mail it along with a check to our lockbox. Whichever method you choose, our membership secretary must manually process the transaction and update our membership records. Did you ever wonder why you have to do this every year? As an alternative approach,

you could authorize ATOS to renew your membership automatically with an on-file credit card. And the technology to automate the transaction processing and membership record updates isn't a high hurdle.

I pick this example because it is one of a number of changes now possible if ATOS adopts a more automated service. Most of the procedural approaches, process practices and other changes being advocated are already in use by other arts membership non-profit organizations that have similar needs to those of ATOS.

From another perspective, "Going Forward..." means how do we communicate and interact with each other, be that our officers, directors, working staff or our membership? The use of a service staff can create an artificial barrier to good communications and I believe this has become one of our problems needing to be addressed.

Our board of directors is responsible for the health and welfare of our enterprise. They have become relatively isolated from both the staff and, to a certain extent, the membership. Past practice has been to conduct most ATOS board business at one large review meeting each year at the annual convention. My plan will be to move some parts of these activities in promoting theatre organ onto a quarterly schedule, permitting those things that are most current to be the focus of our major board meeting. This will allow for a more deliberative process, leaving the resetting of goals and resource allocations as needed to be responsive to ATOS opportunities and needs. This provides an opportunity to focus attention on those matters that are more long range and best considered during our major board meeting at the ATOS convention. To further our communications efforts and reduce costs, greater use of our website must also become part of this set of process changes in how we communicate.

Our fiscal year begins on August 1. However, as with all accounting systems, it takes 15 to 30 days to complete the accounting and analysis for the previous year. So I'm proposing we compare the 2015-2016 results, when available, with our budget, which was developed on an incomplete year's data. This will provide

the opportunity to amend the budget when circumstances require that effort.

Let's take a quick "Going Forward..." look at several things that have more direct impact on members. There has been a long-standing effort to expand our ability to get young people involved with playing the theatre organ. Over the last few years, efforts by John Ledwon (the Young Theatre Organist Competition) and Jonas Nordwall (the Summer Youth Adventure) we have seen an increased level of participation by young performers. We must sustain this involvement for players and now take the opportunity to expand upon this success. For example, we are seeing a number of members of all ages interested in learning more about the "care and feeding" of our instruments. There are opportunities here to grow this area of interest and expand current technical training efforts further.

The same is true in the need to improve how and with what resources we support our chapters. This past year has seen the initiation of virtual conferences allowing chapter leadership to discuss their issues and exchange information. Ken Double has taken the time to host this effort. My goal for the year is to expand this effort, building resources and tools that can make chapters easier to manage from an officer's perspective, and to be able to provide better opportunities and services to their members.

Yes, the annual convention provides an opportunity for many of us to gather and enjoy the music. However, there are many members that cannot travel or afford this opportunity. Other ways, potentially supported by ATOS efforts, are needed. Your ideas and thoughts on how ATOS can expand or improve efforts and access to programs like this would be appreciated. With a better set of educational and entertainment opportunities, perhaps local-only chapter members would consider joining ATOS to assist with our efforts.

Lastly, and perhaps most importantly, "Going Forward..." means better communications with our membership. I have already requested the creation of some new ATOS website content that will allow more meaningful and timely information sharing. This also means that you will have the added ability to understand our needs,

and volunteer to assist us when possible to contribute your time and energy toward our common goals.

In the next few weeks you will have an opportunity to read the much-discussed Dr. William Weary Retreat Report developed as the result of the 2014 ATOS leadership retreat which, along with new issues, will become a regularly updated part of the ATOS website. Not only will you be requested to comment, but I invite you to offer specific constructive suggestions on how to achieve an improved organization.

For the next few weeks I will be working with our newly elected officers and our Executive committee (tasked with seeing to the routine operations of ATOS) to formulate more detailed plans for this year. We have started a goalsetting process, including a business plan and performance

assessment activity for all staff supporting ATOS operations.

For the immediate future the Executive committee and board will be working to begin the change process of how our organization works together, plans for a period greater than one year, and addresses our own and the general public's awareness of our cause, as I aim to help create better communications processes and improve our members' awareness of our needs, efforts, and your engagement as ATOS members.

Please understand this effort is not a one-person or single solution or just a meeting's effort. It may take the better part of two years to show real improvements and benefits not only to our members, but to the promotion of the theatre organ and the public's awareness of our favorite musical form, the theatre organ.

We now have in place the necessary Executive committee and several committee chairs to complete the formulation of our team for this year. Their names and contact information will have been announced on the ATOS website by now. Contact them or me directly if you wish to participate in any of these efforts.

Thank you for being a member of ATOS. I ask for your continued interest and support.

—Richard Neidich
Chairman, ATOS Board of Directors



News & Notes

WELCOME NEW MEMBERS

May 16, 2016 to July 15, 2016

David Altekruise, Fremont, California
Christopher Attison, Oakdale, New York
Lindsey Bain, Lexington, Kentucky
J W Buck Walter, Point Pleasant, Pennsylvania
Dennis and Cindy Cookro, Jacksonville, Florida
Adam Delecki, Radnor, Pennsylvania
Christina Earl, Smyrna, Delaware
Erik Eggers, Fargo, North Dakota
Walter Gable, Seneca Falls, New York
Paul Garbarczyk, Burbank, Illinois
Bill Greer, Kennesaw, Georgia
Derek and Cathy Harvey Eugene, Oregon
Bob Hermann, Plano, Texas
Edward Horvath, Washington, District of Columbia
Bob Johnson, Orlando, Florida
Shimozaki Kengo, Hakusan-shi, Japan
Paul Lancaster, Hattiesburg, Mississippi
David Marsh, Mission Viejo, California
Joe McGrath, Boston, Massachusetts
Brett Nekola, Akron, Ohio

Blake Rambo, Anaheim, California
Jerald Rayl, Wauseon, Ohio
Cathy Schwartz, Rocky River, Ohio
Alan Skog, Haworth, New Jersey
Glenn and Darleen Stewart, La Verne, California
Robert Strong, Graceville, Florida
Robert Sulaski, Montreat, North Carolina
Jeffrey White, Lincoln, California
David Wittkowsky, Cleveland, Ohio

THE NEXT CHAPTER CONFERENCE CALL

Our next ATOS Chapter Conference Call is scheduled for September 13. If you aren't already on the list but would like to participate, drop an e-mail to Ken Double (k.double@atos.org). If you haven't been on one of the calls up to now, this is a great time to begin.

The calls are proving to be very productive and those who attend and participate report they get a lot out of them.

You can either connect on-line with GoToMeeting or by telephone, and details will be in the message Ken sends to the participants in advance of the call.

YOUR 2016-17 ATOS BOARD OF DIRECTORS



(L-R) Front Row: Parliamentarian Marie Wilson; Jonas Nordwall; Chairman Richard Neidich; Treasurer Vince Mirandi; David Kelzenberg; Mark Renwick. Second Row: Secretary Dave Calendine; Carlton Smith; Donnie Rankin; Vice Chairman George Andersen. Back Row: Immediate Past Chairman Michael Fellner; ATOS President/CE Ken Double

Not Pictured: Youth Representative Wilson Alness, Denise Andersen, David Barnett, Don Phipps (Staff Photo)

Letters

In Appreciation

I am so very thankful for the opportunities the American Theatre Organ Society carries out for youth! When I attended the 2015 convention as a George Wright Memorial Fellowship recipient, I was exposed to so many people who share my passion, one that beforehand I thought made me unusual, and not necessarily in a good way.

I am happy to now call those people good friends and mentors who I immediately spark with in conversation and relate to so much easier than most of the rest of the individuals in my life—well, except for horseplay with my age group.

If it was not for ATOS, I would quite possibly not be into theatre organ PERIOD, despite being exposed to it since I was one year old, because I would have no idea where to go with this, not being exposed to any other people who have the same interest as myself, not

knowing that there is a whole community or "world" to discover of people who have the same interest and passion as I do.

Living in Columbus, Ohio has, in a way, endangered my playing altogether. The Ohio theatre is basically Fort Knox, and that's about it for what we have [in Columbus]. We don't have a theatre organ community to reach out to, other than Cleveland and Cincinnati—both of which I discovered through ATOS.

ATOS has brought me so many opportunities as a young person with literally no access at all to any working theatre pipe organ, and introduced me to so many wonderful people and lifetime friends.

The convention this year was THE highlight of my very packed summer, and even if I do not make the next convention, I am forever grateful for the exposure ATOS has brought to me. The theatre pipe organ is my life, and when I am at an instrument alone, I feel like I am

having a conference with my soul which, for some reason, is always interrupted—by time. If it was not for ATOS right now, I would have not even been able to spend more than half an hour playing a theatre pipe organ, because all of my very limited hours of experience was all for the competition this year. Hopefully, I will have access to another instrument this year for the next competition (and maybe even, God willing, for my own leisure) as right now, it looks that I won't be making it to Florida again soon (where I usually access the Wurlitzer at Grace Church).

Right now, though, I really just wanted to write this to express my deepest and most grateful thanks to ATOS, the board, the amazingly wonderful and helpful community, and all of the above, for what they have done for me and my passion.

Thank You, so very much!

—Richie Gregory
Columbus, Ohio

Mystery Photo

Apparently this one was too arcane even for the hardware arcana experts out there!

To recap, this is the bottom of an offset chest of unknown manufacture. We knew the magnet is a common Reisner C-20.

What had us stumped is the round thing to the left of the magnet, which is the primary valve seat/valve wire guide.

Before we published it, we ran it by a few friends in the tech world: "Never seen that before"; "It isn't Barton"; "Not a Page."

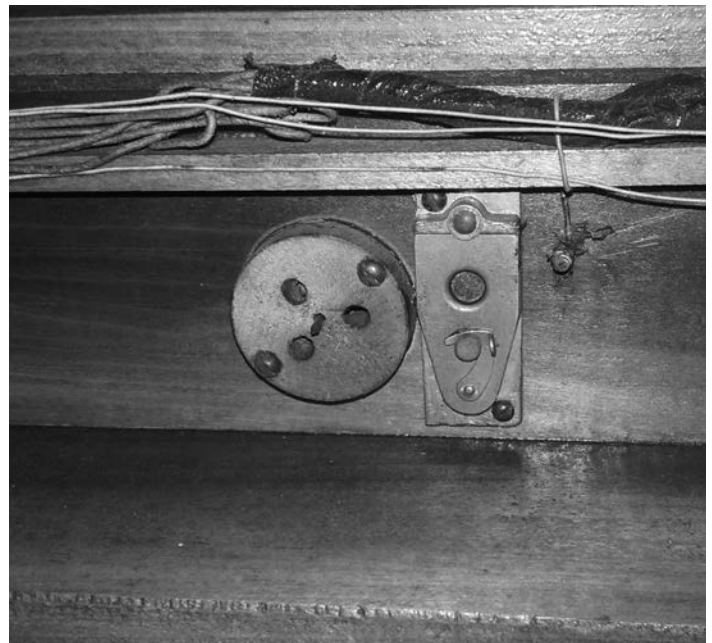
You get the idea.

Next we thought that maybe somebody at the convention might have an idea.

Nope, we struck out there as well. Even Ed Stout, who has been in the business since about Genesis, couldn't help us.

So, we're suspecting it was probably something from a very small organ builder way back when. The chests they were on appeared well-made, which leads us to believe it wasn't a homebuilt one-off. But it's a pretty safe bet there aren't many of these things around.

For now, we'll just put the picture away.



GEORGE WRIGHT MEMORIAL FELLOWSHIP RECIPIENTS

Christopher J.K. Ha

I couldn't be any more grateful for the George Wright Memorial Fellowship and all the ATOS leaders that helped make this happen. I'll start by saying that I've undoubtedly had the best two—not one, but TWO—weeks in my life. First the convention, and then I was blessed last minute with the Summer Youth Adventure.

I absolutely enjoyed every second of the convention, even down to the historic hotel. Originally, we were considering to stay home and drive ourselves instead of the staying at the hotel, but that would have been a major mistake. Half, if not more, of the convention is meeting and socializing with the members and artists, which I never would have been able to do had I stayed home. Oh, how I enjoyed all the wonderful times at the hotel, whether it was in the Allen room, the lobby, the record shop, the elevators, and even on the buses! To start, I immediately became friends with Seamus [Gethicker] Richie [Gregory] and Luke [Stasiunas], and we still message each other daily. I also met so many members and had an uncountable amount of wonderful conversations, which I will never forget!

Just to name a few: Michael Carter from the UK, Dr. [Bill] Coale, Denise Andersen, David Gray, Donnie Rankin, Mark Herman, Jerry Nagano, John Ledwon, my chapter friends Fred and Carolyn Carson, Dick Taylor, Richard Ahlvin, the Midi Concepts guys Jim Southard and Curt Wolfanger (the men who designed my Conn organ!), and the one and only Edward Millington Stout III!! There are so many more people I built wonderful relationships with, but I just can't remember names! (Yes, I know I should have written them all down!) I hope to see them again soon.

Some of my favorite times were the evening talks I would have in the lobby, even going as late as 3am! And Ed Stout...I don't think I have ever laughed so hard! It was also a “perk” that the Renaissance hotel is a beautiful and historic hotel—just as old as the theatres in the convention! The hotel was absolutely exquisite and I enjoyed being there just as much as I enjoyed being in the theatres.

Each performance was absolutely breathtaking, and personally for me,

emotionally moving. Being able to hear so many artists with their own personal style (and all together in one week), really shows how the theatre organ is truly an amazing instrument that we can connect to on both physical and emotional level. You just feel wonderful. As ATOS says, “FEEL the Music.”

Another special part of the convention was being in my home town. Since I'm a stage manager, I work at three of the theatres in the convention. It was truly awesome to be at “home” in my theatres and hear the organs played by famous artists. I also gave the Jared, Seamus, Richie and Luke a full theatre tour of the Akron Civic when we were there, and they really enjoyed it.

I keep thinking of the convention, the venues, and the hotel, and how I miss them... Only to realize it's only an hour or two away! We truly are blessed with so many beautiful and historic theatres and theatre organs here in Ohio. I'm even luckier, since I get to work as a stage manager in these theatres.

But the fun didn't end after the convention! During the week, Seamus and Luke were both telling me about SYA and how they were going this year. Now, I've known about SYA since I bought Jelani's arrangements in January, and he reached out to me about it. But in all honesty, I was not very interested then because I was really worried about my skill level and being around a whole bunch of good organists, etc.

The day after the convention ended, I was unpacking at home and thinking to myself how much fun SYA would be, what I could learn, and how I'm only getting older. I enjoyed the convention so much, and Luke and Seamus kept telling me to consider SYA. So I decided to just give Jelani a call. 10 minutes later I'm re-packing my bags, and messaging Seamus to see if I could carpool with him to Chicago if we meet him where they were staying in Columbus (what are the odds of that!).

Early the next morning my Dad dropped me off in Columbus, and then I was off to Chicago with Seamus! As soon as we arrived and I started to meet everyone, I knew I made the right decision to come to SYA.



Each day I learned so much while building strong friendships with all the students, as well as our legendary teachers. And all the theatre organs we visited and played were absolutely fabulous.

Not many people can say they played Jesse Crawford's organ, visited Fred Hermes' basement Bijou, visited two of the three remaining theatre organ pizza parlors in the US, studied under five legendary theatre organists, and finally, performed a concert on the world's largest theatre organ at Sanfilippo's—all in just one week!

Ever since I have returned home, I cannot get this all out of my head. I'm working at a tech rehearsal and all I can think about is how great a time I had. It's going to be hard to get back to life...

After everything that has happened, I've been even more inspired to play. I'm now working with Donnie [Rankin] to get some lessons here soon, as I really do need professional instruction if I want to get anywhere.

So as you can see, I really have had the best two weeks of my life at the convention and SYA. I have every intention to come to both the convention and SYA again next year, and I really hope to make it happen. I'll do anything humanly possible, even if it means if I have walk to Florida.... Is it bad I'm already trying to plan the logistics for next year?

All I can say is that I can thank each and every single member of ATOS, and to everyone who made those two amazing weeks possible.

—Christopher J.K. Ha

Jared Goldinger

Firstly, my sincere thanks to Ken Double, and the rest of the ATOS and WRTOS for making all of the hard work they put in to make the convention possible. And also I'd like to thank them again for the amazing time I had.

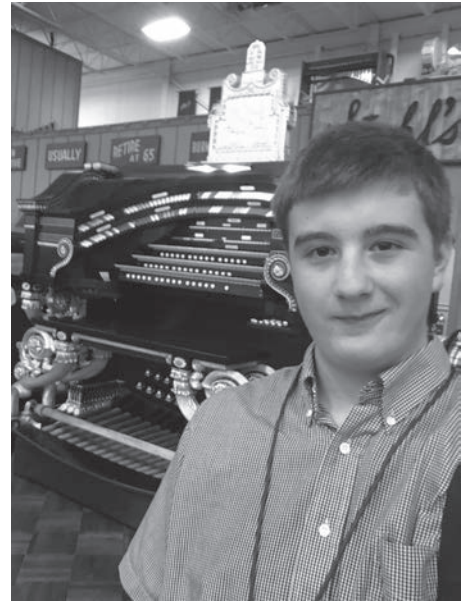
At first, I didn't think I had the chance to even go, but after finding the GWMF my chances grew much better. I waited five months to find out that I was accepted, and if you ask my family, they will tell you I was bouncing off the walls with excitement. And what an experience!

I loved hearing the great theatre organs of the northern Ohio area! My favorite part? Probably Nathan Avakian on the 3/11 Kilgen. That might be a little biased, but it was very interesting hearing the Kilgen in such a unique way. To concur with Jay Spencer, "It brought a tear to my eye!"

A very memorable moment of the convention was being awakened at 2:30am by Richie [Gregory], Seamus [Gethicker], Chris [Ha], and Luke [Staisiunas] to play the Allen organs in the Gold Room at the hotel. I wasn't mad, I enjoyed every minute of it!

I'd also like to thank my parents, Mikki and Terry Goldinger, and my theatre organ teacher, Jay Spencer, for everything they went through to care for me and making this an amazing week! I hope to see everyone again next year, as I'm auditioning as a finalist for the 2017 Young Theatre Organist Competition. Thank you everyone for an amazing week, and I hope to see everyone in the not-so-distant future!!

—Jared Goldinger



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Awards

2016 ATOS ANNUAL CONVENTION

Award of Special Merit

BEN MODEL

Our first award of special merit goes to a special man who perhaps does not enjoy the same level of recognition that some of our great film players enjoy, but what an impact he has made.

He is a leading silent film accompanist, and performs on both piano and theatre organ. He works full-time presenting and accompanying silent films in a wide variety of venues around the USA and internationally, carrying on a tradition he learned from the great Lee Erwin.

Over the past 30+ years he has created and performed live scores for several hundred silent films lasting anywhere from one minute to five hours. He is the resident film accompanist at the Museum of Modern Art in New York and at the Library of Congress' Packard Campus Theatre.

His recorded scores can be heard on numerous DVD/Blu-Ray releases, on Turner Classic Movies and on his YouTube channel. His independent DVD label, Undercrank Productions, has released several discs of rare/lost silent films, including films preserved by the Library of Congress.

He is the producer and co-founder of the Silent Clowns Film Series, now in its 19th season in New York City. In addition to theatre organ, he has composed film scores for both orchestra and concert band and these scores are performed every year by both professional and school ensembles around the country.

In his work as a programmer, he has co-curated a film series for the Museum of Modern Art, and he co-programs a monthly silent film series at the Cinema Arts Center. As archivist of the Ernie Kovacs/Edie Adams collection, he also curated two recent DVD box sets of Ernie Kovacs television shows for Shout! Factory.

He is currently a Visiting Professor of Film Studies at Wesleyan University.

He works full time to present silent film with authentic theatre organ scoring,

introducing our art form and instrument to new people with each performance.

It is a pleasure to present this Award of Special Merit to Ben Model, who is performing even as we celebrate this award. Accepting on his behalf is Denise Andersen.

BOB CASTLE

Our next award winner hails from Denver, Colorado. It's hard to imagine he has been entertaining audiences on the theatre pipe organ for almost 70 years.

The year was 1947. At 13 years old, our honoree met Dick Hull, a graduate of the Eastman School of theatre organ. Dick was playing a Hammond at the Maori Lounge and took this young teenager to the Paramount Theatre, home of the two-console 4/20 Wurlitzer. Today we call it the WOW moment; then, it was his first introduction to a theatre organ.

The manager of the theatre was Ralph Batschelet. Sensing talent and great interest, he gave the 13-year-old free access to the organ. He started playing the organ until opening time, for "Bank Night," for live stage shows at the Paramount.

On weekends the organ was also used for intermissions, which allowed patrons to make purchases at the concession counter. He and his friend Joel Kremer played these intermissions.. During this same period he could also be heard on the 3/15 Wurlitzer at the Denver Theatre which was right across the street.

In 1952 he graduated from high school. Graduation was held at the Denver City Auditorium which housed a 1918 4/35 Wurlitzer, which he played for the graduation ceremony.

The Paramount did not have a maintenance contract on the organ, and so he quickly learned how to clear ciphers, to tune the organ, rebuild reservoirs, and anything else the organ needed. The twin consoles were originally painted gold, which he calls "the radiators." He got permission to paint the consoles white, with gold trim.

Originally the chambers were covered by heavy cloth like the curtain, which

muffled the organ. Again, permission was granted to replace the coverings with acoustic cloth which allows much better egress for the organ. The instrument, as it is maintained today, has never sounded better, and has been increased to 21 ranks with an English Post Horn gifted by Rocky Mountain Chapter of ATOS.

He has been House Organist at the Paramount continually for the past 68 years, and has often stated "The only way I will leave the Paramount, is feet first."

We are honored to present this wonderful musician and wonderful man with an ATOS Award of Special Merit for making music at the Denver Paramount Theatre, and introducing thousands to the sound of the Mighty Wurlitzer—Mr. Bob Castle.

TOM STEHLE

Our honoree is one of those sorely needed technicians, who also seemingly does everything else.

He hails from Montgomery, New York, outside New York City.

He has been a member of ATOS (AATOE) and the New York chapter since 1967. He served on the chapter's board of directors since 1984 when he was appointed chapter vice-chairman. Then, chapter secretary from 1990 until the present which includes maintaining membership files, mailing lists, dues collection, archives, and much more.

He has served as editor of the New York Theatre Organ Society (NYTOS) chapter newsletter, *The Horseshoe* since 1984 and organizes, schedules, and handles publicity for most of the New York chapter's concerts, programs and events. See? One of those who can't say "no" when everyone says "Need something done? Call this guy!"

In 1968, under the guidance of Henry VanSeeters, curator of the West Point Cadet Chapel organ (the world's largest church organ), he began restoring and maintaining the 4/30 Möller chapel/concert/theatre organ at the New York Military Academy in Cornwall, New York and continued maintaining that organ until 2014. In 1971 the organ was restored to good playing

Photos by Journal Staff (JS) and Richard Neidich (RN)

condition and he arranged to have concerts and silent movies performed there.

In 1982 he joined a new crew to restore and install a 2/10 Style H Wurlitzer in the Middletown Paramount Theatre (which has since been expanded to 3/12). From 1996 to this day, he has been curator of that instrument and arranges chapter programs, concerts, silent film shows and “play-ins” for various events at the Paramount.

In 1987 he began assisting with the repair and maintenance of the Brooklyn Paramount 4/26 Wurlitzer at Long Island University and continues working with the crew at the present time. Also, he assists with maintenance at the Bardavon Theatre’s 2/10 Wurlitzer in Poughkeepsie, and the 2/8 Wurlitzer at the Sands Point Preserve on Long Island.

In 1991 he joined the crew that worked to restore and install the 2/11 Ben Hall Memorial Wurlitzer in the Lafayette Theatre in Suffern, New York where he continues to be in charge of the organ maintenance and scheduling organists to play before the shows every weekend: he is the liaison with the theatre management.

He is also a member of the Garden State, Connecticut Valley and Dickinson Theatre Organ Societies, and from 1985 until 2014 he was the NYTOS *Chapter News* correspondent for the ATOS Journal.

Since 1973 he has attended nearly every one of the ATOS annual conventions.

He is the consummate gentleman, a tireless worker, and it seems if there is an organ to be heard in the greater New York City area, his hands are all over it.

I am delighted to recognize this man with this ATOS Award of Special Merit—Tom Stehle.

From top:

Denise Andersen accepts an Award of Special Merit on behalf of honoree Ben Model from ATOS President/CE Ken Double (JS)

Tom Stehle accepts his Award of Special Merit from Denise Andersen (JS)

Bob Castle, Award of Special Merit recipient, and Ken Double (JS)

Ed Stout and Bob Castle discover they’re the same age (JS)



Organist of the Year

DAVID PECKHAM

You could say that our honoree literally has the pipe organ in his blood. He has told many that

“Apparently, I was going to concerts before I was born,” thanks to his musically-interested and gifted parents introducing their soon-to-be-born son to music while still in the womb.

He is third-generation in the business of building, installing and maintaining both church- and concert organs and theatre organs.

His skills in playing both types of organs and all types of music are well proclaimed, as they should be.

He began piano lessons at age eight, and then added organ studies at age 11. His interest and talents landed him at the Eastman School of Music, where he then returned home to Horsehead, New York to work in the family business, and continue his playing career.

He has toured all over the world; has several recordings to his credit; has performed both concerts and silent films; and his memorable performance at the Providence Performing Arts Center (2011 ATOS annual convention) was made even more memorable when we all found out that almost all of his available practice time was spent in the chambers getting the five-manual Wurlitzer into concert-ready condition.

Another remarkable note.... For nearly 15 years, he would travel during the holidays to Wilmington, Delaware, and play the part of the orchestra, accompanying the entire *Nutcracker Suite* for ballet performances at Dickinson High School on the great Kimball pipe organ. Talk about challenges and skills!

Organist at the Clemens Center in Elmira, New York, on an organ he helped install and maintains, he is a mainstay in the Northeast, and brings the amazing combination of in-chamber skills and keyboard talents that are rare in our world.

The 2016 ATOS Organist of the Year is David Peckham.

Hall of Fame

JIM RIGGS

It won't take long into the introduction of this man, and you will quickly know who our newest member of the ATOS Hall of Fame is.

He's a native Californian, and as a 7th grader, our honoree was part of a school field trip, and introduced to the Wurlitzer theatre organ that was in the home of a Lafayette, California resident.

His WOW! moment—self-described—“Here I was, a snot-nosed 13-year old with tears running down my face...I knew at that moment that's what I wanted to do.” And boy did he do it.

He is largely self-taught, learning to play on that Wurlitzer, and on an electronic organ at his high school. Those early days graduated to opportunities to be heard on many organs in the San Francisco Bay Area, in places like the Castro Theatre... the Grand Lake Theatre...the Stanford Theatre...and, the Oakland Paramount where, under the watchful eye and ear of Jim Roseveare, our Hall of Famer's talents grew.

He replaced the beloved “Rosie” as house organist at the Paramount, and I cannot imagine a greater marriage of artist and instrument in our theatre organ era than this marriage.

Audiences thrilled to his presentations and special events. He entertained several ATOS convention gatherings with that robust, exciting delivery that was purely a sound and style all his own.

I [emcee Ken Double] was not at the Buffalo Regional concert—I was in Detroit at the Senate that night—but the subsequent recording of that magical night at Shea's, on that singularly spectacular Wurlitzer—was so electrifying the sound literally leaps through the speakers.

Following nearly 20 years at the Paramount, he found himself at the Bay Theatre in Seal Beach, later at Queen Mother in Wichita—the former New York Paramount Wurlitzer—and then, he held the post as the organist of choice for silent films at the Seattle Paramount.

His console manner is complete joy... his favorite expression, “Isn't this terrific!”

Health issues keep him from joining us this evening, and so to accept his award is his good friend, and one of the best friends a theatre organ or organist could ever have...Dick Taylor...for our newest

member of the ATOS Hall of Fame, the most-deserving Jim Riggs.

Member of the Year

DONN LINTON

Our next award will be presented to this year's ATOS Member of the Year. And it is fitting, indeed.

Our honoree has been involved in almost every facet of LATOS, our Los Angeles chapter, including president, board member, newsletter editor and technician, getting his hands dirty on almost every instrument in that chapter's domain.

He has donated thousands and thousands of volunteer hours to pipe organs such as the Wilshire Ebell Barton, the Pasadena City College Wurlitzer, and particularly the San Gabriel Wurlitzer, which he takes great pride in maintaining following the Crotty Foundation funding to rebuild the organ.

He has become such a fixture at San Gabriel—an organ we will hear at the Los Angeles convention in two years—that he's earned the unofficial title of Ambassador. Not only working on concert presentations, but he is ready at a moment's notice to demonstrate the Wurlitzer for any interested party who wishes to experience the sound we love.

In chapter after chapter, if not for the high level of interest and the passion for keeping the organs playing, we would not have anywhere near the number of organs we enjoy today. The volunteer technician—who in this case also happens to be a volunteer “Mr. Everything” for LATOS—is a vital member in our existence.

In terms of organization, leadership, promotion, and technical expertise, he is one of our brightest lights and we are privileged to acknowledge his efforts. Our 2016 ATOS Member of the Year is LA's Donn Linton.

Honorary Member

DAVE SCHUTT

Our ATOS Honorary Member for 2016 hails from San Jose, California, and is one of the most recognizable faces among ATOS members. Before the formation of ATOE, he was already involved in the world of the organ. He remembers being fascinated by organ broadcasts on the radio in the early 1940s, and his mother's recordings of Emil Velazco. While still in high school, he became good friends with Richard

Villemin, thus witnessing his first home installation.

When in college, he became acquainted with many theatre organ people in the San Francisco Bay Area and played most of the Bay Area organs. Later travels took him to New York, Texas and New Mexico, and brought him into contact with many important instruments throughout the United States. Over many years of love for the instrument, always outgoing and gregarious, he became friends with many of the luminaries of the theatre organ world, organists and organ technicians alike, including people such as George Wright, Larry Vannucci, Dick Taylor, Ed Stout, Tom Sheen, Ruth Dresser, Gordon Kibbee, Gaylord Carter, Tiny James, and countless others.

He served on organ crews for several Bay Area instruments, working with the theatre organ crowd for years.

Always curious and inquisitive by nature, he devised an early electronic relay system, and in a true moment of vision he started PIPORG-L, the first international Listserv-operated system for real-time communication between organ people from around the world, in 1993.

He is a member of several chapters on both the west and east coasts.

And his effort to install a 5-manual Robert-Morton organ in his home is an ongoing project. Few can boast the knowledge of the history of the organization—past and present—that he possesses, and fewer still can count among their close personal friends many of the luminaries of the theatre organ world, past and present.

Dave is a walking encyclopedia on all aspects of the theatre organ, including not only the people who have been involved, but historical information on the organization itself. We cannot imagine another individual more deserving of the award of Honorary Membership than the smiling, genteel, and tremendously supportive David Schutt.

From top:

Dave Schutt receives his Honorary Member plaque from Denise Andersen (JS)

Dick Taylor and Ed Stout accept the Hall of Fame award from Denise Andersen on behalf of honoree Jim Riggs (JS)

Denise Andersen presents the ATOS Organist of the Year award to David Peckham (JS)

David Gray delivers the Hall of Fame Award to honoree Jim Riggs in Berkeley (RN)



OPENING NIGHT With Robert Maidhof

It's been a long time coming—but finally it's here. I refer to the long-awaited premiere CD recording of the Landmark Loew's Jersey City 'Wonder Morton' theatre pipe organ. I recall reading of the coming of this CD in multiple editions of the Journal in the Chapter News contributions for Garden State Theatre Organ Society, beginning in the January/February 2015 edition!

There were tantalising comments from Catherine Martin, President of Garden State, such as: "Keep your eyes open for the first-ever recording of the current Loew's Wonder Morton with Bob Maidhof at the keyboards."

From the March/April 2015 edition of the Journal we read: "Our most exciting event this season is the premiere of the first-ever recording of the 4/23 Wonder Morton in the Loew's Jersey Theatre. Bob Maidhof really displays all the subtle and magnificent sounds of this rare instrument. Jim Stemke of DSP Recordings truly captured the power of a Wonder Morton in an original Wonder theatre."

Then, in the July/August 2016 edition came "Bob Maidhof is no stranger to the Wonder Morton, having been the first artist to record on this instrument. The resulting CD *Opening Night* features original arrangements designed to bring out the amazing sounds of a Wonder Morton in a Wonder theatre." Armed with this, and earlier 'releases' from Catherine Martin, I was pleased to finally receive a copy of this "first ever recording," and to share in Garden State's obvious excitement.

In order to better understand the 'hype' surrounding the 'excitement,' I decided to research the story surrounding this particular establishment, the organ, and the artist, to better appreciate the significance of the comments surrounding this particular recording.

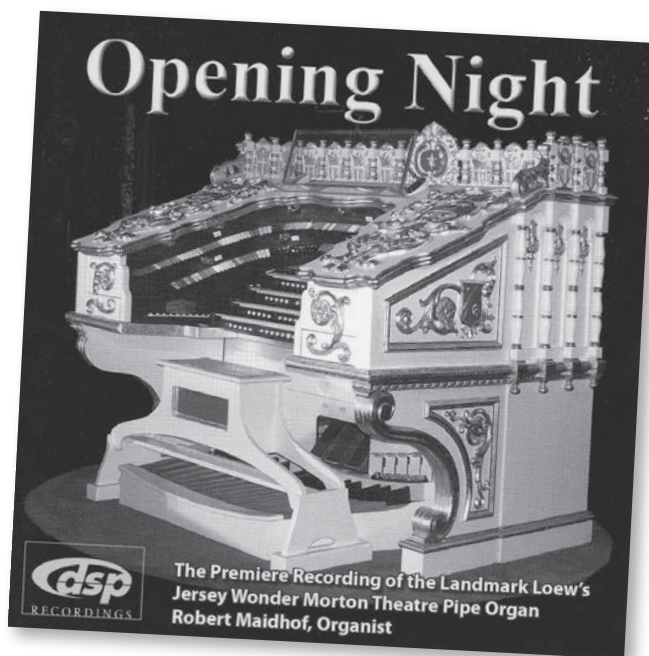
Readers need look no further than the ATOS Journal of November/December 2013 to read Adam Aceto's very informative story about the Loew's Wonder Theatres and the five Robert-Morton Wonder organs. In brief, I learned that five Wonder Theatres were built by the Loews Theatre chain in the Greater New York area during the 1920s.

The term 'Wonder Theatre' was purely a marketing idea, but of the respective theatres, each was built larger, more opulent, and more resplendent than any other theatre in the Loew's chain. The 'Wonder Organs' were produced by the Van Nuys, California-based Robert-Morton company during 1928 and 1929. They were modelled on the Robert-Morton 4/26 organ installed in the Saenger Theatre in New Orleans in 1927, (which incidentally, is said to have been described by Jesse Crawford as the finest instrument he ever played).

One of the five Wonder Mortons built for Loews was the one now featured on the review-CD, *Robert Maidhof – Opening Night*. However, the instrument is not the one originally installed in the Landmark Loew's Jersey City—'The Theatre Magnificent at Journal Square' as described in an opening day poster from 1929. The instrument featured on this CD, originates from the Loew's Paradise located at 2403 Grand Concourse, Bronx, New York, which closed its doors as a cinema in 1994, but today is the home of the 'World Changers Church.' The original Wonder Morton from the Loew's Jersey Theatre was removed around 1949 and eventually reinstalled in the Arlington Theatre in Santa Barbara (the subject of a CD-review in the ATOS Journal of July/August 2014).

The design of the Wonder Morton originally installed in the Loew's Paradise Theatre was an exact duplicate of that installed in Loew's Jersey Theatre in the same year (1929), except for some console decoration. Thus to all intents and purposes, the instrument featured in the current CD-under-review, is almost identical to the instrument forming the original installation.

Having cleared up my uncertainties surrounding 'wonder' this and that, it remained for me to learn more of Mr. Maidhof. Being based in Australia, I



hope I may be forgiven for not immediately recognising the name Robert Maidhof, but following further research, I have come to know that he is a very well-known and respected organist in both the US theatre-organ and classical church organ genres.

Preliminaries over, it was time to listen to the cause of all the excitement expressed by the president of the Garden State Theatre Organ Society, and I can say that I was impressed. The sound of this 'wonder organ' in a 'wonder theatre' took me right back to my youth in Melbourne (Australia), when I first entered the grand old Regent Theatre in Collins Street, to hear their 4-manual 19-rank Wurlitzer organ prior to screening of *Bambi*. The aspect that impressed me most as a 10-year-old, was the majesty of the sound in this ornate and somewhat reverberant space accommodating 3,255 patrons, a capacity not too much more than that at the Landmark Loew's Jersey City. The sheer volume of the space and the ornate artifacts produced the acoustic characteristics I recognised immediately in the recording of the Jersey 'Wonder Theatre.' Of course, the differences between the Robert-Morton sound and that of the Regent Wurlitzer were not apparent to me at that age—it is over the intervening years that I have come to know of the so-called "refined and symphonic" characteristics of the Robert-Morton instrument. The

majesty of the sound (in appropriate hands), of both brands in similar surroundings, remains a given, aided and abetted by the near two-second reverberation time of the auditorium. I can more easily appreciate the impact the Wonder Morton had (and still has) on theatre-goers in the heady days of the Loew's Wonder Theatres. The Landmark organ speaks out clearly and cleanly from its lofty opening high in the theatre above the proscenium arch.

"Manhattan Serenade" was an aptly-chosen opener, coming from the pen of Louis Alter just a year before the Landmark's Wonder Morton was installed. With suitable artistic licence Mr. Maidhof began with a few bars from "We'll Build Manhattan into an Isle of Joy" by Lorenz Hart, but soon morphed into Mr. Alter's composition.

Second track on the agenda came with somewhat of a surprise, as Mr. Maidhof launched forth with Van Morrison's "Moondance" as Mr. Morrison would have wished, when all out of the blue, Johann Sebastian made a brief but spectacular appearance as Mr. Maidhof altered the registrations and scoring to provide a classical organ sound, demonstrating his other role as Director of Music and Organist at a nearby church in New Jersey. The Wonder Morton performed spectacularly as Mr. Bach would have wished, and then reverted to the Van Morrison formula.

Next came Glen Miller's "Moonlight Serenade," introducing some of the more seductive colours of the Wonder Morton complete with Miller's wonderful harmonic scoring.

"When Movies Were Movies" and "Hundreds of Girls" were no doubt selected by Mr. Maidhof to specifically remind listeners of the glory days of the silent film era and the role of the theatre organ to accompany the screen action. Both songs came from the pen of Jerry Herman for the 1974 show *Mack and Mabel*.

The highly memorable 1961 stage musical *How to Succeed in Business Without Really Trying*, with music by Frank Loesser, was Mr. Maidhof's choice of "I Believe in You" and "Brotherhood of Man," both items stage and screen favourites. Mr. Maidhof admirably exploits the more strident registrations of the Wonder Morton.

By way of a refreshing change came "Whistling Away the Dark" by Henry Mancini, from the 1988 television special *Mancini and Friends* featuring Julie Andrews. The arrangement presented by Mr. Maidhof comes complete with a rather lovely introduction including the Chrysoglott as an accompaniment, with the main theme gradually expanding, until a return to a lovely reflective ending.

A leap back in time to 1926 to Rubin (Rube) Bloom's little novelty number "Spring Fever" provides an interesting test for the clarity of the Wonder Morton in a large reverberant room. Both artist and instrument passed with flying colours on both counts.

Robert's next bracket features music by John Kander highlighting Liza Minelli. "But (and) the World Goes Round" was made her own in the 1991 production of *New York, New York*. This show-stopper is paired with another show-stopper from Liza, again well-remembered from her pairing with Mikhail Baryshnikov in the TV Special *Baryshnikov on Broadway*.

Another change of pace into the complex polyphony of the little "Night Waltz" from the pen of Stephen Sondheim, from his musical *A Little Night Music*, followed by an uncharacteristically (for Sondheim) uncomplicated and charming "Send in the Clowns".

Google searches are marvellous tools for researching, and it was whilst doing so for information surrounding the inclusion of "Jersey Bounce" in Mr. Maidhof's program, I unearthed the news that the song was popular in nick-names for aircraft during World War 2. The fifth line reads "It started on Journal Square...." There we have it: the Landmark Loew's Jersey Wonder Theatre is also located on Jersey Square—so why not include it in the listing for the CD?

Mr. Maidhof's penultimate selection is "Moonlight in Vermont," music by Karl Suessdorf, written in 1944. The entire presentation

is restrained, and a lovely opportunity to feature the flute-like registrations of the Wonder Morton.

What better choice for a conclusion than the marvellous music of Marvin Hamlisch with a selection from *A Chorus Line*, commencing with "One," the punchy essence of a Broadway show-stopper. Mr. Maidhof brings an amazing sense of depth into his registrations which enables the listener to 'position' specific ranks in their placement in the respective chambers—not just across the stereo soundstage, but deep into the chambers. Mr. Maidhof makes effective use of the tremulant (or lack of it) to highlight various passages.

So there you have it—or rather, there I have it. I know a lot more about the organ, the venue and the artist than I did before. I know that I really enjoyed the opportunity to review this particular CD, and now understand much better the excitement that Catherine Martin expressed in her columns. Mr. Maidhof is certainly to be congratulated not only for his choice of items, but for exploiting the grand sounds of this Wonder Morton in this Wonder Theatre. The recording engineers are to be congratulated for capturing this fine instrument, cleanly and clearly, and yet retaining the big-theatre sound. As Adam Aceto reported, "The acoustic is cavernous without too much echo and with just enough reverb to keep the sound full but not overpowering."

I offer four and a half stars out of five. *Opening Night* is available from Garden State Theatre Organ Society (www.gstos.org) for \$23.00, including domestic shipping.

—Doug Grant

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LET'S PLAY TWO

Ken Double Plays the Crotty/Grundy Residence Organs in North San Diego County, California

Let's Play Two is the fifth Ken Double recording I've reviewed since 2010. There really is not much, if anything, new I can say about it that I have not said before. Like its predecessors, *Let's Play Two* is not too flashy, definitely not boring, cleverly arranged and very listenable, with the kind of music most of the ATOS membership enjoys. No doubt, with his many recordings, live performances, Master of Ceremony engagements and, as President and Chief Executive of ATOS, Ken Double is among the best-known theatre organists working today.

Since I am, and have been, experiencing writer's brain freeze for the past month trying to think of something new to say about Mr. Double's performance, I will instead concentrate on what I know best. That is, the technicality of theatre pipe organs and sound recording. In this recording Ken plays two excellent but very different residence installations. The 16-title track list is equally divided between the two instruments—one mostly Wurlitzer, the other mostly Robert-Morton.

When I first listened to "I Cried for You" I immediately thought to myself, the Peter Crotty instrument sounds more like George Wright's Pasadena Studio organ than anything I have ever heard. The Tibias, particularly the Solo Tibia is right out of the Wright playbook. Checking the album notes I saw the Solo Tibia is wound on 14-inch pressure. No wonder this Tibia sings so beautifully! Lowering wind pressure, accompanied by careful opening of the toe holes preserves harmonic content without over-blowing, but increases the ratio of the tremulant's pitch shift to volume shift.

You can't have too many strings in an organ. The Crotty instrument has 10 from a variety of builders. I like Mr. Double's ending on "The Very Thought of You"

where they all come together for a shimmering conclusion.

I have often complained in my record reviews about the lack of integration and continuity that all too often occurs when the organ is augmented by instrumentalists and/or vocalists. Ken Double has a cocktail lounge crooner's voice aptly suited to soloing with organ accompaniment. He does so in "I'm Gonna Sit Right Down (And Write Myself a Letter)" and "I Wanna Be Around," both recorded on Larry Grundy's Robert-Morton instrument. Thanks to the recording and mastering engineer's expertise, Mr. Double's

voice blends nicely where organ and vocalist plausibly sound like they are in the same acoustic environment. I like it.

There is nothing like edgy Robert-Morton violins to get you thinking of bacon frying in the morning. "When Your're Away" lets them stand out, sometimes offset by the broader Kimball gambas.

The Grundy instrument sports an independent 8' Pedal Tibia. George Wright had one of these in his Pasadena Studio organ. He was of the belief that it was the 8' pitch that defined and clarified the bass line in popular music, not the 16'. Mr. Double's performance of "Until the Real Thing Comes Along" makes GW's point perfectly clear.

Larry Grundy's Robert-Morton is about half the size of Peter Crotty's Wurlitzer, yet sounds larger and maybe more impressive due to its more voluminous environment. That is the impression I get when listening to Mr. Double play "The Best Is Yet to Come." His first pass through this tune features the organ's digital piano which, I might add, is well balanced to the organ but in the middle section he lets loose with a *ff* registration. Here the Robert-Morton romps and stomps with a "big organ" sound I so much enjoy.

Given the dubious reputation I have in some circles for vastly inflating wind pressure on Post Horns, I can't prevent



myself from commenting on Peter Crotty's 25-inch Trivo Post Horn—it's a gas! Planted in the chamber's back it does not quite peel your skin off, but its presence is definitely known. Mr. Double leaves no doubt of that as he plays a most un-Crawford-like arrangement of "Valencia."

There are no medleys in *Let's Play Two*. Simply, there are just 16 tunes very well-played by Ken Double on two expertly recorded, top-notch organs. I have no criticisms and rate *Let's Play Two* with four stars.

Let's Play Two is available from www.kendoubleent.com/cd-store for \$17.99 plus \$4.00 postage.

—Dennis Hedberg

Great Lakes Great Organs Great Music

BY DON FEELY



Arriving in Cleveland via the Terminal Building, once the train station for downtown Cleveland, the history and grandeur of this marvelous city was very apparent. The fact that the Terminal Building connected to our convention hotel, the Marriott Renaissance (originally the Cleveland Hotel, built in 1918), let us truly feel history every time we ventured out. Saturday evening saw many ATOS conventioneers venturing into the city and the connecting JACK Casino to explore the neighborhood. Excitement was in the air, as friends got reacquainted in the lobby anticipating the week's events. Soon it was bedtime, with dreams of Vox Humanas that whispered and Post Horns that roared.

Photos by: Journal Staff (JS),
Richard Neidich, Rob Thomas (RT),
Christopher J.K. Ha (CH),
Jonathan Kleefeld (JK),
Ed Horvath (EH)

The Cuyahoga County Soldiers and Sailors Memorial in Public Square, just across the street from our headquarters hotel (CH); The upper lobby of the Renaissance Hotel was understated elegance. This is a grand old property that has benefited from a first-class restoration and now shines like a new penny; thanks to Mike Kinerk's negotiating skills, our convention rate was a low \$109 per night (CH); The Allen room was a popular spot, not only for trying out the instruments, but for general socializing. Many impromptu jam sessions sprung up (CH)

Sunday

OVERTURE, JULY 3

Richard Hills acknowledges the audience at the conclusion of his overture concert at the Senate Theatre (JS); The Senate's blade sign welcomed us to the theatre (RT)



SENATE THEATRE

After a leisurely breakfast and time to peek into the record store, we loaded buses for our first venture out—a trip to Detroit, Michigan to visit the Senate Theatre with its historic Fisher Theatre Wurlitzer. This 4/34 organ has been featured since 1964 in monthly concerts at the Senate with internationally known artists. Detroit Theatre Organ Society President Lance Luce welcomed us to the theatre and introduced Ken Double who would act as our master of ceremonies for the week. Ken gave a special thanks to convention planners Joe McCabe and Bob Moran, and then introduced Richard Hills, our artist for the day.

Opening with simply a tambourine and snare drum, we knew we were in for a memorable program. A brief fanfare took us into the 1930 Harold Arlen tune, “Get Happy.” With Richard’s characteristic jazz twist, the tune set the tone for all that followed. Colored lights inside the chambers gave us glimpses of pipes, providing great visual interest. Addressing the audience, Richard reminisced about the 1995 ATOS convention where he sat in the front row of this theatre listening to Simon Gledhill perform. (He also noted that roles were reversed today, as Simon was sitting in the front row watching him!)

He continued with the 1928 Gershwin tune, “How Long Has This Been Going On?” Written the same year this organ made its debut, Richard featured delicate tonal colors that transitioned to an easy 4-beat pedal with cymbal. Using a variety of solo reeds, the piece had a quiet vibraphone ending. Next was a medley of Frank Loesser tunes from the film, *Hans Christian Anderson*. A brass fanfare took us into a stately march, and ultimately to the “Ugly Duckling,” complete with a variety of bird effects that brought many chuckles from the audience.

Noting he was bringing a little bit of England to us, he featured the Sydney Torch finger-buster selection, “On a Spring Note.” Full of inventive rhythms and melodies, the onstage piano was also featured. With Richard’s characteristic registrations, the arrangement could only be described as pure ear-candy. Continuing with the 1928 song theme, he featured a selection of tunes from that year’s hit parade.

This took us to the interval, and Lance Luce emerged onstage to conduct the club’s 50-50 drawing. The raffle ticket winner would get half of the raffle sales, with the other half going to the club...and soon we were back to the music.

Opening the second half with an arrangement of “Just One of Those Things,”

he noted that this was his arrangement from a first performance at the Redford Theatre 21 years earlier. Next was the Disney classic, “When You Wish Upon a Star.” With expression that ranged from delicate to expansive, and registrations that could best be described as gooey, it was an emotional treat.

From 1962 we heard “The Girl from Ipanema” featuring a beautiful flute solo; “Those Lazy Hazy Crazy Days of Summer” with a rumba feel; “Can’t Help Falling in Love,” and “Days of Wine and Roses,” among others. Next was the crowd favorite, “Spectre on a Spree,” a wonderful piece of light English pop-music. The following two tunes honored Ashley Miller: “Heather on the Hill,” from the 1947 musical *Brigadoon*, featured melodic Trumpet and Tuba solos, while “I Talk to the Trees” had wonderful interplay between buzzy reeds and sobbing Tibias. Richard’s skill is immense, and he gave us a stellar example of how a big Wurlitzer, well installed and regulated, can keep an audience completely captivated.

Closing with an orchestral overture that was full of changing registration, dynamics and tempi, it provided a rousing conclusion to a wonderful concert. The audience rose to their feet in a loud ovation, and soon we were loading the buses for our next venue.

Clockwise from top left: Richard Hills (JS); Web content manager (and convention reviewer) Don Feely visits the “Wall of Fame,” organists of yesterday and today who have performed at the Senate; many are no longer with us. We concluded that between the two of us, we had been privileged to have known most of them (JS); The sodas were cold, the popcorn was hot, and the prices were low; what more could one ask? (RN); The famous one-of-a-kind Wurlitzer Mayan-style console (RT)



STAHL'S AUTOMOTIVE MUSEUM

The Stahls Automotive Museum in nearby Chesterfield is now home to a 3/23 Wurlitzer that started life in the Cincinnati mansion of Rudolph Wurlitzer. With additional ranks, it was installed in 1999 at the Milhous Museum in Boca Raton, Florida, and recently was reinstalled here by master technician Ken Crome and John Lauter. Our visit was to include a tour of the museum, a concert by the 2013 Young Theatre Organist Competition winner Justin LaVoie, and a catered dinner.

As one group sat for dinner, we wandered into the museum and began to peruse the more than 80 cars on display. As the museum says, "We take you back to a time in history when cars were more than just a way to take us from point A to point B." A fascinating and beautiful collection, the only thing that could distract us was the distinctive, one-of-a-kind Wurlitzer console in the center of the museum.

Justin opened with an expansive arrangement of Vincent Youmans' "I Know That You Know" that filled the museum with sound. With nothing but hard surfaces and

metal automobiles to reflect the sound, it was definitely an immersive experience. Next was Johnny Mandel's "Sing Like the Song is in My Heart" in an arrangement that had a bouncy sand block accompaniment. Justin continued with the 1933 ballad, "I Cover the Waterfront," which he used to showcase the Wurlitzer and Robert Morton Tibias in the organ, very effectively accompanied by the Harp and Vibraphone.

Playing three pieces as a tribute to Jesse Crawford, Justin started with "I Love to Hear You Singing." His excellent sense of rhythm and phrasing truly brought these arrangements to life. Next was a torch song recorded by Ella Fitzgerald, "Deed I Do," featuring sassy Tibia combinations and pedal percussions. "Dance of the Sugar Plum Fairy" featured plenty of Chrysoglott, and Frankie Valli's "Workin' My Way Back to You" was done in a nice pop-style that had some people dancing in the aisles between the cars.

Justin concluded his program with something he had never

tried before—a duet with himself! Having previously recorded a duet part using the Uniflex relay, we heard an electrifying version of Vince Guaraldi's "Ginza Samba." Featuring much organ percussion, the unusual rhythms and harmonic changes were a fun way to end the concert. Loud applause throughout the showroom showed appreciation for Justin's talents, and soon we adjourned to the "dining area" for a wonderful buffet dinner among a wealth of rare and beautifully restored mechanical musical instruments—orchestrions, player pianos, barrel organs, juke boxes, and more. After eating our fill and making new friends at the tables, we loaded our buses for the trip back to Cleveland. Even more music awaited us tomorrow!

This picture of the Mortier band organ shows the beautiful carved detailing and painstaking hand-decoration of the case (CH)

2015 Young Theatre Organist Competition winner Justin LaVoie welcomes the audience to his feature concert (EH)

Inset: Another Mortier, this time a more compact art-deco cabinet organ, complete with accordion (CH)





Top row: A few of the wide variety of art deco juke boxes built by the Wurlitzer company (CH)
 Second row: Stahl's Music Curator John Lauter welcomes the convention-goers (EH); The former Wurlitzer residence console (JK)
 Third row: John Lauter gives a tour of the Main chamber to Ed Stout, Dick Taylor, Doug Powers (face not visible) and your editor; you could eat off the floor (but don't dare leave crumbs!) (JS); The unenclosed percussions and traps, all fully restored by Ken Crome (JS)
 Bottom row: The audience shared seating space with the beautifully restored automobiles (RT); Jamie Snell and Dave Schutt ham it up along with Richard Neidich (EH)

Monday

JULY 4



Cleveland Grays Armory building, now a performing arts center (RN)

Mark Herman appreciates the audience as much as they appreciate him (JK)

The Grays Armory Wurlitzer console (RN)



CLEVELAND GRAYS ARMORY

This morning had us up early in the hotel restaurant for breakfast before making the 20-minute walk to the Cleveland Grays Armory. An imposing brick building built in 1893, it was originally used to house weapons and provide a drill hall for the militia. It evolved into a community venue for the turn-of-the-century Clevelanders, and now is a Performing Arts Center. The 3/15 Wurlitzer was installed in 1969 and has served as the “home” of the Western Reserve chapter since that time.

As we found our seats, Ken Double introduced the George Wright Memorial Fellowship recipients, Jared Goldinger and Christopher J.K. Ha. They greeted the audience and thanked everyone for the opportunity to attend the convention. The George Wright Memorial Fellowship provides funding for young ATOS members to attend their first convention. Jared and Chris would write a daily blog during the convention, highlighting their experiences for all to read. Then it was time for the music.

Mark Herman opened his concert with strains of “Morning” from Grieg’s *Peer Gynt Suite*, but soon transitioned into a rousing “Good Morning.” Originally from the 1939 film *Babes in Arms*, it’s best known from the movie *Singin’ in the Rain*, and Mark demonstrated how the organ provides a seat-shaking experience in the Armory. As this was Independence Day, Mark continued with “The Star Spangled Banner.” This had us all up and singing, and the 32’ Diaphones gave a big exclamation point to the end! This was a great way to start the day!

Virgil Fox wrote “Princeton Loyalty,” the first fight song for his high school (Princeton High in Princeton, Illinois) and Mark’s performance was spot on. Featuring the Horn Diapason, he continued with the Rodgers and Hart tune, “Little Girl Blue,” in a lovely and understated performance. Using the Open Diapason, next was “God Bless America,” and he invited us to sing again.

Opening with luscious strings that gave way to big registrations, we heard Harry Warren’s “I Know Why and So Do You.”

“Back Bay Shuffle” had the entire auditorium hoppin’ and “Pure Imagination” from the movie *Willy Wonka and The Chocolate Factory* was emotional and compelling. A highlight of the concert was Mark’s arrangement of “Londonderry Air,” also known as “Danny Boy.” Mark said the organ could go from a whisper to a roar and it surely did, delivering a musical emotional impact that only a theatre organ can. Ending with a single chime, it had the crowd enthralled.

The final selection was a medley of tunes from the musical *Showboat*, and featured wonderfully inventive transitions between songs, such as a sultry, swinging “Can’t Help Lovin’ Dat Man” and a big, bold “Ol’ Man River.” A well-deserved extended ovation brought Mark back to the bench for a frenetic version of “Hold That Tiger,” which featured fragments of more patriotic songs than I could keep track of. It was great fun, and a wonderful finish to our first July 4 concert today.

Clockwise from top left: The enthusiastic but orderly crowd queues (?) in anticipation of the doors opening for our first concert of the “official” convention—Mark Herman at Cleveland Grays Armory (EH); A few EMCATOS members enjoy Mark Herman’s performance (EH); Larry Fenner and Barry Howard enjoy a laugh (EH); Ken Double introduces George Wright Memorial Fellowship recipients Jared Goldinger (L) and Christopher J.K. Ha (R) (RN)





MASONIC TEMPLE

A short bus ride through downtown Cleveland brought us to the Cleveland Masonic Temple, home of WRTOS' own 4/28 Wurlitzer. This organ had many homes and incarnations before it found its way to the chapter in 2006 and was subsequently installed in the Masonic Auditorium. The 2,200 seat auditorium, built in 1918, is famous for its wonderful acoustics and was home to the Cleveland Symphony for over 10 years.

Chairman Neidich welcomed us, as did convention co-chairs Bob Moran and Joe McCabe. Then it was time for the artist, Jonas Nordwall. Opening with a simple snare drum roll, we were treated to a patriotic medley of "Yankee Doodle" tunes that had all of us ready to wave our American flags. Jonas noted that he had visited Cleveland's famous Rock And Roll Hall of Fame to glean some ideas for the concert, and he continued with Stevie Wonder's "Sir Duke" and Three Dog Night's "Joy to the World." Both tunes had the seats shaking and Jonas' use of percussions gave the impression that a set drummer was playing along.

Next was a piece by one of Jonas' instructors, Cleveland native and virtuoso organist Richard Ellsasser, the "Scherzo on Mendelssohnian Themes." Ranging from single stops to full organ, Jonas brilliantly showcased the many colors of this large Wurlitzer. Next, in a nod to the two political

parties whose conventions were soon to begin (the Republican convention would be held shortly in Cleveland) we heard a fitting medley that included "Love for Sale," "Send in the Clowns," and "Boy From New York City," interspersed with brief passages from "Mexican Hat Dance" among others. Chuckles could be heard throughout the audience, as each new theme made its appearance.

Jonas followed with an arrangement of "Flying Saucers," recorded by the Charles Magnante Trio, with whom George Wright performed. This 1952 novelty number—which alternates between frenetic and melodic—is a favorite of accordion players, and was a real romp through the organ. Next, from the *Four Prayers of Tone* by Richard Purvis, we heard "Thanksgiving." Big, bold, full organ registrations bookended the delicate use of solo stops for a memorable performance that filled the auditorium with sound.

With a Mexican flair, Jose Padilla's "El Relicario" featured crisp xylophone motifs and wonderful Latin percussions.

A medley of selections by Richard Rodgers followed, including "Ten Cents a Dance," "People Will Say We're in Love," and "Slaughter on Tenth Avenue"—all iconic tunes well-suited to the theatre organ.

In a fitting encore to our day of patriotic selections, Jonas concluded his concert

with a rousing "Stars and Stripes Forever." Featuring a dramatic key change at the end, the audience rose to their feet in a rousing ovation in appreciation of the wonderful music. WRTOS is to be congratulated for another wonderful instrument in a large theatre setting. We rode buses back to the hotel and the evening was free for dinner and exploring the city.

Above: The cavernous space at Grays Armory provides a great acoustical environment for this medium-size Wurlitzer; for scale, those are 32' Wood Diaphones against the far wall on either side (RN)

Facing page, clockwise from top left:

Looks empty, doesn't it? From this position, high up on the left is an Austin classical organ, and high up on the right is 28 ranks of mostly-Wurlitzer theatre organ. And, what a sound! (JS)

...and all 28 ranks are controlled from this 4-manual console (RN)

Seating was provided on the main floor, but those "in the know" picked spots in the lower rows of the amphitheater seating (RN)

Jonas Nordwall welcomes the convention to the Masonic Auditorium (JS)



MEETING & SOCIAL

Anticipating a large turnout for the Annual Membership Meeting, we headed to the ballroom to hear an update on ATOS business matters. We were not disappointed—the ballroom quickly filled with what appeared to be a much higher attendance than previous years. With consensus to resolve differences among board members, new Chairman Richard Neidich laid out the course for the coming year, including a frank discussion of our finances and financial structure going forward. He then opened the floor for questions.



Above: A larger-than-usual crowd attended the Annual General Membership Meeting (EH)

Below, first row: Many members from around the country took the opportunity to address questions and concerns the board, including Wayne Zimmerman (Pennsylvania), Ed Stout (California), Russ Shaner (Upstate New York), Steve Fitzgerald (North Carolina) and Allen Miller (Connecticut) (JS)
 Second row: Wayne Tiltschner and former ATOS board chairman COL Mike Hartley at the get-acquainted cocktail party (JS); Curt Wolfanger from MIDI Concepts entertained with cocktail-hour music (JS)

Bottom: Clockwise from left, Dick Dissell, John Nelson, Tom Gaulke, Justin LaVoie, and Jim Gallops (JS); Tom Lett and Immediate Past Chairman of the Board Michael Fellenzer (JS)





Tuesday

JULY 5



Donnie Rankin on drums (RT)

Cathy Martin, President of Garden State Theatre Organ Society, presents the additional cash prizes to the three YTOC finalists (RT)

Jelani Eddington following his performance at the Renaissance (JS)



John Ledwon, who has done such an outstanding job with the YTOC program, is ready for the program to begin (JS)
 YTOC finalists Richie Gregory, Luke Staisiunas, and Seamus Gethicker. The Masonic isn't air-conditioned, and it was a hot day. In an act of mercy, the finalists were invited to play without jackets (JS)

YOUNG THEATRE ORGANIST COMPETITION

Tuesday morning saw us boarding an early bus, once again destined for the Masonic Auditorium, this time to hear the Young Theatre Organists Competition. Under the capable oversight of John Ledwon, three organists had been selected to perform for us today, while being judged for the opportunity to be awarded cash prizes and performance opportunities.

First up was Richie Gregory, a young man who is mostly self-taught, and has only had limited access to a “real” theatre organ. You wouldn’t have known that from his opening number, a big, bold, “Overture, Curtain, Lights,” featuring keyboard calisthenics throughout the piece. Next was the classic 1931 tune, “As Time Goes By.” Starting with a lush string backdrop with Vibe and Glock accents on the solo manual, a solo Tibia took up the melody. Continuing with a steady 4-beat pedal, Tibia and String combinations took over, as the combinations grew, and the Post Horn finally made an entrance.

Richie continued with the well-known “Tocatta” from Widor’s *Fifth Symphony*. He evoked some wonderful French organ sounds from the Wurlitzer, and judiciously saved the full pedal complement for the final return of the main theme. Not without some minor memory lapses, the piece was truly well performed and registered. He concluded with a medley of selections from the 1968 motion picture, *Chitty Chitty Bang Bang*. Richie mentioned how the movie had caught his eye on TV when he was younger. Selections included the title theme, “Chitty Chitty Bang Bang,” “Truly Scrumptious,” and “Hushabye Mountain,” among others. It was well-played and evoked all the joy and excitement of the motion picture. The audience responded loudly, in appreciation of Richie’s inaugural performance.

The second performer was no stranger to ATOS audiences: Seamus Gethicker was a

finalist at last year’s competition. Seamus studies theatre organ with Jonathan Ortloff, plays trombone, and also sings in a chorus. Opening with the Ray Noble jazz standard “Cherokee,” we heard a left-hand melody with bold reed registrations, while the right hand provided string ornamentation. The characteristic harmonic twists provide a great opportunity for organists to showcase the orchestral voices and Seamus’ performance was rhythmic and compelling.

Next was the ballad “Can You Feel the Love Tonight,” from the Disney movie *The Lion King*. From a quiet opening to full chords, an unexpected key change took us to a full-organ final chorus. He could have ended big, but he chose a quieter route and an exquisitely subdued ending pulled us all in.

What followed was truly a tour-de-force—Camille Saint-Saëns “Danse Macabre” is a wickedly difficult piece and Seamus’ keyboard counterpoint showed hours and hours of practice. Deftly handling manual and registration changes like a pro, it was a stellar performance. He concluded with a medley of songs from the current Broadway musical, *Wicked*. With registrations that wonderfully captured the orchestral sounds of the opening, we heard “For Good,” “Popular,” and “Defying Gravity.” Another captivating performance that had the audience on their feet with a strong ovation at the conclusion.

What these young artists may not realize is, every audience member is rooting for them with every note they play. The energy and enthusiasm they reflect in their performances is a highlight of the convention, and their very presence on the bench of these unwieldy instruments is a major achievement.

The last artist was Luke Staisiunas, who is pursuing a Bachelor’s Degree in Organ Technology at the University of Oklahoma. He has attended many of the ATOS Summer Youth Adventures and studied classical organ

at the Mercersburg Academy. He opened with “Mame” in the best “console-up” style, with varied registrations and wonderful Tibia fills. Next was the 1930 ballad, “Time on My Hands.” Starting with intriguing untremmed registrations, he transitioned into a beautiful Tuba melody in a smooth and inviting arrangement.

Luke’s medley was a selection of songs from the 1969 Jerry Herman musical, *Dear World*. The original production starred Angela Lansbury, and the songs are typical melodic Jerry Herman material, wonderfully suited to the theatre organ. His final selection was the overture to the Jacques Offenbach opera *Orpheus in the Underworld*.

Full of rhythmic, dynamic, and tempo contrasts, Luke’s performance conveyed all of the excitement and energy of the orchestral original. The audience again rose to their feet in an ovation.

After a brief pause, John Ledwon introduced Jerry Nagano, John Lauter, and Ken Double, the judges who had the difficult task of selecting a winner. After intense deliberations, Seamus Gethicker was announced as the winner of the 2016 competition. Each of the participants received \$500 for their participation, while Seamus would now receive an additional \$500 award and the opportunity to present his talents at the 2017 ATOS Convention to be held in Tampa, Florida. He was also invited to play a cameo performance on the world’s largest outdoor organ, the Spreckels Organ in Balboa Park, San Diego, in August 2016. The Garden State Theatre Organ society also awarded Seamus a \$1,000 prize and the opportunity to perform a concert for GSTOS in New Jersey. The two runners-up each received a \$500 prize from GSTOS. As we loaded the buses for the trip back to hotel, many could be heard congratulating all the performers, and looking to many future performances from all three.



(L-R) Luke Staisiunas, Richie Gregory, Seamus Gethicker, John Ledwon, finals judges Jerry Nagano, John Lauter, and Ken Double (JS) John Ledwon congratulates Seamus Gethicker, winner of the 2016 Young Theatre Organist Competition (RT)

RENAISSANCE THEATRE

With time for a quick lunch close to the hotel, soon we were back on the bus for a 90-minute trip to the Renaissance Theatre in Mansfield, Ohio. Opening in 1927, the theatre has been lovingly restored and is obviously the pride of the entire city. The 3/20 Wurlitzer was originally installed in a radio studio in Hollywood, California, where it played the *Amos 'n' Andy Show* theme song for radio audiences. It was later installed in the home of Joe Kearns, best remembered as “Mr. Wilson,” the next-door neighbor in the 1960s television show *Dennis the Menace*. In 1985 Ken Crome installed it in Mansfield, where it is regularly heard at a summer organ concert series, as well as holiday concerts in December.

The organ was in the capable hands of Jelani Eddington, who rode the console up to a bright and bouncy arrangement of Vincent Youmans’ 1927 hit, “Hallelujah.” He followed with a British number, “The Jazz Master,” written in a jazz-ragtime style. Crisp registrations brought out the interesting chromatic and arpeggiating motifs.

Continuing with a simple and moving arrangement of the 1971 pop hit, “If,” the prolonged audience reaction showed this was a favorite. Next was a collection of songs by the Carpenters, including a jazzy “On Top of the World,” “Close to You,” “Rainy Days and Mondays,” “We’ve Only Just Begun,” and “There’s a Kind of Hush.” With sweeping registrations and transitions, this can best be

described as a Symphonic Suite, and it was the kind of stellar theatre organ arranging we have come to enjoy from Jelani. Leroy Anderson’s “Phantom Regiment” began with simple drums and brass fanfare; as the piece continued, Jelani painted musical images with his registrations and phrasing.

He continued with the “Gypsy Dance” from the opera *Carmen*. Full of fire and passion, the Post Horn provided all the punch and drama needed for this piece. The 1930 Harold Arlen tune “Get Happy” followed, with a live on-stage drum set accompaniment by Donnie Rankin. Both musicians deftly handled style changes, and the live percussion added a nice touch to this classic song. Next was a movement from the



Interior of the Renaissance Theatre (RN)

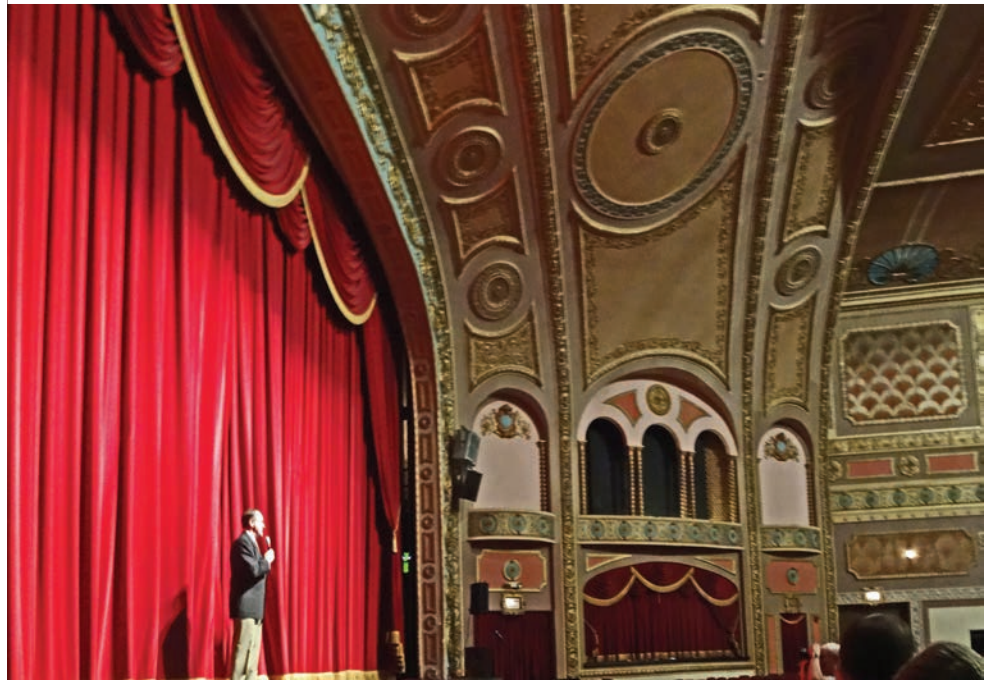
Eric Coates suite, “The Three Elizabeths,” that was stately and royal, with a nicely melodic trio section.

The medley that followed from *Les Miserables* featured many of the themes from the blockbuster musical and movie. Performed with equal parts passion and emotion, it evoked all of the moods and characters in this epic story.

Jelani continued with a tribute to his teacher, the late John Ferguson. “You Make Me Feel So Young” was a song that Jelani worked on with John, and featured what he called the “John Ferguson ending.” It was bouncy and jazzy, and a fitting tribute to this wonderful mentor to so many organists.

Jelani’s final selection was Dmitri Shostakovich’s “Festive Overture.” It premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution. Beginning with a big brass fanfare, it moves into rapid melodic lines before the fanfare returns for a rousing finish. Jelani’s orchestral registrations were a perfect representation of this orchestral standard, and the audience rose to their feet as one for an ovation at the conclusion. He obliged the applause with an encore that featured Donnie Rankin again on drums.

This concert was a true smorgasbord of selections and styles, and one that many would be talking about during the entire bus ride back. Upon reaching the hotel, we again ventured out into the city for dinner, then a return to visit in the lobby bar before heading to bed.



Above: Tuesday afternoon took us to Mansfield, Ohio and the Renaissance Theatre (JS); Jelani and Donnie Rankin following their performance at the Renaissance (JS); Ken Double welcomes the convention to the beautifully restored Renaissance Theatre (RN)
Below: Jelani Eddington was joined by Donnie Rankin on drums for two numbers (RT)



Wednesday

JULY 6



*Like many of the region's theatres and the Renaissance Hotel as well, the State boasts a large crystal chandelier (RN)
Artist for the day at the State Theatre was regional favorite John Lauter (RN)
Ron Rhode after his very successful program (RT)*

SANDUSKY STATE THEATRE

Our trip along Lake Erie this morning would take us to the State Theatre in Sandusky, where an original 3/8 Page organ had been reinstalled after a brief detour to the home of Floyd Blunt. Removed from the theatre in 1961, Floyd donated the organ back to the theatre in 1995. The State Theatre became a community based non-profit organization in 1988, and is an integral historic piece of the greater Sandusky community.

John Lauter would showcase the Page today, and opened with a big, brassy "Let's Face the Music and Dance" by Irving Berlin. With a Page Kinura/Krumet that gave real meaning to "brash," the wide separation of the chambers provided a wonderful presence to the theatre sound. John continued with Jule Styne's "Some People" from the musical *Gypsy*, and then a selection from the 1927 musical, *Good News*. Opening with a delicate solo 4' Tibia, it transitioned into an easy stride rhythm that fit the style well.

Donald Fagen's "Walk Between the Raindrops" featured a Glock/Chrys melody over a chordal Diapason accompaniment,

with a great walking bassline. John also used an untremmed Tuba to great effect. "Lamento" by Antonio Carlos Jobim had a great Bossa Nova feel and the 1931 jazz classic, "All of Me" featured a swinging 4-beat pedal and more of the jazzy Page "Krum/Kin."

John evoked some very melodic sounds for the 1939 Hoagy Carmichael piece "I Get Along Without You Very Well," and the "Raider's March" by John Williams was stately and rhythmic. Continuing with music by John Williams, we heard "If We Were in Love," which featured excellent use of solo stops for melody and an ending that showed how much pedal power the Page really had. Not easy to coax a variety of solo sounds from an instrument with only a Tuba for melody, but John did an amazing job holding our interest with a variety of solo combinations. A medley from *Hello Dolly* followed, with a wonderful interpretation of "Before the Parade Passes By."

In a tribute to the late John Muri, John performed Jule Styne's "I Met a Girl,"

from the 1956 musical *Bells Are Ringing*. With surprising melodic twists, it was an audience favorite. Next was the Rodgers and Hart classic, "My Heart Stood Still," followed by a Bach inspired performance of Jerome Kern's "Pick Yourself Up." John closed his concert with a swinging performance of Barry Manilow's "Bandstand Boogie," and the audience gave him a loud ovation celebrating the morning of music on the mighty Page. We bade goodbye to Sandusky and headed back onto the bus.

Clockwise from top left:

Our first stop Wednesday was along the shore of Lake Erie, at the State Theatre in Sandusky (RN)

The State Theatre's Page console (RN)

The State Theatre auditorium is dominated by the "gilded" ceiling cove trim and the faux columns house left and right, and the four-seasons murals flanking the chamber openings (JS)

John Lauter with eight-year-old Zachary Ross, who heard there was going to be an organ concert, and made his mom bring him. John let him have a turn at the organ after the concert; watch for him to show up in a future year's YTOC! (JS)



LORAIN PALACE THEATRE

Stopping en route for lunch, we were soon in the city of Lorain, Ohio and the Lorain Palace Theatre. This 1928 gem features an original, unaltered 3/10 Wurlitzer and Ron Rhode was our featured artist.

Opening with a bright “Under the Double Eagle,” the Wurlitzer had plenty of drums and tuned percussions that nicely filled the 1,573 seat house. Ron mentioned that he would be playing without combination action today, then continued with music by Harry Warren from the 1935 motion picture, *Page Miss Glory*, that was melodic and bouncy. “Early Bird,” recorded by Shirley Temple, was playful with a nice subdued Xylophone melody.

Ron continued with a nice grouping of three waltzes by Irving Berlin, “When I Lost You,” “What’ll I Do,” and “Always.” Next was the Caribbean inspired tune, “Marianne,” with a lively rhythm accented by Tambourine. Vincent Lopez’ radio show used “Nola” as its theme song, but he composed the piano novelty number “Lopeziana” and Ron’s performance was full of untremmed buzzy reeds,

Glockenspiel, and crisp registrations that brought out the crazy melodic lines.

A silent picture was on the program today, and Ron presented the 1917 comedy *Coney Island*, starring Buster Keaton and Fatty Arbuckle. Full of slapstick comedy and wonderful film footage of the famous Brooklyn amusement park, it featured some very interesting gender identity dilemmas, not too far removed from our current day discussions. Ron’s enjoyable accompaniment was stellar and the audience responded loudly at the finish.

Continuing the concert with a Leo Robin piece from the 1936 W.C. Fields film *Poppy*, “Rendezvous With a Dream” featured a Tuba melody against a soaring Tibia accompaniment. Ron concluded the program with the wonderful George Gershwin number, “Rialto Ripples.” Ron is a master of these novelty numbers and his nimble finger work brought this piece to life, putting an exclamation point on a wonderful performance. A standing ovation congratulated Ron for his efforts, and we were soon on the buses headed back to Cleveland.



Clockwise from top:

Wednesday’s second venue was the Palace Theatre in Lorain, Ohio (RN)

The outer lobby ceiling features an octagonal-relief design with floral rosettes in the center of each octagon—all painted by hand (RN)

The lobby featured a 35mm projector from the earlier (much earlier) days of the theatre (RN)

Ron Rhode accompanied a silent film at the Lorain Palace Theatre (JK)

The always-affable Ron Rhode has an easy-going style which endears him to audiences (RN)



PLAYHOUSE SQUARE — CONNOR PALACE

With time to eat a wonderful dinner in a restaurant adjacent to Cleveland's Playhouse Square, we walked the short distance to the famous 1922 Connor Palace Theatre. One of four meticulously restored movie palaces that make up Playhouse Square, it now houses a 3/17 Kimball. Having hosted personalities such as Fanny Brice, Bing Crosby, Houdini, Bob Hope, Frank Sinatra, and The Three Stooges, the theatre is alive with history. With the feeling of a European concert hall, as so many theatres from the early 1920s do, the interior is simply breathtaking.

Ken Double welcomed us to the theatre and introduced David Gray as our evening artist. Bringing the console up with "The Varsity Drag," the arrangement was full of surprises, including a slow melodic treatment and a couple of key changes before the finish. Following with "The Boy Next Door," it featured a pastoral introduction complete with bird whistles, and settled into a gentle lilt for the chorus.

Next was the Billy Mayerl novelty number, "Marigold." This Confreyesque piece alternated between untremmed combinations, full organ, strings, and squawks. It was an absolute wild ride. David continued with the Sousa march, "Nobles of

the Mystic Shrine," which always has a touch of macabre woven in. A smorgasbord of Duke Ellington selections followed, including "Take the 'A' Train," "Sophisticated Lady," "Caravan," "Satin Doll," "I Got it Bad," "I'm Beginning to See the Light," and "It Don't Mean a Thing." It would be difficult to describe the care and emotion that goes into David's phrasing. At times melodic and sensual, then crisp and driving, it permeates every arrangement. Add to that his ability to seemingly stop time and stretch the emotional impact of certain melody lines—I found myself on the edge of my seat through the entire concert.

After a short interval and a quick look around the balcony of this beautiful venue, we were seated for the second half. Opening with "Vanessa" by Bernie Wayne, it featured multiple transitions. From lightening fast finger work, to a lilting ballad center section, it was true listening joy. Continuing with selections such as "Last Spring" by Edvard Greig, "Will o' the Wisp" by Zez Confrey, and the 1929 jazz standard "Deep Night" by Charles Henderson, it is difficult to put into words the colors, dynamics, and styles with which David infused each arrangement. Concluding with selections by John Williams,

we heard music from *Hook*, *Jurassic Park*, *ET*, *Schindler's List*, *Catch Me If You Can*, *A.I.* and *Star Wars*. Symphonically spectacular, with captivating phrasing and enthralling registrations, it was truly a once-in-a-lifetime performance to conclude a concert that showed what a musical genius can do when matched with a theatre organ.

As we walked back the hotel, we discussed how concerts such as this truly intensify one's passion for these instruments and our desire to let the whole world know what they can do! Thank you David Gray!

Below:

The GE Chandelier, the world's largest outdoor chandelier, sits at the heart of Playhouse Square, hanging above the intersection of Euclid Avenue and East 14th Street, a short walk from our headquarters hotel (CH)

David Gray listed all the numbers contained in his concluding medley, which featured John Williams compositions from seven blockbuster films (RT)

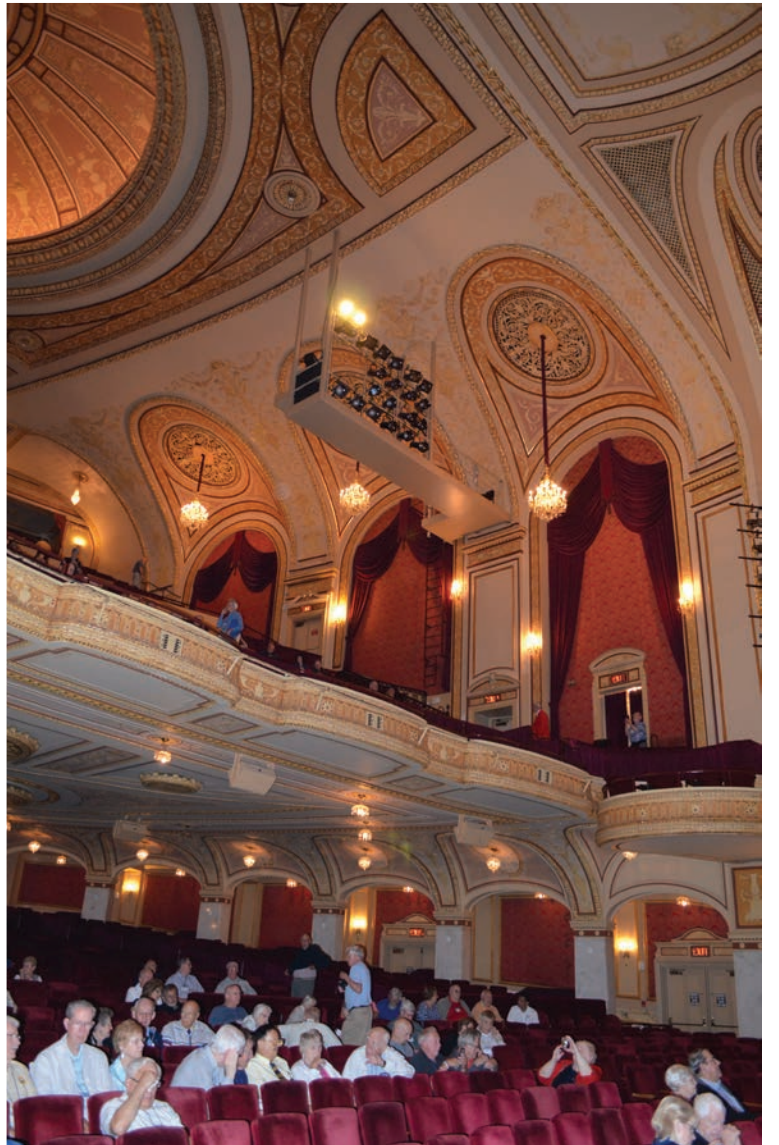
Facing page, clockwise from top:

Our final Wednesday destination: the Connor Palace Theatre in Playhouse Square (RN)

Interior of the Rapp and Rapp-designed Connor Palace, originally part of the Keith-Albee theatre chain (MB)

David Gray (RN)





Thursday

JULY 7



The white and gold Kilgen with its multitude of different colored stop tabs stands out in stark relief to the monochromatic lighting design of the stage at the Canton Palace (CH)

Nathan Avakian's bright red coat provided a strong contrast to the blue stage lighting (JK)

MEMBERS FORUMS & SEMINARS

For our final official convention day, we had the opportunity to attend a Member's Forum with the ATOS Board of Directors, and two different seminars at the hotel. Many members were able to ask questions and give chapter updates to the board, as well as hear about adding MIDI resources to an organ from MIDI Concepts, and an update from Dr. William Coale on the forthcoming George Wright biography. We had a quick lunch and then boarded buses for the trip to Marion, Ohio.



First row: The Members Forum attracted a sizable crowd, relative to previous years (EH)

Second row: Several members participated in the discussions, including (among others not pictured) Randy Warwick, Judy Matarelli, Richard Mathis, Jonathan Kleefeld, and Tedde Gibson (MB)

Third row: Vice chairman George Andersen addresses a member's issue at the Members Forum (MB); Curt Wolfanger demonstrates the flexibility of the Duet 3/24 from MIDI Concepts (MB)

Left: Bill Coale's presentation on the George Wright biography played to a near-full house (MB)

CANTON PALACE THEATRE

The Canton Palace Theatre in Marion is also home to an original installation—a 3/11 Kilgen Wonder Organ. Opening in 1926, the theatre is a beautiful example of John Eberson's atmospheric design. The Palace seeks to re-create a Spanish courtyard on a midsummer night, and the starry night ceiling still has the original cloud machine that allows clouds to float across the sky.

Nathan Avakian promised a concert "outside the box." We knew we were in for a treat when we saw the cell phone on the music rack, on which he pushed a key shortly before beginning his first number, "We Are Done" by Benji & Joel Madden. With an accompaniment that Nathan had previously recorded, we heard a drum track that never overpowered the organ, but added a presence that was truly refreshing. Continuing with a collection of waltzes entitled "Les Violettes," it featured unpredictable melodies with plenty of registration changes.

Next was "When She Loved Me," from the 2010 Disney film *Toy Story 2*. Effectively

alternating between Tibia and untremmed Tuba combinations, it was a moving and poignant performance. Moving to the piano, Nathan performed "Schwinn Song," an original composition, written for a friend's wedding. With ever-changing motifs and themes, I don't think he ever settled into one key. It was sparkling and unconventional. Back to the organ, he mentioned he had made an arrangement of a piece he had always wanted to perform, "The Devil Went Down to Georgia." Noting that the song has three distinct parts—the narrator, the devil, and Johnny—he had composed an original theme to play the part of the narrator. With another recorded track, the arrangement was rhythmically bold with a volume level between organ/recorded track that had a real hint of danger about it.

Films from the International Youth Silent Film Festival are always a hit with audiences and Nathan brought several to share. Playing original compositions, Nathan accompanied these three-minute masterpieces, all created

by filmmakers 20 years of age and younger. It is a wonderful way to expose the public and young artists to the magic of the theatre organ. Judging from the applause, these young adults all have promising careers ahead of them.

Next was the march, "Under the Double Eagle," with crisp articulation and plenty of percussion. When Nathan announced his final selection, a medley of songs from the group "Queen," one could, perhaps, hear a collective gasp from the audience. Apparently this music from 30 years ago has a big following among ATOS members. Performing with a track that intuitively added appropriate sounds and percussions to the organ, the arrangement was a masterpiece of musician, machine, and technology. A prolonged ovation showed the audience highly approved of this music, and attendees would be talking about this concert for the remainder of the convention.

The first stop on our Thursday venues was at the Palace Theatre in Canton, Ohio, one of the three Eberson-designed atmospheric theatres we would visit during the week (RN)

The piano makes an appearance for one number when Nathan performs a recent piece he composed for a friend's wedding (RN)





Interior of the Canton Palace; note the relief texture on the walls—all hand applied (JS)

AKRON CIVIC THEATRE

Our next stop was Akron, Ohio and the Akron Civic Theatre. Another beautiful atmospheric theatre designed by John Eberson, it replicates a Moorish castle with Mediterranean decor including medieval carvings, authentic European antiques, and Italian alabaster sculptures. A sky of twinkling lights greeted us again in the auditorium and we settled into the comfortable seats. Jerry Nagano would be performing on the original installation 3/19 Wurlitzer (originally a 3/13), completely refurbished by Carlton Smith Pipe Organ Restorations.

Riding the console up, Jerry opened with “Step to the Rear” from the 1967 musical *How Now Dow Jones*. The organ has a wonderful, full reverberant sound in the theatre, and there is a certain thrill that comes from listening to a large pipe organ in a beautiful atmospheric theatre. He continued with a delightful “Moonlight on the Ganges,” evoking images of India and Bangladesh. Jerome Kern’s “Look for the Silver Lining” featured a Tuba melody over a lush String accompaniment, with a Chrysolott that was very present

in the room. Next was the “Capitol March,” familiar to us as the theme for many newsreels. It was stately and well-articulated, with a very bold Post Horn.

In what Jerry called “a smoky nightclub number,” we heard “My Funny Valentine” in an inventive, laid-back jazz arrangement. Following with a medley from *Girl Crazy*,” we heard “Embraceable You,” “But Not for Me,” and “I Got Rhythm.” He continued with a beautiful arrangement of a Japanese lullaby, “Hana.” With Trumpet and Tuba solos, the Harp provided a gentle accompaniment and the ending featured the elusive Wurlitzer Zimblestern.

Bouncy arrangements of “Brassman’s Holiday” and “I Can’t Give You Anything but Love” followed, and then a lively Mexican-flavored, “La Bikina.” Jerome Kern’s “Just the Way You Are” featured wonderful counter-melodies, and then “Mattinata,” a beautifully romantic Italian melody that shines on the theatre organ. Jerry’s final selection was the expansive “Wedding Day at Trolldhaugen” by Edvard Grieg. With memorable melodies and



The Akron Civic Theatre’s front entrance was closed (RN)

idiomatic motifs, Jerry's performance used all the resources of the Wurlitzer to evoke an orchestra and the Norway countryside. It was a fitting conclusion to a wonderful concert and the loud audience applause brought Jerry out for an encore number. Jerry took the console down to the strains of "California Here I Come" followed by a few stanzas of "Walkin' My Baby Back Home." Audience members left the stunning auditorium and magical musical immersion to load buses for the trip back to the hotel.



Clockwise from top:

The restored Wurlitzer style 240 console, now expanded to control 19 ranks (RN)

The Ebersson-designed theatre is a Moorish design with a full atmospheric ceiling (JS)

A closeup of the horseshoe (JS)

The lobby is designed after a Moorish dining hall (RN)

Jerry Nagano at the Akron Civic Theatre (JS)



BANQUET

Arriving back in Cleveland, we had time to get gussied-up for the annual banquet, taking place at the adjoining “Silver Grill” in the old Higbee Department Store building. Opening in the Cleveland Terminal Complex in 1929 after being located in Playhouse Square since 1902, the store was prominently featured in the 1983 movie *A Christmas Story*. The 10th floor Silver Grille is the only remaining vestige of the department store; the other floors have become offices and a large downtown casino.

Beginning in the lobby with cocktails, we were soon invited into the private elevators and whisked to the 10th floor where the

elegant restaurant was prepared for our annual awards dinner. True to the name, the ceiling and room fixtures were adorned in silver leaf, and the white glove service from the wait staff was truly impressive. After a delicious meal, we settled back for an evening of recognition and awards. The list of recipients can be found elsewhere in this Journal, but it was a real treat to celebrate the wonderful folks that make up the membership of this ATOS. Soon it was time to head back down. For some it was the end of a wonderful week. For many of us, we would have one more day of music.

Clockwise from top left:

David Gray and Luke Staisiunas (EH)

Dennis Wilhelm, Ed Horvath, and Richard Neidich (JS)

Nathan Avakian, David Gray, Matt Taft, and Mark Herman (JS)

Jerry Nagano enjoys some of Ed Stout’s famous humor (JS)

Kathy and David Peckham, Carol Zerbo, and Dick Taylor (JS)

Fr. Francis Early, Jack Moelmann, Patrick Ryan, and Paul Maynard (JS)





Friday

ENCORE, JULY 8



The Ohio Theatre's auditorium ceiling is dominated by a 21' grand chandelier (JS)
Donnie Rankin after yet another very successful performance at the Marion Palace Wurlitzer! (JS)

MARION PALACE THEATRE

For members who craved additional theatre organ music, Friday morning saw us boarding buses again, this time for a two-hour drive southwest to Marion, Ohio. Listening to good theatre organ music requires a lot of sitting. We get on a bus and sit for hours, we get to the theatre and sit for another couple hours, then we repeat the drill on the bus. If anything is worn out by the end of the week, it's certainly not our ears, minds, or legs.

The Marion Palace Theatre was also designed by John Eberson and completed in 1928.

Another beautiful atmospheric theatre, the auditorium is a Moorish courtyard. Featuring many classic sculptures adorning the walls, one sculpture has George Washington dressed in Masonic garb looking down from the east balcony. According to the theatre information, there are only 18 Eberson atmospheric theatres remaining in the world, and Marion certainly knows what a treasure it has here. Its 3/10 Wurlitzer was originally heard in the Mars Theatre in Lafayette, Indiana, and it was installed in the Marion Palace in 1978. Donnie Rankin, the 2007 winner of the Young Theatre Organists Competition, would perform for us today in this meticulously restored theatre.

Donnie rode the lift up with a bright and bouncy "Valencia," and noted that Jessie Crawford's recording of it in 1925 was the first record to sell more than a million copies. Next was Gershwin's "They Can't Take That

Away from Me" in an easy jazz swing, where he featured an untremmed Tuba contrasting against a nice Tibia/String combination.

Continuing with the Duke Ellington classic, "Sophisticated Lady," Donnie noted he had stolen the introduction from Chick Corea. Donnie's arrangement featured some wonderful altered chords—at one point the harmonies went chromatically "up" when we were expecting them to go "down"—very well executed. He followed with Chick Corea's most recognizable piece, the Latin flavored "Spain." Opening slowly, it soon becomes a fast, syncopated romp and Donnie provided a breakneck improvisation over the familiar chord progression. If that was a stretch for some ATOS members, Donnie let us down easy, continuing with a medley from Meredith Willson's *The Music Man*. We heard "Seventy-six Trombones," "Goodnight, My Someone," "Lida Rose," and "Til There Was You." A staple of American popular music, the original cast album won the first Grammy Award for Best Musical Theatre Album. Donnie's arrangement captured all the emotion and drama of the production.

Commenting on the many recent tragic events in the world, Donnie announced his next selection as Jessie Crawford's "A Broken Rosary," for a broken world. Played with all the passion and melancholy of the original, the Wurlitzer soared with broad melodic lines. Next, noting that he also wanted to perform with a drum track, and being a

drummer himself, it was not a difficult task for him to create one. So, we heard Dave Brubeck's "Everybody's Jumpin'" with his own recorded percussion track. From the same 1959 album that brought us "Take Five" and "Blue Rondo á la Turk," Donnie's drum track and frenetic improvisation was energetic and progressive. And if one didn't feel there was enough melody to grab onto in the Brubeck piece, the next piece by Michel Legrand had melody in spades. "What Are You Doing the Rest of Your Life" has been recorded by everyone from Frank Sinatra to Chris Botti, and Donnie's arrangement had a wonderful noir quality about it, both pensive and bluesy.

Donnie ended his program with a piece to "get us waltzing out the door." Also popular for the accordion, "La Petite Valse" by Joe Heyne provided a wonderful conclusion to Donnie's concert and the audience responded with a strong ovation.

As we rose from our seats, we were directed into the adjoining banquet room, where a delicious buffet had been prepared for us. Ushering us through many dining stations, we were soon all seated and enjoyed a wonderful lunch. After eating, we had a few minutes to stretch our legs with a quick walk through the city before loading the buses for our final stop, Columbus.

The scale of the stage is apparent with Ken Double at the podium (RN)





Clockwise from top left: In the leftmost arched opening of the Marion Palace Theatre (below the statues) you may spot a bird on a perch. Ebersson used actual stuffed birds in his designs for realism (CH); Donnie Rankin speaks (quietly—always quietly) to an attentive audience (JS); Although not original to the theatre (the original organ was a Page) the 3/10 Wurlitzer has been in the Marion Palace since the mid-1970s (RN)

OHIO THEATRE

Thomas Lamb's Ohio Theatre is a Spanish-Baroque masterpiece. Built in 1928, it currently seats 2,791 and is the busiest performing arts venue in Ohio. That wasn't always the case—by the late 1960s it was headed for demolition. Perhaps the first large movie palace to be saved by public outcry, in 1969 the citizens of central Ohio mounted a "Save the Ohio" campaign, raising over \$2 million in less than a year in an unprecedented effort. The newly-formed Columbus Association for the Performing Arts (CAPA) subsequently purchased and renovated the Ohio Theatre. The stage has seen such performers as Milton Berle, Ray Bolger, Cab Calloway, Buddy Ebsen, Martha Raye, Jean Harlow, Ginger Rogers, Kate Smith, and a young emcee with a violin named Jack Benny. Today we were here to

listen to the original 4/34 Robert Morton Theatre Organ.

Clark Wilson is the house organist at the Ohio Theatre and today he would be performing for us. Opening with "Fun to be Fooled" by Harold Arlen, the organ rose majestically out of the pit and we were engulfed in the magnificent sounds of the Robert Morton. Then, with the lights of the auditorium dimming, the organ settled back down into the pit and the motion picture began. Harold Lloyd's 1924 *Girl Shy* is a romantic comedy with a typical story. Shy boy has no chance of getting the girl—oh wait—shy boy gets the girl! Thoroughly entertaining, Clark's accompaniment was a perfect complement to the on-screen story, and the audience roared their approval at the sign of the end credits. The ovation lasted

a considerable amount of time, and Clark rode the console back down to the strains of "Hooray for Hollywood."

There is something so special about seeing a vintage silent film in a spectacular movie palace, expertly accompanied on a theatre organ. We feel a connection with the past, while celebrating the beauty and humor of the moment. WRTOS supplied many of those moments for us this week. We were so fortunate to see so many spectacular theatres with wonderful organs, featuring organists that gave us dazzling performances. Congratulations go out to convention planners Bob Moran and Joe McCabe, plus all the chapter members and volunteers that helped make the week a stunning success. We can now look forward to 2017 in Florida!



Clockwise from top left:

1928 was a good year for theatres in Ohio, as we found at the restored 1928 Ohio Theatre in Columbus, our final stop (CH)

The "grand view" from the balcony. The Ohio is difficult to photograph in available light; the red-and-gold color theme overpowers the more subtle colors found in the décor, making everything appear to have a red tint (CH)

Looking down into the pit, we see the 4/34 Robert Morton waiting to make its entrance (JS)

Clark Wilson accompanies the Harold Lloyd classic silent film *Girl Shy* at the Ohio Theatre in Columbus (JK)

After riding the console up to Harold Arlen's "Fun to be Fooled," Clark Wilson told the audience some of the history of the theatre and the film we were about to see, and thanked the organ crew for their fine work keeping the big Morton in top shape (RN)



THE 10TH
ANNIVERSARY



SUMMER YOUT





HADVENTURE

BY JONAS NORDWALL



Photos by: Christopher Ha (CH), Bethany MacNeur (BM), Chris Elliott (CE)

Facing page:

Red socks with organ shoes—always a good combination (BM)

The SYA visited numerous organs, including Fred Hermes' "Basement Bijou" and its 5-manual, 34-rank Wurlitzer (CH)

This page:

Jonas Nordwall (on the bench) and Donna Parker instruct at the 2016 SYA (CE)

The youngest attendee, 11-year-old Connor Venneman (BM)

Devin Deuter on ukulele and Christopher Ha on piano, participate in the SYA concert encore (BM)



Edward Torres (BM)

The SYA Quartet: Connor Ream (Accordion),
Devin Deuter (Ukulele), Brett Miller (Organ),
Luke Staisiunas (Accordion) (BM)



For our tenth anniversary of the Summer Youth Adventure (SYA), we returned to the Chicago area where we held our first two events in 2007 and 2008. We had wonderful opportunities to see and play instruments that we had not visited before. Our hosts went overboard with gracious hospitality at all locations. The core teaching team, consisting of Donna Parker, Chris Elliott, Jelani Eddington, Martin Ellis and me, enjoyed an active week working with students possessing eager, engaging and almost never-ending desires to learn the most they could about the theatre organ.

Of the 12 students, five were first-time attendees, including our youngest student, 11-year-old Connor Vennemann. Other first-time students were Christopher Ha, Kenny Orr, Devin Deuter, and Jaret Schroder. Returning students were Connor Ream, Nicholas Renkosik, Brett Miller, Edward Torres, Graham Velsey, Luke Stasiunas (2016 Young Theatre Organist Competition finalist) and Seamus Gethicker (2016 Young Theatre Organist Competition Overall Winner).

The SYA began with our traditional Sunday afternoon “Get Acquainted Pizza Party” hosted by Lee Maloney, the proprietor of Allen Organs of Chicago. In addition to having a great Allen TO-5 and Hammond B-3, there were many other organs that the students enjoyed playing. Unlike so many adults, none of the students were intimidated by the 5-manual console. Many thanks to Lee for providing the pizza, salad, snacks and beverages.

Monday morning began at the Mundelein Auditorium with the famed Johnny Seng theatre pipe organ. The instrument is in the process of being restored back to the instrument that Johnny created by David Rhodes, chairman of the Chicago Area Theatre Organ Enthusiasts (CATOE), and his crew. It is an amazing sound—somewhat different from most theatre organs—that was thoroughly enjoyed by all of the students. There, we began our master-class presentations working individually with all of the students.

Following lunch at the Mundelein Refectory, we were off to the Fred Hermes residence in Racine, Wisconsin to experience his 5/34 Wurlitzer (six soft ranks added to the original 28) in Fred’s unique “Basement Bijou.” Fred entertained everyone with stories about this instrument and its journey from Detroit to his home over 50 years ago, as well as his conversations with his friend Dan Barton of the Barton Pipe Organ Company. Once again, each student took control of the immense console, having the opportunity to play the organ several times before we departed for dinner at Organ Piper Pizza in

Greenfield, Wisconsin (a southwest suburb of Milwaukee).

We were greeted by Zach Frame, the house organist, and owner Derek Paikowski. During dinner we enjoyed excellent entertainment provided by Zach. As this restaurant is normally closed on Mondays, students had the opportunity to play the organ...until we pulled them off to return to our hotel 90 minutes south in Westchester, Illinois.

David Rhodes had told us that the Mundelein Auditorium is not air conditioned and can become very uncomfortable as the day progresses. As Tuesday’s weather warmed more than originally anticipated, Lee graciously offered us his air-conditioned studio for teaching and masterclasses with all of the students.

Tuesday’s dinner was at Beggars Pizza in Lansing, Illinois, where SYA alum Glenn Tallar entertained us during dinner. He has become an intuitive organist who knows how to please his audiences with a variety of music from the twentieth and twenty-first centuries.

Glenn is the new curator of the organ at the Chicago Theatre and arranged a special tour of the theatre on Wednesday morning. He solicited Richard Sklenar, longtime ATOS member and Chicago Theatre docent, as our tour guide who gave a wonderful tour of this famous theatre. The Wurlitzer is a landmark instrument as it was the first Wurlitzer to have a Tibia Clausa, Brass Saxophone and Vox Humana on both sides of the auditorium. In addition, both Tibias are on independent tremulants—another first. This was Jesse Crawford’s initial major tonal design statement that helped redefine the theatre organ’s tonal journey from an orchestral, symphonic style organ to the theatre organ as we presently know it.

A victim of years of neglect, this organ is in poor condition and was suffering from a new conversion system for the DC blowers, which only allows the organ to play for a few minutes before disengaging. I was able to play just a very quick version of Crawford’s “I Love to Hear You Singing” before the blower control system shut the organ down. Unfortunately the students did not have the opportunity to have a hands-on experience, although many did pose for pictures at the console.

Following lunch at the food court in Macy’s Department Store (the former downtown landmark Marshall Fields store) we drove to the Rialto Theatre in Joliet where we were greeted by Jim Patak and members of the Joliet Area Theatre Organ Enthusiasts (JATOE). The students had many opportunities to be tutored while playing the Barton. Glenn is also the supervising technician of this organ which has become

a very memorable, exciting sound under his guidance.

Thursday and Friday sessions were held at the Place de la Musique at the Jasper and Marian Sanfilippo Estate in Barrington, Illinois. This is the most impressive location on earth that focuses on preserving and presenting mechanical musical instruments, the largest Wurlitzer Pipe Organ of 80 select ranks, a fully functional carousel from France, and many other mechanical devices with origins from a century ago. Jasper Sanfilippo is an amazing self-made man, a generous patron of the arts and social programs and perhaps the most enthusiastic fan of the theatre organ. A significant fact is his love to share his interests with everyone. That love is continued by his family through the Sanfilippo Foundation.

We had told the students to remain as a group, not to wander through the immense collection and not to touch anything. Jasper intervened, encouraging them to try all the instruments and listen to the sounds of the past that paved the way for our modern musical devices.

While Donna, Jelani, Chris and I worked with students on the Wurlitzer, Martin conducted in-depth tours and demonstrations of the various instruments in the collection with other students. Everyone had the opportunity to immerse themselves in this often unknown and neglected part of musical history.

Friday evening concluded with a mini-concert performed by all the students. What we heard on Friday, compared to the Get Acquainted party six days earlier, was remarkable. Each student showed confidence and control in his performance.

The goals of the SYA are not limited to just teaching basic elements of theatre organ performance, but include ideas for creatively using the best skills that the students have. “Creative” was a key word for the week. Connor Ream and Luke Stasiunas brought their accordions, Kenny Orr brought his violin, and Devin Deuter brought his ukulele. They provided some memorable moments in the hotel parking area which resulted in hotel staff taking a video for the hotel’s website.

That creativity was heard during the concert with Kenny playing *Czardas* on his violin accompanied by Nicholas on piano. Then, somehow, accordion music emanated from the organ’s unenclosed percussion chamber high atop the music room during a section of Brett Miller’s rendition of Cole Porter’s *Wunderbar*—courtesy of Connor and Luke who had taken their accordions up several flights of stairs! A surprise encore for the instructors was a piece played by two pianists, one organist, Orchestrion player, accordionist, violinist and ukulele(ist).

Summing up the week's activities in a few sentences is hard to accomplish. The benefit for all of us begins when the students return home to continue their musical journey with the theatre organ as they understand it. Today's youth have immediate communication with written means (email and texting), visual communication (YouTube) and cell phones, allowing old and new friendships to grow.

Speaking for the teaching team, I can say we are extremely proud, impressed and encouraged by all of the students who have been part of the Summer Youth Adventures. A special thanks to everyone who contributed to and supported this most important ATOS program.



First-time attendee Kenny Orr (BM)

Graham Velsey at the SYA (BM)

The 2016 SYA students and instructors at Sanfilippo's: (L-R) Jonas Nordwall, Donna Parker, Martin Ellis, Devin Deuter, Jaret Schroeder, Connor Ream, Nicholas Renkosik, Brett Miller, Graham Velsey, Christopher Ha, Connor Venneman, Seamus Gethicker, Kenny Orr, Luke Staisiunas, Jelani Eddington, Edward Torres, and Chris Elliott (BM)





First-time attendee Connor Venneman (BM)

SYA veteran Connor Ream (BM)

Nicholas Renkosic (BM)

Kenny Orr, accompanied by Nicholas Renkosic at the piano, performs at the SYA concert (BM)





Seamus Gethicker, multi-year SYA attendee and winner of the 2016 Young Theatre Organist Competition (BM)

First-time attendee Jaret Schroeder (BM)

Brett Miller, no longer the youngest SYA attendee (BM)

The 2016 SYA instructors: (L-R) Martin Ellis, Donna Parker, Jonas Nordwall, Chris Elliott, and Jelani Eddington (BM)





Devin Deuter, first-time SYA attendee (BM)

Christopher J.K. Ha, George Wright Memorial Fellowship recipient, first-time SYA attendee and prolific photographer (BM)

Luke Staisiunas at the Sanfillippo console (CE)

Brett Miller and Luke Staisiunas (on piano) and Connor Ream perform along with Kenny Orr (pg. 55), Devin Deuter and Christopher Ha (pg. 51) the encore at the SYA concert (BM)



Seamus Gethicker

Wins the 2016 Young Theatre Organist Competition

Seamus Gethicker is the winner of the 2016 Young theatre Organist Competition, with Richie Gregory and Luke Staisiunas the runners up.

The first portion of the competition is a blind event whereby the adjudicators are given minimal information concerning the candidates. They are told the candidates' ages and the manufacturer and size of the instrument they are performing on. The selections that these young artists must play are guided by the following:

Two selections must be from the second half of the 20th Century, and two may be from any time period.

UP-TEMPO

An up-tempo number or rhythmic selection that could be used as an opening number in a program. These works are also often referred to as "console-risers."

BALLAD

A lyric composition or ballad..

MEDLEY

The medley must contain at least three, but no more than five songs based on a common theme or musical thread such as music from a single musical, movie, major musical work, or composer.

CLASSICAL WORK or TRANSCRIPTION

A selection from classical organ literature or a transcription of an orchestral or classical piano work.



Seamus Gethicker



The first tier competition was held in late April with three adjudicators. A little background about these adjudicators:

Pierre Fracalanza, a Steinway Artist, played theatre organ professionally in his early twenties. He took a hiatus to become a popular Detroit entertainer where he played for audiences and opened for Carol Channing, among many other accomplishments. Pierre has been a church organist for over 20 years, representing companies such as Yamaha and Steinway. The development of virtual organ brought Pierre back to the theatre organ. His many YouTube videos are very popular and he has resumed his organ concert career as a result. Pierre was a featured performer with his biographical musical tribute to Buddy Cole at the ATOS 2014 Convention.

Lee Hulko first heard theatre organ in Canada on CBC Radio's regular broadcasts of Quentin Maclean. When he built his first stereo equipment his favorite records were George Wright. As a recording engineer during the golden era of the vinyl LP album, he cut masters for hundreds of records of artists ranging from the Rolling Stones to Paul Simon to the Metropolitan Opera. He has owned many organs

ranging from a kit Schober spinet to the Rainbow Room Wurlitzer. Currently he has a 4-manual Walker theatre organ.

Mike Ohman was a staff organist for the Hammond Organ Company, former Assistant Director for the BYU School of Music handling recruitment, scholarships, and admissions and Professor of music theory. Mike owned and operated three Wurlitzer equipped restaurants called Pipes and Pizza and The Wind Machine.

The onsite Competition was held at the Masonic Auditorium and PAC on a 4-manual, 28-rank Wurlitzer. Finalist adjudicators were Ken Double, John Lauter and Jerry Nagano.

Seamus now goes to San Diego where he will perform on the Spreckles Pavilion organ...the largest outdoor organ in the world. This August 15 program will be live-streamed on the Internet.

Please remember the YTOC in your contributions and we thank those that have supported this worthy cause.

—John Ledwon

Luke Staisiunas

Richie Gregory



Chapter News

ALABAMA

Birmingham, Alabama—The Alabama chapter continues to keep the mighty Wurlitzer at the Alabama Theatre in first class condition, showcasing it at every opportunity. In the spring, the members also spent time both in the organ shop in the theatre and in Chattanooga at the Tivoli Theatre contributing to the upkeep of the Wurlitzer there.

Chapter members play important roles in the operation of the Alabama Theatre and the Lyric Theatre, the newly-renovated neighbor across the street. Chapter organists will provide the music for the summer film series at the Alabama Theatre which attracts thousands of people who will have a chance to hear the Wurlitzer.

During the spring months, the chapter hosted one of their favorites, Ron Carter of Atlanta in two different programs on two different instruments. Ron has performed both concerts and silent films many times for the chapter over many years. In May he appeared at the keyboards of the Wurlitzer and in early June visited the home of Fred and Louise Dove in Warrior, Alabama, home to the Doves' Walker RTO-335, Chlo-E. In both of these programs, Ron entertained chapter members and guests with his signature performances which range from the whimsical music to grand and inspiring compositions.

—Larry Davis
Gary Jones, President
205-942-5611, smg4music@me.com



Ron Carter at the Dove Residence
(Photo by Andy Fox)

ATLANTA

Atlanta, Georgia—The months of May and June were the occasions of first performances by local artists at Atlanta chapter events.

David and Lori Burud, long-time members of the chapter, have hosted many programs in the beautiful music room of their home where David's Allen GW4 Renaissance organ resides.

Great anticipation has been building since last year when David agreed to play a program for the chapter on his own instrument. May was the occasion for that program, and what a delightful afternoon it was! David is normally a pretty quiet gentleman, but on the bench his previously unseen showbiz personality emerged.

Using all the digital resources and effects available in the Allen, David's music ranged from quiet and introspective to Lawrence Welk, to Funk, to Disney, to classical, followed by a "Name that Tune" of television themes. A grand finale and encore made for an exciting conclusion to a most wonderful afternoon. Well, almost a conclusion, for then came Lori's own special performance in our after-program refreshments.

In June, the new management at the Tivoli Theatre in Chattanooga graciously allowed us a Sunday afternoon for a chapter meeting. For this event, Chattanooga artist, Carmen Grant Wolf, was our entertainer.

We were introduced to Grant, a Chattanooga church organist, a few years ago when he contacted us asking if he could play the Wurlitzer. We welcomed him one workday and were delighted as we found ourselves listening, not to hymns, but to old jazz and pop standards. It turned out that Grant had provided dinner music in restaurants for several years. Grant joined the staff of theatre organists at the Tivoli where he now makes regular appearances.

Grant's program consisted of many of his (and our) favorite standards, and was joined for two of them by trumpeter Bart Parks.

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



David Burud at his Allen GW4
(Photo by Elbert Fields)



Carmen Grant Wolf at the Tivoli Theatre:
(Photo by Larry Davis)

CENTRAL INDIANA

Indianapolis, Indiana (July-August)—CIC opened the 2016 concert series on March 13 at Warren Performing Arts Center (WPAC) with Simon Gledhill from the UK on the 3/18 Grande Barton. The program, titled *Hands Across the Sea*, was wonderful and enjoyed by all. It is always a pleasure to have Simon back.

The April 10 social was at Firehouse Pipes in Union City, Indiana, hosted by Dick & Linda Wilcox. They purchased and transported the 1927 3/7 Page from Florida to the converted Union City fire station in 2010. The artist was Joel Gary from Grand Rapids, Michigan, who presented a delightful program for not only the chapter members but guests from the community. We found many guests that had never heard a theatre pipe organ and were glad to have the opportunity to have our social there. Many thanks to Mr. and Mrs. Wilcox.

The last concert for 2016 will be held at Warren Performing Arts Center on Sunday, September 11 at 2:30pm with chapter member Justin Stahl performing. For more information, please visit our website at www.cicatos.org.

—Nancy Steele
Tom Nichols, President
317-417-7414,
thomas.nichols1970@yahoo.com



Tom Nichols and Simon Gledhill
(Photo by Mike Rolfe)



Joel Gary at Firehouse Pipes
(Photo by Nancy Steele)

CENTRAL INDIANA

Indianapolis, Indiana—The May social was held on Mother's Day at the home of member Michael Fellenzer with a Pitch-In and program. Although it was raining as we arrived, and later changed to sun and heat, it was a great day for the gathering with wonderful food and conversation.

A very enjoyable program was presented by Donnie Rankin from Ohio who performed many selections on the Hammond C3 organ along with a duet with Michael Fellenzer's debut at his Knabe Ampico reproducing grand piano.

In June, the chapter's second concert of the season found us back at the Warren Performing Arts Center with Mark Herman, originally from Fort Wayne, at the 3/18 Grande Barton theatre pipe organ. Mark presented a program of music from the Great American Songbook, opening the second half of the program with two selections with audience participation about America to honor the memory of the Orlando, Florida tragedy that happened earlier that day. The program was enthusiastic and appreciated by the audience.

The last concert of 2016 will be held at Warren Performing Arts Center featuring chapter member Justin Stahl on Sunday, September 11, 2016 at 2:30pm. For more information, please visit our website at www.cicatos.org.

—Nancy Steele
Tom Nichols, President
317-417-7414,
thomas.nichols1970@yahoo.com



Donnie Rankin at Michael Fellenzer's
(Photo by Tom Lett)



Mark Herman at the Warren Grande Barton
(Photo by Tim Needler)

CHICAGO AREA

Chicago Illinois—CATOE and our friends at CTOS were so fortunate in May to present Dave Wickerham for a joint social at the Allen Organ Showroom in Bolingbrook. The packed room enjoyed his fantastic concert on the big five-manual TO-5Q. Dave played a variety of selections that showed off the versatility of the organ, performing several classical and a wide variety of theatre-style tunes. It is very evident that he enjoys his time on the bench.

At the conclusion of his concert, the crowd gave him a well-deserved standing ovation. We certainly look forward to having Dave return and play for us soon. A big thank you to Lee Maloney for his continuing support of the local clubs by opening his store for exciting events like this.

In June, we visited Downers Grove North High School to hear Taylor Trimby and the mighty 3/10 Wurlitzer. His selections for the day included songs that are not too often heard at most theatre organ events: songs from the '60s and '70s by Jimmy Buffett, Barry Manilow, Eric Clapton, Ruby and the Romantics, and Frankie Valli and the Four Seasons. The organ came from the Ohio Theatre in Lima, Ohio and was installed in the high school's auditorium in 1970 by CATOE. The organ is used 20-25 times per year as part of the band and choir concerts. We are thankful that the school continues to utilize the organ as part of their musical performances.

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

Chapter News

CHICAGOLAND

Chicago, Illinois—After the flurry of the holidays, January seemed to slip by without a social. However, we made up for it with a swell social in February. Mark Noller played 22 songs, straight through, with no conversation. His oldies brought back many memories for everyone. Mark is at a place in his musical career that is most rewarding: he has found his niche in life, playing at hospitals to soothe the souls of people who are hurting. Within ten minutes of his finale, four unrelated individuals exclaimed, “That was the best program I’ve ever heard.” Thanks for sharing, Mark.

On March 6 we were entertained on the TO-5Q Allen by Dennis Wolkowicz, aka Jay Warren. Jay is well known in Chicago for his fine accompaniments to silent films at the Gateway (Copernicus Center), Portage, Pickwick, and Patio theatres, to name a few. He reminisced on how he loved “Meditation” as played by Frank Pellico. Dennis played some ’20s selections and a medley from *South Pacific*. What a fun program!

Young Justin Stahl from Indianapolis, personable and polished, prefers to tell why he likes songs, rather than just facts about them. He captivates and awakens the interest of his students. Worried about the future of the theatre organ, he wants to reach a younger crowd, to appeal to them with songs like Billy Joel’s “Lullaby” and “Africa” by Toto. He included medleys from *Guys and Dolls* and *Willie Wonka and the Chocolate Factory*—a neat April social!

Happy 20th Birthday, CTOS! Evidently the membership is happy with the leadership over the past three years, for the entire board was reelected: Jan Challender, president; Merritt Bethig, vice president; Gretchen Fleming Curry, secretary; Alex Nisivaco, treasurer; Bill Curry, Lee Maloney, and Mary Alice Sylvester, directors; and Jay Kalman, program, membership, and “Clarion” newsletter editor.

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

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—In cooperation with the Shanklin Foundation, EMCATOS presented a spring concert featuring Dave Wickerham at the console of the Shanklin Music Hall Wurlitzer. The program included familiar big band, jazz, popular and gospel selections, with a grand fanfare. His vigorous and enthusiastic style provided a fitting close to the concert season and drew a near-capacity audience.

The June social meeting provided an opportunity for EMCATOS members to enjoy the chapter’s recently-overhauled 3/9 Wurlitzer at the Zeiterion Theatre in New Bedford, Massachusetts. It was well shown off by Juan Cardona, a frequent participant in EMCATOS programs, a well-known silent movie accompanist, and staff organist at the Thomaston Opera House in Connecticut. This was the finale for the EMCATOS social season.

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



Dave Wickerham comments from the console at the Shanklin Music Hall
(Photo by Charles Briggs)

GARDEN STATE

Long Valley, New Jersey—Two beautiful homes and their welcoming homeowners provided venues for GSTOS spring events. Cathie Oliver and her 3/11 mighty Wurlitzer were the centerpiece of our May meeting which began with an exciting mini-concert with talented Dan Minervini at the console. Toes were tapping throughout the afternoon. A business meeting, open console, and buffet rounded out the agenda in this always popular Brielle, New Jersey location.

Lee Hulko and Brad Fair were the hosts in June when Mark Herman provided an outstanding concert on the 4/43 Walker digital theatre organ with some bonus pieces played on the Hammond B3. Everyone was completely caught up in the performance. Our own talented members then took turns at open console while everyone enjoyed a potluck meal.

Fresh from playing for the Wanamaker Organ Day, classical organist Monte Maxwell came to hear his friend, Mark Herman. Organist at the Naval Academy at Annapolis, Monte was kind enough to play a powerful piece on the 4/92 Walker digital classical organ at the end of a wonderful day in Carversville, Pennsylvania.

Our ongoing First Thursday programs on the Rainbow Room Wurlitzer in Rahway featured Bernie Anderson in May and Sy Mendel in June. In Jersey City, Paul Citti and Brett Miller played the audience in on our 4/23 Wonder Morton during the Loews Jersey Theatre’s monthly classic film series. In addition to his pre-show music, including a four-hands-on-the-organ piece with his brother, Brett also provided the accompaniment for a silent short, *A Trip to the Moon*, a delightful experience for everyone present. The following week, the organ was featured again when Bob Maidhof played the Wonder Morton for a sold-out inaugural book signing event in which Stephen King presented his newest novel, *End of Watch*, to the 1,500 members of the audience.

—Catherine Martin, President
973-256-5480, cathymartin2424@gmail.com



Mark Herman at the Hulko/Fair home
(Photo by Cal Bacon)



The Miller Brothers at the Loews Jersey Wonder Morton (Photo by David Vanderheyden)

LONDON & SOUTH OF ENGLAND

Woking Surrey—The ever-popular John Mann returned to Woking for our May concert, bringing his popular playing style and sense of fun. The performance was enhanced both by his own video sequences and by duets with his club secretary, Sarah Bryant, providing both a wonderful musical performance as well as the chance for lighting, video and performers to provide a real feast for the eyes and ears.

Our chapter treasurer, Keith Reeve, is an active member of hospital radio station, Radio Brockley, based at the Royal National Orthopaedic Hospital. At this year's National Hospital Broadcasting Association Awards Evening, not only was the station awarded the Hospital Radio of the Year Gold Medal, but Keith himself was personally honoured with the John Whitney Award for Outstanding Contribution to Hospital Radio, the hospital radio equivalent of an Oscar! Congratulations Keith!

In June we welcomed Keith Beckingham, a long-standing friend of the Woking Wurlitzer. Keith demonstrated his skills at the Wurlitzer and at our vintage Hammond C3.

Our Young Theatre Organist of the Year Competition will take place on Sunday, 11th September, at 2:00pm, at the Astoria Centre, Barnsley, by kind permission of Kevin Grunill. Kevin has been leading a team not only in the restoration and installation of a Compton organ based on the instrument

originally from the Astoria, Purley, but in converting an industrial unit into a very fine auditorium, workshop and teaching facility.

We are greatly looking forward to another excellent competition at a fine venue.

—Peter Collett

Nick Ashton, Chairman

+44 7580 332217,

chairman@atos-london.co.uk



Keith Beckingham at Woking (Photo by Keith Reeve)

ORANGE COUNTY

Fullerton, California—OCTOS leadership has appointed 23-year-old David Marsh, our new president and chairman. David met the Plummer Wurlitzer eight years ago at an OCTOS open console and has been a dedicated enthusiast ever since. He is replacing Ed Bridgeford who is retiring after serving in many roles since the founding of OCTOS in 1995. Ed first met the Plummer Wurlitzer 66 years ago, as a freshman in Fullerton High School. He took the organ class offered by the Fullerton High School music department in his sophomore, junior, and senior years.

During and after high school, Ed stepped up and played for his church and the high school as well. His career was in engineering, but he has never stopped playing both theatre and classical organ. He frequently fills in when requested for school functions such as Baccalaureates and memorial programs, and will continue with these.

The Wurlitzer never sounded better than this June 19 when Bob Salisbury accompanied the dramatic silent feature *The Iron Mask*. There were many fathers and

grandfathers in the audience celebrating the day with their families.

—Don Near

David Marsh, Chairman

714-529-5594, www.octos.org



Orange County Chairmen Ed Bridgeford and David Marsh (Photo by Jim Henry)

ROCKY MOUNTAIN

Denver, Colorado—We wanted more Morris and got a heaping helping of Randy Morris at our May club social, “Please Sir, I Want Some Morris!” No waifs, gruel or pizza were in sight as Randy, an accomplished pizza parlor organist, played an outstanding and varied program and took audience requests.

Kitty and Bruce Spangler welcomed the Front Range Organ Owners’ Group (FROOGies) into their beautiful home in May for a program performed by Bob Castle and Jim Calm on their beautiful walnut French console GW4. A 7' grand piano is MIDI-connected to the organ and really got the attention of audience members seated nearby! The Spanglers are retired magicians who had an illustrious career entertaining countless audiences, and now maintain a museum of magic in their basement.

Rollicking is defined as “boisterously carefree, joyful, or high-spirited,” which describes the fun atmosphere we had at Holiday Hills in June with our “Rollicking Sing-along.” Principal Rollicker Lee Shaw led the singing of old standards, hymns and patriotic tunes as Bev Bucci and Jim Calm provided the accompaniment. Anyone who didn't know the words just sang the lyrics!

The Bert Braecher organ (Allen Walt Strony STR-4) has been installed in the Lakewood Cultural Center and is being

Chapter News

voiced and fine-tuned for its new home. We look forward to many years of this fine instrument bringing beautiful music to new audiences of all ages.

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



Randy Morris at Holiday Hills
 (Photo by Bill Kwinn)



Kitty and Bruce Spangler's GW4
 (Photo by Jim Calm)

ST. LOUIS

St. Louis, Missouri—May 12 through 16 was our own SLTOS mini-convention known as *Party on the Pipes*, or POP 2016, and what an event it was! There were storms all around the St. Louis area, but none disrupted our celebration of the various St. Louis area theatre organ venues, national and local artists. The 2016 POP included 10 concerts by nine artists at eight venues, seven meals, a Wicks Organ Company tour, and Ted Drewe's Frozen Custard courtesy of one of our guests. POP 2016 was very well attended by not only our regular POP family, but also newbies! Special thanks to our featured artist, Dave Wickerham who, along with his wife Rhonda, went all-out to ensure the success of our event while having another

concert commitment. Thanks to everyone for making POP 2016 a resounding success!

It's hard to follow POP 2016, but SLTOS managed to do so in great style with a wonderful annual picnic on Saturday, June 4. It was held once again at the home of Wallace Dittrich, SLTOS treasurer, and the weather was picture-perfect—sunny and in the '70s. Wally provided burgers and hot dogs with all the fixin's while other members contributed additional foods and beverages. Jack Moelmann brought his Hammond, and a Casio keyboard was also provided for anyone who wanted to play. Wally's property is on a bluff overlooking the Mississippi River in Saint Louis city. At this I'm sure, as at past picnics, it was very enjoyable to sit and watch the river traffic while listening to great music from the garage in the background. Thanks, Wally, for all you do!

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



Dave Wickerham at the St. Louis Fox Wurlitzer displaying two of its many pipes during POP 2016 (Photo by Gary Broyles)



Dave Stephens MMM (Master of Mirth and Mayhem) starts a conga line with Mary Lou Ammann, Fran Etting, and Sharon Theurer as others look on at the SLTOS picnic (Photo by Dennis Rather)

SOONER STATE

Tulsa, Oklahoma—Our May program was a special evening with the Sooner State chapter hosting guest artist John Ledwon. This was John's second time to visit and entertain our chapter, and the evening was a huge success and enjoyed by all in attendance!

John started the evening with a set of Disney tunes, due to his time with Disney's El Capitan Theatre in Los Angeles, followed by a selection from the opera *Samson and Delilah*. Other medleys included great hits from the 1950s and 1960s, some more Disney songs with a couple from the movie *Mary Poppins*. The evening concluded with an outstanding selection by Smetana and a standing ovation with an encore following.

A camera was positioned on the console which allowed the audience to view John's hands and movements on the movie screen. The chapter has since purchased a camera for use on all future programs.

An Evening of Summer Silent Shorts was the theme for our June program. Two comedies, starring Harry "Snub" Pollard and Felix the Cat were shown, plus a western starring Tom Mix, Hollywood's first Western megastar. The films were accompanied by President Bill Rowland and 1st Vice President Phil Judkins on our Robert Morton and vintage piano. Free popcorn and lemonade were served to all in attendance.

The Second Saturday Silents continue at the Circle Cinema in Tulsa. The silent for June featured the famous Charlie Chaplin film *The Kid*, which also introduced Jackie Coogan. There was also a special which featured six students of Jeff Van Hanken's narrative class at Tulsa University premiering their short silent films. Bill Rowland provided the accompaniment on the Circle's original 1928 theatre pipe organ.

Sooner State chapter is looking forward to working with the Heart of Route 66 auto museum on a new project.

—Paula Hackler
 Bill Rowland, President
 918-355-1562, Ragtimebill@gmail.com



John Ledwon in concert at Sooner State
(Photo by Rudy Geissler)



Summer Silent Shorts with Bill Rowland (Photo
by Rudy Geissler)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our annual membership meeting and election of officers was held at the Capitol Theatre in York on May 9. All the current officers were re-elected since there were no new nominations for any of the positions. Afterward, a video of Don Kinnier's program at the Broadway Theatre in Pitman, New Jersey included several short silent films, followed by open console on the Capitol's 3/20 Wurlitzer.

Everyone was surprised when our youngest member, 12-year-old Cody McSherry, played several difficult arrangements on the Wurlitzer. Cody plays several musical instruments and everyone was impressed with his musical ability at such a young age. Cody is extremely talented and has a bright future as an organist and musician.

We were delighted to have Justin LaVoie return to York for our June 13 showcase. Justin last played for SVTOS three years ago and we were thrilled to have him back again playing the Capitol's Wurlitzer. Justin performed an outstanding program using a broad range of music with precise timing,

excellent registration and perfect execution. He truly enjoyed playing the organ and played each selection with feeling and emotion. It was one of the best programs we have had on the Capitol's Wurlitzer. Everyone enjoyed his program and we look forward to having him back again in the future.

Before Justin's program Barry Howard presented "President's Awards" to Don Kinnier and Terry Nace for their outstanding service to SVTOS. Both Don and Terry have gone above and beyond the call of duty to promote the theatre organ and SVTOS. Don can always be counted on when we need an organist for a film or special program. Terry has spent many hours at the Capitol installing the new relay and combination action along with tuning and maintaining the organ to make it a first-class installation.

—Roy Wainwright

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



Justin LaVoie at the Capitol Theatre, York,
Pennsylvania (Photo by Larry Fenner)

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

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

ARIZONA

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

CALIFORNIA

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) www.visitcatalinaisland.com/activities-adventures/catalina-casino/movie-theatre. Pre-show concert, Friday and Saturday, 6:15pm, John Tusak.

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

Warnors Theatre—1400 Fulton Street, Fresno, (4/14 Robert-Morton) tickets.warnors.org. August 18, September 15, October 20, November 17, December 15, 6:00pm: Dick Cencibaugh

Plummer Auditorium—201 E Chapman Avenue, Fullerton, (4/37 Wurlitzer) www.octos.org/details/history.htm. October 23, 2:00pm: Scott Foppiano, Scott Stedman

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

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

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

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

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

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

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

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

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

Grace Baptist Church—484 E San Fernando Street, San Jose, (3/14 Robert-Morton). Played every Sunday for the worship service and in concert every Friday at noon.

Arlington Theatre—1317 State Street, Santa Barbara, (4/27 Robert-Morton) sbtos.org. Pre-show and intermissions for movies every Friday, October 30, 1:00pm: Scott Foppiano

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

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

DELAWARE

John Dickinson High School—1801 Milltown Road, Wilmington, (3/66 Kimball) www.dtoskimball.org. September 24, 7:00pm: David Wickerham; December 3, 7:00pm: Scott Foppiano, Johannes Brass, Soprano Mary Ellen Shauber and others. January 28, 7:00pm: Dick Smith; March 18, 7:00pm: Ron Rhode; April 29, 7:00pm: David Gray; June 10, 7:00pm: Mark Herman.

FLORIDA

Polk Theatre—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) www.polktheatre.org/history.asp. Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Sandy Hobbs, 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. November 19, 2:30pm: John Clark McCall, Jr. Larry Davis, pianist/organist.

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

GEORGIA

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

Fox Theatre—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42 Möller) www.foxtheatre.org. Organ music before most shows.

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

Earl Smith Strand Theatre—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, 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. 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 composite) www.lincolntheatre-belleville.com. Movie overtures: Friday, David Stephens; Saturday, volunteers.

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

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

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

Schedules subject to change.

Arcada Theatre—105 E Main Street, St. Charles, (3/16 Geneva / Marr & Colton) 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. September 11, 2:30pm: Justin Stahl.

IOWA

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

MAINE

Merrill Auditorium / the Kotschmar Organ—Portland, (5/102 Austin) www.foko.org. August 2, 7:30pm: Frederick Swann; August 9, 7:30pm: David Wickerham; August 16, 7:30pm: Katelyn Emerson; August 23, 7:30pm: Ray Cornils.

MASSACHUSETTS

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

MICHIGAN

Music Museum House—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) www.musichouse.org. October 20, 21, and 22, 7:00pm: Andrew Rogers

Michigan Theater—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions.

Stahls Automotive Museum—56516 N. Bay Drive, Chesterfield, (3/23 Wurlitzer) stahlsauto.com. 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. 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. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. September 18, 3:00pm: Artist TBD; September 24, 8:00pm: Andrew Rogers; October 16, 3:00pm: Pierre Fracalanza; November 20, 3:00pm: Justin Stahl; December 4, 3:00pm: Lance Luce

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

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

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

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

MINNESOTA

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

MISSOURI

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

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

Fox Theatre—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) www.fabulousfox.com. Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children.

NEW JERSEY

Northlandz Music Hall—495 Route 202 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

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

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

Rahway Senior Citizens Center—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) www.gstos.org. Organ played monthly and for special events. Free public concert - first Thursday of every month

NEW YORK

Bette Dale Building, Senior Citizen Center—33 Ontario, Lockport, (2/8 Wurlitzer). August 15, 7:00pm: Andrew Rogers

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Pre-show music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. Noon concert series, Tuesdays unless stated otherwise.

Lafayette Theatre—97 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) www.carolinatheatre.com. Organ played before and after the Carolina Classic Film Series. August 18, 7:00pm: Mark Andersen

Carolina Civic Center—112 W. 5th Street, Lumberton, (2/8 Robert-Morton) www.carolinaciviccenter.com. October 27, 7:00pm: Mark Andersen

NORTH DAKOTA

Fargo Theatre—314 N Broadway, Fargo, 701-239-8385 (4/26 Wurlitzer) 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

Palace Theatre—605 Market Avenue N, Canton, (3/11 Kilgen) www.cantonpalacetheatre.org. December 2, 7:15pm: Jared Goldinger.

Cincinnati Music Hall Ballroom—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) 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. Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events.

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

OKLAHOMA

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

Circle Cinema—10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) www.circlecinema.com. Theatre pipe organ performances during movie intermissions, last Saturday evenings of each month. Also, silent movies with organ accompaniment during the year.

OREGON

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

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

Around the Circuit

Theatre Organ Programs
and Performances

Oaks Amusement Park Roller Rink—1 SE Spokane Street, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. 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, Dean Lemire, and Marc Gerlack as associates.

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

PENNSYLVANIA

Grand Theater—252 Main Street, East Greenville, (3/13 Marr & Colton) www.thegrandtheater.org. Organ is played before selected events.

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

Colonial Theatre—227 Bridge Street, Phoenixville, (3/24 Wurlitzer). September 11, 2:00pm: Jelani Eddington

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

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

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

WISCONSIN

Organ Piper Music Palace—4353 S 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Organ is played on: Tuesday, 5:30pm to 9:00pm; Wednesday, 5:30pm to 10:00pm with live band; Thursday, 5:30pm to 9:00pm; Friday, 5:00pm to 9:45pm; Saturday, 12:30pm to 9:45pm; Sunday, 12:30pm to 8:45pm.

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

AUSTRALIA

NEW SOUTH WALES

Orion Theatre—155 Beamish Street, Campsie, (3/17 Wurlitzer). Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm. Players and listeners welcome. September 4, 2:00pm: Chris McPhee; October 9, 2:00pm: Martin Ellis; December 4, 2:00pm: Tony Fenelon, Dr John Atwell

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

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

QUEENSLAND

Kelvin Grove State College—Victoria Park Road, Kelvin Grove, (3/11 Christie) www.tosa-qld.org. First Sunday of each month - open console, etc. August 7, 2:00pm: David Gray; October 2, 2:00pm: Martin Ellis; December 4, 2:00pm: Chris McPhee, Rosanne Hosking.

SOUTH AUSTRALIA

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

VICTORIA

Dendy Cinema—26 Church Street, Brighton, +61 3 97891455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

WESTERN AUSTRALIA

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

UNITES KINGDOM

MANCHESTER

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, (2/6 Wurlitzer) lto.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, Worthing, W. Sussex, UK—Stoke Abbott Road, Worthing, (3/22 Wurlitzer) www.worthing-wurlitzer.org. September 25, 2:30pm: Richard Hills; October 16, 2:30pm: Phil Kelsall MBE; November 20, 2:30pm: Simon Gledhill.

WEST YORKSHIRE

Victoria Hall—Victoria Road, Saltaire, +44 845 4002208 (3/12 Wurlitzer) www.cinema-organs.org.uk. August 14, 2:30pm: Jonathan Eyre & Bernard Tilley; August 19, 7:30pm: Phil Kelsall MBE; September 4, 2:30pm: John Mann; October 16, 2:30pm: Kevin Morgan FRCO; November 13, 2:30pm: Robert Wolfe; December 11, 2:30pm: David Gray.

Board Directory

OFFICERS



Chairman, Richard Neidich
929 M Street NW
Washington, DC 20001
202-289-7273
r.neidich@atos.org



Vice Chairman,
George Andersen
7821 Summertree Lane
New Port Richey, Florida 34653
727-842-9163
g.andersen@atos.org



Secretary, Dave Calendine
2627 John R Street, #501
Detroit, Michigan 48201
810-449-8037
d.calendine@atos.org



Treasurer, Vincent Mirandi
1840 Centennial Avenue
St. Cloud, Florida 34769
321-437-6397
v.mirandi@atos.org

DIRECTORS (current term)



Immediate Past Chairman,
Michael Fellenzer (Ex-Officio)
6401 Garver Road
Indianapolis, Indiana 46208
317-251-6962
m.fellenzer@atos.org



Denise Andersen (2017)
7821 Summertree Lane
New Port Richey, Florida 34653
727-842-9163
d.andersen@atos.org



David Barnett (2018)
423 North Stafford Ave.
Richmond, Virginia 23220
804-359-6318
d.barnett@atos.org



David Kelzenberg (2018)
2801 Hwy 6 East, #344
Iowa City, Iowa 52240
319-621-5528
d.kelzenberg@atos.org



Jonas Nordwall (2019)
7221 SW 13th Drive
Portland, Oregon 97219
503-246-7262
j.nordwall@atos.org



Don Phipps (2017)
98A Mattapoisett Neck Road
Mattapoisett, Massachusetts
02739
508-667-3123
d.phipps@atos.org



Donald J. Rankin IV (2017)
200 West Main Street, Apt. 41
Ravenna, Ohio 44266
330-968-8553
d.rankin@atos.org



Mark Renwick (2019)
10653 Hearthstone Drive
Jacksonville, Florida 32257
904-616-2896
m.renwick@atos.org



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

Youth Representative
to the Board
Wilson Alness
PO Box 8246
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Closing Chord

Andy Crow

1933 – 2016

It's with great sadness that we share the news of Andy Crow's death July 12 at the Panorama Convalescent and Rehabilitation Center in Lacey, Washington. Andy had been living with Parkinson's Disease; he was 83.

Starting piano lessons at the age of eight, he began to study the organ at age 12. After achieving educational degrees in music, Andy spent two years in the Army Medical Corps at Fort Lewis, Washington—during which time he played at the chapels on post as well as at theatres in Tacoma and Seattle.

As a pianist and organist, he performed for more than 60 years, principally in the northwest, but also for 12 years in the 1960s and '70s, touring the United States promoting the Rodgers theatre organ as half of the Worth-Crow Duo. With Ted Alan Worth, they played 366 concerts in virtually every state. He played the organ for over 20 years at the Tacoma and Bellevue Pizza & Pipes restaurants, and for more than 30 years was organist at Olympia's First United Methodist Church. He was a fixture in downtown Olympia as the owner of two theatres and, for many years, lived in the Capitol Theatre building.

He was also famous for his improvised accompaniments to silent movies, often held at the Washington Center for the Performing Arts in Olympia where, in 1995, he was in charge of installing the large Wurlitzer pipe organ. Now renamed in his honor as the "Mighty Andy Crow Wurlitzer Organ," the



Washington Center Board of Directors established an endowment for the preservation and maintenance of the pipe organ in the spring of 1999.

For more information on how to support the Andy Crow Wurlitzer Organ, please call the Washington Center at 360-753-8585, ext. 103.


(Courtesy of Puget Sound Theatre Organ Society)

(Photo from Puget Sound Theatre Organ Society collection)


(We ran a feature piece on Andy earlier this year; if you'd like to submit a memory or two of Andy, we'd like that (and suspect Andy would as well). We'll print them in the next issue.-Ed.)



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Theatre Organ

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

CONTRACT ADS

ProCards are for six issues only. No cancellations or refunds.	COLOR	BLACK & WHITE
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CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, P.O. Box 820591, Vancouver, Washington 98682-0013. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

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

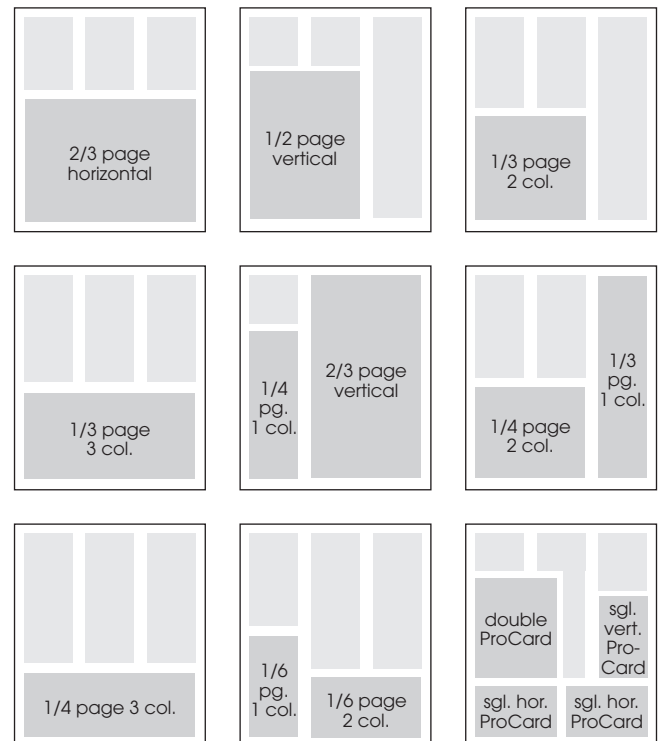
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A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales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

SIZES

SIZE	WIDTH	HEIGHT
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Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
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1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
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1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
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Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

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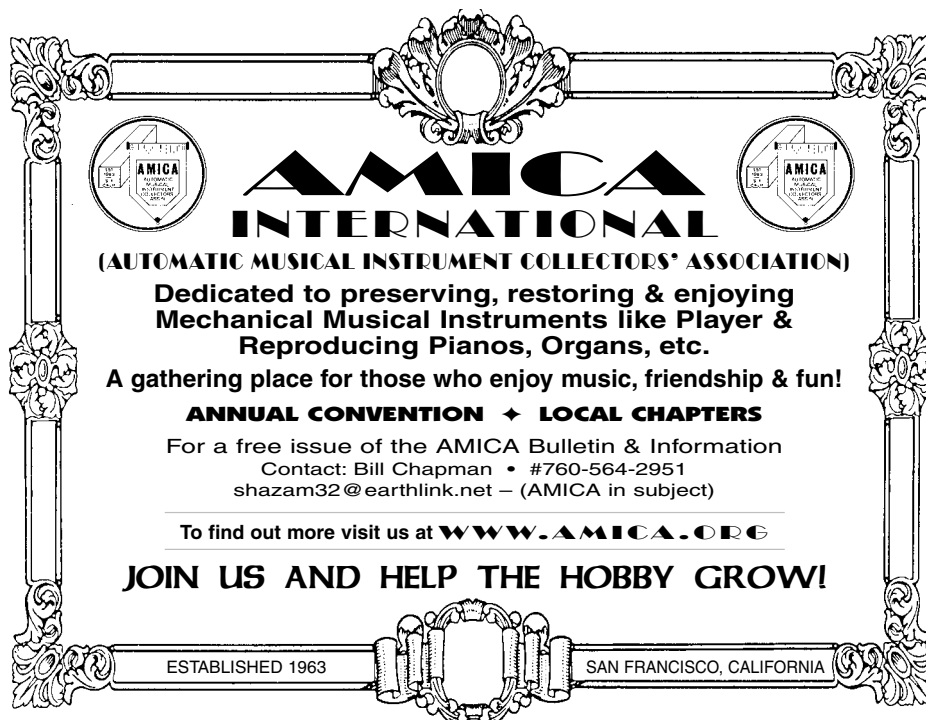
WANTED

WANTED: Kimball 2nd Touch springs. Mike Bryant, mbryant3@earthlink.net 58-5

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