

**MEETING — SUNDAY, MARCH 22, 3:00 PM
CHRISTIAN ELLIOT AT THE BUCKY REDDISH RESIDENCE**

About the Artist... Christian Elliott is one of today's prominent concert organists. Equally at home performing literature of the church or theatre, he is also sought after as a scorer of silent films.

A native of Santa Ana, Christian graduated with honors from Vanguard University of Southern California (formerly Southern California College), Costa Mesa. While still a student, he held church organ positions in several prominent southern California churches. For nine years he was a guest artist for the summer noon organ recitals at the Crystal Cathedral where he also played weddings and coached with Frederick Swann. Other organ instructors included Charles Shaffer and, after moving to the San Francisco Bay Area in 1988, celebrated organist and composer Richard Purvis.

In addition to his classical and church organ training, he was privileged to be mentored by several world-renowned theatre organists, being particularly identified for his association with legendary organist Gaylord Carter, the 'dean' of silent film accompaniment. Christian worked extensively with Mr. Carter,



who proudly claimed Christian as his protégé. In 1995 at Carter's gala 90th birthday celebration and farewell performance at Oakland's Paramount Theatre, Christian and Gaylord shared the stage in a moving performance that garnered several standing ovations. Excerpts from this event were featured in the documentary "Pulling Out All the Stops: The Pipe Organ in America" seen on PBS television stations.

Christian tours frequently, and his performance credits are far-ranging—from mighty Wurlitzers in the grandest movie palaces, to stunning silent film accompaniments, appearances at the American Theatre Organ Society and the

American Institute of Organ Builders conventions, and programs on BBC Radio, at the famed Hollywood Bowl and before the Academy of Motion Picture Arts and Sciences.

Christian has six solo recordings to his credit. Theatre Organ Journal's Bob Shafter said in reviewing Shuffle Off to Buffalo: "...the best of the best...this recording (will be) one of the few 'classics' in the theatre organ world. It gets the highest possible recommendation."

After a distinguished tenure of eleven years as Senior Organist and Associate Minister of Worship at the Menlo Park Presbyterian Church, Christian transitioned to a corporate career in 1999. He continues as the Principal Guest Organist at Menlo Park Presbyterian Church, where he performs monthly, and continues to perform solo organ engagements and silent film presentations all across the United States.

(Editor's note: Christian was organist at the 8K-member Menlo Park Presbyterian Church when Atlanta Chapter member Larry-Douglas Embury was Associate Minister of Worship in the 80's.)

DIRECTIONS TO BUCKY'S, MABLETON, GA
5370 Vinings Lake View Dr. SW — 770-948-8424

From I-285 take Exit 12, US-78/US-278, Hollowell Pkwy (formerly Bankhead Hwy). Go West (outside the Perimeter toward Austell) for about 4.5 miles. Turn Right on Cooper Lake Road, which is the 2nd light past Lindley Middle School. Travel about 1/2 mile to The Retreat at Old Vinings Lake Estates entrance, which will be on the right. Follow the main road and the house will be at the corner on the left. **Please respect the neighbors and park on one side of the street only. Please do not park on the main street into the subdivision. Carpool if possible. Additional parking available at the clubhouse by the tennis courts, located to your right when you reach Bucky's street, then down the hill on the left.**

PAY YOUR 2009 DUES NOW !!!

According to our By-Laws, Article VIII, dues are payable on January 1 and shall be paid within the first two months of the year.

If you have not paid your 2009 dues, this is your last newsletter!

Don't miss out on the great programs being planned for this year. See membership application form on page 6 for instructions on renewal.

**Atlanta Chapter,
American Theatre Organ Society**

P.O. Box 426
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www.theatreorgans.com/georgia/atlanta/atos/

AC/ATOS is recognized as a tax-exempt organization under Section 501.c.3 of the Internal Revenue Code.

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Chapter Correspondent - Rick McGee

*Ads or announcements for this newsletter:
Contact Elbert Fields at 770-435-7340 or
elfields@yahoo.com*

**2009 Alabama
Regional Convention
An Early Report**

The Alabama Chapter and ATOS present the 2009 Regional in Birmingham, AL, on November 27, 28, 29 (Thanksgiving weekend) and the schedule as it is planned is outstanding. The program opens on Friday evening with none other than Simon Gledhill on what will be one of the premiere concerts ever on Bertha, the Mighty Wurlitzer of the Alabama Theatre. Saturday morning Donna Parker will take her seat at the console. Dr. Steven Ball will present the afternoon program on the 4/104 Möller of the Episcopal Church of the Advent (walking distance from the theatre). The program returns to the Alabama Theatre on Saturday evening with Jim Riggs. Sunday morning, Michael Barone will interview Ken Double, followed by Ken Double in concert. The weekend concludes Sunday evening with young Mark Herman. The registration price for the entire weekend is \$219, and includes transportation between the hotel in the Birmingham Five Points (hotel rate is \$99/night) and the theatre.



Triumph for the Chapter

By Larry Davis

On February 22, the Atlanta Chapter of ATOS met for the first time at the Strand Theatre in one of the most successful events ever promoted by the Chapter. Close to 400 people jammed the Strand lobby and filled the seats for a theatre organ program that included every element of theatre organ use: organ performances, a sing-a-long, a silent film, and the organ accompanying a singer.

Organized and directed by Vice-President Phillip Allen, the musical program actually began in the lobby on the player piano donated by Elsie and Bob



McKoon. James Thrower kept the mood lively with his programming of various piano rolls. Once in the auditorium, the musical styles were as varied as the artists performing them. John McCall opened the program in his own unique style, playing the organ that is his own personal instrument and which he has made available to the Strand for this inaugural period. He was followed by Rick McGee, who inter-



persed his music with his usual witty comments. Then Phillip Allen took to the keyboards in a tour-de-force accompaniment of the silent comedy *Teddy at the Throttle* that had the audience rolling in the aisles. Ron Carter followed with his own grand style of playing and also led an enthusiastic sing-a-long. He concluded his program by accompanying his granddaughter Abby as she sang. Abby demonstrated convincingly that she has certainly inherited the family musical talent.

During the program, James Thrower



and John McCall presented Atlanta Chapter Lifetime Achievement Awards to Ron and Donna Carter and to John "Grumpy" Tanner (and yes, the award reads just that way). As one of the board members said when these were being considered, "These are no-brainers." These three have certainly made decades of contributions of every possible variety to our wonderful organization.

After the program, guests were encouraged to tour the theatre from top to bottom while chapter artists played during open console and James Thrower played the piano – this time with his own hands – in the lobby. We sold several FFOW CD's and received almost \$200 in contributions to the Strand Organ Project.

Special guests included members of the Board of Directors of the Strand, the Atlanta Science Fiction Society, and the Alabama Chapter of ATOS, as well as Fox Theatre Organist-in-Residence Larry-Douglas Embury.

It was a day of triumph for the chapter and is a predictor of many successes to come.

Notable Theatre Organ Milestone... The Birth of Robert Hope-Jones, Father of the Theatre Organ

By Phillip E. Allen



Robert Hope-Jones (February 9, 1859 - September 13, 1914) is credited as the inventor and "Father of the Theatre Organ." His organ design philosophy put forth that: "a pipe organ should be able to imitate all of the instruments of a symphony orchestra," the console should be movable and detachable from the organ pipes and percussions, and the entire organ's volume should be controlled and under expression. This English organist and genius inventor immigrated to the United States in 1903 after which most of his great creativity and contributions to the pipe organ were made and patented.

Hope-Jones organs gained extensive popularity and were widely noted for such major innovations as *stoptabs* instead of *drawknobs* and very high wind pressures of 10" to 50" to imitate orchestral instruments. He used expression

liberally; enclosing the entire organ behind thick swell shades for great expressive power (even to the point of using very thick concrete swell boxes with the insides painted with multiple coats of enamel paint, and lead-lined swell shades). He also used a system of duplexing and unification which multiplied considerably the number of stops relative to the number of ranks.

Among his many organ and console innovations, inventions and patents were: the development of the *electro-pneumatic action*, *low-voltage DC current electric supply*, *round-wire contacts* (for keyboards and pedals), the *movable console*, the *sweeping concave-arc console design* (which later became known as the "horseshoe" console), *reservoir springs* (instead of weights), *stoptab controls* (as opposed to the traditional draw knob), *tilting or inclined keyboards*, the *concave and radiating pedalboard*, *double touch* (or "second" touch), the *transposing switch*, extensive development of *couplers* (both inter-manual and intra-manual), pipe rank *unification* (playing the same sound/rank at many octave pitches - 16', 8', 4', 2', 1'), pipe rank *duplexing*

(allowing a rank of pipes available on two or more manuals and pedal), *complete organ expression* or "organ swell" (having the entire organ's volume controlled behind a thick heavy concrete box instead of the usual wood construction), *sound trap development for swell shutters* (slots or cavities on the edges of each shutter for greater volume control), *pizzicato touch* (also known as "staccato touch"), the *adjustable combination action* (along with pistons and toes studs), the *percussion action* (for mallet instruments, drums and sound effects) and many other innovations and inventions.

A few of the pipes and pipe organ sounds that he invented or developed are ... the *Diaphone* (with its very strong fundamental tone), the *Tibia Clausa* (with its strong 8' flute tone which is the staple of the distinctive theater organ sound), the *Tibia Dura*, the *Tibia Mollis*, the *Tibia Plena*, the *Tibia Profunda*, the *Tibia Profundissima*, the *Kinura*, the *Double English Horn*, the *Tuba Sonora*, the *Tuba Profunda*, the *Tuba Profundissima*, and many other examples.

He built 246 organs between 1887 and 1911 and

eventually merged his organ building operations with Wurlitzer in 1914. Because of Hope-Jones genius and his numerous organ-related patents, Wurlitzer was well-placed to fully use them to develop the "Unit Orchestra" which was later popularized and known by the catchphrase "The Mighty Wurlitzer."

Very few original Hope-Jones organs have survived to the present time. The organ at the Great Auditorium in Ocean Grove, New Jersey, built by Hope-Jones in 1908 (with 4 manuals and 14 ranks, see specs below), has most of its original Hope-Jones ranks still intact and playable, although it has been vastly enlarged since then (today with 5 manuals and 176 ranks). This instrument incorporates the bulk of Hope-Jones' innovations, inventions and patents as well as demonstrating in a large instrument his design philosophy. Along with his status in the organ world in England, this instrument made him rather famous in musical and organ circles as well as getting the attention of the Wurlitzer family and factory.

(See page 4 for original 1908 specifications)

Question from Tom Alderman... "Perhaps you can shed some light. I grew up listening to an old LP record called "The Majesty of the Pipe Organ" by Charles Rand. Recently, someone at the church gave me their old LP record collection, and there was an album called "The Majesty of the Big Pipe Organ, Vol. 1" by John Kiley. Upon listening to this Kiley recording, I thought it sounded awfully familiar... I pulled out the old Charles Rand record, and sure enough, they are the exact same recordings!!! The LPs are not identical, as they contain some different selections and the playing order is different. But the recordings themselves are very identical right down to the little squeaks and groans in the organ! *So here's my question.* Are both of these guys well known theatre organists, or is one "made up?" If so, who is really playing? There must be a story here, probably well-known among the theatre organ guys."

If you know the answer, contact your editor by email at elfields@yahoo.com or telephone 770-435-7340.

Original Specification for the 1908 Auditorium Organ in Ocean Grove, New Jersey

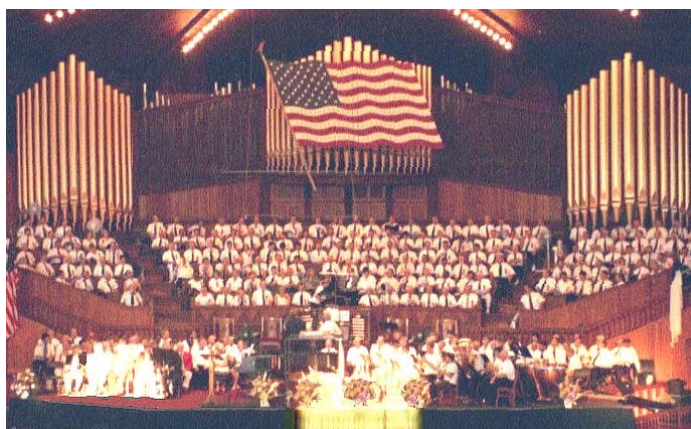
- PEDAL —
- 64 Gravizzima (Resultant)
- 32 Tibia Profundissima
- 32 Resultant Bass
- 16 Tibia Profunda
- 16 Open Diapason
- 16 Contra Tibia Clausa
- 16 Violone
- 16 Quintaton
- 8 Tibia Plena
- 8 Flute
- 8 Gamba
- 8 Cello
- 32 Diaphone
- 16 Diaphone
- 16 Ophicleide
- 16 Trombone
- 16 Clarinet
- 16 Vox Humana
- 8 Diaphone
- 8 Tuba
- 8 Clarinet
- 8 Vox Humana
- 4 Clarion
- 4 Vox Humana
- Couplers to Pedal:
 - Great, Swell, Swell
 - Octave, Choir
- CHOIR (Manual I) —
- 16 Quintaton
- 16 Contra Viol (Tenor C)
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Concert Flute
- 8 Horn Diapason
- 8 Unda Maris
- 8 Gamba
- 8 Quint Flute
- 8 Viole d’Orchestre
- 8 Viole Celeste
- 4 Octave
- 4 Unda Maris
- 4 Flute
- 4 Quint Flute
- 16 Vox Humana
- 8 Tuba Horn
- 8 English Horn
- 8 Clarinet
- 8 Vox Humana
- 8 Orchestral Oboe
- Couplers to Choir:
 - Suboctave, Octave, Off,
 - Swell Suboctave, Swell,
 - Swell Octave
- GREAT (Manual II) —
- 32 Contra Tibia Clausa (Resultant)
- 16 Double Open Diapason
- 16 Contra Tibia Clausa
- 10 2/3 Sub Quint (Low F)
- 8 Tibia Plena
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Concert Flute
- 8 Horn Diapason
- 8 Gamba
- 4 Octave
- 4 Flute
- 4 Gambette
- 16 Diaphone
- 16 Ophicleide
- 16 Trombone
- 10 2/3 Sub Quint
- 8 Diaphone
- 8 Tuba
- 8 Tuba Horn
- 8 Tromba
- 4 Clarion
- Couplers to Great:
 - Swell Suboctave, Swell,
 - Swell Octave, Choir

- SWELL (Manual III) —
- 16 Contra Tibia Clausa
- 16 Violone
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Horn Diapason
- 8 Unda Maris (Tenor C)
- 8 Concert Flute
- 8 Gamba
- 8 Quint Flute
- 8 Viole d’Orchestre
- 8 Viole Celeste
- 4 Flute
- 4 Gamba
- 4 Gambette
- 4 Octave Celeste
- 4 Quint Flute
- 2 Piccolo
- 16 Trombone
- 16 Clarinet
- 16 Vox Humana
- 8 Tromba
- 8 Tuba Horn
- 8 English Horn
- 8 Clarinet
- 8 Vox Humana
- 8 Orchestral Oboe
- Couplers to Swell:
 - Suboctave, Off, Octave
- SOLO (Manual IV) —
- 8 Tibia Plena
- 16 Diaphone
- 8 Diaphone
- 8 Tuba
- 8 Tromba
- 8 English Horn
- 4 Clarion
- 8 Carillon
- Couplers to Solo:
 - Great, Swell Suboctave,
 - Swell, Swell Octave
- Miscellaneous Controls —
- Double Touch Suitable Bass

- Tablet for each manual
- General Suitable Bass Release for Pedal
- Double Touch Adjustable
- Combination Keys:
 - 8 for Choir stops and Suitable Bass
 - 10 for Great stops and Suitable Bass
 - 3 for Swell stops and Suitable Bass
 - 3 for Solo stops and Suitable Bass
- Double Touch Combination Pedals:
 - 3 for Great stops and Suitable Bass
 - 3 for Swell stops and Suitable Bass
- Expression Pedals and Keys:
 - Diapasons, Flutes, Strings, Reeds,
 - Whole Organ
- Sforzando Pedal
- Crescendo Pedal
- Tremulants:
 - Flute, Strings, Light Reeds
- Three Blowers:
 - 12hp, 7 1/2hp and 5hp
- Summary of Ranks —
- Tibia Plena 85 pipes 20” wind
- Tibia Clausa 85 pipes 10” wind
- Open Diapason 85 pipes 20” wind
- Horn Diapason 73 pipes 10” wind
- Unda Maris 61 pipes 10” wind
- Gamba 97 pipes 10” wind
- Quintaton Flute 97 pipes 10” wind
- Concert Flute 85 pipes 10” wind
- Viol d’Orchestre 85 pipes 10” wind
- Viol Celeste 61 pipes 10” wind
- Tromba 85 pipes 25” wind
- Vox Humana 61 pipes 10” wind
- English Horn 73 pipes 10” wind
- Tuba Horn 73 pipes 25” wind
- Tuba Mirabilis 85 pipes 50” wind
- Orchestral Oboe 73 pipes 10” wind
- Clarinet 85 pipes 10” wind
- Diaphone 85 pipes 20” & 50” (two powers)
- Total Pipes: 1, 434



The 10,000 seat Ocean Grove Auditorium in 1908, with the organ pipes in concrete swell boxes in the cellar; notice the cavernous “parabolic masonry tone reflector” just left and right behind the flag.



The same view in 2007 (note the major pipe additions which can be seen occupying the “tone reflectors”)

Strand Project Update

A couple of us continue working 15 to 20 hours per week, but with only the two of us and an occasional third person (thanks Elbert) coming to the shop, it is a slow process! Slug Lindsey has finished going through and cleaning all of the Lucas Wurlitzer manual chest pipework. He will soon start on the Robert Morton pipework that we plan on using. We have one Robert Morton manual offset chest and a 73 note Robert Morton manual chest to re-leather in the next couple of weeks. They have been stripped, sanded and ready to accept the new leather pouches. The 16' RM Tibia Chest is undergoing a major rebuild with new gaskets, and sealing to again make it air tight. I have finished the complete rebuild of one of the four shutter actions with new primaries and secondaries. We have three more to go.

Kenny Logan, Gordie and Linda Johnson's son-in-law, has built a two piece movable dolly and two piece 6' wide 2' high platform for the Strand orchestra pit. He also built a 7' long, 3' wide ramp to be able to move the console off of the platform. This has worked well for John McCall's Allen 317 -EX that we have been using as pre-show entertainment at the Strand. (Much appreciated John). The Strand still would like to purchase and install the organ console lift but there are no funds for it at this time.

We are waiting for a report from John (Grumpy) Tanner on the condition of some Wurlitzer chests that we might be able to purchase from his company. This would greatly speed up our efforts. Art Schlueter has also offered to donate to the project some rebuilt Wurlitzer regulators that would save us quite a sum of money and time.

If you have not contributed to this Chapter project now is the time!! If you know of a possible donor that I could contact, please let me know. We need to raise at a minimum \$35,000 to finish this project with volunteers doing the work. If we don't receive some significant contributions soon, the project will experience some unavoidable delays! Also, WE NEED WORKERS TO

HELP WITH THE WORK! If you can volunteer some time please contact me. I'm also willing to work on Saturdays if I can get some help!

Ron Carter

Thanks for the Strand Theatre Organ-Project Donations

BRONZE CIRCLE (\$1000 to \$2499)

Ron and Donna Carter (pledge complete)

FRIENDS (up to \$99)

Paul and Janis Beavin
Tom and Alice Robertson
Svetlana Satterlee

Additional Sponsorship Levels Available

LISTENER (\$100 TO \$249)

PATRON (\$250 to \$499)

VIP (\$500 to \$999)

SILVER CIRCLE (\$2500 to \$4499)

GOLD CIRCLE (\$5000 to \$9999)

DIAMOND CIRCLE (\$10,000 +)

ORGAN-NAMING RIGHTS AND WORLD-CLASS CONTRIBUTOR (\$100,000 +)

Total given & pledged to date: \$15,050 (6.02% of Goal)

Susan Cole-Shaw Candidate for ATOS Board of Directors

Atlanta chapter member Susan Cole-Shaw of Mt. Dora, FL is a candidate for the ATOS Board of Directors. Please support Susan with your vote.



Mt. Bethel United Methodist Church (4385 Lower Roswell Rd, Mayetta, near the intersection of Johnson Ferry Rd and Lower Roswell) will present their annual ***SPIRIT OF AMERICA*** Patriotic Performance at 5 pm on Sunday, May 24. **The special guest artist this year is the acclaimed organist, Larry-Douglas Embury, artist in residence at Atlanta's Fox Theatre.** The concert will be under the direction of Mr. Ira Pittman and will also feature the 100-voice Chancel Choir, Children's Choir, Handbell Choir, Orchestra, soloists, and special audio-visual effects. All those who presently serve, or have served, in our Armed Forces are especially invited to attend with their families and be recognized! Immediately following the performance will be a free Ice Cream Extravaganza in the Fellowship Hall. The concert is admission-free, but an offering will be taken.



Larry-Douglas Embury's Latest CD — *Mighty Mo and All That Jazz*

Recently released and featuring The Phantom of the Fox, Joe G. Patton Performing "Joe's Song" with Larry-Douglas Embury. Includes *All That Jazz, The Glory of Love, Blue Skies, Can't Help Lovin' That Man of Mine, Oh, Lady Be Good, Moon River* and much more.

It's available from the Fox Theatre Gift Shop (<http://foxtheatre.org/shop.htm>) or from Larry's website (www.duoarts.com).

Upcoming Meetings & Events (*Mark your Calendars*)

- March 8, 5:00 pm, Nicole Marane, organ, Sanctuary of Peachtree Road UMC, Admission \$10
- **March 22, 3:00 pm, Meeting, Christian Elliot at the Bucky Reddish residence**
- March 29, 4:00 pm, Roswell United Methodist Church Sanctuary, Paul Jacobs (Chairman of the Organ Department for Juilliard School of Music) in Concert. Free and open to the public.
- **April 19, 3:00 pm, Meeting, "The Early Days of the Theatre Organ" featuring Tom Alderman playing a concert of theatre organ music and light orchestral transcriptions on the 1989 5/94 Möller sanctuary pipe organ at Roswell United Methodist Church**
- May 17, Larry Davis playing the 4/32 Forker Memorial Organ for the Manasota Theatre Organ Society
- May 24, 5:00 pm, Patriotic Concert at Mt. Bethel United Methodist Church, Larry-Douglas Embury, organ, Admission-free, but an offering will be taken.

NOW IS THE TIME TO RENEW YOUR MEMBERSHIP FOR 2009.

Don't miss the great things that will be happening within your Atlanta Chapter during 2009. Simply use the membership application below.

You are also encouraged to join our national organization. In doing so, you will receive *Theatre Organ* magazine to learn more about what's going on in the theatre organ world and be eligible to attend our conventions.

There are several membership categories available including Regular - \$40 and Student (under age 24) - \$25. See www.atos.org/membership for more information regarding additional levels or call 714-773-4354. Make check payable to A.T.O.S. Send your name, address and check to: Jim Merry, Executive Secretary, P.O. Box 5327, Fullerton, CA 92838.

The April Classic film series at the Strand

features an organ pre-show, a sing-a-long and introduction by Doug McKinney, local film historian. The organ pre-shows start at 7:30 pm and the show at 8:00.

JAWS — Friday, April 3rd

BACK TO THE FUTRUE — Saturday, April 4th

TO KILL A MOCKINGBIRD — Friday, April 10th

KING KONG (1933 version) — Saturday, April 11th

Thanks for the Donations

John Tanner
David Tuck

Atlanta Chapter, ATOS - Membership Application

Name _____ Phone _____
 Address _____
 City _____ State/ZIP _____ Email _____
 Do you own an organ? _____ If so, description _____

Meetings are held monthly, usually on the 3rd Sunday afternoon. Annual membership dues \$35 (Student \$17.50). **Please make check payable to Atlanta Chapter, ATOS.** Mail this application and your check to: Wanda Carey Fields, 413 Concord Road SW, Smyrna, GA 30082-4509