

# Theatre Organ

SEPTEMBER | OCTOBER 2007



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THEATRE ORGAN SEPTEMBER | OCTOBER 2007 Volume 49 | Number 5



(Weiler Collection)

*On the cover: The November 28, 1925 issue of Motion Picture News included this spectacular ad commemorating the visit of silent film star Priscilla Dean to the Wurlitzer factory and the creation of Opus 998, destined for Roosevelt Memorial Park, Los Angeles. Additional photos and information on Miss Dean can be found on page 30.*

(Weiler Collection)

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, California 94103-3200. Periodicals Postage Paid at San Francisco, 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 5327, Fullerton, California 92838, membership@atos.org.

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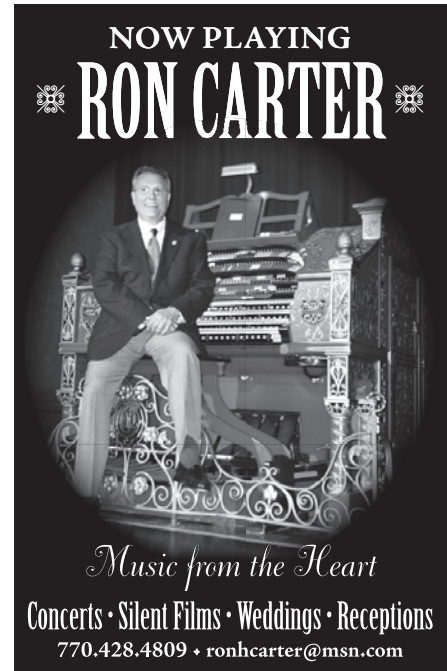


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# Theatre Organ

Journal of the American Theatre Organ Society

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

SEPTEMBER | OCTOBER 2007 Volume 49 | Number 5

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Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 5327, Fullerton, California 92838, membership@atos.org. MasterCard and VISA are accepted.

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, Dennis Unks, 4002 Westbury Ridge Drive, Erie, Pennsylvania 16506.

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# Vox Humana

Among the more noble human qualities is our ability to teach one another.

The first ATOS Summer Camp has just concluded with 21 students in attendance. Thanks to the undaunted efforts of Mike Cierski, his talented team of instructors, and Paul Van Der Molen acting both as genial host and major domo, the event was a rip-roaring success. What a singular pleasure it was to experience young minds so open and eager to learning about the theatre organ—how it is played, how it works, and its history. I think that Mike has hit upon something that will factor greatly in the future of our Society, and congratulations are to be extended to all who participated. Look for complete coverage in the next issue of THEATRE ORGAN. And speaking of successes, our readers are certain to enjoy a peek into Robert Ridgeway's personal diary as he recounts his days spent at the Mid-

Atlantic ATOS Convention, headquartered in New York City. Look for details of these and other happenings in our November/December issue.

A brief note to our valued chapter correspondents: We're eager to publish your photos, but please ensure that they are high resolution (no less than 3 x 2 inches with a resolution of at least 300 dpi). Although the images may document important activities, low-resolution photos, unfortunately, cannot be used in print media.

And lastly, why not join us in a time-honored ATOS tradition by extending holiday greetings in the pages of the November/December issue? It's inexpensive, and complete details are to be found inside.

—Jeff Weiler, Editor



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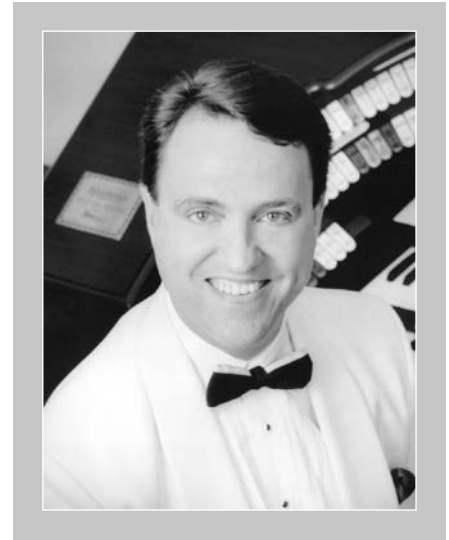
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# Headquarters

“The numbers game that is membership and attendance can turn around to the positive if we promote, invite, engage, and encourage new people to join us for our chapter functions and concerts.”



Greetings from Houston!

As I write this message to you, my head is filled with the activities of the Board, the almost immediate contributions of our new additions to the leadership team, and the work ahead. And as always, it is exciting.

Since we last visited, the Grand Tour convention has come and gone with great success. Overcoming monumental odds, Mike Kinerk and Nelson Page pulled off a spectacular event, and congratulations to them both and their staff and committee members for creating a great event for ATOS. And now, we get set for another visit to Indiana for next year, in what is sure to be Central Indiana's best convention ever, a feat most difficult to achieve based upon past convention success there!

Also since we last visited, more than 20 young organists have had the experience of the first-ever Youth Camp, held in the Chicago area. We look forward to adding this to the growing list of events where ATOS can help local chapters assist young musicians to discover the wonders of the theatre organ. Congratulations to Mike Cierski for leading the charge and making it successful; to his committee and staffers; and, special thanks to Donna Parker, Jelani Eddington, Clark Wilson, Jeff Weiler and Jonas Nordwall for providing their expertise to the benefit of the young organists.

In the pages of the upcoming issues of THEATRE ORGAN, you will get to hear the name and meet (at least, journalistically) Tyler Morkin, the new Youth Representative to the ATOS Board of Directors. This young man has a most impressive resume, including theatre management for several years, for a person who has yet to see his 21st birthday. It will be a pleasure to gain his insight from the younger perspective.

Meanwhile, items of note: you will soon be receiving an extensive survey, the first step in our Strategic Planning Initiatives, that will help us learn about you, and also help us better serve you as individual members and as distinctive chapters. We have ideas about programs and services, but far be it for us to make assumptions about what our members believe are the priorities for ATOS and its relationship to members and chapters. It will be vitally important that you fill out and return those surveys.

Meanwhile, in terms of serving chapters, there were several chapters that received financial grants to help with organ projects. However, of the \$71,000 in grant requests received, the limit of our available resources from the Endowment Fund allowed ATOS to disburse about \$6,000.

We look to do better than that, and that means fundraising of the highest order, which will be a very pressing priority for

your President. You will read more on that very soon.

You will see information on the Smithsonian Project and its new direction later in these pages. This is important information, particularly if you were a donor to this project. The news is very exciting in terms of resurrecting what appeared to be a dead issue.

Finally, a word about another recurring theme generated from the convention and from my visits with individuals. As this Board continues to make chapter relations a high priority, we hope we can communicate to you that the growth of your chapter can ultimately result in growth for ATOS. The numbers game that is membership and attendance can turn around to the positive if we promote, invite, engage, and encourage new people to join us for our chapter functions and concerts. And in so doing, be sure to make it all fun.

It was great to see so many in New York City. I look forward to visits individually during my travels. We'll keep the sleeves rolled up and the work ongoing right through the fall.

—Ken Double, President



# Director's Corner

## Why am I here?



Allen Miller

“I began to see a Board with the same youthful enthusiasm I once had, all working to move ATOS in a forward direction.”

In 1953, Reginald Foort's "Nightmare in the Mosque" and then George Wright's "Jalousie" and "Crazy Rondo" cemented my life's path into the world of theatre organ. I must learn to play one of those things, but first, I had to build or find and restore one. It became a high school and college obsession. By 1961, I had built a two-rank practice organ, restored Hartford's Allyn Theatre 3/12 Austin, played a Midnight Console Party, started the Connecticut Valley Chapter of ATOE, and was hosting "Popular Pipes" on WRTC-FM.

I sat on the ATOE board in 1961 and 1964. Acting on the Allyn's manager's suggestion that theatre owners would never take a group of "enthusiasts" seriously, at the 1969 Convention Banquet I proposed a name change to ATOS, invoking the word "Society." This laid groundwork for a future that would go beyond gathering around "open console" illuminated by a bare stage work light. Some prominent members loudly called for my removal, but Ben Hall came to my rescue, highly supporting my proposal. After lively argument, a vote was called (a quorum was present), and we became ATOS, effective the following January, with a vote of 156 to 128.

That same year, Stillman Rice, Frank Manion and I secured IRS 501(c)(3) status for CVTOS, laying framework for ATOS, NYTOS, and all other chapters to follow. Stillman was elected president, and I was elected to the Board, beginning 19 scattered years of service under the memorable leadership of Stillman, "Cap" Young, Dr. Abernethy, Lois Segur, Rex Koury, Jack Moelmann, John Ledwon, Vern Bickel, and Steve Adams.

In 1997, I left the Board, remaining "on staff" with my committee chairmanship. From the sidelines, I was not inspired to again participate in ATOS leadership for the ensuing ten years. A year ago, that changed. I began to see a Board with the

same youthful enthusiasm I once had, all working to move ATOS in a forward direction. My old excitement returned, I ran for Director, and you gave me your vote of confidence.

I stepped into meetings with some trepidation. No fear, my friends! Your Board of Directors is a true Unit Orchestra. Ken Double is incredibly talented with the baton of leadership. Fresh ideas abound and are discussed throughout with passion, friendly disagreement, and most congenial conclusion. No longer a two-day-a-year club, your Board "meets" on almost a daily basis with Internet discussion, every 4-6 weeks by telephonic conference, and once face-to-face; no secrets are hidden, no desires unknown.

Thank you for encouraging me to serve you. While progressing from "young whippersnapper" to "old fogey," I still have ideas of where I want to see ATOS progress, and I see a Board that wants to move forward. Running ATOS is not a "fun club." It is hard work, requiring the sacrifice of many volunteering members. Our direction is to interact more closely with our chapters. We will be asking for your ideas and help as committees expand further into our membership.

I am excited. Join me, look forward, and let harmony flow forth from those pipes.

—Allen Miller  
Glastonbury, Connecticut

# Letters

## Cover Story

I read with great interest the article, "An Organist on the Cover," by Richard Sklenar, and I was immediately struck with the wealth of potential compositions that could be resurrected and recorded by organists of today. As a reviewer and broadcaster for a good many years now, I despair at some of the recorded programmes that come my way, containing as they do many items that have been recorded so many times, at the expense of the artist(s) looking around for fresh material. I would love to see an organist, and I respectfully suggest Ron Rhode, obtaining copies of the tunes in that superb article, and perhaps releasing an entire album. In the past I have always enjoyed Ron's recordings for the very reason that he is the one organist who seems to constantly have a feel and appreciation for some of the lovely melodies of a bygone age, and from time to time commits them to a CD release.

How's this also for an idea? Make a 2008 calendar featuring these amazing sheet music covers.

—Alan Ashton

## Correction

In the Southern Jersey Chapter notes (July/August 2007 THEATRE ORGAN), there is an error regarding the "Style F" Wurlitzer in the Weinberg Center for the Performing Arts (Tivoli Theatre) in Frederick, Maryland.

This nifty little organ is a 2/8 Style 190-special and not the 2/8 Style F. This Style 190 in Frederick has a snappy Kinura in place of the usual Violin Celeste. (The main difference between the Style F and Style 190 was the 8' chorus reed: the F had a 15" pressure Tuba Horn extended to 16' and 4', while the Style 190 had the #2 "Style D" Trumpet on 10" pressure.

If a copy can be found, Ray Brubacher recorded a fine album on the Federick Style 190 Special back in the early 1970s, *Here with the Pipes*. It is well worth the purchase. Ray knew exactly what to do with that little organ, and this recording proves it!

—Tom DeLay  
Salinas, California

## Page Connection

It was with great interest that I read the letter from Mr. Don Cunningham in the March/April issue of THEATRE ORGAN ("Beyond Wurlitzer"). I am employed by the Lima Pipe Organ Company, Inc. We are, in essence, the successors of the Page Organ Company. Mr. Ellsworth Beilharz was the chief of installations for Page. When Page ceased production, he bought much of the inventory and formed Lima Pipe Organ Company, working out of his garage and basement. Many early Lima Pipe Organ instruments are Page organs with consoles constructed or modified by Beilharz. A notable example is in the Presbyterian Church in Middle Point, Ohio. This is a three-rank instrument (Viol, Tibia, and Vox Humana). We also maintain many Page instruments that were transplanted from theatres to churches, and several that were built originally for churches. Two note-worthy instruments are the organ in South Side Christian Church in Lima, Ohio (this instrument was mentioned in Mr. Cunningham's letter), and the organ built for St. Paul's United Methodist Church in Elida, Ohio. The South Side instrument was the prototype for an organ with pitman stop action windchests. The organ was modified in the 1970s by the Lima Pipe Organ Company. The original pipework and chestwork were retained and an exposed Principal chorus was added to the Great. Recently, a Trumpet was added to the Swell division, playable at 16' pitch in the Pedal. The St. Paul's instrument, unfortunately, no longer exists intact. This instrument was the prototype for the pouchboard type windchests used in late Page instruments. Page also experimented with a "Direct-Electric" action in this instrument. The windchest for the Salicional and Vox Humana ranks utilized a unique electro-mechanical valve assembly in which an electro-magnetic valve was mounted vertically to a hollow wood block, which in turn was fastened to the toe board. The historical significance of this instrument was not realized until various parts were rebuilt to be included in an instrument for Trinity Lutheran Church in Elida.

Mr. Dwane Grace has been doing research on Harry Page Maus and the Page Organ Company for use in a possible book on the company. I have given him all of the information I have discovered. If anyone would like information on the Page Organ Company, please contact Dwane at [dgrace@woh.rr.com](mailto:dgrace@woh.rr.com). He has compiled a database of over 150 Page organs. He is looking for additional information about Page organs—extant or gone—from theatres, churches, homes, schools and funeral homes. Please dig through your old photographs and documents. You may discover valuable historical information.

—Tom Densel  
Lima Pipe Organ Company, Inc.  
Elida, Ohio

## U.S. Organ Company

I read with great interest your article in the July/August 2007 issue of THEATRE ORGAN regarding the files of the United States Theatre Organ Company donated to the ATOS Archives by Robert Lent.

I have been researching two organs made by the U.S. Organ Company:

A 2/11 Organ installed at Sunnybrook Ballroom, Pottstown, Pennsylvania. I understand this organ is still installed at Sunnybrook but has not been used since the closing of Sunnybrook Ballroom. On several occasions, I played this organ for the Sunday Brunch programs they once held there ten or more years ago. This organ was originally installed at the Lansdale Theatre and was donated to Sunnybrook in 1982.

A 2/7 Organ installed at Union Presbyterian Church, Kirkwood, Pennsylvania. This organ has been used constantly since it was installed at Union Presbyterian Church in March of 1931. Very little is known about this organ other than that it was a memorial gift and that it came from a theatre in the Philadelphia area. I have played this organ for many years as church organist and also as a performer in our Theatre Organ Concert series.

—Jim Peron  
ATOS, DTOS, DVTOS

# Kimball Preserved

This is in reply to the letter titled "Preservation" in the May/June issue of THEATRE ORGAN. I have installed in my house the Kimball organ from the Lincoln & Dixie Theatre in Chicago Heights, Illinois, at the crossing of the Lincoln Highway (US 30) and Dixie Highway (US 1). This is KPO 6537, installed in 1921 with a "straight" console and nine ranks. In 1929 the organ was "modernized" by Kimball by replacing the original Clarinet with a Kinura! At that time, a 37-note Xylophone was added and controlled by what had been the Vox Humana Vibrato tablet. The theatre was demolished in the early 70s. This console is all original, with the exception that I removed the two synthetic stops on the Solo and replaced them with Kinura 8' and Diapason 8' tablets. When I installed the organ in my house, I put a Kimball Clarinet back on the Clarinet chest and added a separate Kimball chest for the Kinura. Also connected to this organ is the three-manual Kimball console from the Catlow Theatre in Barrington, Illinois which also controls five additional ranks. Anyone who knows about the blow boxes in Kimball consoles knows that the valve wires "seize" where they pass through the guide holes in the base of the primaries. This past winter I took all these blow boxes apart, took the primaries out, reamed the guide holes clean, and glued the primaries back in with new gaskets. The leather was still good because it had been oiled when installed in 1928, so it is still original. All of the leather in the relay and chestwork is original (except where water damaged the on/off pneumatics in the console). If it is Kimball, it can be rebuilt and it will last forever.

—Gary Rickert  
Alsip, Illinois

## Interview

BY SEVE LAMARCA

### JOHN FERGUSON



THEATRE ORGAN

**What was your boss?** I was boss in Shreveport, Louisiana.

**What was your pastor's name?** My father's name was John Herman Ferguson, Sr., and Matt's name was Thomas Gorman.

**So you're a pastor's son?**

**What did they do?** My father owned a small neighborhood bakery where we lived. He had died for almost 25 years and John went to work for the Continental Baking Company for the rest of his life. My mother worked in a department store and operated a computer, and had several machines. She became a bookkeeper for various stores after that.

**Do you have any siblings?** I have one brother and one sister.

**Any of them in music?** My brother played the guitar. He married Tony Mabelle, who used to play with Gerry Wright and the Jack Commey. My sister played classical piano since we had a piano teacher. She was a night teacher. She didn't really play very often.

**What would you have had the most impact on you while you were growing up?** I grew up in the era of the "Great Bible" that it affected not only my life, but just about everyone's.

**Did it personally affect your study?** Some of my teachers were in the Army, but my immediate family was not involved.

**Where did you go to high school?** Fair Park High School in Shreveport.

**College?** University College of Louisiana, a private, Methodist school.

**Your degree?** I have a B.A. in organ. They had a master's and a doctorate in organ, and organ here. William Temple was done for 30 years. He was organist at St. Mark Episcopal Church in Shreveport. My concentration was in organ.

**How did you find your way to the theatre organ?** The very first time I was exposed to a "theatre organ" was through Gerry Wright's record on the HIFI label. I found it when the store manager told me I had here a record. He took me out to see in three listening rooms and I found it to be the best of it. In the meantime, my mother was waiting outside in the apartment building. I later realize waiting the "theatre organ" was not what I was going to do. "What would you see what I was going to do?" I had a packed list of it. She let me pay for the ticket, too.

**After that, the next time I heard a theatre organ was at the Strand Theatre in Shreveport. They had and still have a 2,314 Robert-Herbert. The theatre is now a performing arts center. My father used to talk about taking me over to the Strand.**

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## Ferguson Influence

I was delighted to see the long-overdue interview with legendary theatre organ teacher John Ferguson. I had the privilege of studying theatre organ with John for nearly five years. Although my abilities and calling took me in a different direction from my fellow students, much of what I learned from John continues to influence my role as a communicator of the Gospel. For example, John taught me the importance of contrast and color in registration and phrasing. Furthermore, John insisted that I not only learn the notes to a song, but also the lyrics so that I could interpret it correctly. As a communicator, I seek to employ color and contrast through the use of a variety of stories, I make sure that I understand the context of Scripture passages, and I constantly place myself in the congregation's shoes to ensure that I am communicating the message in an appropriate, relevant way. In short, the lessons I learned from John at the keyboard have proved invaluable as a communicator.

John was more than a teacher to me; he was a friend. After a late-night lesson, John and I would often go to the local restaurant

for a late supper. While at the restaurant, John would tell me countless stories. He always had a great joke or two and often would break out into an impersonation. One could count on a laugh after spending time with John. In addition, one could count on a true friend in John. He was always there when I needed him, and he was willing to help me in anyway he could.

I count it a great privilege to have been a student of John Ferguson. The lessons I learn from him continue to influence me. The students of John Ferguson will continue to shape and influence the wonderful world of theatre organ for many years to come. Thank you, John, for being a teacher of music and life; thank you for continuing to be a good friend.

—Jim Wright, D. Min

Letters to the Editor: Written commentary regarding any aspect of this publication is encouraged and should be directed to the Editor. Letters may be published in whole or in part, and the Editorial Office reserves the right to accept, reject, or edit any and all letters. The opinions expressed in Letters to the Editor are solely those of the author, not those of the American Theatre Organ Society. Letters may be submitted to j.weiler@atos.org, or mailed to Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616.

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# News & Notes

## WHAT'S NEW FROM ATOS?

Here are some brief introductions to the new faces in the national organization, and updates on some important developments:

**ALLEN MILLER, ATOS DIRECTOR**—Allen is an engineering graduate of Trinity College, with pipe organ experience including installation work for Æolian-Skinner and at Austin Organs, Inc., as vice president and shop superintendent. A charter and honorary member of ATOS, he has devoted his life to theatre organ restoration, consultation, and currently produces Z-tronics organ control systems. Read more about Allen in this month's Director's Corner.

**CRAIG PETERSON, ATOS VICE PRESIDENT**—Craig Peterson, a Sacramento area mortuary manager, has been in the funeral industry for 24 years; a church organist for 35 years; and a member of ATOS and the Sierra Chapter for 20 years. During this time he has been involved in the restoration and installation of two theatre pipe organs, and has served Sierra Chapter as: Board member, secretary, treasurer, vice president, and nine years as president over four terms. He has also served the chapter as program director, newsletter editor, and publicity director.

**BOB EVANS, ATOS SECRETARY**—Recently retired after 37 years of teaching, Bob Evans looks forward to serving as secretary of ATOS. As the president of the eastern Massachusetts chapter, Bob has come to realize that the local chapter is the lifeblood of ATOS. As the owner of a 2/7 Wurlitzer, he also has a deep appreciation for the mechanics, aesthetics, and historical value of our "beloved beasts."

**TYLER MORKIN, ATOS YOUTH REPRESENTATIVE**—Tyler is a native of the Upper Peninsula of Michigan. He managed Crystal Theatre in his hometown of Crystal Falls, and was responsible for the maintenance and programming of its 3/21 Möller theatre pipe organ. Currently a sophomore at Central Michigan University pursuing a degree in secondary education,

Tyler's involvement with ATOS is primarily to encourage younger people to join in theatre organ preservation and help preserve the art of the theatre organ. Look for the upcoming "Youth Corner" segment in THEATRE ORGAN.

## CHANGE IN PROFIT SHARING STRUCTURE FOR CONVENTIONS

In an effort to recognize the hard work required of chapters in planning and executing an annual or regional convention, the Board of Directors voted to revise the profit sharing scale. Previously, the chapter kept 50% of the profits and the national organization received 50%. The new scale directs 60% of the profits to the chapter and the national organization receives 40%. As always, chapters retain 100% of any profits from preglow and afterglow events along with the "record room" sales. This profit sharing change will begin with next year's annual convention in Indianapolis.

## NEW DIRECTION FOR SMITHSONIAN 2/8 WURLITZER PROJECT

New leadership at the Smithsonian Institution and the abandonment of plans for the auditorium where the Lowell Ayars Wurlitzer was to have been installed has led to a decision by museum administrators to release the organ. It has been returned to Brant Duddy, Philadelphia organ technician and longtime friend of Lowell Ayars. Duddy contacted The Friends of the Wanamaker (FOW), the non-profit corporation that now has the care of the Wanamaker Grand Court Organ at Macy's in Philadelphia. They accepted the organ and it will have an historic restoration prior to installation in Greek Hall at Macy's. This magnificent room will make a great home for this historic Wurlitzer.

The organ will be in the hands of expert craftsmen, and in a building where organ music is of the highest priority. In addition, FOW is working with The Philadelphia Film Society to use the organ in Greek Hall for a series of silent film presentations. Lyn Larsen has been added to the staff of FOW, and he will provide seminars and coaching. The organ will also be available for practice when the Greek Hall is not in use.

See more about this donation "In the Spotlight," including photos.

ATOS has agreed to help fund this exciting new project with proceeds from the original Smithsonian Fund. However, the Board is aware that donations were made specifically toward placing an organ in "our nation's museum." Please look for complete details of the project and an explanation of donor options in future issues of THEATRE ORGAN. Options include allowing the donation to be used for the new Ayars/FOW Project; transferring the donation into the ATOS Endowment Fund; or, asking for a refund (which could result in IRS complications had donors taken a tax write-off for the gift). We will keep you fully informed via this journal and the ATOS website, with updates on this exciting new venture.

## UPDATE ON STRATEGIC PLANNING

**ATOS MEMBER SURVEY**—For the first time in ATOS' history, a national survey is being developed with the chief goal of gathering critical information from YOU. Tell us what more you want from our national organization. How can we work together to improve our joint mission of keeping the theatre organ as a viable musical instrument for current and future generations? Tell us what has worked for your chapter in terms of fundraising, membership drives, marketing and promotion, and generating partnerships with local venues, schools, businesses, and so on. What are your chapter's strengths, and where do you need help? We will be gathering ideas on how chapters can help

each other, as well as seeking your opinions on some embryonic plans.

There is absolutely no question that the future of the theatre organ is directly in the hands of local leadership. At the national level, we are working to create incentives and resources that will enhance your local efforts. ATOS is truly more than “just” a magazine, but we need your input to create a team approach. There are two different surveys being completed. One is for every chapter member, and the other is directed at chapter presidents and secretaries. Please complete and return this survey so we might help with your local needs. You can expect to receive your survey by this fall. The results will be published both in the THEATRE ORGAN and online at [www.atos.org](http://www.atos.org).

**ATOS WEBSITE**—Our webmaster, Tom Blackwell, is working with an ATOS website taskforce to completely replace and vastly improve our website. Plans are to engage a designer before the snow flies, and bring the new site up after the new year. This promises to be an exciting milestone that will offer a far more user-friendly and professional 21st century website with several new features and links!

**RESEARCH CENTER FOR MUSIC ICONOGRAPHY  
AT THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER  
AND THE ORGAN HISTORICAL SOCIETY**

**ANNOUNCE AN INTERNATIONAL CONFERENCE**

## ORGANS IN ART/ORGANS AS ART

Directed by Zdravko Blažeković and Laurence Libin  
CUNY Graduate Center, October 15–17, 2008

Proposals for papers on topics such as the following are invited:

### Organs in Art

- Organs in non-Western images
- Depictions of organs in Antiquity and early Middle Ages
- Organs and pipes as symbols of intellect (e.g., Athanasius Kircher)
- Portative organs in Memlinck and Raphael
- Organs in Dutch baroque paintings
- Technical illustrations of organs (e.g., Dom Bedos)
- Organ case preparatory sketches
- Satirical impressions of organs in 19th- and 20th-century iconography
- Organs in advertising and comics
- Organs in film (e.g., *Snow White and the Seven Dwarfs* and horror films)

### Organs as Art

- Embossing, painting, stenciling, and other techniques of pipe embellishment
- Conservation and documentation of historical organ cases
- Symmetry vs. asymmetry in organ façade design
- Organs as visual symbols of civic pride and religious aspiration
- Organ cases as furniture and architecture (e.g., Robert Adam, Frank Gehry)
- Renaissance painted cases and shutters
- Angel musicians embellishing organ cases
- Decoration of Mexican baroque organs
- Theatre organ consoles as fantastic visions
- Organ components in avant-garde sounding sculpture

Abstracts of 200–300 words must be submitted before **February 1, 2008** to:

Dr. Zdravko Blažeković  
Research Center for Music Iconography  
The City University of New York Graduate Center  
365 Fifth Avenue  
New York, New York 10016-4309  
[Zblazekovic@gc.cuny.edu](mailto:Zblazekovic@gc.cuny.edu)

Selected papers presented at the conference will be published in *The Tracker* and *Music in Art*.

Further information will be posted at <http://web.gc.cuny.edu/rcmi> and [www.organsociety.org](http://www.organsociety.org).

# News & Notes

## Catching up with DWIGHT THOMAS

### ATOS YOUNG ORGANIST SCHOLARSHIPS AND COMPETITIONS

ATOS has conducted the Young Organist Competition since 1985, and the world is, no doubt, a better place for all of the talented young musicians that have been given a boost through ATOS' efforts and funding. It is our privilege to present our past ATOS Young Organist Scholarship and Competition winners, and bring you up to date on where their musical contributions have taken them. Our ATOS scholarships and competitions are of extreme importance, as you will read in the successes of our winners. Dwight Thomas took the honors as winner of the second competition.



"I went to the Paramount Music Palace in Indianapolis, Indiana for the first time shortly after it first opened in 1979. Some friends of mine told me about it, and I was actually expecting some church-type organ in a restaurant, as I had never heard or seen a theatre organ in my life (I was a freshman in high school at this point, living in rural, central Indiana). I was completely blown away by the organ and Donna Parker and Bill Vlasak's playing, and I was so inspired that when I got home I just practiced and practiced until my parents told me that I had to stop! I wasn't a particularly dedicated piano/organ student, as I was going to go to college to become a meteorologist, but that first encounter was the beginning of my taking my lessons and practicing much more seriously.

"When I was old enough to drive, I would often go to the Paramount whenever I got the chance. I remember one of those times that John Ferguson was playing, and I would send up request cards with questions about the organ. I had the chance to talk with John on one of his breaks, and John was his usual friendly, chatty self, very generously sharing his break time. I wrote him a thank you note and asked if I could interview him for a class paper I was writing. A follow-up letter

from my English teacher to John verified how serious I was about this project, and I met John at the Paramount on a Monday afternoon. Five hours later John and I had a tentative agreement that I would begin theatre organ lessons with him."

Dwight Thomas began studying theatre organ with John Ferguson in 1981. The following year he became the associate organist at Paramount Music Palace in Indianapolis, Indiana with featured organists Donna Parker and Bill Vlasak. In 1986 he was the winner of the ATOS Young Organist Competition. He continued playing at Paramount Music Palace until the restaurant's closure in 1995. Subsequently he served at several Indianapolis ecclesiastical institutions, and as an organ faculty member/resident organist at both Christian Theological Seminary and Butler University in Indianapolis. The organ at Paramount Music Palace was moved to Ellenton, Florida and featured at Roaring 20s Pizza and Pipes; in 1999, Dwight moved to Florida to become part of the organist staff there.

He has played recitals on major theatre and classical organ installations across the United States and Great Britain, and he has been involved with several recording projects. Dwight was honored when his recording, *The All-American Music of Irving Berlin*, was selected as one of the top ten recordings of 1990 by *Time* magazine. Most recently he was awarded the American Theatre Organ Society's Organist of the Year award for 2006. In addition to his playing duties at the Roaring 20s, he serves as a Music Minister at Prince of Peace Catholic Church in Sun City Center, Florida and is the organ instructor at Manatee Community College.

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If you have any questions or would like to donate to the ATOS Young Organist scholarship program, please contact Carlton Smith, Chair of Organist Scholarships Committee, at [c.smith@atos.org](mailto:c.smith@atos.org) or by calling 317-356-1240. Questions about the Young Theatre Organist Competition? Contact Jelani Eddington, Committee Chair, at [rj.eddington@atos.org](mailto:rj.eddington@atos.org) or by calling 262-639-8788.

## 2007 RON MUSSELMAN MEMBER OF THE YEAR AWARDS



Top to bottom: Dwight at age 8,  
at Manual High School in 1986,  
with Richmond Byrd in 1986  
(Photos Thomas Collection)

### JOHN LEDWON

The American Theatre Organ Society is proud to award the 2007 Ron Musselman Member of the Year to John Ledwon. John recently donated his large four-manual Wurlitzer organ to The Nethercutt Collection in Sylmar, California.

John has been a member of The American Theatre Organ Society since his teen years and is currently a staff organist at the El Capitan Theatre in Hollywood, California.



John Ledwon  
(Photo by Michelle Jones)

### DICK LODERHOSE

On June 23, 2007 a capacity crowd attended the final performance of the New York Paramount Studio Wurlitzer organ in its current home at the Bay Theatre, Seal Beach. Dick Loderhose donated the organ to the Beatitudes Campus in Phoenix, Arizona where it will be heard daily by over 700 residents.

The American Theatre Organ Society took this occasion to award the Ron Musselman Member of the Year for 2007 to Mr. Loderhose for his donation of the organ to a public venue. After careful refurbishment and reinstallation, this historic instrument will be available for public use.

Loderhose is a charter member of the American Theatre Organ Society.



Don Near (left) presents the award to  
Richard Loderhose  
(Photo by Juan Paudillo)

## MAGAZINES NEEDED

A search is underway for copies of *The Tibia* and *Theatre Organ* published between 1955 and 1962 to replace issues lost from the ATOS Editor's Files. Copies of other early theatre organ-related periodicals such as *The Kinura* and *The Posthorn* are also being sought. Please contact Jeff Weiler at [j.weiler@atos.org](mailto:j.weiler@atos.org) or at 1845 South Michigan Avenue, #1905, Chicago, Illinois 60616.

# News & Notes

## ATOS Mentor Program

This year, we had two participants in the Mentor Program: Nathan Baker and Frank X. Dunhuber, Jr. They each met with Jelani Eddington for an individual one-hour session during the ATOS Convention in New York, and their comments follow. The Mentor Program presents a wonderful opportunity to work one-on-one with a professional musician on playing skills and techniques. I encourage those who play to take advantage of this unique opportunity presented during each ATOS national convention.

—Donna Parker

### **NATHAN BAKER WROTE:**

The ATOS Convention was excellent. I had so much fun, learning so many new things. I met lots of people and made friends with Eric Fricke, Donnie Rankin, and some other people my age. I'll tell you what: it is really nice to have people my age who are interested in the pipe and theatre pipe organs.

My time with Jelani Eddington was great as well. We met at 9:00am on Thursday morning. When he sat me down on the bench, he had me play any song I wanted. I decided on the 1941 hit, "Chattanooga Choo Choo." He gave me lots of pointers on registration and harmony that really helped the song sound 100% better. I really enjoyed my time with him and am very glad to hear that ATOS is going to continue the Mentor Program. I hope other young people are inspired as I was. I want to thank ATOS again for giving me the opportunity to have that time with Jelani.

### **FRANK X. DUNHUBER, JR. WROTE:**

I've always been interested in playing the organ, especially after being introduced to the theatre organ at Radio City in 1952. I suppose that wonderful glorious full sound was what impressed me most. I started playing on a Hammond when I was ten years old. Completely self taught and beginning by playing only in the key of C, I observed the techniques of many great organists, both in person and on phonograph records. My early playing was influenced by Freddy Tripp at Poughkeepsie's Bardavon Theatre, whose technique traced back to days playing with Helen Crawford in New York. Through him, I even played on WKIP radio as a teenager. Years later, I learned to read from lead sheets and play comfortably in many keys.

Jelani Eddington and I met at 11:00am on Tuesday for a one-hour mentor session. We met at the Marriott New York Marquis, Times Square (our Convention hotel) in the Allen demonstration room, where an Allen 311 Renaissance Quantum was made available for our use.

I have always been a bit nervous playing in front of an audience, much less an organist with Jelani's reputation and experience, so I started by asking him how to "play in front of God"! He laughed and assured me I'd do fine. In spite of my nerves, I think I was able to show him something of what I can do at the keyboards.

The session started with me playing the "Petite Waltz." His initial observations have led to improvement of my pedal technique for upbeat material. His recommendation for more defined rhythm and accent through light and staccato bass lines already sounds better in my practice sessions.

As Jelani took notes, I played "Toot, Toot, Tootsie." Jelani took particular interest in an embellishment I use in this song. After listening carefully, he suggested adding contrast to this by playing it in another registration on an alternate keyboard. Jelani also recommended finger placement with the right hand detached with a lift of about



Frank Dunhuber, Jr. at his Allen MDS 212 Deluxe in Wake Forest, North Carolina (Photo by Marc R. Erickson)



1/4 inch above the keyboard for rhythmic playing. He listened to my ornamentation so thoroughly that it felt like collaboration, which was a wonderful way to mentor. I actually relaxed more, which helped improve my playing during our session.

Jelani explained theory of modulation and traveling through seventh chords on the circle of dominant fifths. In performance, Jelani suggested playing a melody in at least two different keys, effecting a single key change in a piece of music. I'm not quite sure I understand the theory yet, but I am experimenting in my practice sessions and like the results.

We talked about layering registrations, in particular the principle of keeping the supporting accompaniment quieter than the solo and great registrations. For example, you would not register a prominent voice like the Tibia on the Accompaniment. I asked about solo registrations that I heard used at the young organist's competition. By adding an 8' string without tremulant to the 4' Tibia and Chrysoglott, you gain added interest to an unexpected combination. He also described usage of my favorite organ voices, like the Kinura and 4' Tibia in combination to create a "bee in a bottle" sound, useful for ornamentation.

Our time was over far too soon, but I expect that Jelani was relieved since I asked so many questions and remain in awe of his skill and artistry. I can't thank him or the ATOS Mentor Program enough for this memorable opportunity.

## What's New?

### ATOS THEATRE ORGAN ADVENTURE SUMMER YOUTH CAMP

On July 20–23, 2007, ATOS hosted its first-ever Theatre Organ Adventure (Summer Youth Camp) in Wheaton, Illinois. Jonas Nordwall was the primary instructor for the event, with assistance from Donna Parker and Jelani Eddington. There were lectures and master classes on a variety of topics, ranging from registration and phrasing to concert programming and presentation. Jeff Weiler joined the summer camp to give a captivating presentation on the history of the theatre organ. Clark Wilson also led an exciting discussion on many of the technical aspects of the theatre organ.

Most of the sessions took place at the music studio of the Paul and Linda Van Der Molen residence on the Robert-Morton theatre organ. In addition, the students visited the Rialto Square Theatre and the Jasper and Marian Sanfilippo residence Victorian Palace. One of the most exciting parts of the camp was the opportunity

for the students to play these various theatre pipe organs. Both the master classes and the open console sessions provided invaluable opportunities for the students to learn important playing techniques from the instructors and from each other. All of the instructors remarked on the high degree of talent represented by these students.

ATOS was not only thrilled by the excellent attendance at the summer camp but is also grateful to the many chapters and individuals that made scholarship funds available. Their generosity allowed many students to attend this year's event. The summer camp staff members have received innumerable positive comments from the students and their parents who are already making plans to attend next year.



*Students and instructors visited the Rialto Square Theatre in Joliet, Illinois as a part of the ATOS Summer Camp activities (Photo by Martin Ellis)*



*Jonas Nordwall made good use of video projection to demonstrate technique (Photo by Donna Parker)*

# News & Notes

## MY FIRST ATOS CONVENTION

By Nathan Baker, George Wright Memorial Fellowship Recipient

“I want to thank everyone again in the ATOS for giving me the trip of a lifetime.”



I'd like to thank the American Theatre Organ Society for giving me this magnificent opportunity to attend the 52nd Annual Convention in New York City in July, 2007. My name is Nathan Baker from Westerville, Ohio, a suburb of Columbus, and I am 16 years old. The entire Convention was wonderful! It was a great way to hear and meet so many talented organists from America, and several foreign countries as well.

From the beginning, with Walt Strony at the Radio City Music Hall, to the Wanamaker organ in Philadelphia at the “afterglow,” the Convention was absolutely remarkable. The biggest highlight of the convention, at least for me, was Clark Wilson at the Lafayette Theatre accompanying the silent film *Steamboat Bill, Jr.* I have always been immensely fascinated by silent films and their accompaniment on a theatre organ; I am hoping to do that myself in the future. It was also a delight to hear Scott Foppiano at the U.S. Military Academy's Cadet Chapel.

The Young Organist Competition was a great experience as well for several reasons. I met both Eric Fricke and Donnie Rankin, both of whom are my friends now! It was just so much fun to talk to people my age about the organ and music in general. My friends here at home have hardly any idea what I'm talking about when it comes to music and, even more so, the organ. I feel so fortunate to have met Eric, Donnie, Chris Kehoe and David Gray. It also inspired me to work towards next year's competition.

Then, we got to see Simon Gledhill and Jelani Eddington's concert on the five-manual Allen, which was extraordinary! After their concert, I was invited to have lunch with Jelani and the rest of the younger generation who attended the convention, 10–11 of us all together. After we ate, we went back to the hotel and got ready to go to the harbor for the Circle Line Cruise and the fireworks display. That was a lot of fun, as well as an experience I'll never forget.

I also had the opportunity, through the ATOS Mentor Program, to have a private teaching session with Jelani. It was a great learning experience, and he gave me plenty of new ideas for my own playing skills and registration.

Cameron Carpenter was next on the list and was miraculous. I have never seen footwork quite like his before. His arrangement of “Stars and Stripes Forever” would just blow you away. Once back at the hotel after his performance at the Trinity Church on Wall Street, I had the opportunity to meet him personally. Before the banquet, we went to the Allen demonstration room where he asked me to play. After performing, he gave me many helpful tips and pointers. Then, it was time for the closing banquet where I had the opportunity to sit with Cameron, his manager, Eric Fricke, and many others.

The afterglow was the incomparable Wanamaker organ. That organ is very hard to describe, but I can say that the 89 ranks of strings can truly make you weep a little. It was one of the most beautiful organs I have ever heard in my life. I wish they played the organ more frequently through-

out the day, rather than only twice. It was humorous seeing shoppers continue to shop as though nothing was going on. It was unique, that's for sure. I wish we had one in our Macy's store in downtown Columbus; it'd make shopping all the more interesting.

The first organ that I owned was a 1950s Baldwin organ, with theatre/classical registration options, given to me by my grandmother. Then, when I was 13, Clark Wilson told me about a 2/7 Page theatre pipe organ for sale. With the approval of my parents, Laurie and Cory Baker, I bought it with my own money saved from years of yard work. Refurbishment, under the direction of Clark, still continues, and it is finally nearing completion. Clark has also allowed me, on occasion, to practice on the 4/34 Robert Morton at the renowned Ohio Theatre in downtown Columbus; it was the first “true” theatre pipe organ I ever played. I have also had the privilege of practicing at several churches in Westerville, as well as the Central Ohio Theatre Organ Society's 3/16 Wurlitzer in nearby Worthington, where I held my first theatre organ concert in October of 2006.

Today, my parents and I belong to the Central Ohio chapter of the ATOS, for which my father now serves as a Board member. I am on my eighth year of piano with Nancy Nocks and second year of classical organ with Tim Smith; both of whom I am very blessed to have. I want to thank everyone again in the ATOS for giving me the trip of a lifetime. I now plan to make as many future conventions as possible. I'd also like to thank my mother for attending the convention with me. I'm excited to keep up the friendships I have made and continue in the life of the ATOS!

## DENNIS A. UNKS, NEW ATOS MARKETPLACE MANAGER

Dennis Unks spent his last 36 working years in the pipe organ business. His earliest venture in the pipe organ business was first as an employee, then as the owner of Bodman's Organ Service in the Detroit area.

In 1972 he joined the management team of two well-known suppliers to the pipe organ industry in Erie, Pennsylvania. Known then as Organ Supply Corporation and Durst and Company, Inc., the merger of those two companies, now known as Organ Supply Industries, Inc., has created the largest and most complete pipe organ supply house in North America. After 20 years serving as the president of

Organ Supply Industries, Dennis retired in June, 2006.

Dennis's interest in theater organs began in the early 60s. Since 1965 Dennis has had a theater pipe organ installed in his last four homes. Beginning with a modest 2M/5RK hybrid, it has grown to what is now a 3M/21RK Wurlitzer (mostly) installed in his current residence.

Born in Pittsburgh, Pennsylvania, Dennis and his wife, Margaret, live in Erie, Pennsylvania. They have four grown children and 12 grandchildren.



# Spread the Joy

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**Let your friends and colleagues know you are thinking of them this holiday season.** Individuals, businesses, and ATOS chapters are invited to place a holiday greeting in the November/December THEATRE ORGAN.

Black and white, ProCard size ad \$35.

Please see page 69 for size and copy specifications.

Deadline is October 1, 2007.

Contact [j.weiler@atos.org](mailto:j.weiler@atos.org), [joanne@atos.org](mailto:joanne@atos.org) or call 773-878-7817.



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## WELCOME TO NEW ATOS MEMBERS

MAY 20 TO JULY 17, 2007

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# From the Archives

## Mystery Solved

The mystery is partially solved: Ron Mitchell called to identify the organ as being from First Baptist Church in Phoenix, Arizona. The organist remains unknown.

(ATOS Archive Collection)



## Clues to Unsolved Mystery

Tom DeLay observes, "Sorry I cannot identify the console pictured on page 29 of the July/August issue of THEATRE ORGAN. However, note that the console has one of those early 1921 (and earlier) cases that had the very nice ornate flowered pattern corbels under each side of the key desk, as well as side panels that had two inset panels on the upper and lower sections rather than the mid-1920s single upper and lower inset panel style. Note there is an Equalizer mounted behind the console under the stage apron."



(Stanley Garniss Collection)

## New Mystery Photo

This mystery photo was found among the papers of the late Stanley Garniss, and his wife, Mrs. Persis Garniss, was kind enough to send it on to us. Can you help us identify the organist or the location of the Wurlitzer organ?

ATOS Archive Collections Policy: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials include photos, stoplists, and specifications of theatre organ installations; contracts; correspondence, blueprints, engineering documents, and business records pertaining to theatre organ installations and theatre organ builders; photos, correspondence, performance contracts, programs, recordings and scores as they relate specifically to the activities of theatre organists and theatre organ personalities; books, drafts, transcripts, lectures, interviews and other publications related to the theatre organ; oral histories, written reminiscences, and other documents or artifacts relating specifically to the theatre organ.



# In the Spotlight

## The Liberace Welte Pipe Organ *By Ken Kukuk*

It was in November of 2004 that my business partner, Ed Burnside, called to ask if I would like to go and look at the pipe organ that was in the former Liberace residence. For years I had known that the famed pianist had a pipe organ in one of his residences, but I didn't know any details. As it turns out, the new owners of the estate were doing a major remodeling and wanted the organ console and roll player disconnected so that these items could be moved while new floors were installed. They had no interest in getting the organ playing at that time. We looked the installation over and found the instrument was totally unplayable. There had been major water damage in the organ chamber, and being that some of the swell shade area was open to the rest of the house, a thick layer of drywall dust had accumulated during the remodeling process.

The organ was really packed in. We couldn't find any lights that worked, so we checked things out the best we could with flashlights. We left feeling that this instrument would never play again. Ed returned at a later date and disconnected the console and player.

Over a year later, in May, 2006, Ed was surprised to get a call from the same people who had wanted the console disconnected. This time they wanted us to come out and give an estimate on rebuilding the organ. After speaking with them, we learned that the organ was the only item left in the house that was from the time that Liberace lived there, and they wanted it to play again. Some powerful head-scratching ensued, and a much more thorough examination of the instrument followed. Since the organ had a roll player, there was twice the amount of electro-pneumatic switching as on a standard instrument. Relays were everywhere! The leather had totally failed, plus there had been water damage. We contacted Duane Hanks of Pipe Organ Craftsmen with whom we had worked in the past. Once an agreement was reached, Duane's company handled the re-leathering of the reservoirs, installation of a new, solid-state relay, and the console renovation. Ed and I washed and cleaned. We re-leathered the windchests, repaired many damaged pipes, and generally put the organ back together.

Originally we considered an historic restoration. However, we noticed that the organ had already been altered some time ago. Our renovations include the addition of a separate reservoir and tremulant for the Tibia Clausa, as well as a 2' extension. The original specification had only two tremulants: Main and Vox Humana. There were no unification changes other than assigning the Solo manual mutation pitches to the Tibia and the Accompaniment manual mutations to the Flute.

In David Junchen's book, *The Encyclopedia of the American Theater Organ, Volume II*, this Welte is listed as having been built in 1926 with two manuals and ten ranks for installation in the John Evans residence in Hollywood, California. Welte had stamped "Evane" on most of the components. The original organ had seven ranks, however. At some point a Tuba (the stopkeys were engraved Trumpet) was added. These pipes were placed on the Tibia chest. Though the chest was wide enough, the pipe spacing in the upper octaves got too close, making for some creative racking of the smaller pipes. The Tibia was moved to a Robert-Morton Carlsted chest that was mounted above the other chests at a 90 degree angle. The organ is eight ranks, yet there are stopkeys prepared for a Kinura and Viol Celeste that were never installed.

The chestwork had gotten so waterlogged that for a while we considered replacing them outright. There were some interior boards that had split, and we could see where repairs had been made in the past. We decided to restore the original components and were able to correct the problems. Welte organs of this period have maple magnet caps. Later instruments used a Bakelite cap similar to Wurlitzer's. Also, Welte didn't solder heavier wire leads to the magnet coils. Instead, they ran the ultra fine coil wire right to the connections on the bottom boards. The slightest mishandling could break these wires, and extra care had to be taken to ensure the wires didn't short together. All in all, we found the quality to be quite good.

The elimination of the original relay allowed for the relocation of some of the chests, providing a much easier entry into the chamber. The percussions and many of the traps mounted high, accessed by walkboards. The chime action was ruined from water damage. The cords holding up the chimes

rotted, and the tubes fell onto the Bourdon chest below, literally splitting and ruining the boards on the primary action. A new electric chime action was provided by Organ Supply Industries.

Welte used a large single valve in its reservoirs. If there was a problem, the entire reservoir would have to be removed from the trunk. I designed some Wurlitzer-style triple valves to replace them. They can be easily serviced by removing the top boards of the reservoirs. A large static reservoir in the blower room was replaced with a baffle box built by Pipe Organ Craftsmen.

Since the organ was unplayable when we started, there was no way of knowing the operating pressure for the pipework. The Bass Flute, Tibia and Vox Humana were marked 7". There were no other markings. Those stops are playing on 8" pressure now and seem to be happy. The Tuba came from Organ Supply, and the Clarinet is Gottfried. We assume the balance of the pipework to be Welte.

The scale of the Tibia Clausa is on the small side, without the characteristic dipped languid generally associated with pipes that react well with tremulants. Placing it on its own regulator and tremulant made a big difference. The Dulciana was a pleasant surprise. We found that it works as a Celeste to both the Violin as well as the Flute.

It was decided that the original Welte player would not be reconnected to the organ. All the components are there and appear to be in good condition. Perhaps one day an interface could be made to work with the new relay. The new Syndyne® relay is MIDI compatible, and musicians can record. There are young children in the household who are interested in music, so one can only hope they might take an interest in such a unique instrument.

The renovated estate is magnificent. Located on a hillside, the view of the city is spectacular. The house is quite large, and the music room in which the organ speaks would be the envy of anyone: spacious and warm sounding, a perfect combination. The organ has three sets of swell openings, so it speaks with authority.

We are pleased with the results of the Welte project, and are honored that we were contacted to do the work. We extend thanks to Duane, Greg, Steve, and Dan of Pipe Organ Craftsmen for their valuable assistance.

"In the Spotlight" focuses on theatre pipe organ restoration, rebuilding, tonal finishing, and installation projects. Items of interest should be sent to the Editor.



*Clockwise from top left:*

*Partial view of the music room. The original console location was in front of the grille work at right.*

*View looking at some of the traps before restoration. Note the water-damaged ceiling.*

*Refurbished console in its new location.*

*View looking into the blower room. Main tremulant on wall on right. Vacuum blower for the original Welte roll player is just visible to the left of the blower.*



### SOLO

- 16' Trombone (Ten. C)
- 16' Contra Tibia Clausa
- 16' Contra Viole (Ten. C)
- 16' Vox Humana (Ten. C)
- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Orchestral Oboe (synthetic)
- 8' Vox Humana
- 8' Kinura
- 8' Clarinet
- 8' Flute
- 8' Dulciana
- 4' Cornet
- 4' Octave
- 4' Tibia Flute
- 4' Violin I
- 4' Violin II
- 4' Vox Humana
- 4' Forest Flute
- 4' Dulcet
- 2 3/4' Nazard (Tibia)
- 2' Piccolo (Tibia)
- 1 3/4' Tierce (Tibia)
- Xylophone
- Chrysoglott
- 16' Solo to Solo
- 4' Solo to Solo

### ACCOMPANIMENT

- 16' Bourdon
- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Vox Humana
- 8' Kinura
- 8' Clarinet
- 8' Flute
- 8' Dulciana
- 4' Violin I
- 4' Violin II
- 4' Vox Humana
- 4' Forest Flute
- 4' Dulcet
- 2 3/4' Nazard (Flute)
- 2' Piccolo (Flute)
- Xylophone
- Chrysoglott
- Snare Drum Roll
- Snare Drum Tap
- Muffled Drum
- Chinese Block Roll
- Chinese Block Tap
- Tom Tom
- Castanets
- Tambourine
- 4' Accompaniment Octave

### ACCOMPANIMENT SECOND TOUCH

- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 4' Tibia Flute
- Chrysoglott
- Chimes
- Snare Drum Roll
- Chinese Block Roll
- Triangle
- Bird

### PEDAL

- 32' Acoustic Bass (Tibia)
- 16' Contra Bass (Tibia)
- 16' Bourdon
- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Cello
- 8' Flute
- 4' Violin
- Bass Drum
- Cymbal
- Snare Drum Tap
- 8' Accompaniment to Pedal

### PEDAL SECOND TOUCH

- Chimes
- Chinese Gong
- Persian Cymbal
- Bass Drum
- Cymbal
- Tympani

### VIBRATOS

- Tibia
- Main
- Vox Humana

### MISCELLANEOUS CONTROLS

- Xylophone Reit.
- Persian Cymbal
- Chinese Gong
- Grand Crash
- Triangle
- Bird #1
- Bird #2
- Bird #3
- 3hp Spencer Orgblo

# In the Spotlight

## Lowell Ayars Wurlitzer Transferred To Macy's Philadelphia Store

Lowell Ayars had long been known in theatre organ circles as the "Singing Organist." He played at many ATOS conventions over the years. His own two-manual, eight-rank Wurlitzer gave him great satisfaction. He learned the joys and capabilities of a small instrument. It was with this instrument's tonal resources that he would sing to the delight of his friends. Summer months would see him open up the doors and windows of the house and serenade his neighbors, honoring their requests. I had the chance to meet him during a regional convention in Phoenix back in the 1980s (give or take a few years). He had been a familiar face at Dickinson High School, where he attended concerts regularly until his death about 1990.

His house in Bridgeton, New Jersey underwent a transformation when he purchased Wurlitzer Opus 2070. The side porch roof was shored up, a pit was dug down to basement level, and well-insulated walls were built up to meet the porch roof, which then became the roof of the organ chamber. The organ had originally been installed in a single chamber installation at the Fox Theatre, Appleton, Wisconsin. A set of shutters was affixed to a window in the living room. Volume was not excruciating because the shades were well above the level of the pipework. A bookcase (fully loaded) acted as the screen and volume control in the living room. I tuned the instrument a few times for Lowell.

Nothing was ever altered in any way. It was Lowell's hope and desire that the instrument be preserved in its original condition, and he made every effort to keep it that way. About a year before his death, we had a discussion about what would happen to the organ. I expressed a desire to find it a home where it would be appreciated. Little did I know that he would will the instrument to me. His executrix, Dana Fekel, and I exchanged ideas in the "what if" category. What if we could get the Smithsonian Institution interested? So, with the aid of Richard Neidich, the process of invading the Washington bureaucratic scene began. Brian Jensen from the Smithsonian made an inspection of the Wurlitzer and stated

that it was "the instrument we're looking for to add to our musical instrument collection." Subsequently, several of us made the pilgrimage to Bridgeton to dismantle the organ for shipment to Washington.

Carmichael Auditorium was to have been the home of the Wurlitzer. Engineering drawings were made, including a sliding platform, not unlike Radio City, to store the console. A window was to have been cut in the foyer entrance to view the console. Jack Bethards, head curator Jim Weaver, and I met at Carmichael and got the whole layout set up. ATOS was then approached to assist in funding. A private grant had followed the instrument to Washington, which funded the moving, architectural renderings, and some limited leather purchases for our restoration procedures. Many chest primary and secondary motors, pallet facings, reservoirs, and other small pieces were restored.

Glenn Thompson and I made several trips to the Smithsonian's Museum of American History to work on the chests and relay in an area behind the Presidential Ladies' Gowns display. Gradually we were pushed into smaller and smaller quarters, and finally we learned that the organ was going into storage. That was back in 1996. Nothing further was done until the instrument was delivered to the Wanamaker Building this spring.

After waiting until the fall of 2006 with no news, and knowing the museum building was being retrofitted for new displays—excluding the organ—I contacted Gary Sturm, the new head of the musical instrument division. Correspondence then went to the new Museum director. A decision was made to release the organ.

Soon we will have the first theatre organ to play in the Philadelphia city limits since 1968, when the Boyd Kimball left for Wilmington, Delaware for installation in John Dickinson High School.

—Brant Duddy  
Cedars, Pennsylvania



From top: the console in Brant Duddy's workshop; loading Brant Duddy's van at his shop; Tommy Whiting and Roger Lane unloading at Macy's; Brantley A. Duddy receiving the award at the ATOS Philadelphia chapter dinner on June 9, 2007 (Photos by Everett Sahrbeck)



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# Professional Perspectives

## Tremulating Titans of Tone

BY EDWARD MILLINGTON STOUT III



This diatribe shall investigate the adhesive that warms and glues the theatre organ's ensemble together, the tremulants.

(Stout Collection)

Strong opinions concerning the speed, character and depth of tremulants still separate the theatre organ world from the hinge-bound traditional constraints of the classical organ discipline.

Research did not provide this writer clear information concerning the advent of the tremolo/tremulant device, but the effect was most likely the result of the spasmatose contractions caused by the primitive winding systems dating back several hundred years. The earliest winding systems consisted of several large wedge shaped weighted bellows, which were lifted by a man or several in the case of larger organs. These large bellows served in the capacity of "feeder" and "reservoir," by dumping the wind into a

collective windtrunk that found its way to the pallet boxes on the various windchests.

It is interesting to note the feverish attempts by the academics, who fanned the flames of the Neo-Baroque movement in organbuilding, to recreate some of the dreadfully unsteady winding mechanisms. The true mark of success was measured if each chordal change sounded like an overzealous diner trying to dislodge a piece of steak. Of course, any attempt to distinguish a tremolo from the dry heaves was impossible.

In nineteenth century American organbuilding it was common to install a small "beater" type tremolo that was attached directly to the pallet box of the Swell Organ's manual windchest. The mild rut-rut-rut-rut effect did not reflect back into the massive double rise reservoir serving the other divisions of the given instrument. There is no need to discuss the so called "fan" tremulants found on most Austin organs, as they were only effective for catapulting dead flies out of the chamber. When dealing with fan tremolos, the key holders were always instructed to not turn on the tremolo stop control, as the large wooden paddle would smack the tuner in the head. Most key holders became bored and would often check to see what pistons were set on the Swell. Of course one of the pistons set the fan in motion resulting in a bang, "Ouch G.D. it!" and the last sound heard was a tuning knife being flung through the air.

During the early 1900s large symphonic organs found favor in a large variety of public buildings, ranging from university auditoriums to massive department stores. The visionaries who purchased the symphonic instruments knew beautiful music throughout the day, attracted a higher-class clientele. Even though the electric turbine type blowing plant had arrived, the large

## “Great pipe organs are like beautiful flowers: they have their time.”

symphonic organs still employed massive reservoirs, often double-rise in design. The problem with these massive pachyderms is their inability to change direction fast enough to simulate a natural musical effect. Most often organs with huge reservoirs will have a slow and ponderous tremolo that is unlike anything else in the world of music. The whole idea in creating orchestral arrangements on a symphonic pipe organ is to remind the listener of a full symphony orchestra or a great singing voice. Good grief, if I had a singer in my choir that sounded like most church organ tremulants, I would rush the poor soul to the hospital expecting cardiac arrest.

The great American organbuilder Ernest M. Skinner loved symphonic music played on the organ and he was renowned early on that the manual pipework must be furnished wind from a reservoir capable of responding quickly enough to permit “natural” tremulants. He made a study of windline sizes and lengths in order to allow for real musical latitude in depth and speed. His study also made it clear the reservoirs must be loaded with springs and a specific amount of weight.

At the same time another great American organbuilding tradition was in its development stage and that was the pioneering efforts of the Rudolph Wurlitzer Manufacturing Company. After acquiring the assets of the Hope-Jones firm in 1910, Wurlitzer was trying against nearly impossible odds to establish designs that could be eventually mass produced. Hope-Jones was not wired that way and could not develop a suitable working relationship or set designs. In the years between 1910 and 1914 the Unit Orchestra division struggled with design and production problems. The early organs were under winded and had many chest problems.

Through determination and a dedicated staff the Unit Orchestra became a reality and methods of production were set in place.

One of the early developments concerned the design of the reservoirs. Those of you who have had the pleasure of working on or inspecting an original Hope-Jones organ will remember the fact that many of the main reservoirs were vertical and sprung with dozens of dangerous compass springs. It was also a fact that Hope-Jones did not view the Tibia Clausa in the same light as the Wurlitzer firm. The original Hope-Jones organ in Saint Luke’s Episcopal Church in San Francisco had no tremulant on the Tibia Clausa or the huge Diapason, both of which were on the same wind in the same chamber. The Swell division did have a tremulant.

The introduction of the triple valve plate in a reservoir half the size of their competitors’ allowed Wurlitzer to create a unique characteristic to their ensemble with the tremulants on. Part of the secret was due to the very short rib width, which limited the amount of travel in a given period of time. It was more like the sound created by a true musician or great singer. The reservoir was not fighting the organ technician while adjusting the speed or depth. It is interesting to note Kimball began building reservoirs very much like those of Wurlitzer late in their production.

The recipe for adjusting the various tremulants in a theatre organ consists of one third cup of black magic and three cups of experience. Warning, it takes 52 years for the three cups to fill and then there are no safe bets.

It is possible to share a little insight from the three cups and that concerns the Tibia Clausa’s primary function. During the very early years, Wurlitzer’s ensembles were very much too weak and the clients complained of the lack of carrying power. The company then realized the Tibia’s real job was to play the role of the magic carpet upon which the orchestral colors would ride. That change in tonal philosophy allowed the ensemble to blend and soar out into the room.

Jesse Crawford’s innovative work in ballad playing featured the Tibia in a most definitive light and that revealed any imperfections in the shape of that specific tremulant. It had to be just about perfect or the singing line fell to the floor. The sensitive and artistic organ technicians knew how to arrive at the correct weight to spring balance and how to employ the one third cup of black magic. If the Tibia tremulant is too deep and too slow, the ensemble will not be tight enough to move with the tempo of the music. There are many examples of exceptional Tibia tremulants to be heard on yet available recordings and in that light, try listening to the Solo Tibia singing its heart out in the George Wright classic “Flight to Tokyo.” It is a shame the Vaughn organ was not preserved in its twenty-one rank form so young organists and buffs could experience that incredible sound in person. Great pipe organs are like beautiful flowers: they have their time.

# THE STORY OF THE MIGHTY WURLITZER IS ALMOST HISTORY.



Jesse Crawford at the Paramount Theatre, New York, NY. Opus 1458 (page 666).



Organist Frank Lanterman showing off the largest and smallest pipes of Opus 1987 (page 690).



Publicity photo used for the "Nocturne" radio program from the Paramount Studio (page 189).

## *The Wurlitzer Pipe Organ: An Illustrated History*

by David L. Junchen (reconstructed and edited by Jeff Weiler)

Only 2,234 were printed, to commemorate the number of organs built by the Rudolph Wurlitzer Manufacturing Co. Each book has been sequentially stamped in gold with a number corresponding to the opus list. The reception of this book has been tremendous, almost selling out in the first few months after issue. And once they are gone, they're history. There will never be another first edition.

With sixteen chapters, one-thousand images, and eight-hundred pages packed with insightful history, fascinating technical information, and an annotated opus list, *The Wurlitzer Pipe Organ: An Illustrated History* is the definitive catechism on the subject in a single, hard-bound volume.

\$125 US + shipping and handling.



### WURLITZER CONSOLE ART PRINTS

This set of 12 posters feature beautiful theatre consoles from the Wurlitzer photo archives. Poster size is 11" x 14".

\$15 US + s&h

Available from the American Theatre Organ Society

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or order online at [www.atos.org](http://www.atos.org)

# Vox Pops

Please send your items of interest to the Editor.

## New Curator Named For Boardwalk Hall Pipe Organs

The Historic Organ Restoration Committee, Inc has announced the appointment of Carl Loeser, a New Jersey native from Plainfield, as the new Curator of the pipe organs in Boardwalk Hall (The Atlantic City Convention Hall) in Atlantic City, New Jersey. He brings a variety of expertise to the position, having worked in the pipe organ field for 30 years. His responsibilities will be to oversee the restoration of the seven-manual, 449-rank Midmer-Losh pipe organ in the main auditorium, along with the four-manual, 55-rank Kimball pipe organ in the Ballroom.

Following college, Mr. Loeser pursued a career in Electrical Engineering and concurrently started a side business doing organ maintenance and tuning. In 1988, he decided to switch to pipe organ work on a

full-time basis. Since that time he has been involved in a variety of venues. These have included assisting in installation of new organs, or providing factory authorized service for the Schantz, Casavant, Reuter and Austin pipe organ companies. He has also done extensive rebuilding and restoration work, and provided tuning and maintenance services on a wide range of instruments from two to 461 ranks in size. Much of his restoration experience has involved instruments on higher pressures, which will lend itself well to the Boardwalk Hall organs. Among these projects was the complete restoration of the Ethereal Division of the John Wanamaker organ, which had suffered severe water damage, as well as the wear and tear that all high-pressure instruments suffer over time, two conditions which have similarly affected parts of the Midmer-Losh organ.

He is looking forward to working with the Boardwalk Hall staff and is thrilled with

the opportunity to be directly involved with both of these historic organs that have been left largely unattended since December, 1998 with the retirement of the third Curator in succession, Dennis McGurk.

The Midmer-Losh Pipe Organ has recently received a grant of \$100,000 from the Federal Government's prestigious Save America's Treasures program.

With \$1.2M funding from New Jersey Sports & Exposition Authority in place, work has already started in the Midmer-Losh pipe chambers with the installation of new lighting and a sophisticated fire suppression system. More funds will be needed to complete the Herculean restoration task that lies ahead.

The pipe organ curatorial chair is dedicated to the late Lillian Levy, an HORC board member, three times the chairperson of the New Jersey State Council on the Arts, and a great champion of the arts in Southern New Jersey.

## Silent Films

Silent films were shown recently at the Nethercutt Collection using a hand-cranked 35mm Powers projector. On June 8 and 9, Dean Mora accompanied a collection of short subjects, the earliest of which dated from 1902. The program concluded with the Laurel & Hardy classic, *Two Tars*. Everyone seemed to enjoy the opportunity to experience the good ol' days of early cinema. A similar presentation is planned for next year.



Joe Rinauldo presents silent film programs using this hand-operated Powers projector. (Photo by Gordon Belt)

## Pirates

Los Angeles' El Capitan Theatre went all out for the recent premier of *Pirates of the Caribbean: At World's End*. Even the famous ex-San Francisco Fox Wurlitzer console received special nautical garb. Rob Richards and John Ledwon are featured organists.

(Photos by John Ledwon)



# Creative Reharmonization: BY BILL IRWIN

This is the final session dealing specifically with the reharmonization of chord symbols found in the lead sheet which appeared in Part 2 of the series, published in the March/April 2007 issue of THEATRE ORGAN.

I offered a reharmonization contest in the July/August issue, asking my readers to choose any well-known Christmas carol, reharmonize the original harmonies in a “standard” arrangement, or the original chord symbols used in sheet music or fake books. As an incentive, I am offering a first prize of an original copy of the LP, *The George Wright Sound*, complete with the original jacket, featuring a photo of Mr. Wright. I am considering additional prizes of arrangements and recordings to second and third place winners if there is adequate response to the contest.

## Excerpt From the Original Lead Sheet

Please take a few moments to look over the final measures of the original lead sheet before you study the reharmonized excerpt.

To my mind, the object of reharmonization is not to see how far out one can go with choices of harmonies that are virtually discordant. I propose the use of chord enhancement using modification, extension and substitution that enhances the original harmony and elicits “oohs” and “ahs” from listeners possessing a musical ear. Humdrum and mundane harmonies sound “old hat.” The original lead sheet contains basic chords and some outright wrong chords. Some casual

arrangers believe that using “basic” chords (even when they are actually incorrect) will help lower-level players perform the tune. Well, this practice certainly doesn’t help develop the “ear” of the player and will lead only to mediocrity in the future.

Passing thoughts: Can something be done to enhance that simple Ab major chord used for the entire measure? In the second measure, is the melody note “B” part of the indicated Am7 chord? Is that same note “B” part of the D7 chord on the third beat? And on and on.

At this point, can you look at the original excerpt and start to enhance the harmonies/chord symbols to make both the melody and the harmony more interesting?

## The Excerpt Reharmonized

Take time to study the indicated chords. I use the term “indicated” because one must never assume that the chord symbols found in commercial fake books or in sheet music are correct. This is especially true in older sheet music, where I have found chord symbols meant for guitar and ukulele that were actually in a different key than the music for the keyboard instrument! Now look at the next illustration at the bottom of the next page.

### Excerpt from Original Lead Sheet

(ORIGINAL MEASURE 14)

SLOW

A<sup>♭</sup> Am<sup>7</sup> D<sup>7</sup> G A<sup>7</sup> D<sup>7</sup>

G<sup>7</sup> D.C. AL CODA

♩ CODA G<sup>7</sup> C

# Part 5

## The Importance of Voicing the Chords

The trouble with chord charts is that they tend to limit the player in the use of various positions and inversions of chords. I know they can help a beginner to play tunes almost immediately, but when a student is weaned on using only one position or inversion of a chord, it tends to hold back harmonic growth. Of course, you'll find an excellent chord chart using close inversions in my book *Chord Construction Magic*, from the *Magic Study Series* for the popular organist and in the series for the popular pianist. You will also find instructions covering chord positions and inversions.

When the top note of the left hand accompanying chord clashes with the melody note, the keyboard player who has practiced chords in various positions and inversions will know to change the position or inversion of the chord to avoid that clash.

You might wish to remember this simple statement, "A chord has as many positions as there are notes in the chord, and one less inversion than the number of positions." For example, a C7 chord (C,E,G,Bb) has four positions: C,E,G,Bb; E,G,Bb,C; G,Bb,C; and Bb,C,E,G. There are only three inversions, as you can only invert (turnover) the chord three times before you return to its first position.

I feel the voicing is so important that I'm going to spell all the accompanying left hand chords in the final excerpt in order of appearance:

- Ab sus2 = (L to R) Bb, C, Eb
- Ab = Ab, C, Eb
- Am (sus2) = B, C, E
- Am = A, C, E
- D11 = G, C, E/Pedal D  
(seen as the chord symbol Am7/D)
- D7(b9) = F#, C, Eb
- Gmaj9 = F#, A, B, D
- G6 = E, G, B, D
- A13 = G, C#, F#
- A7(#5) = G, C#, F
- D9 = F#, C, E
- D7(b9) = F#, C, Eb
- G13 = F, B, E
- G7(#5) = F, B, D#
- G7 = F, B, D
- Db9 = F, B, Eb
- Dm7 (9) = F, A, C, E
- Db9 = F, B, Eb
- G13 = F, B, E
- G13(b9) = F, Ab, B, E
- C6(9) = E, G, A, D
- Eb6(9) = G, Bb, C, F
- Dm7(9) = F, A, C, E
- Dbmaj9 = F, Ab, C, Eb
- Cmaj9 + E, G, B, D

All bass notes are to be played on the root (the name of the chord). For example, Dm7(9), play D in the bass, etc.

Hopefully, I'll have the results of the Christmas carol reharmonization contest in the November/December issue, and perhaps there will be enough space to feature the arrangements in my final session for 2007.

Thank you for spending time with me. Your comments, questions and suggestions, are always welcome. You can reach me by e-mail at [billirwinatos@cox.net](mailto:billirwinatos@cox.net). Until the next time, stay well and enjoy your music.

## Excerpt Reharmonized

**Slow**  
(Original measure 14)

Chord symbols above the first staff: A<sup>b</sup>sus<sup>2</sup>, A<sup>b</sup>, Am (sus 2), Am, D<sup>11</sup>, D<sup>7(b9)</sup>, Gmaj<sup>9</sup>, G<sup>6</sup>, A<sup>13</sup>, A<sup>7(#5)</sup>, D<sup>9</sup>, D<sup>7(b9)</sup>

Chord symbols above the second staff: G<sup>13</sup>, G<sup>7(#5)</sup>, G<sup>7</sup>, D<sup>b9</sup>, Dm<sup>7(9)</sup>, D<sup>b9</sup>, G<sup>13</sup>, G<sup>13(b9)</sup>, C<sup>6(9)</sup>, E<sup>b6(9)</sup>, Dm<sup>7(9)</sup>, D<sup>b</sup>maj<sup>9</sup>, Cmaj<sup>9</sup>

Performance markings: D.C. al Coda, Coda

# Who was that woman?

Priscilla Dean

**The Greatest Attraction in the Picture Industry**

Priscilla Dean visits Wurlitzer Factory, N. Tonawanda, N. Y., and is shown how the Mighty Wurlitzer Organ is built.

WHEN Priscilla Dean visited the Wurlitzer factory recently, she marveled at the skill of the artisans, the myriad infinitesimal parts, and the precision of adjustment required to assemble a Wurlitzer organ. It was a revelation to observe the internal mechanism of the majestic instrument which animated the thrilling stunts in Miss Dean's pictures; which added reality to the plunging herds of cattle rustlers, and endowed the love scenes with emotion.

And not only Miss Dean, but producers, exhibitors, and directors everywhere are amazed at the marvelous effects, and absolute dependability of the Wurlitzer Organs—a fact which is attested by the predominance of Wurlitzer Organs not only in the leading theatres, but in theatres of all sizes, for each of which there is a special type Wurlitzer organ.

**WURLITZER**  
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(Photos Weiler Collection)



An interesting series of vintage photographs taken at the Rudolph Wurlitzer Manufacturing Company's North Tonawanda facility has given rise to questions about the young screen star, Priscilla Dean. Her February, 1925 visit to the factory was captured by the Colegrave Studios of Buffalo in the tradition of classic Hollywood ballyhoo. Miss Dean is seen posed with portions of Wurlitzer Opus 998, the famous high-pressure outdoor organ for Roosevelt Memorial Park, Los Angeles, as it was being assembled. The organ was later shipped February 19 on a special train bound for Los Angeles.

Organbuilder Lance Johnson of Fargo, North Dakota supplied the following biographical information and filmography on Priscilla Dean, from: *The Film Encyclopedia (5th Edition)* by Ephraim Katz (Revised by Fred Klein & Ronald Dean Nolen).

**Dean, Priscilla.** Actress. *b.* 1896, New York City, into a theatrical family. *d.* 1988. As an infant she accompanied her parents on their tours and began performing in their stock company while still a child. She was an accomplished actress by ten and made her screen debut at 14. After appearing in a number of one-reelers at Biograph and other studios, she joined Universal in 1911 and soon became established as the principal soubrette in the Eddie Lyons-Lee Moran comedy series. She made her leap to stardom in features as a result of her popularity as the heroine of the 1917 serial *The Gray Ghost*. She subsequently starred in many Universal silent dramas, notably Tod Browning's *The Virgin of Stamboul* (1920) and *Under Two Flags* (1922). Her popularity diminished in the late 20s, and she slipped into minor films with poverty-row studios. She was married to actor Wheeler Oakman.

## Filmography

- **1914**  
Mother
- **1916**  
Love Dynamite and Baseball
- **1917**  
The Gray Ghost (serial)  
Even As You and I  
The Hand That Rocks the Cradle  
Beloved Jim
- **1918**  
The Two-Soul Woman  
The Brazen Beauty  
Kiss or Kill  
She Hired a Husband  
Wildcat of Paris
- **1919**  
The Wicked Darling  
Forbidden  
The Exquisite Thief  
Silk Lined Burglar  
Paid in Advance
- **1920**  
The Virgin of Stamboul
- **1921**  
Outside the Law  
Reputation  
Conflict
- **1922**  
Wild Honey  
Under Two Flags
- **1923**  
The Flame of Life  
The White Tiger  
Drifting
- **1924**  
Storm Daughter  
The Siren of Seville  
A Café in Cairo
- **1925**  
The Crimson Runner
- **1926**  
West of Broadway  
The Speeding Venus  
Forbidden Waters  
The Danger Girl
- **1927**  
Birds of Prey  
The Dice Woman  
Jewels of Desire
- **1932**  
Behind Stone Walls



Farny R. Wurlitzer greets Priscilla Dean at the main entrance to the Wurlitzer factory for her tour of the facility in 1925.

Priscilla Dean learns the intricacies of the Wurlitzer Switch-Relay from Harold Culver (back to camera). Fred W. Stubbs (left) appears in a number of factory photos. John Fanino (2nd from right) and Arthur Lorenz (right) look on. The identity of the others in the photo remains unknown. Organ technophiles will take special note of the bench in the foreground which shows a motor generator set used for testing relay equipment.





The next stop was the erecting room where Opus 998 was taking form. At Miss Dean's immediate right is Farny Wurlitzer; to his left is Meakin Jones, head of the Unit Orchestra department. The others are unidentified.

Priscilla Dean at the console of the organ just prior to its disassembly for shipment to Los Angeles.



**ROOSEVELT MEMORIAL  
REACHES LOS ANGELES**

**GREAT WORK BY WURLITZER**

**Large Instrument for Park Being  
Erected After Interesting Tour  
from North Tonawanda  
Across Continent.**

The Rudolph Wurlitzer Company has completed at its factory in North Tonawanda and shipped to the Pacific coast the large organ constructed by it for Roosevelt Memorial Park at Los Angeles. This instrument has attracted widespread attention because of its size and location and some of its special features. It was shipped from North Tonawanda Feb. 16 in a special train of twelve cars and from that time until its arrival in Los Angeles March 6 was the admiration of people all along the route across the continent, by way of St. Louis and Kansas City. H. G. Wittler, manager of the Roosevelt Park Memorial Association, accompanied the train and made short talks at various stopping-places on the qualities and significance of the instrument.

This organ is to go into four specially-built chambers which speak out into the open air and the console is placed 150 feet from the organ in a building specially prepared for it. The wind pressures in this organ are twenty-five, thirty-five and fifty inches and the scale of the pipes used is large, in proportion to the wind pressure. The instrument is blown by a Spencer Orgoblo with a fifty-horsepower motor.

**SPECIAL TRAIN TAKING LARGE WURLITZER TO COAST.**



It has taken almost a year to construct this organ and the result has been very satisfactory. The diapasons are declared to be remarkable in the full, round foundation tone they furnish. The strings are majestic in quality. The reeds are brilliant and the builders are looking forward to a wonderful success when this installation is completed in the building prepared for it.

The scale of the 32-foot diaphone is forty-two inches square at the large end of the tapered tube of the CCCC. This is one of the stops that is voiced on fifty-inch wind.

The organ has an automatic player attachment. It will be installed in its own marble building in the Los Angeles park and the console will be in another building seventy-five feet distant, in order that the organist may hear his own music.

The idea of placing an organ in a park dedicated to the memory of Theodore Roosevelt originated from the fact that he often expressed himself as enjoying an organ more than any other instrument.



This sign would later be attached to one of the freight cars that would transport the Roosevelt Memorial Park Wurlitzer to Los Angeles.

*The Diapason, 1925 Issue*

*Another Triumph for the Mighty*

# WURLITZER Unit Organ

**The World's Largest Pipe Organ**

was shipped in a solid train from the  
Wurlitzer factories, No. Tonawanda, N. Y.,  
February 19th to be installed in the

**ROOSEVELT MEMORIAL PARK**  
Los Angeles, California

For months the Association's representatives searched among pipe organ builders of the world for an exceptional Voice of Music. The Mighty Wurlitzer was their unanimous final choice.

To the builders of this beautiful memorial park will belong the honor of having created the first great sounding memorial ever dedicated to the memory of a great American.

Some years before his death Colonel Roosevelt remarked after listening reverently to the playing of "The Rosary" on a Wurlitzer Organ in Philadelphia, "If I could hear that song played every day, I believe that I would be a better man."

Every evening at sunset this great organ will play "The Rosary." Its voice will be heard within a radius of 3½ miles of the park, and a special radio broadcasting station is planned to pass it on to a listening outside world.

*This great Wurlitzer Organ represents an investment of \$150,000.00 and will mark a new epoch in organ building on a colossal scale.*

**THE RUDOLPH WURLITZER Co.**

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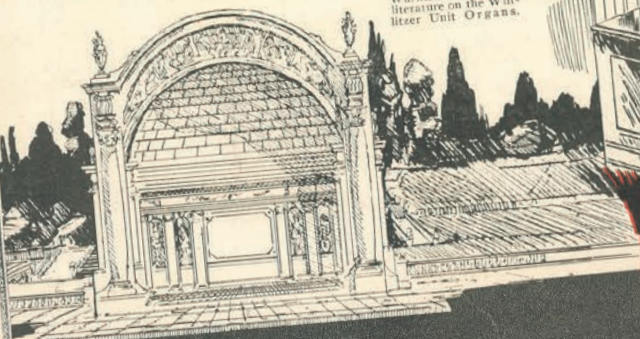
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Learn how easy it  
now is for even a  
small exhibitor to  
own a Wurlitzer.



This ad, which appeared in the March 21, 1925 *Motion Picture News*, celebrates what was undoubtedly the loudest musical instrument of its day, although it was hardly the world's largest pipe organ.

# Party on the Pipes

St. Louis, Missouri  
April 27–30, 2007

(Photos by Les Hickory)



*Dennis Ammann at the console of his Barton theatre organ*



*Colonel Jack addressing the audience*



*Explaining to the audience about the video setup at the Lincoln Theatre*

For the fifth year in a row, the St. Louis chapter hosted a successful organ weekend. This year the name was changed to reflect the good times experienced in past ventures. The “Party on the Pipes” was just that. Our party was attended by wonderful folks, and all had a good time.

We kicked off Friday morning with a tour of the Wicks Organ Factory in Highland, Illinois. Our tour guide was St. Louis Theatre Organ Society member Chris Soer. It’s amazing to see how raw materials are worked into a pipe organ. Company owner Barbara Wick was on hand to personally greet the group. We had a short demonstration of a finished instrument in the erection tower, a room where the organs are assembled and tested. Several people had a chance to play the new instrument.

After the tour, it was off to enjoy the home pipe organ installation of Dennis and Mary Lou Ammann, also in Highland. Dennis played a varied and delightful concert, and he explained the work that had been done since last year’s event. We enjoyed a terrific lunch prepared by Mary Lou and several helpers before going back to the vans.

The next stop was the home of ATOS past president, Jack Moelmann. His installation is a combination of a Rodgers 340 electronic organ with some pipes and a multitude of “toys.” You can’t go to his place and not have fun. Jack ended his

concert, as he always does, with an audible and visual “Tribute to America.” You can’t help but feel moved by the patriotism of that part of the program.

After dinner we crossed the Mississippi River to hear William “Pat” Partridge, Organist and Choirmaster of Christ Church Cathedral, play a well-blended assortment of musical compositions to showcase the magnificent and historic 4/70 Æolian-Skinner instrument. Pat befittingly chose an arrangement by E. Power Biggs of Scott Joplin’s “Elite Syncopation” to close his program. At the turn of the twentieth century, Joplin lived just a few blocks away from the Cathedral. He wrote some of his greatest works in St. Louis.

Saturday morning we were off to the Lincoln Theatre in Belleville, Illinois, to hear Mark Gifford play a 3/15 hybrid organ. Mark was wonderful in his selection of music and in his presentation. Between selections, he had the audience laughing with his stories. No one tells stories quite like Mark! After the Lincoln concert, we loaded the vans again and were off to the

home pipe organ installation of Jim and Dee Ryan. Les Hickory played the home-built instrument. This organ started as a project by the late Joe Barnes. Over the past eight years, Jim has reworked and expanded the organ. Les was in a funny mood, and, like Mark Gifford, entertained the audience with stories from his tenure in law enforcement. All the home visits were terrific, and all included time for open console.

Those who had opted to attend Stan Kann’s seminar went to the home of Wallace Dittrich where he has a three-manual George Wright model Allen.

Dick Balsano, a long time staple in the St. Louis dinner/club scene, entertained at the piano during our banquet Saturday evening at the Snow’s complex. Dick astonished everyone with his ability to make the piano sing. Later, Tom Finger sat down at the piano and provided a wonderful pallet of music right through our dessert. Jerry Roberts, owner of Midwest Music in St. Louis (the local Allen and Hammond organ dealer), brought in a new Hammond B3 for us to hear. Les Hickory was the first to sit down after dinner and put the Hammond through a workout. Several



*Les Hickory at Jim and Dee Ryan’s home*



*Stan Kann next to the mural honoring his service to the Fox*



*Kay McAbee at the console of the Lincoln, with video*

others added to our entertainment by playing the organ and the piano. We walked across the drive to our hotel after a terrific day number two!

Sunday morning, it was off to the Fabulous Fox Theatre, where Stan Kann played a wonderful concert on the grand old Wurlitzer. Fox management is honoring Stan Kann by painting a picture of him at the Wurlitzer in the hallway leading backstage. The Fox is known for the autographs and artwork on the walls backstage, commemorating the events at the Fox over the years. Stan Kann will have his place in the history of the Fox Theatre for all to see when taking the theatre tour. While our guests were touring the theatre, there was time for open console. The Fox is always a highlight of our convention weekends.

After a brunch buffet at Beva Mill, a great historic restaurant, it was off to the Lincoln Theatre for a concert by our featured artist, Kay McAbee. This is the third time Kay has been invited, and he did not disappoint anyone! His performance of all new material was carried out with skill and perfection. Kay followed his performance with a seminar on style and registrations.

Midwest Music provided the Allen organ for our banquet in Belleville, featuring some delightful background music during the dinner hour, followed by duets by Chris Soer and Bob Ellison, Chris's teacher.

Monday morning, it was back to the Lincoln Theatre in Belleville for a concert featuring Fr. Gus Franklin, past ATOS president, at the console. Fr. Gus played a wide variety of music and told some funny stories. The vans loaded up for a trip to the Scottish Rite where we enjoyed Ed Plitt at the Kimball. This organ made the news two years ago when the Scottish Rite considered selling it. A small group came forward and volunteered their time to work on the organ. The instrument is not in perfect condition, but at least it's still here. The Scottish Rite also has an Allen, and Ed played a few selections on it. Again, open console was enjoyed both by those playing and those listening. We then left to visit an installation in progress of the chapter-owned Wurlitzer at the City Museum. You can't miss this downtown museum as it has a school bus hanging over the edge of its roof. Housed in the 600,000 square-foot former International Shoe Company, the museum is an eclectic mixture of children's playground, funhouse, surrealistic pavilion, and architectural marvel made out of unique objects, most of which were found locally. The brainchild of artist Bob Cassilly, a classically trained sculptor and successful entrepreneur, the museum opened for visitors in 1997 to the riotous approval of young and old alike. The organ installation should be playable by next year. This is an exciting project for our chapter and will put the "King of

Instruments" in the public's eye every day of the week!

A very special afterglow was held at the home of Richard and Pam Masching, which featured a 3/10 Wicks organ they saved from a funeral parlor in Indiana. There was a relaxed meal for all to enjoy while others took turns playing the organ.

Midwest Music, which provided the organs for our banquets, was almost unable to supply them. Just two weeks before the "Party," the building was devastated by fire, destroying the showroom and service area. A few instruments escaped the fire, but the entire inventory of used equipment and a couple of new Allens didn't. We wish Jerry Roberts and his staff the best during this time of recovery.

Our mini-convention was great fun. Thank you to everyone who was there, enjoyed, played, gave, drove, volunteered and worked to make this a most memorable four days. To Jim Ryan, president of the St. Louis Chapter, to the Board members, and to all the people behind the scenes, thank you for organizing and executing a wonderful event.

—Les Hickory, Chesterfield Virginia  
 —Jack Jenkins, Granite City Illinois  
 —Jim and Dee Ryan, St. Louis Missouri.



Bob Ellison and Chris Soer taking time for a photo at the banquet



Father Gus presiding at the Lincoln Theatre organ



Ed Pitt, organist at the Scottish Rite, talking about the Kimball



# Bob brings them in at the Orpheum Theatre!

“The Orpheum Theatre recently brought back Bob Ralston for his second performance in less than twelve months. Once again, Bob filled the seats with over 1,000 tickets sold and the theatre walking away with a nice profit. The organ fans were delighted with the show and patrons were asking me to bring him back again next year. Not only can Bob sell tickets for the theatre, he is great to work with. The Orpheum plans to have him back again and again!”

—Kim Steffen, Development Director  
Orpheum Theatre, Sioux City, IA



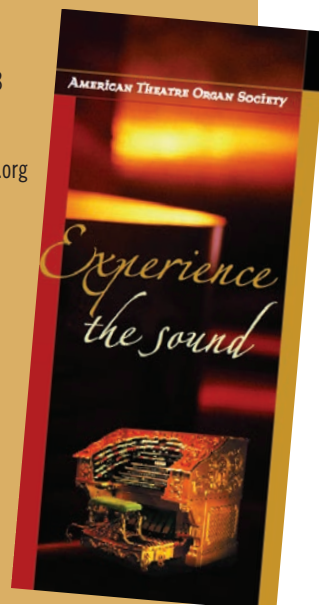
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Miss Laura Mann, Organist  
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Dear Miss Mann:-

Your letter to Mr. Hess has been handed to me, and in reply beg to say I am sending you, under separate cover, two sets of slides; the theme song to 'Illusion' - "WHEN THE REAL THING COMES YOUR WAY" and the theme song to 'Footlights and Fools' - "IF I CAN'T HAVE YOU".

I am also sending organ copies for same.

I wish you would be kind enough and return these slides when you are finished with them.

Thanking you for your cooperation, I remain,

Very truly yours,  
*Julius Berkes*  
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# Approach With Care

BY KEITH TAYLOR

## The Restoration of a Small Wurlitzer Tremulant

(Photos by Keith Taylor)

Recently I acquired a small pipe organ project with the help of the New York Theater Organ Society. When they acquire organs that they are unable to return to theatres, with the many other pipe organ projects they already maintain, they endeavor to find homes where the instruments can be placed. I want to thank in particular the chapter president at the time I acquired the instrument, Bernard Anderson, Jr. and David Kopp, for their help in allowing me to become the caretaker of this instrument.

As it has been quite a few years since I last did any pneumatic restoration work, I chose a few small projects to allow me to regain the skills I would need to do a reasonable job of restoration. The first project I chose was the small two-note offset for the Trumpet rank. This was a straightforward job of refinishing wood and re-leathering the valve motors.

My next project was a little more ambitious, the tremulant that is used in conjunction with the organ's Vox Humana. As found, the tremulant had become the larder for a family of rodents, and the bellows was so crammed full of sunflower seeds, it could not be collapsed! Measurements were made for each pneumatic to record the span of the pneumatic. This gave me the distance that the movable board would be able to open. The sides and ends were measured for length, and then an amount equal to the length of one end was added to allow for the overlap at the hinge end. I then completely disassembled the tremulant, taking photos before I removed any parts so I would know how to put them back together again. Next came the removal of the old cloth and leather gasket materials. As the pneumatics are pressure pneumatics, the cloth was secured to the boards with not only glue, but mahogany batten strips, held in place with brass escutcheon pins. To merely insert a blunt instrument such as a screw driver in between the cloth and the batten strip would mean the instant splitting and destruction of the batten strip. I used an old painter's dodge, designed to remove baseboard moldings without damage when the moldings need to be removed intact to be refinished. In the painter's world, two putty knives are carefully tapped into the space between the wall and the baseboard. Then, a screwdriver or similar instrument is inserted between the putty knives, thus spreading out the separating force over a much larger area. To accomplish the same basic function on the smaller and more delicate batten strips, I used two single-edge razor blades and a small screwdriver to separate the thin batten strip and pneumatic without damaging either one.

A bench block with small holes was then placed on the workbench. With an 8-oz. machinist's hammer, the escutcheon pins were carefully tapped out of the batten strips. Each batten was marked with a 1/8" letter stamp indicating from where it had been removed, and which edge was the top, so they could be returned the same place.

To remove the cloth from the boards, a common clothes iron was employed. For this operation I had the help of my wife Ginny, as it is easier with two people, and you have to be quick to remove the cloth before the old glue re-sets. I also thought she might as well know, right up front, why it is that the laundry now smells of old stale animal glue! (Just as a tip, after the iron cools following gasket removal service, a Scotch-Brite™ pad will remove any residual hot glue that may get on the iron's surface.)

The procedure entailed Ginny placing the iron, set to "Linen," on the cloth or leather to be removed, for about five seconds. (No more than five seconds or you will scorch the old glue. Burnt glue is nearly impossible to remove!) As she lifted the iron, I slid the end of an artist's pallet knife under a corner of the cloth or leather, and pulled up just the length that had been heated with the iron. The next section was heated, and using the already loosened bit, the next six inches or so was lifted. Repeat until the entire piece of cloth or leather gasket strip is removed, and the job is nearly done. This method leaves you a clean wood surface with just a very thin coating of old glue, rather than gouges from trying to remove the cloth just with scrapers and knives. A quick wipe with an old towel that has been dipped in boiling water makes the surface just as pristine as the day it was first covered. Make sure you wear thick rubber gloves when you are dipping and wiping the gasket surface with the boiling water, and follow that by immediately drying the surface.

I removed all of the old hinge material because it was stiff; in some places, where glue had migrated into the working hinge, the cloth had cracked and separated. I cut new hinges from cotton mattress ticking. Be sure that you use 100% cotton ticking, as they now make similar blue striped ticking that is a polyester blend, and the hot glue used to attach the hinges will not adhere to the polyester. The internal hinges were complex interlocking fingers, so be sure to make a drawing showing the shape and location of these fingers. The larger pneumatics are "double hinged," but the outer hinge is a simple piece of cotton cloth that reinforces the hinge across both boards of the pneumatic.

The pneumatic that controls turning the tremulant on or off was covered in motor cloth .025" thick, and the bellows pneumatic was covered in cloth .045" thick, so I recovered them with cloth as close to the original thickness as I could find.

The pallet itself was my next job. Unlike the pallets I had seen on other Wurlitzers, these did not have a layer of felt in their makeup but were three layers of leather laminated together, with the smooth side out on the valve face itself. While not 100% "original," I glued the laminations together using PVC-Type E casein glue for its ability to remain flexible. The pallet leather laminations were then glued to the wooden backer of the pallet valve, using the traditional hot animal glue to allow for rebuilding again in the future. PVC-E casein glue is miserable stuff to remove from wood, and I want any future rebuilders to think kindly of me, even though they will probably not know my name.

The original blued slotted head wood screws were unusable, due to being attacked by the tannic acid used in preparing the leather gaskets. Wherever the screw passed through a joint between two parts separated by a leather gasket, the tannic acid ate away the threads and weakened the screws to the point I could not trust them. I was fortunate to have a small supply of new old stock blued wood screws in various sizes. I was able to replace the damaged screws, and those screws that were not ruined by acidic corrosion were cleaned up by turning the heads in a lathe, and polishing with crocus cloth.



*This early #3 Wurlitzer Tremulant (Part Number XA9R) awaits restoration. After many decades, the device has failed completely: it is filthy and all hardware has corroded*



*The start/stop motor shows evidence of the gnawing tooth of time: the motor cloth has become stiff and inoperable; all interior leather must be renewed*



*Wurlitzer components were built to be easily restored. During disassembly, all parts are identified and carefully documented with photos and notes. The batten strips of the tremulant head are carefully removed using two single-edge razor blades and a screw driver. Such techniques are used by the careful restorer to avoid scarring and cracking*



*After a thorough cleaning, all wood parts are given a fresh coat of shellac*



*The start/stop motor has been carefully recovered using materials which match the originals as closely as possible. The motor is now both strong and supple. Only water soluble adhesives are used allowing for future restoration*



*Individual components have been restored and are ready for reassembly*



*This #3 Tremulant has been completely restored and is ready for another 60 years of service*

The newly polished heads were then placed upon a brass “bluing pan” as used by clockmakers for centuries to give clock hands that beautiful royal blue color. The screw is placed on the pan and heated from below with the flame from a jeweler’s alcohol lamp. As the steel heats up, you can watch the colors change from a purple shade to a light blue and then, just as the deep rich blue color appears, the pan is tipped over into a quenching bath of oil. The oil is slightly absorbed into the surface of the steel, giving it a measure of rust protection. When removed from the oil bath, I cleaned them with mineral spirits to remove any oil from the surface, so it would not soak into the wood and discolor the surrounding wood fibers. This is probably overkill, as this tremulant will be hidden in a chamber where nobody will ever see it, but I will know that I did the best job I could to return the organ to the condition it was when it was first built.

I won’t go into detail about finishing the wood, as everybody has their own ideas and are limited to the equipment they have. Having chronic asthma, I don’t own any spray equipment, so I wasn’t able to use the same method that Wurlitzer did to apply the orange shellac. I didn’t bother to count how many coats of shellac were applied; my guide was to stop when the color was close to that found on pieces that had not been touched yet and had not been subjected to sunlight or moisture. When the color looked right, I stopped.

To simulate the finish that comes from a spray gun, I used white auto polishing compound to rub out brush strokes and imperfections in the surface. This was followed by an application of a hard carnuba wax, as used on furniture and bowling alleys.

This provides a measure of protection from moisture due to condensation as the temperature changes, as well as seasonal humidity changes.

The wind line from the main body of the trem that supplies the air required by the primary valve bow was cleaned in warm soapy water. I used a bottle brush on the interior of the spotted metal elbow. A cleaning afterwards with alcohol removed the protective coating from the spotted metal wind line, so this was re-applied using white (clear) shellac. The outside was coated by wiping with a soft cloth dipped in the shellac, the interior by plugging one end with a cork and adding a small quantity of shellac then carefully turning the elbow until all of the interior surfaces had been coated, then pouring the excess out into a clean jar.

As a bit of vanity, I removed one of the cleats that attach the tremulant to the ground frame. On the surface that contacts the leg of the tremulants, where it won’t be seen, I wrote the date the part was rebuilt, the location where the organ now lives, and my name. The next time the leg is removed, they will know who, where and when the part was last serviced. I wish I had found similar information inside about the employee at the Wurlitzer plant who originally put this piece together.

A project of the magnitude presented by the restoration and conservation of a theatre organ can appear daunting, to say the least. Instead of looking at the project as a whole, I have chosen to break the rebuilding up into manageable sections. Restoring an entire organ can be scary, but the restoration of a single assembly, such as a tremulant or an offset chest, is a very doable task. In my case, I was looking for projects to fill the cold winter days here in Maine when we can be snowed in. It’s also therapy that gives me something to do with my hands and mind, after an accident at work left me with a bit more leisure time than I ever had while I was working full-time.

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# For the Records

## REVIEWS

### CONCERT ECHOES Ann Leaf

This excellent offering from Don Thompson at Pipe Organ Presentations is a step back to a time when organs sounded different, and so did organists. The disc compiles two previously released recordings by Ann Leaf, the first recorded in the Los Angeles Theatre in 1970, the second in the Detroit Theatre Organ Club's Senate Theatre at an undisclosed time.

The two-manual Wurlitzer organ in the Los Angeles Theatre sounds really good. Being of the age to have heard theatre organs in their original states, it is a pleasure to hear an organ like this. After today's souped-up hot rod organs, it's good to be reminded of what an original organ sounded like in a real theatre. The organ having been moved from another theatre

when the Los Angeles Theatre opened, this is not strictly an original installation, but it's close enough.

The last half the disc, recorded at the Senate Theatre, Detroit, is not quite as satisfying as the first. The playing continues to be first rate, but, contrary to what one expects at the Senate, the organ sounds strangely distant and a bit "lo-fi," with attenuated high frequencies.

The first thing that strikes one about Ms. Leaf's playing is her extraordinarily clean technique and flawless rhythm. The disc opens with a rousing "Muskrat Ramble" which makes ears perk up for what follows. Particularly striking is the Gaiotti "Peruvian Waltz" in a very intricate though delicate arrangement. Particularly enjoyable were three of the motion picture themes included, especially the seldom-heard "Walk On the Wild Side" theme, although the tempo seemed a bit fast to me. (I pulled out my

video of Barbara Stanwyck's tawdry potboiler to check, and the music was in fact more effective at a slower tempo.)

Hats off to Don Thompson for re-releasing these recordings from the old Concert Recording label. I look forward to more of these gems from the past, but I'm a bit disappointed by the meager notes that come with the disc. I understand that the cost of printing a multiple-page booklet is prohibitive for a limited pressing, but I do miss the more complete liner notes that came on the original Concert Recording LP jackets. Perhaps Mr. Thompson could post the original liner notes and photographs on the website where these recordings may be purchased.

I was a fan of Ann Leaf's from the first time I heard her marvelous recording at Buddy Cole's studio so many years ago, and this disc confirms my long-held opinion: Ann Leaf played extraordinarily well, and her music is worth hearing again today.

Selections from the Los Angeles Theatre are: "Muskrat Ramble," "Similau," "Parade of the Tin Soldiers/I Love a Parade" medley, a show tune medley, "Walk On The Wild Side," "Harlem Nocturne," "Eighteenth-Century Drawing Room," "The Green Leaves of Summer," "Happy Island," and "The Song Is Ended"/"I'll Get By." From the Senate Theatre are: "Bellita," "Green Dolphin Street," "Minute Samba," "Quiet Night of Quiet Stars," "Pavane," "Gypsy Dance" (*Carmen*), "Jamaican Rhumba," Theme from *Romeo and Juliet*, "Ode to a Man About Town," "Cadiz," and "Love Is Blue." Available for \$20, including shipping and handling, from [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com).

—Stanley D. Hightower

*A hit with the headliners...this*

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Organists of yore crowded the airwaves. Ann Leaf's broadcasts were especially popular, and her drawing power is evidenced in this vintage advertisement from *Life* magazine, September 6, 1937 (Submitted by both Clark Welling and Scott Smith)

### STRONY AT SANFILIPPO'S Walt Strony

Walt Strony is a true child of the theatre organ renaissance—perhaps the child of the renaissance. Drafting in the wake of such innovators as George Wright, Billy Nalle and Tom Hazleton, he merged his own ideas with the sonic delicacies he heard. Walt was only in his early 20s



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when he began to play the instruments of organ technician David Junchen, with their pioneering digital control systems and enhanced specifications.

More than 25 years later, the music we hear on this CD is the culmination of Walt's experience and wisdom, merged with David Junchen's visionary final lifetime work in the music room of the legendary Sanfilippo Estate. While not the last of Walt Strony, the pairing here of artist and instrument is a milestone of humbling significance to those who lived the era as well.

Invererate theatre organ aficionados will recognize several selections on this CD's playlist as long-standing signature works for Walt. Yet because of the unique versatility of this instrument, the listener is afforded a freshened experience with what might be thought of as ubiquitous selections. Here then, is the playlist with arrangements by Walt Strony, except as noted:

- *Victory at Sea* Symphonic Scenario (Rodgers)
- "Chicago"/"My Kind of Town" (Fisher/ VanHeusen-Cahn)
- "My Vision" (Melgard)
- "In the Still of the Night" (Porter)

- "Mamma Mia" (Anderson-Ulvaeus)
- "Somewhere" (Bernstein-Sondheim)
- "(Get Your Kicks On) Route 66" (Troup)
- "Stars in My Eyes" (Kreisler-Fields)
- "Hooray for Hollywood" (Whiting-Mercer) arr. Junchen
- Variations on "I Wish I were an Oscar Meyer Wiener"

Arguably one of the most recorded theatre organs in history, the Sanfilippo residence organ has been piloted by an astonishing mélange of contemporary artists. Completed more than 12 years ago, its architecture represents the sum total of David Junchen's experience and sonic genius. Despite being tonally regulated by others, its "bones" remain almost exactly as the colorful—if not mercurial—latter-day Robert Hope-Jones engineered it.

The instrument's genesis began concurrently with Dave's decision to author the definitive, history of the American theatre organ, circa 1981. Inspired by the search for individuality by builders in the 1920s, he wanted to infuse the better ideas into one instrument capable of challenging the creative minds that would sit before its resources.

Lying there just beyond the tabs, keys, reversibles and pistons, is a yet to be fully explored world of textures, dynamics and emotions. It is an instrument worthy of any artist now, or in the foreseeable future. If you ever find yourself seated in a red velvet theatre seat in the balcony of Palace de la Musique in Barrington Hills, Illinois and thinking you could have heard the same sounds elsewhere, you were hearing the limitations of the artist—not the instrument.

All great musical works are the culmination of great minds. And so it is with this CD. Walt joins forces with Dave Junchen's inspired legacy, Jasper Sanfilippo's vision, music written by great talent, and all recorded by the master of digital legerdemain, Robert Ridgeway. Jim Gruber tuned the instrument, and Chris Gorsuch added his editing finesse. The result is a recording of historic significance, and sonic satiation.

The CD may be ordered from Walt Strony Organ Concerts, P.O. Box 26295, Las Vegas, Nevada 89126, for \$20, which includes postage and handling (add \$3 for overseas orders).

—Stephen L. Adams

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info@pipeorganpresentations.com,  
www.pipeorganpresentations.com

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

**Rob Richards**—www.robrichards.com

**Paul Roberts, Cardinal Productions**—  
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http://theatreorgans.com/cds/roberts/

**Roxy Productions**—  
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**Walter Strony**—www.waltstrony.com

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

# Chapter News



Atlanta: Ken Double (left) with hosts Donna and Ron Carter at the Carter's Allen organ (Photo by Elbert Fields)



Atlanta: Dave Wickerham after his concert at the Atlanta Fox (Photo by Elbert Fields)

## ATLANTA CHAPTER

Atlanta, Georgia—Our May meeting was held Sunday, May 13, at the home of members Ron and Donna Carter. The Carters have recently more than doubled the size of their music room. They are now 24 feet closer to their next door neighbor. The new room is a spectacular setting for their Allen GW4, allowing true stereo chamber separation and room for 100 guests. They can even screen films for accompaniment by the organ.

ATOS President, Ken Double, was the guest artist. This was the chapter's first introduction to the new setting, and Ken presented a truly great and genuine program—even demonstrating his vocal talents while the organ played a recorded accompaniment Ken made to back his singing. Also, he presented a silent short comedy film. The artist was made an instant member of the Southern Gentlemen's Society.

Our next program was Sunday, June 3, at the Atlanta Fox Theatre. This was our first chapter meeting in the theatre in quite a few years. It was good to be home. Thanks to Joe Patten, Bob Foreman, Larry Douglas Embury, General Manager Allan Vella, and the Fox staff for this treat.

Dave Wickerham presented a full concert featuring a broad variety of music with selections that found listeners ready and willing. The many solo voices and ensembles of the Möller were used, with the myriad percussions well used for emphasis and effect. Dave was one with the instrument, and his joy and fun in playing transferred directly to the audience. One person remarked that she really liked the selections—they were ones you could hum or sing.

Come back, Dave!

—Rick McGee  
Larry Davis, President  
770-428-4091, [acatos@earthlink.net](mailto:acatos@earthlink.net)

## CENTRAL FLORIDA

Pinellas Park, Florida—Well, time sure seems to fly; half of the year is already gone and it's time for our summer break.

We had a great time at our joint meeting with the Manasota Chapter at June Carter's house on June 10. The centerpiece of our visit was her beautiful three-manual Page theatre organ. Our guest artists and new CFTOS members, Stan Koyame and Lee Anderson, treated us to a great musical experience.

On June 19, we had over 80 people in attendance at the Pinellas Park Organ Concert Series. This event has seen a great increase in attendance over the last year, due to several factors. The artists bringing the program are planned far enough in advance to ensure an interesting event. There was a feature article in the *St. Petersburg Times* that caused an immediate increase in attendance. Also, continued announcements in the paper have prompted a couple of retirement centers to schedule their buses to bring their residents. Several people have joined as a result of the concert series.

The new organ console for Pinellas Park is in storage at the present time. We are hoping to begin the work on the relay system, and plan to try to have the console installed by our December meeting.

We will soon begin another monthly concert series at the Tampa Theater. The details need to be worked out for the scheduling of the theatre and artists to perform. Hopefully, this will be a new event in the fall of this year.

Our president, Bob Logan, has read a lot of posts on the theatre organ list and noticed that several chapters have a very extensive education program for schools in their respective areas. Programs include taking an electronic theatre organ to the schools for a presentation, and providing every child with a CD to take home to show to their parents. Since promoting

and educating the public about theatre organs is one of our chapter's main goals, he feels this is an avenue we need to explore for our own school children.

Bob Logan has appointed a committee to start planning a concert series at the Tampa Theatre. Since this will involve a lot of people and require extensive planning, our target is to start the series with a well-known artist in the fall of 2008. This concert series will be a commercial event, and admission will be charged. Bob has spoken with theatre management, and they are willing to work with us on the planning and scheduling. Our goal is to have a lot of the initial planning done, with details available at our first general membership meeting in September at Pinellas Park. If you have any ideas or suggestions, please feel free to let Bob know what they are.

Bob thanks our Board of Directors for their valued experience and input and the members at large whose enthusiasm continues to give us support.

—Chaz Bender  
Bob Logan, President  
727-236-6375, [flmusicmaker@aol.com](mailto:flmusicmaker@aol.com)

The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (no less than 3 x 2 inches with resolution of at least 300 dpi), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail; they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number, and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.



Dairyland: Sandy Knuth at the Wangerin organ  
(Photo by John Knuth)



Dairyland: Jelani Eddington at the Bieck Wurlitzer  
(Photo by Gary Bieck)



Delaware Valley: Wayne Zimmerman at the 3/19 Möller, taking a bow  
(Photo by Dick Auchincloss)

## CENTRAL INDIANA

Indianapolis, Indiana—The heat is on in Indiana, and I'm not just talking about the theatre organ restoration and installation timetable. The year has included a rather warm spring and summer thus far, but thankfully we had three opportunities to hear three great artists in cool surroundings. The Hedback Theatre was the setting for Mother's Day and the stylings of Kurt Von Schakel on the 2/11 Page-Wurlitzer hybrid. As always, Kurt gave a phenomenal performance. The Warren Performing Arts Centre was host to two events in June for the CIC-ATOS. First was the Indianapolis premier of Richard Hills from England. The audience was captivated by the abilities of this 26-year-old organist. On June 10, we welcomed back Martin Ellis to the console for the monthly membership meeting. Martin has been performing in the Indianapolis area for years, and we were happy to see him back at a membership meeting. We look forward to hearing all of these artists again soon.

CIC-ATOS is proud to have welcomed Ken Double on September 9 and Donna Parker on October 21 to finish our 2007 concert season. Check our website for updates to restoration projects, newsletters, and concert information: [www.cicatos.org](http://www.cicatos.org).

We enjoyed seeing everyone at the ATOS Convention in July. Tim Needler gave an overview of the 2008 ATOS Convention in Indianapolis. Be sure to hear about the exciting schedule and activities planned for next year's convention.

—Bob Hudson  
Mike Rolfe, President  
317-358-1564, [mrolfe@iquest.net](mailto:mrolfe@iquest.net)

## DAIRYLAND

Milwaukee/Racine, Wisconsin—Our spring social was April 29 at the Cedar Grove home of Sandy and John Knuth. Their 2/11 Wangerin organ is originally from the church where Sandy is the organist. She played for about an hour, with a program of half secular and half sacred music. During open console, 18-year-old Josh Bieck gave an impromptu recital on the piano and wowed the group, playing difficult music by Chopin and Rachmaninoff. We were even more amazed when we heard that Josh is self-taught.

Dairyland's spring concert in May was a first because we worked with the Kimball Theatre Organ Society and jointly presented Clark Wilson in concert at the beautiful Oriental Theatre in Milwaukee. During the first half of the concert, Clark showed off the beautiful stops of the organ. The second half featured the silent movie, *The Cameraman*, starring Buster Keaton. Clark did a masterful job of accompanying the hilarious film. It was a great way to spend a spring afternoon.

DTOS began the summer with a social at the home of Gary and Nancy Bieck of Elkhart Lake on June 10. The large group had the joy of walking through the huge flower garden to the music room. The artist was the multi-talented Jelani Eddington, whose fingers were a blur as he played difficult passages with ease. He played not only the Bieck's three-manual Wurlitzer, but also thrilled us with two numbers on Gary's new piano. A potluck meal and open console followed.

—Sandy Knuth  
Gary Hanson, President  
414-529-1177, [orgnpipr@aol.com](mailto:orgnpipr@aol.com)

## DELAWARE VALLEY

Media, Pennsylvania—On March 4, 2007, our society presented *The Phantom of the Opera* at the Keswick Theatre in Glenside, Pennsylvania, near Philadelphia. This 1925 silent film classic with Lon Chaney, Sr. in the title role was a big hit with the large audience. The live accompaniment was played by our own Wayne Zimmerman at our 3/19 Möller. This movie was one of Chaney's most successful vehicles. There have been remakes over the years, but this version is agreed by many to be the best and the most horrific due mainly to Chaney's acting and makeup, and to the eerie settings. In his book, *Classics of the Silent Screen*, Joe Franklin states that "Unsubtle though it may be, the 1925 *Phantom of the Opera* offered—and still offers—far more excitement than the tame thrills evoked by the re-make of the early 40s, which contained far more opera than phantom."

The Keswick Theater, which seats 1,300, is a wonderful venue. It specializes in presenting the performing arts, and hosts a wide variety of shows and acts, from Bach to rock. The organ is used regularly for interludes.

Many thanks go to the management and staff of the Keswick Theatre for their help as always; to Wayne Zimmerman for his great skill at the organ; to Tom Smerke and Tom Rotunno for maintaining the Möller in great shape; and to Erik, the Phantom (we never knew his last name) for keeping us on the edge of our seats.

—Dick Auchincloss  
Harry Linn, Jr., President  
610-566-1764

# Chapter News



Eastern Massachusetts: Phil Kelsall at Babson  
(Photo by Len Beyersdorfer)



Eastern Massachusetts: Ron Rhode at  
the Phipps' Experience  
(Photo by Bob Evans)



Garden State: Greg Owen at the console of  
Catharine Oliver's 3/11 Wurlitzer  
(Photo by Cathy Martin)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts Chapter has wrapped up another busy season with style.

On Saturday, May 5, Phil Kelsall charmed a full audience at the Shanklin Music Hall in Groton, Massachusetts. The multi-camera video projection system proved ideal to show off Kelsall's console agility. The next day, Phil appeared at the EMCATOS Wurlitzer in Knight Auditorium at Babson College. The audience of more than 400 was treated to over two hours of great music.

On Sunday, May 20, EMCATOS joined the Southeastern New England Theatre Organ Society for a joint social at the Zeiterion Theatre in New Bedford, Massachusetts. Len Beyersdorfer, our own vice president, presented a concert for the group. We were very pleased to hear the Zeiterion's 3/9 Wurlitzer in its original home.

Normally EMCATOS' concert season ends in early May. This year, at the urging of Garrett Shanklin, we decided to try a June concert. On June 3, Clark Wilson presented a concert at the Shanklin Music Hall. Mr. Wilson's choice of selections was exemplary. Clark also accompanied the Buster Keaton silent short feature, *One Week*.

On Sunday, June 10, Ron Rhode appeared at the "Phipps' Experience." This concert was the last public performance on the Phipps' Wurlitzer. Don Phipps had always dreamed of hearing Ron perform on this Wurlitzer, so this was, in a way, a dream come true. Mr. Rhode's performance was stellar, and he played many numbers that were requested by Don and

Polly Phipps. The organ is headed for a new home the Hanover Center for the Performing Arts in Worcester, Massachusetts. The theatre, formerly the Poli Palace, will be totally rebuilt as a performing arts center. In its new home the instrument will be re-specified and the number of ranks increased to thirty-five. Don has long looked for a venue for his beloved Wurlitzer that will guarantee the public will be able to hear it for years to come. If you would like to read more about the instrument and installation, go to [www.thehanoverorgan.org](http://www.thehanoverorgan.org).

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

## GARDEN STATE

Trenton, New Jersey—Greg Owen entertained GSTOS members with a concert on Catharine Oliver's 3/11 Wurlitzer in May. A full house enjoyed Catharine Oliver's generous hospitality and Greg Owen's spirited musical talent. In addition to a wide variety of music played with his signature enthusiasm, Greg utilized the theatre pipe organ's playback capability to accompany himself by playing the grand piano in the music room. In one set, the organ re-played a previously prepared rendition of one of Greg's own musical compositions while he played the piano. The audience was surprised and delighted. A long-time resident of New Jersey, Greg Owen had moved out of the area for several years, but a recent relocation to Washington, DC has made him close enough to become a regular part of the GSTOS community once again.

June included an important business meeting at the Rahway Senior Center in which the Rainbow Room Wurlitzer is being installed. The topic was the finalization of a revised set of by-laws to bring our organization up to date with our growing membership and responsibilities, including organs currently playing in Newark Symphony Hall and the Trenton War Memorial, as well as those moving toward completion in other locations.

The 3/16 Griffith Beach theatre pipe organ in Newark Symphony Hall was heard by 6,000 people in June. Two of Newark's high schools brought in Ralph Ringstad, Jr. as the organist for their graduation ceremonies. Crew members Bob Martin and Ralph Ringstad, Sr. were on hand to deal with any ciphers, but the



Garden State: Organist Ralph Ringstad, Jr. and Symphony Hall crew members Bob Martin and Ralph Ringstad, Sr. (Photo by Marie Ringstad)



Hudson-Mohawk: Ned Spain (left) presenting John Weisner with a commemorative plaque (Photo by Norene Grose)



Hudson-Mohawk: John Wiesner (left) and Al Menard (Photo by Norene Grose)

organ performed beautifully throughout. East Side High has incorporated the organ into their ceremony for several years, but it was the first time West Side High decided to follow suit. The students, families, and staff were impressed with the effects of having the theatre pipe organ in the program. The theatre was filled from the first row to the top of the balcony for both events.

Now we are looking forward to our next Trenton Concert. Ron Rhode is scheduled to perform at the War Memorial's 3/16 Möller on October 14. All are welcome. Check for details on the great website that member Paul Jacyk has maintained for the past ten years at [www.gstos.org](http://www.gstos.org).

—Catherine Martin  
Edward W. Fritz, President  
973-694-5173  
[edfritzrecording@yahoo.com](mailto:edfritzrecording@yahoo.com)

## HUDSON-MOHAWK

Schenectady, New York—After a rather quiet winter season, the spring and summer months have been notable ones for the Hudson-Mohawk chapter. Our final meeting for the 2006–07 season was held May 21 at our usual venue, Proctors Theatre, Schenectady, New York. This historic theatre is the home of “Goldie,” the wonderful 3/18 Wurlitzer. The theme of the meeting was “Ten Minutes of Fame,” which spotlighted talented chapter organists and provided our members with a set of lovely mini-concerts. Also at this meeting the officers for the 2007–08 season were elected. They include chair, Frank Hackert; vice-chair, Norene Grose; secretary, Maude Dunlap; and treasurer, Marion Hackert. Stan Jones continues as editor of our monthly newsletter, and Dick Calderwood and Harold Russell continue with organ maintenance. A new recruit in this endeavor is Claudia Bracaliello.

June saw the chapter take to the great outdoors with two barbeques. The first event was at the home of Ted and Betty Wood on June 10. Ted has a fine 3/22 Wurlitzer installed, which he made available for open console. A great time was had. A week later, members gathered at the home of John Van Laak for our traditional club picnic. John has a house stuffed full of musical instruments, not the least of which is a fine, home-built four-manual pipe organ comprised of parts from many different instruments.

Our club-supported free MVP Gold concert series continued through June. The artists were Paul Roberts, March 13; John Wiesner and Jim Brockway, April 24; Bob Frederick and Greg Klingler, May 22; and Al Moser and Ed Goodmote, June 26.

On June 26, club members and loyal fans gathered at the Rollarama in Schenectady to honor the final performance of member John Wiesner. On this, the final night of live organ

music for roller skaters, John concluded 38 years of organ accompaniment at that venue. John was the last of six organists who played at the Rollarama for many decades. Al Menard, who played at Guptills Arena for over 20 years, was on hand to add to John's nostalgic farewell. Hudson-Mohawk chapter member Ned Spain presented John with a plaque of appreciation. John's regular Tuesday night audience put on a covered dish supper with festive cake in his honor and presented him with a scrapbook of photo memories.

Ned Spain reports that he presented an organ concert in Florida earlier this year. Carl Hackert played at the induction of new board members at the Bardavon Theatre in Poughkeepsie, as well as playing for two tours of Proctors Theatre. Avery Tunningley wrapped up his 2006–07 season of silent movies accompanied by organ at the Union Presbyterian Church in Schenectady. That series will resume in the fall.

Finally, on a sad note, the Hudson-Mohawk chapter lost a cherished friend with the passing of Lois Allin on April 14, 2007. Lois was a graduate of the Crane School of Music and taught for 29 years in the New York State public school system. A gifted singer, she was a member of the Saratoga-Potsdam Choral Institute, the Octavo Singers of Schenectady, and the Burnt Hills Oratorio Society. She is survived by her husband Robert and many, many friends.

—Norene Grose  
Frank Hackert, Chair  
518-355-4523

# Chapter News



*Land O'Lakes: Tom Needle acknowledging applause after his concert at Lawrence and Phyllis Crawford's Homewood Studio, Arlington, Minnesota (Kim Crisler photo)*

## JOLIET

Joliet, Illinois—Extravaganza 11 is over; it was a great success. We had 1,500 at the Rialto Theatre in Joliet, and we were entertained by the new Trio Con Brio: Donna Parker, Jonas Nordwall, and Martin Ellis. Jonas Nordwall filled in for Clark Wilson, who was unavailable due to an unexpected illness. Last, but not least, Jelani Eddington blew the roof off for us by playing the Grieg piano concerto accompanied by Jonas Nordwall at the organ. We also had the DePaul University Wind Ensemble all in one evening on April 28. We were treated to Jelani and Jonas at Paul Van Der Molen's home in Wheaton on April 27; they really excited 106 of us. On Sunday, April 29 we again heard the new Trio Con Brio on that huge 5/80 organ at the Sanfilippo residence in Barrington, Illinois, with 260 in attendance. We are busy planning Extravaganza 12; the dates are all set with the Rialto Theatre.

Saturday morning of Memorial Day Weekend we were enthralled to hear Chris Gorsuch at a JATOE social at the Van Der Molen home. He blew our socks off on that fabulous Morton organ.

We were lucky to have George Smith from Anderson, Indiana play a social for us at the Chicago Piano Superstore on Saturday evening, June 16. He had us tapping our toes as he romanced the beautiful George Wright four-manual Allen organ. He is a Hammond dealer and used to play in a roller rink. We former skaters really enjoyed him.

The Barton organ has undergone the business of having a new Peterson relay installed; this involved many long hours and many dollars. Much thanks to Jim Patak and Le Roy Petry for the hours they put in weekly to finish this. Le Roy and Jim tuned the entire organ the week before the Extravaganza; everything seemed to work correctly and the audience was much pleased. Thanks to all who helped.

—Barbara Petry

Jim Patak, President

708-562-8538, j.patak@atos.org

## LAND O' LAKES

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin—Our May 12 chapter meeting was held at the home of Lawrence and Phyllis Crawford in Arlington, Minnesota, in conjunction with the Snowbelt Chapter of Music Box Society International (MBSI). Despite the overcast skies, the turnout by both groups was tremendous! The afternoon began with a demonstration of MBSI member Ralph Schultz's Stinson military band organ. The instrument, built in 1989, plays both Wurlitzer 165 and Stinson music rolls. Inside their Crystal Homewood Studio, Lawrence and Phyllis amassed an impressive collection of music boxes that date back several decades. But the main attraction was Wurlitzer Opus 916, which started as a 2/6 in the Homewood Theatre in Minneapolis. The organ was formerly installed in the home of Lawrence's parents in Hamel, Minnesota and was featured in the 1987 MBSI Convention. Over the years it has increased in size several times to its present 24 ranks, played from a three-manual, French-style console from the St. George Theatre in Staten Island, New York, built in 1929. The featured artist, LOLTOS member Tom Neadle, played a concert of standards and favorites. Following his performance, a pot luck dinner was served, and we heard several LOLTOS members during open console. Many thanks to the Crawfords for being "hosts with the most" and for a fun afternoon sharing with us "the happiest music on earth"!

The Phipps Center for the Arts presented Clark Wilson on May 5, continuing its 2006–07 Organ Series. He accompanied the 1926 Academy award winning classic *Wings*, starring Buddy Rogers and Clara Bow. Clark's masterful performance was evident by the rave reviews he received.

We returned to the Phipps for our June 5 meeting. Due to nice weather, graduations, and other events, we had a small turnout. Chapter secretary Dave Kearn played a brief concert on the 3/17 Wurlitzer. Open console followed his performance.

Ron Rhode closed out the 2006–2007 Organ Series on June 16. He performed selections from his current CD and accompanied two silent comedies before a nearly sold-out audience. To obtain information and tickets for next season's lineup, contact the Phipps Center box office at 715-386-8409, or online at [www.thehipps.org](http://www.thehipps.org).

—Kim Crisler

Terry Kleven, President

651-489-2074, nlttak@comcast.net



London: Len Rawle at Woking  
(Photo by David Coles)



London: Richard and Simon at Tooting  
(Photo by David Coles)

## LONDON & SOUTH OF ENGLAND

Woking, Surrey—On Saturday, May 12 our own musical director and technical guru, Len Rawle, was at the console of our 3/19 Wurlitzer at Woking Leisure Centre. Such is Len's popularity that we had one of the largest audiences at Woking in some time. No one knows this instrument better, since he was the architect of its enlargement from a standard 3/8 Granada Series II to its present 19 ranks, and this shone through in his performance. He treated us to a wonderful concert, including some beautiful registrations which only he knows how to achieve on this instrument. This, coupled with a wide-ranging programme of music, made for an evening not to be missed.

The first of a series of special concerts on the four-manual Wurlitzer at the ex-Granada Cinema Tooting in London took place on Sunday morning June 24. The two rather special young organists sharing the concert that morning were none other than Richard Hills and Simon Gledhill, well-known figures on the theatre organ scene, both at home and abroad. Before an audience of over 300, they thrilled and delighted us all with their musicianship and their delightful programmes of music. The concert was all you might have expected from two such talented individuals, and the deserved response from the audience at the end was absolutely tremendous.

By the time you read this, we may know more: The State Theatre, Kilburn in London has been sold. This MECCA bingo establishment closed on August 19, so our concert with Nigel Ogden on July 1 was our last. Let us hope this turns out to be only temporary.

—Ian Ridley, President  
+44 1494 674944,  
ianridley@atos-london.co.uk

## LOS ANGELES

Los Angeles, California—The Los Angeles chapter was delighted to be able to donate \$1,000 to ATOS for travel and lodging expenses for young organists to attend the theatre organ training camp. We hope all the young artists enjoyed their camp.

Sadly for the Los Angeles chapter, we had to bid farewell to the Seal Beach Bay Theatre Wurlitzer. The program opened with the Loderhose family presenting the instrument to its new owners, the Beatitudes (retirement) Campus, Phoenix, Arizona. Dick Loderhose had installed the former New York Paramount Studio Wurlitzer in the Bay Theatre behind the screen after moving it from his Long Island home. The Loderhose family will continue to operate the Bay Theatre, although Dick has retired to Tampa, Florida with his family.

ATOS Director Don Near of Orange County presented Dick with the Ron Musselman Award. With the presentations finished, it was time for the music to begin.

Ron Rhode presented a varied program that really demonstrated the scope of theatre organ music from marches to melodies to Latin. Jesse Crawford played this instrument in its original home, and Ron saluted him with well-known Crawford pieces.

Asked for a show of hands, nearly half of the audience said they were there for the first time. The press was also well represented, and it was obvious it was their first experience with a theatre pipe organ.

Chris Gorsuch opened the second half with a rollicking salute to the late Tom Hazleton who was closely associated with the Bay Theatre Wurlitzer. Then a computer played a piece by Tom Hazleton so we could appreciate his wonderful style one more time. Ron then resumed the program with music accompanying photographs taken inside the pipe chambers. Many positive comments were

heard from the nearly full house regarding this seldom-seen dynamic of the theatre organ.

The farewell encore was a fitting duet with Ron Rhode and Chris Gorsuch sharing the organ bench and playing the final song.

During the summer months, our crews hope to get final work done on both the South Pasadena High School and San Gabriel Civic Auditorium Wurlitzers. Both projects have been unexpectedly delayed.

In the next issue of THEATRE ORGAN, we will report on our Pasadena City College concert with the Crown City Barbershop Men's Chorus, and the August potluck luau at the Rosens' home and pipe organ studio. On September 23, LATOS met with the Laurel & Hardy "Early to Bed Tent" at South Pasadena High School for the unique experience of silent films shown by a hand cranked projector and accompanied by Dean Mora.

—Diana Stoney  
William Campbell, President  
714-563-9638,  
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# Chapter News



Manasota: Ken Double  
(Photo by George Millburn)



Manasota: Gene Hodges  
(Photo by George Millburn)



Metrolina: Former Carolina Theatre organist,  
Paul Norris, at the console during a WSOC  
live radio show, circa 1938 (WSOC Radio  
Photo, courtesy of Angie Bean)

## MANASOTA

Sarasota, Florida—The May 27 meeting and concert of MTOS brought a near full house and a stupendous theatre organ “All American Musical Salute” featuring the fantastic Ken Double at the console of the J. Tyson Forker Memorial 4/32 Wurlitzer theatre organ. Ken also shared the stage with the “My Three Sons” barber shop quartet. Celebrating Memorial Day, Ken played over 14 all-American and patriotic songs and medleys. The audience went wild and joined in singing along with much of Ken’s playing. One particular song written by our own John McCall, titled “Meet Me at the Dempsey Corner,” was sung by Gene Hodges and accompanied by Ken on the Wurlitzer. The audience loved it.

We then were amazed at the “My Three Sons” barbershop quartet with their superb voices. The quartet is comprised of Stephen Ditchfield and his three sons, Nathanael, Michael, and David. They were all singing together as a part of the well-known Ditchfield Family Singers when they discovered their potential as a quartet, which led them to being featured in a PBS documentary on the tradition of barbershop singing in America. They sang a number of well-known songs in beautiful harmony.

What can one say about Ken Double that does justice to the wonderful performance he gives and the rapport he establishes with the audience? They loved him. We are fortunate that Ken is president of the American Theatre Organ Society. Ken loves the theatre organ and is committed to the preservation of the instrument.

We retired for the summer months of July and August following our June meeting with Central Florida Theatre Organ Society. Our exciting fall/winter season started again in September.

Happy playing and we will see y’all in September.

—Chaz Bender  
Chuck Pierson, President  
941-924-0674, cpipes@aol.com

## METROLINA

Charlotte, North Carolina—We have been blessed with lots of activity recently. Don Macdonald’s article in MTOS News, *Theatre Organ in Wartime*, was recently acquired by the Archivist of the City of Dundee, Scotland, for inclusion into the official city archives. Don had sent a copy of our newsletter to a friend in Dundee; that friend showed it to a city official. The city official commented that nobody had ever written about this part of their history, and he wanted it to become a part of their permanent archive.

After years of hoping to find some remnant of our Style F Wurlitzer, a visitor to our website, Angie Bean, found the history of the Carolina Theatre and its Wurlitzer. She contacted us to say that she is the daughter of one of the former organists at the theatre in Charlotte. She had a photo, taken in about 1938, of her father, Paul Norris, broadcasting live from the console. This, remarkably, was the first detailed photo we have of the console. And then she asked if we would be interested in a recording. After regaining some limited composure, I gulped deeply and replied quietly and nervously, “Yes, please.” This photo is now our pride and joy! It is on our homepage at [mtos.org](http://mtos.org), and an article about Paul Norris and his live radio shows from the console of the Carolina Theatre is in development.

John Apple served for two years as the liaison between ATOS and AGO and OHS. He has continued that work locally, and we are all proud to say that the relations between our chapter and the AGO chapter continue to grow stronger. In a stunning move of professional unity and local alliance, the editor of the newsletter of the Charlotte Chapter of the American Guild of Organists, Charles Austin, placed an article in the centerfold position of a past issue about theatre organs and, specifically, the 2/8 Wurlitzer that was

originally installed in the Carolina Theatre. I have spent much of my effort in the past several years preaching the gospel of unity among organ lovers, and this is the best and boldest step I have ever seen. Thank you, Charles Austin and John Apple! We have, of course, printed a reciprocal article about the AGO.

Our June program was a special treat. Before the summer conventions pulled members away from home, I and Don Macdonald presented a rare video program of organs from newsreel archives. Organists included Reginald Foort, Sandy MacPherson, and an extremely rare on-camera interview with Jesse Crawford. Some of the Vitaphone soundtracks were lost, and for those, Don provided live organ accompaniment. Don brought a traveling display of great British organs and organists for us to see. Popcorn and beverages rounded out the experience. Viewers were excited to see scenes of the Empire Leicester Square and Marble Arch. The saddest were films of the organs which are no longer with us, such as the BBC Studio Compton (bombed in WWII) and the great four-manual Binns (1913, rebuilt 1932) in Kingsway Hall (demolished). Don and John Apple provided commentary about the history of the organs and organists, and they answered questions. It was fun to see film of Les and a young Len Rawle playing at home! This was such a success that we hope to repeat it for the local AGO chapter.

—Michael Johnston  
John Apple, President  
704-567-1066, john@mtos.org





Metrolina: The audience at our June 16 meeting  
(Photo by Gwen Clayton)



New York: Organist Bernie Anderson at  
the Chaminade High School 3/15  
Austin-Morton (Photo by Tom Stehle)



New York: John Baratta teaches a high school music  
class about the theatre organ using the New York  
chapter's Allen travelling organ (Photo by Tom Stehle)

## NEW YORK

New York, New York—On Sunday, May 20, the New York Chapter joined forces with the Queens and Nassau Chapters of American Guild of Organists to present a silent film program featuring organist Bernie Anderson at Chaminade High School in Mineola, New York. Bernie opened the show on the Chaminade 3/15 Austin-Morton with a delightful medley of show tunes, and then accompanied a Harry Langdon short comedy. He closed the first half of the program with a sing-along, with enthusiastic vocal participation from the audience. Following intermission, Bernie put the organ through its paces, playing an excellent accompaniment to the Harold Lloyd comedy feature, *Speedy*. Since the movie was filmed entirely on location in New York City, it was especially interesting and offered a nostalgic view of the City in the late 1920s. Following the program, audience members had an opportunity to stay and play and enjoy open console. Thanks to the efforts of the Chaminade organ crew, Brother Bob Lahey, Bob Atkins and Russ Faller, the organ was in fine tune for the program.

Thanks to New York chapter members John Vanderlee and John Baratta, with help from several other members, the New York chapter launched a new program to introduce high school students to the theatre organ. Instead of trying to bring students to the organ, they are taking the organ to the students. The chapter recently purchased a used three-manual Allen digital electronic theatre organ. John Vanderlee and organist/retired public school music teacher John Baratta take the organ to several high schools where John Baratta presents a program to music classes. The Allen is set up in the band or chorus room, and the program is presented to each music class throughout the day. John explains what an organ is and how a pipe organ works.

He brings along several pipes for demonstration purposes, and demonstrates the organ, playing a variety of both popular and classical selections. Each piece is specifically chosen to demonstrate a particular aspect of the instrument or of how it is played. In April they presented the first program at Roosevelt High School in Hyde Park, New York, which was a great success. With additional financial support from local AGO chapters, they have taken the show on the road to several other high schools. John invites students to come back after school to try out the instrument and learn more about it. The response of both students and teachers has been excellent, and several more schools have requested to have the program presented in the fall.

—Tom Stehle  
845-457-5393, tjskinura@aol.com  
Dave Kopp, Chairman

## ORANGE COUNTY

Fullerton, California—The Plummer Auditorium Wurlitzer has been used almost every year since its installation in 1930, 77 years ago, for graduation and baccalaureate services by the Fullerton Joint Union High School District, which owns both the organ and Plummer Auditorium. OCTOS president, Ed Bridgeford, played the Wurlitzer this year on Sunday, June 10 for three baccalaureates, and the following week for two commencement programs. That's a lot of *Pomp and Circumstance!*

At our June business meeting, an OCTOS check for \$1,000 was presented to Stuart Goodwin, representing the newly formed Inland Empire Theatre Organ Society. This check will help the fledgling society with start-up expenses, much as OCTOS was presented a similar check some years back from LATOS, the Los Angeles chapter.

Robert Israel returned to Plummer on Sunday, June 24, to play his arrangements for the organ accompaniment to three silent films: two two-reelers and a feature length film. Robert is well known for his musical talent in providing accompaniment for many recent releases of silent films on VHS and DVD. New releases in the fall will feature sound tracks of the Plummer organ as well as a studio orchestra.

In August our chapter held its Summer Open Console and Potluck, with a mini-concert played by member Jack Darr.

—Jack Townsend  
Ed Bridgeford, President  
714-529-5594, ebridgeford@cs.com

# Chapter News



*Pikes Peak: Mark Herman*  
(Photo by Bill Kwinn)



*River City: Doug Kroger at the Barton Console, May 20, 2007*  
(Photo by Jerry Pawlak)



*River City: Collin Warren at the Barton Console, June 17, 2007*  
(Photo by Jerry Pawlak)



*Rocky Mountain: Dixieland band at "Bev Bucci & Friends"*  
(Photo by Bill Kwinn)

## PIKES PEAK

Colorado Springs, Colorado—Our Lon Chaney Film Festival in April was well attended; it was the first one we have done. People attended from as far away as Great Britain. We are planning to make it an annual event to celebrate Lon Chaney's birthday, which was April 1, 1883, in Colorado Springs.

In May we hosted a concert at Mt. St. Francis, which was performed by Mr. Tom O'Boyle at both the Chickering grand piano and our chapter Wurlitzer 3/20. The attendance was very good; the event nearly sold out. Mr. O'Boyle did an interesting St. Patrick's Day tribute and, using the new computerized system, pre-recorded organ pieces for playback with the live piano. It was a fun afternoon.

May 3 was our 200th Sacklunch Serenade at City Auditorium; it was the start of our 13th year of these programs. The artist was Bob Lillie and there were special proclamations given to Dave Weesner, Don Wick, Tom O'Boyle and Bob Lillie, proclaiming May 3 as a special day of recognition for the furtherance of music by these folks. Our attendance on June 28 was 480.

On June 21 Mark Herman performed at City Auditorium for an enthusiastic audience of 250 people at the Sacklunch Serenade. Then, on May 23, Mark gave us a great program at Mt. St. Francis. Mark is a very talented young performer, and his poise in the spotlight is second to none. The folks who were able to attend left thoroughly enchanted by him.

To check on events online, visit our web site at [www.theatreorgans.com/ppatos](http://www.theatreorgans.com/ppatos).

—Bob Lillie  
Owanah Wick, President  
719-488-9469, [dowick@prodigy.net](mailto:dowick@prodigy.net)

## RIVER CITY

Omaha, Nebraska—May and June River City chapter meetings were held at the Durand Sky Ranch in Omaha, the chapter's home base. Many years ago, longtime members Bill and Maurine Durand remodeled a portion of the property's small engine airplane hanger into an organ studio that houses a two-manual, nine-rank Barton. The organ was purchased from the Cresco, Iowa United Methodist Church, located about 320 miles from Omaha. The removal work started on April 24, 1992. Chapter members did all the work to rebuild and enlarge the organ. The dedication concert occurred on September 1, 1996. The Barton was originally a 2/4 installed in the Gump Theatre in Lake Geneva, Wisconsin. At some point the church purchased the organ and installed it without the percussions. The chapter began the task of transforming the organ back to a theatre organ, adding a harp, xylophone, Chrysoglott and other percussions. Four ranks of pipes, plus a solid-state combination action, were added. In gratitude for being instrumental to exposing and making available the theatre pipe organ to the Omaha community, an appreciation plaque was presented to the Durands at the June 17 chapter meeting, honoring their efforts and making them lifetime members of the chapter.

The guest artists at the May and June meetings were RCTOS members Doug Kroger, a Lincoln, Nebraska piano and organ teacher, and Collin Warren from Techema, Nebraska. Collin, who is 26, is a third-generation organist. Both musicians are excellent organists and were well prepared for their programs.

The regional convention of the American Guild of Organists was held in Omaha/Lincoln, Nebraska at the end of June. We were honored to have Jonas Nordwall present two organ concerts to AGO members at the Markworth residence. In addition, Jonas gave a private concert to RCTOS members and guests on June 23 at the Markworth residence showcasing the 3/24 Kimball theatre pipe organ. This was the event of the year, as Mr. Nordwall commanded the Kimball and provided all who attended this event with a wonderful and memorable theatre pipe organ experience.

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



Rocky Mountain: Some cast members of the "Old Time Radio Show" (Photo by Bill Kwinn)



Sooner State: Sam Collier and his 90th birthday cake (Photo by Joyce Hatchett)



Sooner State: The Coleman Theatre (Photo by Bill Rowland)

## ROCKY MOUNTAIN

Denver, Colorado—"Bev Bucci & Friends" was the program for our May social at the Holiday Hills ballroom. Club member Bev has some wonderfully talented friends! Bev plays the organ, piano, accordion, trombone, tuba and a few other instruments. Her friends played the piano, clarinet, banjo, guitar, and drums. We were treated to theatre organ with piano, a Dixieland band, a polka band, a yodeler, and a 10-year-old granddaughter who played the flute!

The music was super, feet were tapping and dancing, and the spirits were a mile high as over 150 members and guests participated in the fun-filled event. There are probably very few ATOS chapters where the members are given the opportunity to dance "the chicken," a polka, or a waltz, interspersed with traditional theatre organ favorites.

For our June social at Holiday Hills, Fibber McGee and Molly were there, along with the old timer, Harlow Wilcox, Teenie, Abigail, Gene Autry, Pat Butram, Dr. I.Q., Allen B. Anthony, a sound effects crew, an electric "On Air, Applause, Laughter" sign, and 135 members and guests.

The audience was treated to the Soap Opera, Horse Opera, and Quiz Show, plus some delightful piano fill music and lots of theatre organ sounds via "remote" broadcasts originating from Denver area theatres and restaurants that, except for the Denver Paramount, have long been silent.

A special treat (or is that "tweet") was Preston Sellers and the Hartz Mountain Radio Master Canaries who warbled their cheery chirps into the hearts of all in attendance. Kate Smith even made a guest appearance. This "Old Time Radio Show" was produced by members Bill, Mary, Jim and Janice Calm.

Check out our web site: [www.RMCATOS.org](http://www.RMCATOS.org).  
—Priscilla Arthur  
Jim Burt, President  
970-385-9490, [jimburt1@frontier.net](mailto:jimburt1@frontier.net)

## SIERRA

Sacramento, California—Our May program traditionally includes a silent film, the score for which is performed on the chapter's Dale Mendenhall Memorial 3/16 Wurlitzer at the Towe Auto Museum. This year, Ron Rhode accompanied the 1923 film, *The Covered Wagon*, starring J. Warren Kerrigan, Lois Wilson, and Alan Hale, Sr. He also entertained us with several selections before and after the movie. Ron created several musical themes which he wove through the film, making for a thoroughly enjoyable evening. Ron has entertained us several times, and we look forward to his return.

On June 9, 43 chapter members and friends chartered a bus and journeyed to Berkeley. There, we joined the Nor-Cal chapter for a concert by Richard Hills at the chapter's exceptional 4/41 Wurlitzer. Richard's concert was flawless, providing a wonderful musical afternoon for all present. After a dinner stop at Brennan's Hofbrau, a Bay Area tradition, it was back on the bus for the return trip to Sacramento.

Sierra Chapter is helping support Emily and Jeff Worthington, two talented siblings, in attending the first-ever ATOS Theatre Organ Adventure this summer. We hope they will present a concert for us in the future.

—Pete McCluer  
Craig Peterson, President  
916-682-9699, [peter59@comcast.net](mailto:peter59@comcast.net)

## SOONER STATE

Tulsa, Oklahoma—A handful of members of the Sooner State Chapter made the trip to Miami, Oklahoma on May 5 to spend the day playing the wonderful Wurlitzer at the Coleman Theatre. It was quite a treat for us all. The auditorium's appearance continues to get better and better as the ongoing restoration returns it to its 1929 glory.

Our May meeting was a delightful program by Brett Valliant of Wichita, Kansas at our Robert-Morton pipe organ at Tulsa Technology Center in Broken Arrow. His music consisted of gospel selections, marches, and Broadway tunes. His rapid pedaling was wonderful, and we called him back for an encore!

That same afternoon, Brett stopped by Dorothy and Lee Smith's house to play their mostly Wurlitzer organ. Dan Kimes is making great progress on its installation and has recently hooked up the trap assembly.

Our June meeting was held in Broken Arrow, this time with our own Sam Collier, who was celebrating his 90th birthday by playing a program on our pipe organ. Sam's program was nicely varied and well received. We also heard a couple of songs played by Ferne Howell on her reed organ, moved in for the occasion.

The second half of the program was the silent film, *The Rough House*, produced in 1917, and released the same week Sam was born. It starred Roscoe "Fatty" Arbuckle, Buster Keaton, Al St. John, and Alice Lake. Bill Rowland played the improvised accompaniment. As usual, you had to remember to listen because the music blended into the action on the screen so well. Bill also played for a sing-along of 1917 songs before the movie, which we all very much enjoyed.

We had time for open console. Joyce Hatchett, Carolyn Craft, and Julius Chapin played. It was truly a fine evening enjoyed by an audience of 150.

—Dorothy Smith  
Bill Rowland, President  
918-355-1562

# Chapter News



*Southern Jersey: Bob Nichols plays for the Sunday night movie crowd (Photo by Fred Oltmann)*



*Valley of the Sun: Donna Parker at Organ Stop Console (Photo by Nancy Fricke)*



*Valley of the Sun: Donna Parker and Organ Stop hostess Jenny (Photo by Beverly Fizzell)*

## SOUTHERN JERSEY

Franklinville, New Jersey—In this and the next two issues of THEATRE ORGAN we will pay homage to the organists in our chapter.

Bob Nichols is one of our organists who plays the 3/8 Kimball in the Broadway Theatre, Pitman, New Jersey. He professes to play by ear, although his lively arrangements make it difficult to believe that he is playing that way. Bob is serious about his love of playing the organ. In addition to owning a three-manual Allen digital theatre organ, he belongs to two clubs: Dickinson Theatre Organ Society (DTOS) and Southern Jersey (SJTOS). That gives him access to three organs: 1) his own organ; 2) the DTOS huge 3/66 Kimball, in exchange for working in the crew; and 3) playing the Broadway Kimball for the SJTOS. In his day job Bob was an industrial engineer in Hewlett Packard's Research and Development Department. He retired in 1988 and is so deep into his theatre organ interests that he doesn't look back. Bob lives on the Philadelphia side of the Delaware River and does not mind the commute across the river to play the Broadway in New Jersey.

Nathan Figlio, also a Broadway Theatre organist, is accomplished in all phases of pipe organ work: playing, teaching, installing and maintaining. His father, Bob Figlio, was probably most responsible for Nathan's organ interest. He played the Broadway organ regularly in the 1960s and 1970s, and the family had a 3/9 Marr-Colton installed at home. Except for a 16-year hiatus during his late teens and twenties, Nathan studied piano and organ with renowned musicians. To this day he is still developing his styles in theatre, classic and baroque. He is also teaching organ students in the area. In Nathan's non-organ world, he is a registered



*Southern Jersey: Nathan Figlio at the Broadway Kimball console (Photo by Fred Oltmann)*

nurse and is involved in rheumatology infusion. He is an avid motorcyclist and has a license to fly private planes.

Both Bob Nichols and Nathan Figlio have become adept at playing the Broadway Kimball, which lacks a combination action. In fact, all five of our organists can flip those stop keys without missing a beat.

—Fred Oltmann  
Joseph Rementer, President  
856-694-1471

## VALLEY OF THE SUN

Phoenix, Arizona—One hundred and one chapter members and guests enjoyed the buffet luncheon at Organ Stop Pizza on May 20. The special treat for the afternoon was Donna Parker at the Wurlitzer. She is becoming a familiar face at Organ Stop, filling in occasionally for Lew Williams or Charlie Balogh. Donna's program offered a variety of music, including a selection from her latest "Trio Con Brio" CD. Later she invited our young organist, Eric Fricke, to the console to play the pieces he had recorded for the national ATOS competition. It was a most entertaining day.

Chapter membership chairman Ed Benoit provided the music and humor for our June 10 meeting at the Orpheum Theatre. He has quite a history of theatre organ, having played at both the Paramount Theatre and the Organ Grinder restaurant in Denver. Ed teased about the "jams and jellies" that artists often have for sale at their programs. While he did have a CD for sale, he also had a basketful of jars of his own homemade orange marmalade! Several of Ed's selections came from the 30s and 40s. His "pizza parlor selection" prompted some audience participation (think Village People!). We enjoyed a really fun-filled afternoon.

We are currently planning our Silent Sundays film series for the fall. Since we were unable to get any dates at the Orpheum, we will present *The Phantom of the Opera* at the Phoenix College Auditorium in October. Because work on the Wurlitzer is not completed, Ron Rhode will accompany the film on an Allen organ.

—Madeline LiVolsi  
Bill Carr, President  
623-694-1746, Billcarr3.atos@cox.net

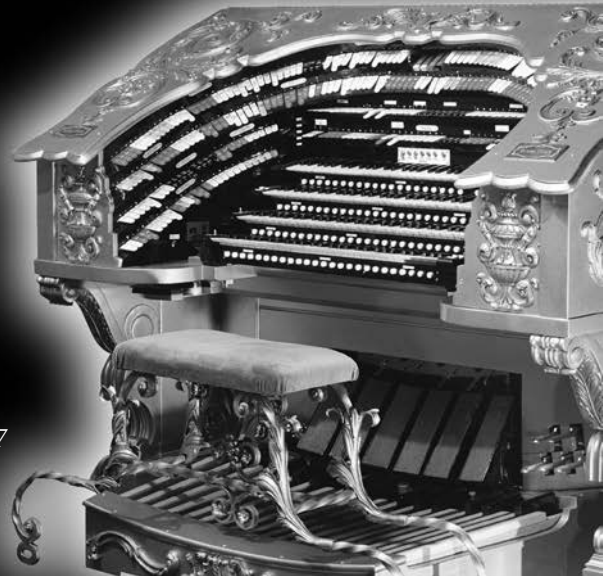
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# Around the Circuit

Theatre Organ Programs  
and Performances

## ALASKA

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

## ALABAMA

**Alabama Theatre**—1817 3rd Avenue North, Birmingham, 205-252-2262 (4/29W). [www.AlabamaTheatre.com](http://www.AlabamaTheatre.com)

## ARIZONA

**Organ Stop Pizza**—1149 East Southern Avenue, Mesa, 480-813-5700 (4/74W). Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm, Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm, Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams. [www.organstoppizza.com](http://www.organstoppizza.com)

**Orpheum Theatre**—203 West Adams, Phoenix, 602-252-9678 (3/30W). [www.silentsundays.com](http://www.silentsundays.com)

## CALIFORNIA (NORTH)

**Berkeley Community Theatre**—1930 Alston Way, Berkeley, 510-632-9177 (4/33W). [www.theatreorgans.com/norcal](http://www.theatreorgans.com/norcal)

**Bob Hope Theatre** (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21RM). Organ played monthly for classic and silent movies and for special occasions and public tours.

**Castro Theatre**—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich.

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

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

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

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

**Kautz Vineyards and Winery**—1894 Six Mile Road, Murphys, 209-728-1251 (3/15RM). Winery tours: theatre pipe organ. [www.ironstonevineyards.com/main.html](http://www.ironstonevineyards.com/main.html)

**Paramount Theatre**—2025 Broadway, Oakland, 510-465-6400 (4/27W). Public tours on first and third Saturdays at 10:00am. Movie overtures, Thursdays at 6:30pm. [www.paramounttheatre.com](http://www.paramounttheatre.com)

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

**Towe Auto Museum**—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Sunday concerts, 2:00pm; free with museum admission. [www.toweautomuseum.org](http://www.toweautomuseum.org)

## CALIFORNIA (SOUTH)

**Arlington Theatre**—1317 State Street, Santa Barbara, 805-963-4408 (4/27RM). All concerts on Saturdays, 11:00am. <http://members.cox.net/sbtos/>

**Avalon Casino Theatre**—One Casino Way, Catalina Island, 310-510-2414 (4/16P). Friday and Saturday, 6:15pm, pre-show concert, John Tusak. [www.visitcatalina.org](http://www.visitcatalina.org)

**El Capitan Theatre**—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played for weekend intermissions and special showings. House Organist: Rob Richards; Staff Organists: John Ledwon and Ed Vodicka. [www.elcapitantickets.com](http://www.elcapitantickets.com)

**Nethercuff Collection**—15200 Bledsoe Street, Sylmar, 818-367-2251 (4/74W). Guided tours twice a day, Tuesday through Saturday, at 10:00am and 1:30pm. Free admission by reservation. Organ is played at the end of each tour. Organ concerts on Fridays at 8:00pm, Saturdays at 2:00pm and 8:00pm. Reservations required in advance.

**Old Town Music Hall**—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurlitzer. [www.otmh.org](http://www.otmh.org)

**Orpheum Theatre**—842 South Broadway, Los Angeles, 310-329-1455 (3/14W). Saturday, 11:30am; organ is featured as part of the guided tour of theatre. [www.laorpheum.com](http://www.laorpheum.com)

**Plummer Auditorium**—201 East Chapman, Fullerton, 714-671-1300 (4/36W). [www.octos.org](http://www.octos.org)

**San Gabriel Civic Auditorium**—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). [www.latos.org](http://www.latos.org)

**Spreckels Organ Pavilion**—Balboa Park, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. [www.serve.com/sosorgan](http://www.serve.com/sosorgan)

**Trinity Presbyterian Church**—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). [www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html](http://www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html)

## COLORADO

**Avalon Theatre**—645 Main Street, Grand Junction, 970-242-2188 (Electronic). [www.gjsymphony.org](http://www.gjsymphony.org)

**Colorado Springs City Auditorium**—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8 W). Sacklunch Serenade: weekly free noontime concert each Thursday from 12:00 noon to 1:00pm, with silent short, performed by local and guest artists. [www.theatreorgans.com/PPATOS](http://www.theatreorgans.com/PPATOS)

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). Sunday, September 23, 2:00pm, Frankly Perko with Frank Perko; October 14 and 15, 2:00pm, Whistle While You Wurlitzer with John Ledwon and Sandra Henzier; Sunday, November 18, 2:00pm, Got Gospel? with Ed Wagner. [www.RMCATOS.org](http://www.RMCATOS.org)

**Joel's Organ Barn**—Southeast of Kiowa, 719-488-9469 (4/38H).

**Mt. St. Francis**—7665 Assisi Heights, Colorado Springs, 719-488-9469.

**Paramount Theatre**—Glenarm and 16th Street Mall, Denver, 303-446-3330 (4/20W). [www.RMCATOS.org](http://www.RMCATOS.org)

## CONNECTICUT

**Thomaston Opera House**—158 Main Street, Thomaston, 203-426-2443 (3/15MC). [www.ThomastonOperaHouse.org](http://www.ThomastonOperaHouse.org)

## DELAWARE

**Dickinson High School**—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 8:00pm unless otherwise noted. [www.geocities.com/dtoskimball](http://www.geocities.com/dtoskimball) or [www.dtoskimball.org](http://www.dtoskimball.org)

## WASHINGTON, D.C.

**National Gallery of Art-East Building**—6th Street and Constitution Avenue NW, 202-842-6272 (Electronic).

## FLORIDA

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule, please visit our website. [www.mfos.us](http://www.mfos.us)

**The Kirk of Dunedin**—2686 Bayshore Boulevard, Dunedin, 813-733-5475 (4/100H). [www.kirkorgan.com](http://www.kirkorgan.com)

**Polk Theatre**—127 South Florida Avenue, Lakeland, 863-682-7553 (3/11RM). Movie overtures: 7:45pm Friday and Saturday, 1:45pm Sunday. Johnnie June Carter, Bob Courtney, Sandy Hobbs, and Heidi Lenker.

**Roaring 20's Pizza and Pipes**—6750 US Highway 301, Ellenton, 941-723-1733 (4/41W). Sunday through Thursday evenings: Open 4:30pm to 9:00pm; organ performance: 5:00pm-9:00pm. Friday and Saturday evenings: Open 4:30pm to 10:00pm; organ performance: 5:00pm to 10:00pm. Saturday and Sunday afternoons: open 12:00 noon to 2:30pm; organ performance: 12:30pm to 2:30pm. Wednesday, Friday, Saturday afternoons, Sunday evenings, and alternating Mondays: Dwight Thomas. Tuesday, Thursday, Saturday evenings, Sunday afternoons, and alternating Mondays: Bill Vlasak. [www.roaring20spizza.com](http://www.roaring20spizza.com)

**Tampa Theatre**—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Bill Brusick, Bob Courtney, Sandy Hobbs, Richard Frank, and Bob Logan. [www.tampatheatre.org](http://www.tampatheatre.org)

## GEORGIA

**The Fox Theatre**—660 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). [www.foxtheatre.org](http://www.foxtheatre.org)

## HAWAII

**Palace Theatre**—38 Haili, Hilo, 808-934-7010 (4/8RM). Weekend movies, pre-show entertainment: Bob Alder. [www.hilopalace.org](http://www.hilopalace.org)

## ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. <http://onestientertainment.com/arcada/arcada.htm>

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr and Colton, P=Page RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4 manual, 19 rank Wurlitzer

Schedules subject to change.

The deadline for receiving *Around the Circuit* listings for the November/December issue of THEATRE ORGAN is September 15.

Send information for inclusion to:

Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885  
Voice/Fax 707-994-4436, v.bickel@atos.org

**Beggar's Pizza**—3524 Ridge Road, Lansing, 708-418-3500 (3/14B). Tuesday 6:00pm to 9:00pm, Saturday and Sunday 3:00pm to 7:00pm: Glenn Tallar.  
[www.beggarspizza.com/loca\\_lansing.php](http://www.beggarspizza.com/loca_lansing.php)

**Coronado Theatre**—314 North Main, Rockford, 815-547-8544 (4/17B).  
[www.centreevents.com/Coronado](http://www.centreevents.com/Coronado)

**Lincoln Theatre**—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. [www.lincoltheatre-belleville.com](http://www.lincoltheatre-belleville.com)

**Rialto Square Theatre**—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

**Tivoli Theatre**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. [www.classiccinemas.com](http://www.classiccinemas.com)

**Virginia Theatre**—203 West Park Street, Champaign, 217-356-9063 (2/8W). Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist. [www.thevirginia.org](http://www.thevirginia.org)

**York Theatre**—150 North York Road, Elmhurst, 630-834-0675 (2/7B).

## INDIANA

**Embassy Theatre**—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). October 27, 8:00pm, Dennis James plus the Fort Wayne Philharmonic. *Phantom of the Opera*. [www.EmbassyCentre.org](http://www.EmbassyCentre.org)

**Long Center for the Performing Arts**—111 North 6th, Lafayette, 765-589-8474 (3/21W). [www.cicatos.org](http://www.cicatos.org)

**Manual High School**—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). [www.cicatos.org](http://www.cicatos.org)

**Paramount Theatre**—1124 Meridian, Anderson, 800-523-4658 (3/12P). [www.paraathea.org](http://www.paraathea.org)

**Warren Center**—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). Sunday, September 9, 2:30pm, Ken Double, \$12 at the door; Sunday, October 21, 2:30pm, Donna Parker, \$12 at the door. [www.cicatos.org](http://www.cicatos.org)

## IOWA

**North Iowa Area Community College**—Mason City, 641-422-4354 (Electronic).

**Orpheum Theatre**—528 Pierce Street, Sioux City, 712-279-4850 (3/22W). [www.OrpheumLive.com](http://www.OrpheumLive.com)

**Paramount Theatre**—123 3rd Avenue, Cedar Rapids, 319-393-4129 (3/12W).

## KANSAS

**Century II Civic Center**—225 West Douglas, Wichita, 316-838 3127 (4/38W). [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

## MAINE

**Merrill Auditorium**—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. [www.foko.org](http://www.foko.org)

## MARYLAND

**Rice Auditorium**—Stoddard Street, Catonsville, 410-592-9322 (2/8M). [www.theatreorgans.com/md/freestate](http://www.theatreorgans.com/md/freestate)

## MASSACHUSETTS

**Knight Auditorium, Babson College**—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). Saturday, November 17, 7:30pm, Lew Williams (organ) and Krisanthi Pappas (vocals); Saturday, January 12, 2008, 7:30pm, Ron Reseigh. [www.emcatos.com](http://www.emcatos.com)

**The Shanklin Music Hall**—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). Sunday, October 14, 2:30pm, Brett Valliant; Sunday, November 18, 2:30pm, Lew Williams (organ) and Krisanthi Pappas (vocals). [www.emcatos.com](http://www.emcatos.com)

**Stoneham Town Hall**—35 Central Street, Stoneham, 781-438-2466. Friday, January 11, 2008, 7:30pm, Ron Reseigh Benefit Concert for the Stoneham Town Hall Wurlitzer.

## MICHIGAN

**Crystal Theatre**—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: [klamp@up.net](mailto:klamp@up.net)

**Fox Theatre**—2211 Woodward Avenue, Detroit, 313-471-3200 (4/36W and 3/12M). Lobby organ played for 45 minutes prior to selected shows. Call theatre for dates and times.

**Grand Ledge Opera House**—121 South Bridge Street, Grand Ledge, 888-333-POPS (3/20B). [www.lto-pops.org](http://www.lto-pops.org)

**Michigan Theatre**—603 East Liberty, Ann Arbor, 616-668-8397 (3/13B). Wednesday through Sunday intermissions (times vary). Henry Aldridge, Director; Steven Ball, Staff Organist; Newton Bates, Wade Bray, John Lauter, Stephen Warner.

**The Mole Hole**—150 West Michigan Avenue, Marshall, 616-781-5923 (2/6 B/K). Organ daily, Scott Smith, recorded artist.

**Public Museum of Grand Rapids Meijer Theatre**—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

**Redford Theatre**—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson. <http://redfordtheatre.com>

**Senate Theatre**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

## MINNESOTA

**Center For The Arts**—124 Lincoln Avenue West, Fergus Falls, 218-736-5453 (3/12W). [www.fergusarts.org](http://www.fergusarts.org)

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11W). Movie overtures every Friday and Saturday.

**Minnesota State University, Moorhead**—1104 7th Avenue, South Moorhead, 701-237-0477 (3/7H). Lloyd Collins, Steve Eneboe, Lance Johnson, and Dave Knutson.  
E-mail: [organ@johnsonorgan.com](mailto:organ@johnsonorgan.com)

## MISSOURI

**Fox Theatre**—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Theatre tours at 10:30am with Stan Kann at the organ. [www.fabulousfox.com](http://www.fabulousfox.com)

**Jones Auditorium**—College of the Ozarks, Point Lookout, college public relations 417-331-6411 ext. 2212 (3/15W).

**Missouri Theatre**—203 South 9th Street, Columbia, 573-875-0600 (2/8RM).  
E-mail: [info@motheatre.org](mailto:info@motheatre.org)

## NEW JERSEY

**Broadway Theatre**—43 South Broadway, Pitman, 856-589-7519 (3/8K).

**The Music Hall at Northlandz**—Route 202 South, Flemington, 908-982-4022 (5/39W). Organ played several times daily; call for exact times. Bruce Conway, Harry Ley, Bruce Williams.

**Newton Theatre**—234 Spring Street, Newton, 973-579-9993 (2/4E). Friday evening intermissions, John Baratta.

**Ocean Grove Camp Meeting Auditorium**—27 Pilgrim Pathway, Ocean Grove, 732-775-0035 (4/154 Hope-Jones + Hybrid). Concerts by Dr. Gordon Turk. [www.oceangrove.org](http://www.oceangrove.org)

**State Theatre**—11 Livingston Avenue, New Brunswick, 732-246-7469 (Electronic).

**Symphony Hall**—1040 Broad Street, Newark, 973-256-5480 (3/15GB). Used for special events. [www.gstos.org](http://www.gstos.org)

**Trenton War Memorial**—West Lafayette Street at Wilson, Trenton, 732-741-4045 (3/16M). [www.gstos.org](http://www.gstos.org)

**Union County Arts Center**—1601 Irving Street, Rahway, 732-499-8226 (2/7W). [www.ucac.org](http://www.ucac.org)

## NEW YORK

**Auditorium Theatre**—885 East Main, Rochester, 585-544-6595 (4/23W).  
<http://theatreorgans.com/rochestr/>

**Bardavon 1869 Opera House**—35 Market Street, Poughkeepsie, 914-473-2072 (2/8W). Organ played before selected movies. Call or check the website for details. [www.bardavon.org](http://www.bardavon.org)

**Capitol Theatre**—220 West Dominick Street, Rome, 315-337-2576 (3/7M). [www.theatreorgans.com/ny/rome](http://www.theatreorgans.com/ny/rome)

**The Clemens Center**—207 Clemens Center Parkway, Elmira, 800-724-8191 (4/20MC). [www.clemenscenter.com](http://www.clemenscenter.com)

**Empire Theatre**—581 State Fair Boulevard, Syracuse, 315-451-4943 (3/11W). All concerts start at 7:30pm unless stated otherwise. [www.jjunction.com/estmim](http://www.jjunction.com/estmim)

**Lafayette Theatre**—Lafayette Avenue, Suffern, 845-369-8234 (2/11W). Earle Seeley. Saturday, 11:00am, Jeff Barker. Saturday evenings and Sunday before matinee, John Baratta.

# Around the Circuit

Theatre Organ Programs  
and Performances

**Long Island University**—385 Flatbush Extension, Brooklyn (4/26W). Organ undergoing repairs.

**Middletown Paramount Theatre**—19 South Street, Middletown, 845-346-4195 (3/12W). Pre-show music, concerts and silent films presented by the New York Chapter of ATOS and the Middletown Paramount Theatre. [www.nyfos.org](http://www.nyfos.org)

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. [www.proctors.org](http://www.proctors.org)

**Riviera Theatre and Performing Arts Center**—67 Webster Street, North Tonawanda, 716-692-2413, fax 716-692-0364 (3/18W). All concerts start at 7:30pm. Tickets are \$10.00. Wednesday, September 5, Byron Jones; Wednesday, October 3, Chris Gorsuch; Wednesday, November 7, Donna Parker; Wednesday, December 5, Dave Wickerham.

**Shea's Buffalo Theatre**—646 Main Street, Buffalo, 716-684-8414 (4/28W). [www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm](http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm)

## NORTH CAROLINA

**Carolina Theatre**—310 South Green Street, Greensboro, 336-333-2600 (3/6H-Electronic). Organ played before and after the Carolina Classic Film Series. [www.carolinatheatre.com](http://www.carolinatheatre.com)

## NORTH DAKOTA

**Fargo Theatre**—314 North Broadway, Fargo, 701-239-8385 (4/21W). Organ plays Friday, Saturday, and Sunday evenings, before and between performances. Short organ concerts: Lance Johnson, Steve Eneboe and Tyler Engberg. [www.fargotheatre.org](http://www.fargotheatre.org)

## OHIO

**Akron Civic Theatre**—182 South Main Street, Akron, 330-253-2488 (3/19W). [www.akroncivic.com](http://www.akroncivic.com)

**Grays Armory**—1234 Bolivar Road, Cleveland, 440-338-5233 (3/15W). Spring and fall public concerts, occasional special events. Call for concert dates and ticket info (home of WRTOS). [www.theatreorgans.com/cleveland.arm](http://www.theatreorgans.com/cleveland.arm)

**The Historic Ohio Theatre**—3114 Lagrange Street, Toledo, 419-241-6785 (4/11MC). Organ pre-show for movies (6:30pm to 7:00pm).

**Hottenroth Center for the Performing Arts**—300 Dublin-Granville Road, Worthington, 614-670-4487 or 614-486-6043 (3/16W).

**Masonic Auditorium and Performing Arts Center**—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. [www.aasrcleveland.org/tour/aud1-ljgp.htm](http://www.aasrcleveland.org/tour/aud1-ljgp.htm)

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

**Palace Theatre**—605 Market Avenue North, Canton, 330-454-8171 (3/12Kilgen). Frequent pre-show and intermission use, occasional concert. [www.cantonpalacetheatre.org//content/view/29/65/](http://www.cantonpalacetheatre.org//content/view/29/65/)

**Palace Theatre**—Cleveland's Playhouse Square, 1515 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. <http://playhousesquare.brinkster.net/cinema/>

**Palace Theatre**—617 Broadway, Lorain, 440-245-2323 (3/10W). Occasional pre-show and intermission use, and special events. [www.lorainpalace.org](http://www.lorainpalace.org)

**Palace Theatre**—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. [www.marionpalace.org/index.html?home.php~b](http://www.marionpalace.org/index.html?home.php~b)

**Renaissance Theatre**—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. [www.culture.ohio.gov/project.asp?proj=renaissance](http://www.culture.ohio.gov/project.asp?proj=renaissance)

## OKLAHOMA

**Coleman Theatre**—103 North Main Street, Miami, 918-540-2425 (3/12W).

**Tulsa Technology Center**—129th E Ave (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. [members.aol.com/SoonerStateATOS](http://members.aol.com/SoonerStateATOS)

## OREGON

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

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

## PENNSYLVANIA

**Keswick Theatre**—Easton Road and Keswick Avenue, Glenside, 610-659-1323 (3/19M). Musical overtures before live shows. House organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McGorrey. [www.keswicktheatre.com](http://www.keswicktheatre.com)

**Keystone Oaks High School**—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. [www.aol.com/wurlf2/](http://www.aol.com/wurlf2/)

**Longwood Gardens**—Kennett Square, 610-388-1000 (4/146 Aeolian). Organ undergoing restoration.

**Macy's**—13th and Market, Philadelphia (6/469H). Regular daily 45-minute recitals: Monday-Saturday, 12:00 noon; Monday, Tuesday, Thursday, Saturday, 5:30pm; Wednesday, Friday, 7:00pm. Visitors are welcome to tour the console area (Floor Two) and meet the staff following the daily concerts. Special concerts (free admission): [www.wanamakerorgan.com](http://www.wanamakerorgan.com)

**Roxy Theatre**—2004 Main Street, Northampton, 610-262-7699 (2/6W). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas. [www.Roxytheaternorthampton.com](http://www.Roxytheaternorthampton.com)

**Strand-Capitol PAC**—50 North George Street, York, 717-846-1111 (3/20W). [www.strandcapitol.org](http://www.strandcapitol.org)

## RHODE ISLAND

**Stadium PAC**—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). Sunday, September 16, 3:00pm, "The Music's Always There" with Jack Cook and friends presenting an organ concert and variety show: Wednesday, November 7, 10:00am, coffee concert with Jack Cook and guest soloists present "Timeless Melodies." [www.stadiumtheatre.com](http://www.stadiumtheatre.com)

## SOUTH CAROLINA

**Recital Hall**—School of Music, 813 Assembly Street, Columbia, 803-777-3214 (2/36D).

## TENNESSEE

**The Paramount Center for the Arts**—518 State Street, Bristol, 423-274-8920 (3/11+W). [www.theparamountcenter.com](http://www.theparamountcenter.com)

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

## TEXAS

**Jefferson Theatre**—345 Fannin, Beaumont, 409-835-5483 (3/8RM). Organ played occasionally before shows and for concerts. [www.jeffersontheatre.org](http://www.jeffersontheatre.org)

**McKinney Performing Arts Center**—111 North Tennessee Street, McKinney, 972-547-2650 (3/17W). [www.mckinneyperformingartscenter.org](http://www.mckinneyperformingartscenter.org)

**Meyerson Symphony Center**—3201 Flora Street, Dallas (4/84F).

## UTAH

**Capitol Theatre**—200 South 50 West Street, Salt Lake City, 801-355-2787 (2/11W). [www.slco.org/fi/facilities/capitol/capitol.html](http://www.slco.org/fi/facilities/capitol/capitol.html)

**The Organ Loft**—3331 South Edison Street, Salt Lake City, 801-485-9265 (5/36W). [www.organloftslc.com](http://www.organloftslc.com)

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

## VIRGINIA

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

## WASHINGTON

**Everett Theatre**—2911 Colby, Everett, 425-258-6766 (3/16K). [www.everetttheatre.org](http://www.everetttheatre.org)

**Kenyon Hall**—7904 35th Avenue SW, Seattle, 206-937-3613 (2/10W). Saturday and Sunday, 2:00pm, silent film. Call to verify schedule.

**Lincoln Theatre Center**—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. [www.lincolntheater.org](http://www.lincolntheater.org)

**Mt. Baker Theatre**—106 North Commercial, Bellingham (2/12W). Second Sunday monthly, 2:00pm, open console.

**Paramount Theatre**—911 Pine Street, Seattle, 206-467-5510 (4/20W). [www.theparamount.com](http://www.theparamount.com)



**Washington Center for the Performing Arts**—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). [www.washingtoncenter.org](http://www.washingtoncenter.org)

## WISCONSIN

**DePere Cinema**—100 North George Street, DePere, 920-339-8501 (Electronic).

**Lakeshore Cinema**—1112 Washington Street, Manitowoc, 920-339-8501 (Electronic). [www.packerlandtos.tripod.com](http://www.packerlandtos.tripod.com)

**Organ Piper Music Palace**—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27H). Organ hours: 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. Ron Reseigh, Ralph Conn, and Dean Rosko.

**Oriental Theatre**—2230 North Farwell Avenue, Milwaukee, 414-276-8711 (3/39K). <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

**Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16W). Sunday, September 23, 7:00pm, Walt Strony; Saturday, October 20, 8:00pm, Jim Riggs; Sunday, April 20, 2008, 2:00pm, Chris Gorsuch; Saturday, May 3, 2008, 8:00pm, Dennis James; Saturday, June 7, 2008, 8:00pm, Charlie Balogh. Tickets are \$21 for all adults and \$14 for all students with a current ID. [www.ThePhipps.org](http://www.ThePhipps.org)

## AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, SA, (08) 8272 1177 (4/29H). Organ used Tuesday, Friday, and Saturday evenings.

**Dendy Cinema**—26 Church Street, Brighton, VIC, (03) 9789 1455 (3/15W). Organ before films, Saturday evenings.

**Her Majesty's Theatre**—17 Lydiard Street, South, Ballarat, VIC, (03) 5333 2181 (3/8C).

**John Leckie Music Centre**—25 Melvista Avenue, Nedlands, WA, (08) 9276-6668 (3/12C). [au.geocities.com/tosa\\_wa/index.html](http://au.geocities.com/tosa_wa/index.html)

**Karrinyup Center**—Perth, WA, (61) 9447-9837 (3/21W). All concerts on Sundays at 2:00pm.

**Malvern Town Hall**—Glenferrie Road and High Street, Malvern, VIC, (03) 9789 1455 (3/17C).

**Marrickville Town Hall**—Corner Marrickville and Petersham Roads, Marrickville, NSW, (02) 9629 2257 (2/11W). [www.tosa.net.au](http://www.tosa.net.au)

**Orion Centre**—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). [www.tosa.net.au](http://www.tosa.net.au)

**Orpheum Theatre**—380 Military Road, Cremorne, NSW, (02) 9908-4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

## CANADA

**Casa Loma**—1 Austin Terrace, Toronto, Ontario, 416-421-0918 (4/19W). All concerts on Monday at 8:00pm. [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto)

**Church of the Redeemer**—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). (KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.) E-mail: [kingstonkimball@cogeco.ca](mailto:kingstonkimball@cogeco.ca)

**Uptown Theatre**—612 8th Avenue SW, Calgary, Alberta. 403-543-5115 (GW-4).

## THE NETHERLANDS

**Geref**—Jeugdgebouw, Burg. V. Esstraat 34, Pernis, 018-1623195 (3/6 Compton).

**Kunkels Street Organ Museum**—Kuppersweg 3, Haarlem (3/11 Compton). Ready September.

**Theatre 'Aan de Schie'**—Stadserf 1, Schiedam, 010-4263957 (3/11 Standaard). [www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm](http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm)

**Theatre 'de Meenthe'**—Stationsplein 1, Steenwijk, 052-1515537 (4/29 Strunk). [http://home.wanadoo.nl/tomk/website\\_peter/web/index.html](http://home.wanadoo.nl/tomk/website_peter/web/index.html)

**Tuschinski Theatre**—Reguliersbreestraat 26, Amsterdam, 020-6951439 (4/10 Strunk/Wurlitzer).

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, October 7, 2:00pm, Dave Wickerham; Sunday, November 4, 2:00pm, Robert Wolfe—Celebrating the Hollywood Wurlitzer's 25th year of music-making at the Hollywood Cinema. [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota)

## UNITED KINGDOM

**The Assembly Hall**—Stoke Abbot Road, Worthing, Sussex, 011-44-0-1903-206206 (3/23W). All concerts on Sundays at 3:00pm, unless noted otherwise. Dances Saturday, 7:15pm.

**The Barry Memorial Hall**—7 Gladstone Road, Barry, South Glamorgan (4/15CHR). [www.atos-london.co.uk](http://www.atos-london.co.uk)

**The Burley Fen Collection**—3 Burley Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). [www.burleyfen.co.uk](http://www.burleyfen.co.uk)

**Civic Hall**—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday noontime concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm. [http://geocities.com/comptonplus/civic\\_hall.html](http://geocities.com/comptonplus/civic_hall.html)

**Fentham Hall**—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. [www.cos-centralandwales.co.uk](http://www.cos-centralandwales.co.uk)

**Kilburn State Theatre**—197-199 Kilburn, High Road, Kilburn, London (4/16W). [www.atos-london.co.uk](http://www.atos-london.co.uk)

**New Victoria Centre**—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. September 8 and 9, Trevor Bolshaw; October 13, Donald Mackenzie, Film Night; November 10 and 11, Iain Flitcroft; December 15 and 16, Chris Powell, Gala Christmas Concert. [www.theatreorgans.com/uk/netoa](http://www.theatreorgans.com/uk/netoa)

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13C). All concerts on Sundays at 2:30pm.

**Peterborough Regional College**—Eastfield Road, Peterborough, Cambridgeshire, 011-44-0-1733-262800 (2/11W). [www.ptops.ptops-wurlitzer.co.uk](http://www.ptops.ptops-wurlitzer.co.uk)

**The Ritz Ballroom**—73 Bradford Road, Brighouse, West Yorkshire, 011-44-0-274 589939 (3/10W). All concerts on Sundays at 2:30pm. All dances on Saturdays at 7:45pm. [www.cosnorth.co.uk](http://www.cosnorth.co.uk)

**St. Albans Organ Museum**—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). [www.stalbansorganmuseum.org.uk](http://www.stalbansorganmuseum.org.uk)

**St. John Vianney RC Church**—Clayhall, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Singing Hills Golf Course**—Albourne near Brighton, 011-44-0-1903-261972 (3/19W). All concerts at 3:00pm.

**Stockport Town Hall**—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Sunday, October 7, 2:30pm, Janet Dowset; Sunday, November 25, 2:30pm, Nigel Ogden anniversary concert. Lunchtime concerts at 12 noon, first Monday of each month except August. [www.voxlancastria.org.uk/concerts](http://www.voxlancastria.org.uk/concerts)

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles, Manchester (3/6 Style DA W). Lunchtime concerts at 1:00pm on Wednesday every week. [www.voxlancastria.org.uk/heritage](http://www.voxlancastria.org.uk/heritage)

**Thomas Peacocke Community College**—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm; September 23, 2:30pm, Nicholas Martin; October 21, 2:30pm, John Mann; November 18, 2:30pm, Michael Wooldridge; December 2, 2:30pm, Jean Martyn. [www.geocities.com/ryewurlitzerr](http://www.geocities.com/ryewurlitzerr)

**Town Hall**—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20C). [www.organfax.co.uk/clubs/southcoast-tos.html](http://www.organfax.co.uk/clubs/southcoast-tos.html)

**Woking Leisure Centre**—Woking Park, Kingfield Road, Woking, Surrey (3/17W). [www.atos-london.co.uk](http://www.atos-london.co.uk)

# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

TUESDAY, JUNE 19, 2007  
6:00 PM EDT

President Ken Double called the meeting to order at 6:08 PM EDT.

The Secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers, Carlton Smith. Youth Representative Present: John Riester. Staff Members Present: Jim Merry, Executive Secretary; Allen Miller, Restoration and Preservation; Mike Kinerk, Convention Planning Coordinator. A quorum was declared.

Motion: Approve meeting minutes from the Board of Directors' telephone conference April 17, 2007. Moved: Eddington. Carried: Unanimous.

### NEW BUSINESS

#### Officer Report

Treasurer's Report: Paul Van Der Molen provided a summary of ATOS accounts and current balances. This will be provided in full for the annual meeting June 30, 2007.

### STANDING COMMITTEE REPORTS

Convention Planning Coordinator: Mike Kinerk reported on the registrations, venue plans, transportation, billing, and other planning for the Mid-Atlantic Convention centered in New York City. Board meeting time for June 30 is set at 9:00 am for Strategic Planning, with old business starting after lunch. Nominations and interviews with new officers are at 3:00 pm, after which the new business will proceed.

Youth Theatre Organ Summer Camp: Mike Cierski, chairperson reports that there are twelve individuals registered for the camp and many further inquiries in advance of the July 1, 2007 cutoff. There has been a large outpouring of donations from chapters and individuals. Mike also reported on the age discrepancies in the journal ads (one capped the age at 25, another at 30), and the decision to allow anyone up to 30.

Acquisitions and Expansion: Further discussion of the Friends of the Wanamaker grant proposal ensued. Motion: ATOS will support the Friends of the Wanamaker's installation of the Lowell Ayars organ in the

Greek room at Macy's Philadelphia Store with \$50,000 of ATOS funds and \$50,000 of donor funds originally earmarked for the Smithsonian installation. The remaining Smithsonian funds will revert back to the ATOS Endowment Fund for potential donor refund or funding other projects. Moved: Van Der Molen (as amended). Carried: Unanimous.

### GOOD OF THE ORDER:

Paul Van Der Molen urged the Board to change the wording of Section 4.2 of the Declaration of Trust establishing the Endowment Fund. That section only authorizes the distribution of 90% of interest. Interest does not include capital appreciation, dividends, earnings, or donations. In the past, the Board has spent more than just "interest" and has spent consistently with considering that term to include earnings and dividends. Paul suggested changing Section 4.2 of the Trust to substitute the term "interest" for "earnings" with further clarification. Motion: Revise Section 4.2 of the Endowment Trust to read:

*Section 4.2 Distribution Limitations. In no event and under no circumstances shall more than ninety (90) percent of the accrued earnings on the Endowment Fund principal be distributed, directly or indirectly, for projects or programs. Earnings shall be defined as accrued interest and/or dividends on the principal amount. Earnings shall not include any fund appreciation or donations to the fund. In no event and under no circumstances shall more than twenty-five (25) percent of the principal be loaned, directly or indirectly, for projects or programs. All loans must be secured by real property. A promissory note shall be drafted, establishing a reasonable interest rate and payment schedule, which shall be signed by both parties.*

Moved: Van Der Molen. Carried Unanimously.

ATOS Marketplace was discussed. ATOS is still paying for storage space in California. Don Near will work with John Ledwon to sort out any remaining details.

The meeting was adjourned at 7:35 p.m. EDT.

/s/ John Riester, Secretary

Business was conducted following Robert's Rules of Order

## 2007 ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (HELD DURING THE 2007 ANNUAL CONVENTION IN NEW YORK, NEW YORK)

### NEW YORK MARRIOTT MARQUIS HOTEL

WEDNESDAY, JULY 4, 2007  
2:30 PM

The Annual Meeting of the ATOS Membership was called to order by President Ken Double at 2:33 PM. In the absence of Secretary Bob Evans, Director Jelani Eddington agreed to act as scribe to aid in the preparation of the minutes. With approximately 90 members in attendance, a quorum was present pursuant to ATOS Bylaws Section 3.5(a). The meeting generally followed the agenda distributed to those in attendance.

Following brief introductory comments, the President introduced the Officers, Directors, and Staff of ATOS:

Officers 2007-2008: President – Ken Double, Vice President – Craig Peterson, Secretary – Bob Evans (absent), Treasurer – Paul Van Der Molen

Directors elected for the term 2007-2010: Jelani Eddington, Allen Miller, Michael Fellenzer

Director appointed to fill vacancy left open in September 2006: Vern Bickel

Other Directors: Doug Powers, Carlton Smith, Donna Parker (absent), Michael Cierski, Don Near, and Tyler Morkin (ATOS Youth Representative 2007-2009).

ATOS Staff: Jim Merry (Executive Secretary), Jeff Weiler (ATOS Journal Editor), Jim & Dolores Patak (ATOS Archives), Robert Ridgeway (Convention Reviewer), Michael Kinerk (Convention Planning Coordinator), Tom Blackwell (ATOS Webmaster)

The President acknowledged outgoing Director Ed Mullins, and the Board and membership thanked him for his service.

The President reported on the ongoing process of reorganizing the committee assignments of ATOS to be more streamlined and efficient

#### OLD BUSINESS

Outgoing Secretary John Riester prepared a report to the membership of minutes from all meetings since the 2006 Annual Membership Meeting, including the minutes of the last annual membership meeting. That report was distributed to all in attendance. Hearing no revisions or corrections, the President declared the minutes approved and accepted.

#### NEW BUSINESS

Paul Van Der Molen presented the Treasurer's report, noting that this was the first year that ATOS has used the IRS-approved fiscal year of May 1–April 30. These figures will be submitted to the Board and will be used for the official financial review to be conducted by an accountant. These figures contain estimated income figures as well as expenses. The Treasurer discussed the contents of the report in detail.

The President reported on the subject of the June 19, 2007 telephone conference call relating to the Lowell Ayars/Smithsonian project. The President summarized that the Smithsonian project would not be pursued due to personnel change and lack of interest at the museum. Nevertheless, an excellent opportunity exists to support the installation of the Ayars organ in the Greek Room at Macy's (formerly Wanamaker) Department Store in Philadelphia. The installation is being completed by the 501(c)(3) organization, The Friends of Wanamaker. The Board has authorized the use of \$100,000 of the funds earmarked for the Smithsonian project to support the Friends of Wanamaker project, subject to the Board making its best effort to contact identifiable donors to the Smithsonian project.

Director Jelani Eddington addressed the contents of his July 1, 2007 report to the membership, which was distributed to those in attendance. The report detailed a proposal to amend Sections 4.2 and 4.4 of the ATOS Bylaws to codify the position of the ATOS Youth Representative. The Board had authorized at its mid-year meeting in February 2007 that this proposal be placed before the membership for approval at the Annual Membership Meeting. Director Jelani Eddington moved (seconded by Ed Mullins) that the following bylaw changes be adopted:

#### *Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.*

*c. Ex-Officio Directors. There shall be two Ex-Officio Directors who shall be (i) the Immediate Past President, and (ii) the ATOS*

*Youth Representative to the Board. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The person selected by or with the authority of the Board to be ATOS Youth Representative to the Board shall serve as ATOS Youth Representative. The Ex-Officio Directors serve in an advisory capacity and shall have no right to vote on matters before the Board.*

#### *Section 4.4 TERM OF OFFICE.*

*c. Ex-Officio Directors.*

*(i) The Immediate Past President shall serve as an Ex-Officio Director for one year, immediately following retirement as President.*

*(ii) The Youth Representative to the Board shall serve as an Ex-Officio Director for a term that shall from time to time be determined by the Board.*

Motion: Jelani Eddington. Second: Ed Mullins. Unanimous

Director Michael Cierski gave an update regarding the status of the Summer Camp. As of the date of the meeting, 19 students have signed up for the event which will be held at the Van Der Molen Residence. Michael Cierski recognized a number of chapters that had generously made scholarship funds available to students.

Having completed all items of business on the agenda, the President entertained a motion to accept all reports.

Motion: Judy Merry. Second: Cliff Hipkins. Unanimous

#### ITEMS OF A BUSINESS NATURE FROM THE MEMBERSHIP

Bernie Anderson (New York Theatre Organ Society) raised a question regarding the policy change adopted by the ATOS Board at the mid-year meeting in February 2007 which provides that a chapter shall not unreasonably withhold consent to ATOS' sponsoring an event in the chapter's operational area.

Director Jelani Eddington responded and clarified that this policy change is to be read in conjunction with the provision of the Uniform Chapter Charter Agreement (UCCA) which provides that ATOS shall not hold any events in a chapter's operational area without the chapter's consent. Jelani explained that the policy change adopts a "reasonableness" standard intended to require both ATOS and any chapter at issue to work together cooperatively if an event is planned within a chapter's operational area. Thus, while ATOS will not hold any events

in a chapter's operational area unless the chapter agrees, the policy ensures that a chapter will not act unreasonably in withholding its consent.

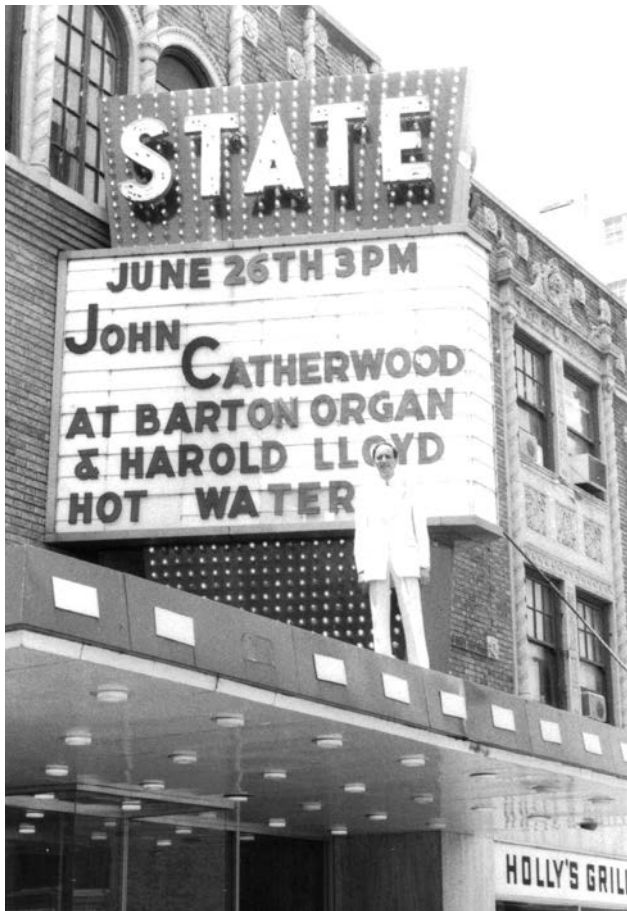
Judy Merry mentioned that ATOS brochures are available and should be distributed throughout the chapters and to friends to encourage new membership.

#### GOOD OF THE ORDER

President Double announced the plans for upcoming conventions in 2008 (Indianapolis), 2009 (Cleveland), and 2010 (Seattle). The President also mentioned that a regional convention for 2009 in the Birmingham, Alabama area is also in the planning stages. There have also been other inquiries for conventions, including possible interest for a convention in Sydney, Australia.

Hearing nothing further from the membership, President Double declared the meeting adjourned at 3:07 PM.

# Obituaries



## John Catherwood

On June 19, 2007, the theatre organ world lost one of its staunchest advocates, a talented musician was silenced; and I lost a dear friend.

John was born in Detroit, Michigan, in September of 1931. It is interesting that his father's profession, while not related to the music field at all, had a part in John's early discovery of the pipe organ. Dr. Albert Catherwood was a prominent pediatrician whose clients included many from the auto industry and related Detroit industrialists. Many of these families' mansions had music rooms which contained pipe organs, and John often tagged along when his father made house calls. John was frequently allowed to listen to these instruments being played by their roll-playing mechanisms or, better yet, to try them out. These experiences, along with his participation as a chorister at the Episcopal Cathedral, fostered a fascination with the pipe organ

that lasted his entire life. In his early childhood, whenever his mother and sister wanted to go shopping downtown, John was dragged along and usually appeased by being allowed to attend a movie at one of the big Detroit theatres where pipe organs were still being used. This, of course, was the highlight of the shopping drudgery for John, and it forever etched memories of consoles rising mysteriously from orchestra pits at the Michigan and Fox theatres.

As a teenager and now fully hooked on theatre organs, John and his prep-school chum, the late Ed Gress (eventual co-owner of Gress-Miles Organ Co.) would pester the theatre managers to let them play the now little-used instruments. This was an ideal time for these two organ nuts to be growing up in

Detroit, since most of the famous theatre organs of that city were still in their venues but had fallen into the cycle of disuse with which we are all too familiar. The managers would eventually relent and let these kids play the organs in the mornings when the houses were being cleaned; consequently, John honed his playing style and cemented his addiction to theatre organs by playing some of the most revered instruments of that city. He cut his teeth playing at the United Artist, the Fisher, the Michigan, the Capitol, and the Hollywood to name a few. Talk about theatre organ heaven! He also became acquainted with many of the organists of that period in Detroit, such as Lew Betterley of the Capitol and Marguerite Warner of the Michigan whose husband was the orchestra conductor.

John attended Kalamazoo College in the early 1950s and there met the love of his life, Marilyn Snyder, a voice student, who eventually became Mrs. John Catherwood in September of 1952. They returned to Kalamazoo to live after John's stint in the

Army at Fort Riley outside Manhattan, Kansas. While at Fort Riley, John was assigned to the chaplain's corps, regularly playing Sunday services for all denominations on a Hammond B3, of course. It was during his college days that John met the well-known West Coast supper club organist, Bud Taylor. Bud was a Kalamazoo area native who had just returned to the area from the East Coast to look after his aging parents. He was hired to play a brief gig at the State Theatre, which turned into an engagement of several months. John spent many hours at Bud's home playing the B3 and being yelled at from the kitchen when he played some incorrect harmony or note with which Bud didn't agree. John always said that those were his most enjoyable learning experiences. When Bud eventually moved to the West Coast, they maintained their close friendship until Bud's death a few years ago.

I first met John when I arrived in Kalamazoo, Michigan, as a freshman at Kalamazoo College in the fall of 1961. Soon after I arrived, as any true organ nut would do, I headed downtown to the State Theatre to see if there was a theatre organ. Indeed there was, but the manager was adamant in his refusal to allow any access to the instrument. He did, however, inform me of "another fellow" who was bugging him about gaining access to the organ. The manager suggested I ought to get together with him, since we both seemed to be equally persistent and a nuisance to him! The manager gave me a phone number and the rest is, as they say, history. That other fellow turned out to be John, and that manager had unwittingly planted the seeds for what turned out to be a friendship of over 45 years. John and Marilyn became like a second family to me, and I spent many hours in their home during my college years.

Again, thanks to John's father's connections to prominent Detroit families, we were granted access to the Barton Organ in the State to repair and restore it. As it happened, another one of Dr. Catherwood's clients was the family of Lester Dodd, the corporate attorney for the W. S. Butterfield Corp., the owners of the State Theatre. As the saying goes, "one phone call and we were home free." John and I spent many happy hours working on that instrument and eventually

ended up playing it on a regular basis during the late 1960s and 1970s. When I met John, he was working for one of the many paper manufacturing companies in the Kalamazoo area in the purchasing department. He later worked for several years for a local Conn Organ dealership.

After I graduated from John and Marilyn's alma mater, I became the area representative for the Wicks Organ Co. in 1967, and John frequently worked with me on new installations as well as tuning and maintenance. When the time came for me to begin installing the organ in my home in the mid 1990s, John spent many hours rebuilding the tuned percussion actions, as well as re-leathering all the regulators and helping with much of the wiring. His help was invaluable and was always freely given without conditions.

John always said that he "didn't read music." I came to realize that what he meant was, he didn't read music because he didn't need to! The fact is, he could read music but didn't. He had at his command virtually all of what we have come to refer to as the "American Song Book." His recall of obscure songs was uncanny, and his playing was almost always flawless. I think back now on all the times that I sat in the balcony of the unlit theatre listening to John spin his web of magic at the console—it's hard to accept that I won't ever again have that experience.

John lost his beloved Marilyn five years ago, and he is survived by his three children; John, James, and Nancy, along with their families. He is also survived by the countless friends he made along the way who will never forget his uncompromising warmth and friendship and his outstanding musicianship. It has been said that in many ways it is more difficult to lose a friend than a family member because we choose our friends. I know that somewhere John, Bud Taylor, and Lew Betterley are, to use one of John's favorite expressions, "tearing up the pea-patch" at a theatre organ. One can only but wonder at the possibilities of that jam session.

—Bill Mollema



## Joseph DuciBella

(Photo by Linda Van Der Molen)

Joseph R. DuciBella, ASID, of Chicago, arguably the most influential and prolific theatre design historian in the United States, died June 29. He was 62.

Known internationally for being a founding member (1969) and longtime Chicago-area director of Theatre Historical Society of America, DuciBella was an accomplished designer of theatre, office, residential and commercial interiors. A Chicago Academy of Fine Arts graduate, he operated an independent interior design firm for 24 years. During that time, he was the designer of choice for Classic Cinemas of Downers Grove, Illinois, an independent, family-owned company of more than 80 screens in the region. DuciBella led the renovations of two of Classic Cinemas' most historic theatres: the Tivoli Theatre in Downers Grove, and the Lake Theatre in Oak Park.

A passionate researcher and storyteller of Chicago history, he had the unique ability to weave with words the complex religious, ethnic, labor, political and architectural histories of Chicago into near-epic tales—neighborhood by neighborhood, block by block, and theatre to theatre. He was most recently featured in the documentary film *Uptown: Portrait of a Palace*, which gave a glimpse of his knowledge about the challenges of historic theatre renovation and reuse.

DuciBella was a frequent speaker and informed tour guide for events and symposia related to architecture and historic preservation—particularly theatre buildings. He rallied enthusiasm and anticipation for decades for his comprehensive book, *The Theatres of Chicago*, which has not yet been published. However, he published articles and lectured on theatre design history extensively for more than 30 years.

A quiet but methodical activist, DuciBella worked steadily in many historic preservation efforts in Chicago, including support of the Wicker Park (neighborhood) historic district, the Chicago Theatre, the Oriental Theatre, the Uptown Theatre, the Congress Theatre and St. James Cathedral. He was the proud owner of a National Register home in Wicker Park, in which had been a tenant. He out-stayed the other boarders, bought the building, and restored it over time to its original Victorian beauty.

Born on April 17, 1945, DuciBella grew up in a tough, working-class Italian neighborhood on Chicago's West Side. That's where he was first enchanted by the interiors of the Marbro and Paradise theatres of the Balaban & Katz chain. While a student, Joe worked for B&K in many of its theatres, including the Marbro and Uptown theatres. Of his favorite movie palaces in Chicago, only the Chicago and the Uptown theatres remain. The Chicago Theatre was saved with his help and renovated for live shows in 1986. The Uptown Theatre has been closed and endangered since 1981. DuciBella was active as a volunteer in the continuing "Friends of the Uptown" effort since 1979—even before the theatre closed to the public.

An enthusiastic fan of both popular and liturgical music, DuciBella was a lifelong supporter of the arts, several churches, and many theatre and church organ restoration efforts. A private player of piano and organ, Joe was always thrilled by the sound of a well-played, installed and maintained theatre, church or concert organ.

—Andy Pierce  
*Friends of the Uptown*

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1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
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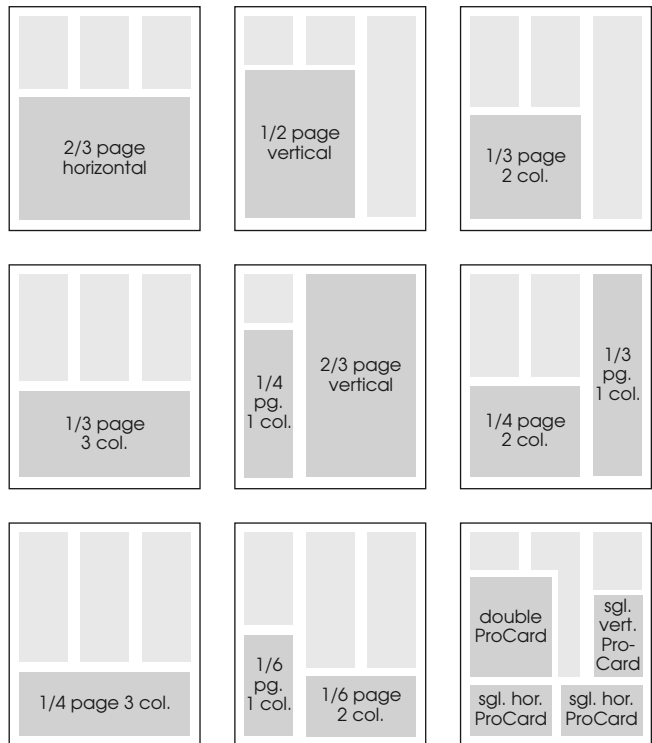
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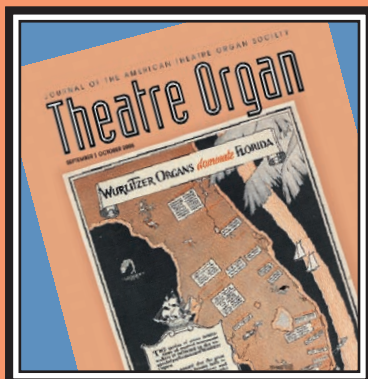
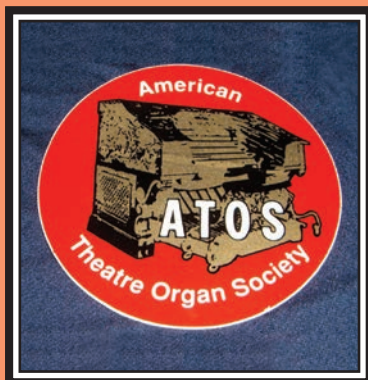
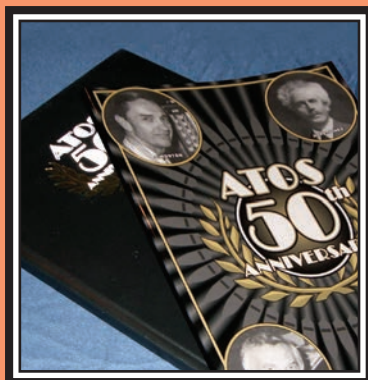
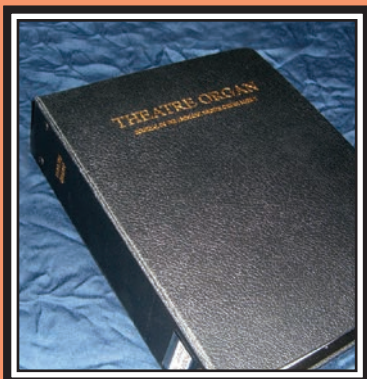
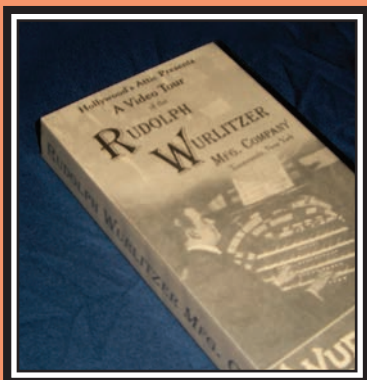
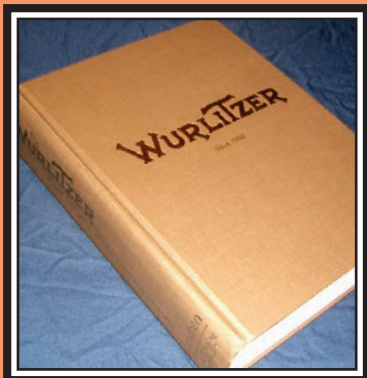
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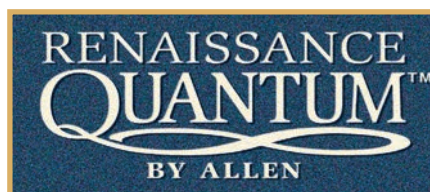
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