

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

MAY | JUNE 2008

THEATRE ORGAN

50

YEARS

INDIANA

CHESTER MORRIS IN "THE BIG HOUSE"
WITH LEILA HYAMS - LEWIS STONE

Now Playing
"THE BIG HOUSE"
with Chester Morris, Leila Hyams, Lewis Stone

41

THE BIG HOUSE

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THEATRE ORGAN MAY | JUNE 2008 Volume 50 | Number 3

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YEARS

In August, 1942 the marquee of the Indiana Theatre in Terre Haute announced the film Mrs. Miniver (Photo by Roger Aleshire)



On the cover: The Indiana Theatre in Terre Haute will once again house a Wurlitzer pipe organ. The members of the Central Indiana Chapter have planned a high-quality restoration supervised by well-known organ restorer, Carlton B. Smith.

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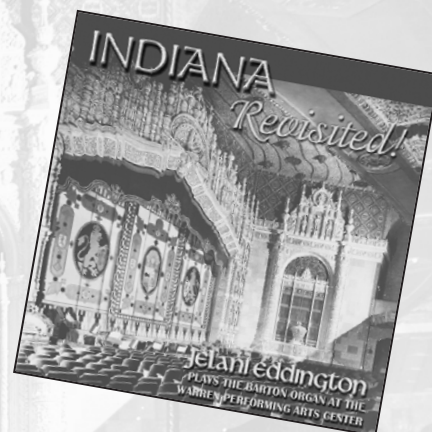
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Vox Humana

We find ourselves in the midst of a rather fascinating and on-going controversy.

In his article, "The Half-Percent Legacy: 44/10,000" (THEATRE ORGAN Vol. 49, No. 4, May/June 2007), Jonathan Ortloff reported sobering news regarding how few original and unaltered theatre organs remain for us to hear and study. While this news came as something of a shocking revelation to many, others still question the need for serious, historic preservation of theatre organs. While it's true that the Wurlitzer canon was expanded by a series of mechanical and tonal changes made during the short period of pipe organ production, the radical departures witnessed particularly since the introduction of solid-state control systems have seemingly recast the very definition of the instrument. Some see these developments as a part of a logical progression. Others see them as contributing to the destruction (and erasure) of history. Two sides of the restoration versus rebuilding issue are explored in this issue: Clark Wilson

discusses an approach to music-making at an original instrument while Grahame Davis presents information on his firm's recent installation of a refurbished and expanded Wurlitzer organ at the Plaza Theatre in El Paso, Texas. The debate is likely to continue.

As we strive to present something for everyone, we're pleased to introduce two new recurring departments: Keith Taylor gives advice on sealing porous chromium-tanned pneumatic leather (CPL) in the "Restorer's Workshop" and Eric Fricke gives thoughtful consideration to the need for the encouragement of future technicians in "Vox Novus."

See you in Indianapolis!

—Jeff Weiler, Editor



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Headquarters



If you have followed many of my recent messages, you have been aware of the “rah-rah” nature of the cheerleading with regards to many of the good things happening around ATOS. This message will be a bit different, in that there will be a specific “Call to Action” for all of our members on four different fronts.

THE ELECTION

As you read this issue of THEATRE ORGAN, ATOS is in the midst of a special election to complete the process of electing new Board members. Atlanta’s Bucky Reddish and North Carolina’s John Apple will be joining the Board in July and, as you know, we have one position left to fill.

You will soon have the names of the nominees in hand, and I urge you to vote for the person you feel will best meet the needs of ATOS as we look toward the future of the organization. Please complete your ballot and mail it immediately.

THE RE-ORGANIZATION

ATOS is embarking on a complete re-organization of the operation, trimming our 34 committees into a more workable seven major categories of operation, with the proper committees in place in each category.

More importantly, in an effort to allow each Board member to work more efficiently, we seek members to take on some duties and responsibilities to help ATOS. For example, we are delighted that Susan Cole and Col. Mike Hartley are now heading up our Amateur Theatre Organist Competition, and we feel they will do a wonderful job for ATOS, replacing the dedicated Bob Acker in this function.

Jonas Nordwall is heading up the Summer Youth Camp, and is also doing some work organizing our first Adult Camp, a major task accomplished “off the Board,” which allows Board members to focus on other assignments.

We are preparing to address the serious issue of marketing and promoting ATOS to increase visibility and thus, increase membership. I reiterate a point I have made several times. There have been 34 committees working on the business of ATOS, and not one of them was specifically

appointed to generate new membership. That will change at this year’s convention, and this is an area where some strong individual members can help.

Let us know if you are willing to step up and serve on a committee as we seek those with some experience in marketing, promotions, and a little old-fashioned elbow-grease to help our efforts on the Board of Directors.

THE MEMBERSHIP SURVEY

Doug Powers and his committee working on Strategic Planning Initiatives have completed the first-ever full survey of ATOS membership and chapter leaders. Individual chapter officers, you will see your survey via e-mail, and I strongly urge you to fill out the questionnaire and hit the return button on your computer.

For the general membership, you will receive your survey with this issue of THEATRE ORGAN, and I strongly urge you to participate.

We at ATOS rather easily make generalizations about just who we are. These generalizations might be way off the mark, and these surveys will offer us important background information on not only who we are as a group, but what you want from us.

We are looking for your opinion on ATOS priorities. We are seeking the information that will help us outline future programs that you feel are important.

A normal survey of this type might generate a 10–15% response rate. I hope you are passionate enough about your love of the theatre organ to demonstrate that ATOS can generate a 50% response rate, or better. This information is vital to our future, our growth, and our commitment to our local chapters and individual members.

Complete the survey immediately upon receiving it, and send it back to us! We’re even providing the postage!

FINALLY, THE INDIANAPOLIS CONVENTION

Many of our regular convention attendees did not make it to New York City last year, and the reason was simple. Travel rates, hotel costs, and the general expense of spending a week in New York City put that convention out of the reach of many budgets.

Our friends at the Central Indiana Chapter have a track record of putting on spectacular and successful conventions, featuring wonderful instruments and the best artists. The hotel cost is under \$100 per night, which is a miracle in this day and age.

For those who attend conventions regularly, I hope you have made your reservations for what will be a wonderful time in Indy. For those of you on the fence: sign up. It will be a lot of fun. And for those who have never before attended an ATOS convention, you could not choose a better gathering to be your first: Hoosier hospitality at its finest, and a near week-long convention of one great concert after another.

Mail in your reservation, or simply go online to our website, www.atos.org, and sign up. It will be wonderful to see familiar faces, and a whole bunch of new faces, at this year’s ATOS convention, *Play It Again*, in Indianapolis.

Celebrate! Participate! Congregate! Vote, fill out your surveys, volunteer and get to Indy! And by all means, let’s have some fun doing it all!

—Ken Double

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Directors' Corner



Vern Bickel

Educators' Guides

As chair of the ATOS Education Committee, I am pleased to announce that the ATOS Educators' Guides are once again available. The guides are completely revised in content and appearance. I want to thank Louise Eddington, Jelani Eddington, Jeff Weiler, his assistant, Joanne, and Danielle Stark for their contributions to the successful publication of the guides. Without their help, the guides would not have been possible.

There are two editions of the Educators' Guides, and both editions must be used together when presenting a theatre organ program for students.

The Chapter Edition provides step-by-step guidelines to assist ATOS chapters in planning and presenting a successful theatre organ program for students; the School Edition provides help to educators

as they prepare their students to attend a theatre organ program.

ATOS chapters are urged to take advantage of these guides and to use them in preparing and presenting theatre organ programs for students in their area. The guides may be downloaded from www.atos.org or purchased from the ATOS Marketplace.

As I end my term of office, I want to thank those who have placed trust in my leadership. It has been an honor to once again serve ATOS as a Director for these past two years. Many new and exciting programs are being developed, and I am confident that there is a bright future for our Society.



Doug Powers

Member Survey

As mentioned in a previous issue of THEATRE ORGAN, ATOS is about to launch its first-ever member survey. A second survey, soon to be made available to chapter presidents and secretaries, will look at systems, chapter management, and data that could help chapters with mutual challenges and successes. The outlook on the vitality of the theatre pipe organ is dependent on open communication, professional leadership, and the success of your local chapter, as well as all theatre organ interests across the globe. This survey, created with input from several ATOS members, will be used to gather information about the needs and concerns of your chapter; suggestions and shared examples of successes; and certain statistics about membership, local theatre organ use, and so on. This information can help us all ensure another 50+ years of theatre organ vitality!

The member survey is stitched in the centerfold of this issue of THEATRE ORGAN. We ask that you please give it your sincere attention and return it within a couple of weeks. Our goal is to have the responses tabulated so can report the results at the 2008 ATOS convention in Indianapolis. I thank you in advance for your participation and input.

Letters

Charles Paul

With reference to your query about Charles F. Paul on page 56 of the March/April 2008 issue of THEATRE ORGAN, I can offer some information. He is the organist featured in the Paramount newsreel (as it's identified by Gaylord Carter) on the invention of the Hammond organ. That's one of the film clips included on *Legendary Theatre Organists: Vintage Films of Solo Presentations, Pictorials and Sing-Alongs*, hosted by Gaylord Carter (FT Home Video, FTC 2032, 1987). The mechanism of the instrument is demonstrated, and Paul plays a couple of phrases from Handel's so-called "Largo" (i.e., "Ombra mai fu" from Handel's *Serse*). It appears he went on to compose and perform the music for a number of soap operas (*As the World Turns*, *The Secret Storm*, *Murder at Midnight*, etc.). He's also credited with the Hammond organ registration on at least one Schirmer edition of T. Tertius Noble's "Solemn Prelude: Gloria Domini."

I hope this will be of some help.

—Thomas J. Mathiesen
Bloomington, Indiana

With regard to your request for information in the March/April issue, Charles Paul was among the last of nationally known musicians in Radio's "Golden Age," as well as early TV days. I remembered his name when LP records came out with more organ offerings than we get presently, and acquired a record that he made on RCA Victor label, LPM-1668, *Console Magic*—Charles Paul at the Conn "Classic" Organ, produced by Lee Schapiro at RCA in 1958. The selections are well played with a great sense of rhythm. I remember wondering at the time, "What might this guy do with pipes?" Since he is seated at a pipe organ console in the picture you published, I am glad but not surprised to learn that he at least had some such experience.

The record jacket contains Paul's picture, which confirms the identity you have. In addition, the record jacket includes the following description:

"Whether you're aware of it or not, you've been hearing and humming the music of Charles Paul for quite a while, perhaps the jaunty theme of television's

ace detective *Martin Kane* or maybe the straightforward melody that delineates *Mr. District Attorney*. For Mr. Paul has composed the music for more than a score of radio and television shows and can number upwards of 5,000 radio performances. A list of all his musical achievements is truly gargantuan and includes such diverse activities as providing background music for soap operas and guest appearances conducting major European symphony orchestras. He's taken the New York Philharmonic through its paces, and also brought his baton to the Roxy Theatre... (etc.)"

—John C. Scott
Madeira, Ohio

In the March/April issue of THEATRE ORGAN, you requested information on Charles Paul. In 1957, my first year in the retail organ business, I worked for the Conn Organ dealer in Troy, New York. At that time, a number of prominent organists made records for Conn, which was then nipping at the heels of Hammond more than any other electronic. George Wright, no less, made a theater organ recording around 1956, and among others, Charles Paul made one called *Console Magic* in 1957.

Steinway Hall in New York City had dropped Hammond and taken on the Conn that year and provided the organ. Frank Traver, the Conn tech rep, rigged up a Conn Classic church model with two Leslie Speakers, one on each manual, and this setup was used by several artists. They somehow did this without the benefit of a combination action. (Later on, Klann provided one as an upgrade.)

Charles Paul was an all-around musician. In the 1950s he was a network studio organist out of New York City. He composed the theme music for over 20 different nationally broadcast TV and radio shows, including the detective shows *Martin Kane* and *Mr. District Attorney*, along with many soap operas. He logged more than 5,000 programs.

Although best known as a radio and TV organist, he was a respected conductor. He guest conducted the New York Philharmonic and many major European orchestras. He even conducted the pit orchestra at the Roxy Theater.



The only surviving person I know of who was a contemporary of his in those radio and early TV days is Rosa Rio. She might be able to provide some first-hand information.

I hope this has been helpful.

—Ned Spain
Troy, New York

I just received my March/April THEATRE ORGAN. Referring to your article about Charles Paul, I remember him from the old radio days. He played theme music for detective mysteries and soap operas, and made some recordings, mostly vinyl, I guess. I don't know exactly which shows he did themes for. Usually at the end of the show, the announcer would give the names of the actors and the musician. More than one organist played for the same show. Rosa Rio played for *The Shadow* for quite a while, but there are others mentioned. Charles Paul did a lot of work on the Hammond.

On the video tape *Legendary Theatre Organists* hosted by Gaylord Carter (VHS FTC 2032), Charles Paul is featured demonstrating the newly developed tone wheel organ. This story is called "Magnetic Music," and is toward the end of the video. I don't know which model he is playing, but he is quite young. In one demo he sets up the organ to sound like bells. It sounds like the percussion that was added many years after the Model "A."

I hope this info is helpful.

—Bruce T. Waskeiveiz
Terre Haute, Indiana

Palace Theatre Memories

I am writing with regard to the picture of the Palace Theatre, Gary, Indiana on the bottom of page 48 of the January/February 2008 issue of THEATRE ORGAN. I think I have slides of the interior, but I have to search through thousands to find out (a task that I must tackle anyway). In any case, I was there several times in the late 1960s and was on the removal crew when John Muri bought the organ. He recalled playing there on opening night with only (I think) three ranks playable, but leaning back to look at the “sky” and “stars” and thinking it was the most beautiful place he had ever seen. I don’t know how long he played there. I remember (could it be Bill Murdock?) cutting out the plaster grilles to remove the larger items. Harold (Barney) King (CATOE) tried in vain to enlarge the trap doors with a coring drill. After maybe an hour, he blew the fuse and gave up, having only drilled maybe 4" and not breaking through; Joe Spurr (Rivera organ owner) had that core for years. A call to the building maintenance man (the same one as when the theatre opened) brought him in to change the fuse. I have a tape of the organ with Terry Kleven and Ramon (Sam) Holte playing (and a telephone ringing incessantly in the background). I wonder what Muri did with that organ. He also bought the Alamo Kilgen and was moving them both to Michigan at the same time. As far as I know, the Atlantic Kilgen is still set up in Orland Park and is still for sale, as it has been for at least 30 years.

The story is told that after one of the late night shows at the Palace, on a particularly snowy winter night, John Muri’s ride to the Poinsettia Hotel didn’t show up. Tex Richter said not to worry, that he would drive John after he locked up. He told John to wait under the marquee while went to get the car. Well, here comes Tex around the corner with a convertible WITH NO TOP! Such was Tex, and John got his ride—and never forgot it.

I really miss John Muri and especially the Indiana Theatre.

—Gary Rickert
Alsip, Illinois



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

OFFICIAL NOTICE OF THE ANNUAL MEMBERSHIP MEETING

DATE: July 6, 2008

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at the Hyatt Regency Ballroom, Sunday, July 6, 2008 at 10:00am during the 2008 ATOS annual convention.

AGENDA:

- Approval of the 2007 Annual Membership Meeting Minutes as printed in THEATRE ORGAN (September/October 2007)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary. Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

—Bob Evans, ATOS Secretary

ATTENTION ALL THEATRE ORGANISTS!

ATOS is adding an expanded section to its website with information about all performing theatre organists. The information will include a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility.

Please send all information to d.parker@atos.org or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007-0103. E-mail or call with questions (503-642-7009).

WELCOME TO NEW ATOS MEMBERS

JANUARY 21 TO MARCH 17, 2008

Marilyn Ambrose, Ft. Wayne, Indiana
Douglas J. Backman, Westborough,
Massachusetts
Carlene Beasley, Bellingham,
Washington
Joseph Beazel, Tehachapi, California
JoAnn Bischoff, River Grove, Illinois
Joseph & Kamillah Burrows,
Indianapolis, Indiana
Rob Carges, Brockport, New York
Harold W. and Carolyn A. Carter,
Maineville, Ohio
William Charles, Bellingham,
Washington
Joy H. Ellis, Bellingham, Washington
Robert Fredrick, Grand Rapids,
Michigan
Russell V. Gran, Bellingham, Washington
Chuck Hinderliter, Naperville, Illinois
Jon Johnston, Rohnert Park, California
Ed Lobody, Lansing, Illinois
Bob Lyons, San Dimas, California
Christopher G. Lytle, Tinton Falls, New
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Wayne Merrifield, Hopkinton,
Massachusetts
Lorena Miller, Bloomington, Indiana
Thomas R. Olson, Minneapolis,
Minnesota
Donald F. Reed, Summerfield, Florida
Margrete Richards, Bellingham,
Washington
Eugene Sladek, Woodridge, Illinois
John J. Stokes, Jonesboro, Arkansas
Arlyn K. Visentin, Houston, Texas
Carl & Karen Vogt, St. Louis, Missouri
Graham J. Wall, Kingswood, UK
David Warner, Toddington, UK
Tim Wilson, London, Ohio

A CALL FOR DOCUMENTS

Theatre Organ Installation Document Research Project

The ATOS Technical and Education Committees are jointly requesting the assistance of all ATOS members who have access to original factory organ chamber and contractor blueprints, drawings, contracts, photos, specifications and correspondence. The goal is to acquire historic documents to include in the ever-expanding ATOS Archive. This request for documentation includes all builders of theatre pipe organs.

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

Please assist us with this important project, before the gnawing tooth of time wipes away more of our important history.

Contact Carlton Smith, Chairman, ATOS Technical Committee, for further information, assistance and coordination, at c.smith@atos.org or 317-697-0318.

ATOS MENTOR PROGRAM

Will you be attending the ATOS convention in July? Then consider applying for the ATOS Mentor Program. This program gives selected qualifying members of ATOS the opportunity to participate in a private coaching session with a professional artist, to be held during the ATOS annual convention in Indianapolis. *Please note that you must be planning to attend the convention, as no expenses will be provided.*

To qualify for this opportunity, you must be a member in good standing of ATOS. Please submit an e-mail or letter to Donna Parker, ATOS Mentor Program, at the address below. Please provide information about yourself, including your age, the type of instrument you normally play, and the number of years you have been playing/studying the organ, as well as your present playing skills and abilities. We prefer that you be presently taking organ instruction in some form or have done so within the past few years. Please also tell us why you would like to be selected and what you would expect to gain from the session. Include information about your musical activities, along with any other information about yourself that you would like to have taken into account.

In order to be considered for the 2008 Mentor Program, your application letter/e-mail must be received no later than **June 1, 2008**. If you are selected, you will be notified no later than **June 15, 2008**. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. Please let us know if you have any additional questions.

Donna Parker
ATOS Mentor Program
P.O. Box 6103
Aloha, Oregon 97007-0103
d.parker@atos.org

ETONES NEWSLETTER TO RESUME

Hello! I'm Bucky Reddish, the newly appointed editor of the ETones Newsletter. I want to tell you something about the newsletter and introduce myself, but first let me offer a word of thanks to Jack Moelmann on behalf of all the current members of ETones. Jack has served ATOS in a number of capacities over many years, including being the first editor of the ETones Newsletter. He has decided to take a well-deserved rest, and I have the honor of succeeding him.

The ETones Newsletter is for those members of ATOS who own, play, or are interested in electronic organs. Like all ATOS programs (including projects undertaken by your local chapter), ETones will be successful only when members participate and contribute. We invite your involvement and suggestions. This is your newsletter; I just serve as moderator and editor.

My own involvement with electronic/digital organs over the years includes ownership of a Baldwin Studio II, a Rodgers Olympic 333, an Allen 3-11, and the Walker RTO 3-35. I am a longtime member of the Atlanta chapter of ATOS, having served as vice president in charge of programming for five years. It is a great privilege to be asked to serve as ETones editor. My goal is to increase both membership and participation. Come join us; enjoy, learn and contribute.

Please feel free to call or write. We can only publish what YOU send us!

Bucky Reddish
5370 Vinings Lake View Drive
Mableton, Georgia 30126
770-948-8424
etones2bucky@bellsouth.net



News & Notes

CALL FOR NOMINATIONS OF ATOS OFFICERS

To all ATOS members throughout our worldwide organization, it is again time to request nominations for ATOS President, Vice President, Treasurer, and Secretary.

The process begins with nominations, and there is no shortage of qualified individuals in our organization who have the talent and energy to help. If you consider yourself one of those individuals and wish to be considered for an officer position, your participation is most welcome.

As provided in Section 5.2 of the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its annual Board meeting. This year the Board of Directors will have that meeting in Indianapolis on Thursday morning, July 3, 2008 at 9:30am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS President, Ken Double, by **June 1, 2008**. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS President. Any written materials that are submitted to the ATOS President by the above date will be distributed to the Board of Directors prior to the Board meeting. In addition, any ATOS member may attend the Board meeting in person (at his or her own expense) and nominate at

the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the Board for a personal interview on **Thursday, July 3** at 2:30pm. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the Board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

The path ahead for ATOS is a most exciting one indeed. The current board has begun the task of re-energizing and re-organizing our group so that we can grow in every way. Those with experience in business, marketing, promotions, fundraising, performance production, and organbuilding technical expertise can all help make a difference in this time of growth.

Let me offer a personal challenge to those with the talent and ideas to make a difference. This is not just an opportunity; it is your duty and responsibility to step forward and help us all. If you think you can make a difference, come on along. Run for the Board and get involved. The real fun is just beginning!

*Ken Double, President
P.O. Box 1134
Sugar Land, Texas 77487
713-520-1911
k.double@atos.org*

Attention All ATOS Chapter Officers

Please visit the ATOS website, www.atos.org/front-desk/chapters.html, and verify that the information for your chapter is current. If there are any changes needed, please e-mail webmaster@atos.org.

ATOS EDUCATORS' GUIDES ARE NOW AVAILABLE

After being out of print for several years, the ATOS Educators' Guides are once again available. The guides have been completely revised and are now in two editions. The Chapter Edition is for use by ATOS chapters; it gives chapter members step-by-step guidelines to help them prepare and present a successful theatre organ program to students in their area. The School Edition is for the use of educators as they prepare their students to attend a theatre organ program. **Both guides must be used together when presenting a theatre organ program to students.**

The newly revised ATOS Educators' Guides may be downloaded from www.atos.org or purchased from the ATOS Marketplace.

Don't miss
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THEATRE ORGAN

Renew your
membership on time.

ORGAN HISTORICAL SOCIETY ALAN LAUFMAN RESEARCH GRANTS

The Grants: The Organ Historical Society is pleased to accept applications for its Alan Laufman Research Grants for 2008. Research grants of up to \$1,500 in memory of Alan Laufman, a former President of the Society, are authorized by the National Council of the Society and administered by a standing committee of the Publications Governing Board. These grants are awarded for research projects related to the organ in the broadest sense—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers from all style periods and nationalities. Grants may be used to cover travel, housing, and other expenses.

Application Requirements: The Society encourages all interested persons to apply, regardless of age, educational background, and nationality. There is no application form. Applicants should submit (a) a cover letter, (b) a curriculum vitae, and (c) a proposal. At a minimum, the cover letter should contain the applicant's name, address, phone number, and e-mail address. The curriculum vitae will summarize the applicant's educational background, training, and experience relevant to the proposed project, and it should include a list of any publications. The proposal, not to exceed 1,000 words, will contain at least the following information: (i) a description of the research project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project; (ii) a list of anticipated expenses to be funded by the grant (up to \$1,500); (iii) whether the applicant would accept a grant if less than the requested amount is awarded; (iv) a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested; and (v) publication plans (see the following paragraph).

It is expected that an applicant's research will result in a manuscript suitable for publication. Each recipient of an Alan Laufman Research Grant will be requested to submit a brief report after the research funded by the grant is complete, whether or not the manuscript is finished. Once the manuscript is completed, the recipient is expected to submit it to the Society's Director of Publications to be reviewed following standard procedures for possible publication in *The Tracker* or by the OHS Press. Submitting an application constitutes an applicant's agreement to this condition.

Applications may be sent by mail or e-mail. They must be postmarked or e-mailed by **June 13, 2008**, and awards will be announced in early July, 2008. Alan Laufman Research Grants will not exceed a total of \$1,500 in any year. Within that limit the grant committee determines the specific amount of each award and the number of recipients. The grant committee may elect to withhold awards if satisfactory applications are not received. In its deliberations, the committee considers the completeness of the application, the merits of the proposed project and the qualifications of the applicant to undertake it. A grantee may receive successive awards for a single research project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within 18 months of receipt.

The Society: The Organ Historical Society is an international organization for friends of the organ. The purpose of the Society is to encourage, promote, and further an active interest in the organ and its builders, particularly those in North America; to collect, preserve, evaluate, and publish detailed historical and technical information about organs and organbuilders, particularly those in North America; and to use its good office and influence to have significant organs, particularly those in North America, preserved in their original condition or carefully restored. The Society maintains the American Organ Archives in Princeton, New Jersey, the world's largest collection of books and periodicals on the organ. More information on the Society is available at www.organsociety.org.

Send applications or inquiries to:

Dr. Christopher S. Anderson
Associate Professor of Sacred Music
Perkins School of Theology
Southern Methodist University
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Dallas, Texas 75275-0133
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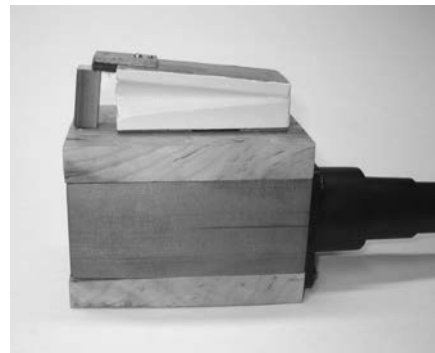
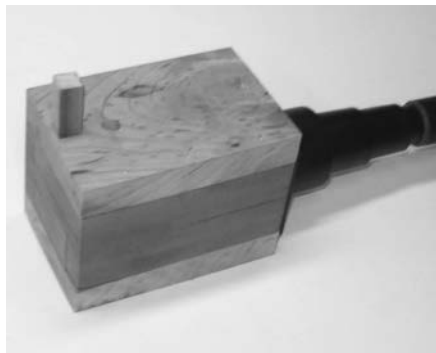
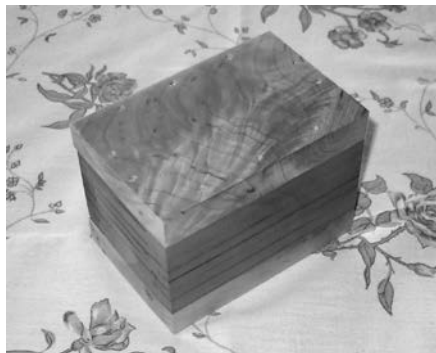
Using Suction to Rubberize Pneumatic Motors BY KEITH TAYLOR

In the course of restoring classic pipe organs, it has become necessary to replace leather which is now at least 70 to 100 years of age. The leather available today with modern tanning methods should last as long, or possibly longer, as that available during the early part of the twentieth century. Leather, being a natural product, can vary in thickness and porosity. A uniform degree of air-tightness is desired; using leather as it is received can lead to some motors being faster in action than those covered with more porous leather. In the restoration of reproducing pianos such as the Ampico and Duo-Art, it is common practice to rubberize pouch leather to ensure rapidity of action. Most restorers of reproducing pianos use a method similar to that employed in the 1920s by the American Piano Company to rubberize the pouches of their unit valves. A similar method can be applied to primary and secondary motors in a theatre organ. The original instructions to American Piano Company technicians explained the method, teaching technicians to use a rubber tube inserted in the mouth to provide the suction that would draw the thinned rubber cement into the pores of the leather. In light of today's increased awareness of the health hazards of ingesting things like rubber cement fumes, another method should be employed to introduce the suction needed to the interior of the pneumatic. A simple wooden box can be nailed together in just a few moments. Scrap wood of whatever type is available in the shop can be used, and no particular care need be taken to

ensure the box is airtight. Shown in the photos is a box nailed together from scraps, as well as a fitting that allows the attachment of different sizes of hose which will allow the box to be connected to a suction source such as a shop vacuum cleaner or suction pump for a player piano or reed organ. These fittings are available from home improvement centers for very reasonable prices. A hole in the top of the box, to allow suction to the pneumatic motor via the board that is attached to the chest's wind bar, is all that is needed to operate the fixture, and, needless to say, a hole in the side of the box that will connect the stepped fitting to the interior of the box. A small block of wood, cut so its length is equal to the span of the motor, is needed to hold the pneumatic open while suction is applied, leaving your hands free to apply the thinned rubber cement. Suction will hold the motor in place while you brush on a mixture of 50% rubber cement and 50% rubber cement thinner. I have had very good luck using "Best Test Rubber Cement" and "Best Test Rubber Cement Thinner." This is available at art supply stores and stationery stores. It is also a good idea to provide a way for some of the suction from a shop vacuum to bleed off to the atmosphere so you are not applying the full force of the vacuum to the small motor. Some vacuum hoses have an adjustable aperture that allows you to lessen the force for vacuuming delicate things such as curtains. You can also just drill some additional holes in the box to bleed off excess suction.

To rubberize the motors, set up a work area where you will have all of the parts laid out to be rubberized, as well as your supplies of 50/50 thinned rubber cement and unscented talc. Place a motor on the box with its opening in line with the opening on the top of the box. Place your spacer block between the spoon tab and the box's top surface to hold the pneumatic motor open. Turn on your suction source and brush the surface with the thinned rubber cement mixture. Allow the suction to draw the cement into the pores. Turn off the suction source, remove the pneumatic, and set it aside to dry. Proceed to rubberize all of the pneumatics you have set aside and allow them to dry. If the leather is particularly porous, you can apply a second coating, but you should notice much less being drawn into the leather. Allow the second coat, if required, to dry, and then dust the coated surface with unscented talc, to leave the coated surface no longer tacky to the touch. If you don't dust with talc, dust and small insects will stick to the leather, making it a messy-looking job.

The same technique can be used on primary pneumatic motors, but you won't be able to use a block to hold it open. You can take an old valve stem with a leather nut screwed onto the stem; screwing the threaded end into the valve stem hole on the movable board of the primary, you will now have a handle to hold the primary open while suction is applied.



(Photos by Keith Taylor)

Students in Green Bay, Wisconsin Discover the Wurlitzer Organ



(L) Jelani Eddington explains the Meyer Theatre's 2/8 Wurlitzer during the program "Discovering the Wurlitzer Organ." (R) Jelani Eddington and Meyer Theatre Executive Director Julie Lamine (Photos by Robert Hoppe)

ATOS chapters worldwide often seek innovative ways to introduce younger people to the theatre organ. One of my duties as ATOS Youth Representative is to do exactly that. A recent event in Green Bay, Wisconsin gives an excellent example of how this challenge can be met.

On Wednesday, November 14, 2007, more than 500 fourth and fifth graders from Green Bay area elementary schools gathered at the beautiful Meyer Theatre for the presentation, "Discovering the Wurlitzer Theatre Organ." Jelani Eddington was at the console of the two-manual eight-rank Wurlitzer organ to guide the students through the program.

The Meyer Theatre opened its doors in 1930 as one in the chain of Fox theatres, originally boasting a 2/8 Wurlitzer Style 190 (Opus 2091). Although its parent company went bankrupt in 1933, the theatre continued its operations. More recently, the

theatre was lavishly renovated and is now one of the architectural treasures of Green Bay. The organ was removed from the theatre in 1975, then rebuilt, reinstalled in the theatre, and re-dedicated in May, 2005.

The program lasted about 45 minutes and included music from *Star Wars*, *The Phantom of the Opera*, and excerpts from "The William Tell Overture" and other well-known favorites. Jelani explained various aspects of the theatre organ as well as its music and history. The students were intrigued by the workings of the pipe organ—including the sizes of the pipes (from smaller than a pencil to 16' in length), and the various percussion, traps, and effects.

Following a discussion of the mechanics of the instrument, Jelani explained the role of the theatre organ in providing musical accompaniment to the silent films of the 1920s. To illustrate the organ's use in this manner, Jelani accompanied the Laurel and

Hardy silent film classic, *Double Whoopee*. The students received the program very enthusiastically and had many insightful questions during the question and answer portion of the program.

Prior to the event, Meyer Theatre Executive Director Julie Lamine and Packerland Theatre Organ Society President Tom McNeely visited several Green Bay schools to talk to the students about the Wurlitzer and the type of program they would hear at the theatre. They also had prepared various handouts and displays illustrating the many facets of the organ.

The program was a huge success, and the Meyer Theatre is planning for another similar presentation in the near future.

This event demonstrates how a talented organist, a great venue, and a bit of organization can come together for the benefit of the theatre organ. We look forward to continued success with this type of programming, not only from the Meyer Theatre but also from our chapters throughout the world. Useful guides for planning such an event are the newly revised Educators' Guides described on pages 7 and 12 and available for downloading online at www.atos.org or for purchase through the ATOS Marketplace.

Anyone interested in organizing an event such as this is encouraged to contact me, the ATOS Youth Representative, at t.morkin@atos.org.

Special thanks to the Meyer Theatre, its Executive Director Julie Lamine, and Tom McNeely of the Packerland Theatre Organ Society for their assistance in the presentation of this program.

—Tyler Morkin
ATOS Youth Representative

McCall Plays for Past President

Theatre organist John Clark McCall of Moultrie, Georgia (center) joined President Jimmy Carter and former First Lady Rosalynn Carter for the Americus, Georgia premiere of the film *Jimmy Carter Man from Plains* on February 16, 2008 at the Rylander Theatre. McCall played the Frank Sheffield Memorial Theatre Organ, including some favorites of the former chief executive, prior to the screening.

(Photo by Brooks Nettum)



Wanted: Young Technicians For Mechanical Marvels

For music lovers, the ultimate mechanical marvel has always been the pipe organ. The pipe organ has earned this reputation because it makes us wonder, "How does that thing work?" Through this "mechanical marvel" aspect, the organ has captured the imagination of audiences in the past. For those of us who have had the opportunity to be exposed and educated to the inner workings of the organ, we realize the incredible amount of manpower required to restore a pipe organ.

I have had the opportunity to help restore a 2/11 Wurlitzer in Phoenix College. Guided by the ever-knowledgeable Bill Carr, I learned how to re-leather too many things to mention, tune reed and flue pipes, fix ciphers, and have gained an invaluable insight into the organ's mechanical side. I cannot say that I am an expert; in fact, I have only a fundamental knowledge of the pipe organ's inner workings. Yet by helping rebuild this instrument, I have become a better organist and now know more about the design and maintenance of a pipe organ.

One of the key problems in the organ world that will become more apparent in the near future is the declining number of competent organ technicians. It is becoming harder to find a good organ tuner and someone who is able to fix that stuck note. Unlike organists, who are able to find teachers and instruments to practice on with relative ease, people who want to become organ technicians have to search very hard to find solid training. In order for technicians to learn, they have to have experience with the ins and outs of organbuilding. This is difficult as they have to fight the "that kid don't know what

he's doing" mentality when they want to help with a project. As an organist, I have fought this same situation many times. Fortunately, I am usually able to overcome this simply by playing the piano. Organ technicians-to-be do not have such an easy time, as they can do more harm trying to fix an organ than I can by playing one. A young person interested in being an organ technician must pass this unfortunate barrier put into place because some of the people who are eligible to order off the senior menu at Denny's view members of my generation with a negative air. I know that this may be generalizing and that this is feeling sometimes called for; nonetheless, our organization needs to realize that only a few brave individuals are willing to face the negative attitude that is abundant in the organ world.

Just like musicians, technicians need teaching and practice. To obtain knowledge of organbuilding and an opportunity to practice their knowledge, future organ technicians have two choices: work at an organbuilding firm, or help with a restoration or maintenance project. Organbuilding firms are scarce, while many organs are in need of restoration/maintenance and have people who are willing to work on them. With any organ project, you need three things: knowledge, material/funds, and manpower. While my generation may not be able to provide the first two items, having an extra person on a restoration crew is very helpful. Young people, when properly educated, are just as capable as an experienced professional is when fixing minor technical glitches to which the organ is prone, such as ciphers.

Organ technicians are a rare breed, much like organists themselves. It takes a special kind of person to be a good organ technician, as it is a combination of art and science. Young people with a passion are able to learn anything they feel is important. We, as an organization, must do everything in our power to encourage a new generation to take interest in the theatre pipe organ; that may mean accepting a new volunteer without questioning their age or experience. Any young person should be welcomed to help with an organ project, regardless of their age or inexperience. Part of the learning process is making mistakes, but with a lot of hot glue and with some repeats of faulty tasks, we will have ourselves a new generation of organ technicians.

—Eric Fricke
Scottsdale, Arizona



Preservation, Pistons, & Performance

BY CLARK WILSON

(or, How Do I Play That Thing?)

I've been asked to comment on a thought-provoking subject from the standpoint of one who is engaged in both the playing and maintenance of our beloved pipe organs. Following are a few personal observations (as discussed at length with some high-powered cohorts) on three issues that somewhat converge as we move along.

In these days of heightened awareness of the importance of preservation of the few original theatre pipe organs that we have left, there sometimes comes the question of combination actions. Is it enough to have ten divisionals as the manufacturers often provided, or is it necessary to have the 40 or 50 Generals on 64 memory levels that seem to be increasingly utilized to get through a program? And what about relays? Is the old electro-pneumatic one OK, or do we need solid-state?

This scribe is ancient enough to remember playing a number of organs both in concert venues and pizza emporia that had

few or no pistons in working order. The stories of organs across the country with no operable combination action back in the "old days" (i.e. the 1960s and even the 1970s) are legion. I can recall John Muri and others recounting that if one had any pistons in working order, one considered himself lucky indeed. Of course, in those days, virtually no organ had anything but its factory relay.

So, does this all sound like a horror story from the dank past? I don't think so. I still have a few prized records (yes, vinyl) that the organists cut with no combination action at all. The results were tremendously musical, varied, and astounding when one came to realize that it was all hand done. I remember one great show that Walt Strony played at the Chicago Oriental back in 1977 in which he had no buttons. I fondly (!) recall playing entire nights, weeks, and more on consoles where one had to hand register everything. Yes, it was plenty of work (you know, that "good tired") but it was also excellent training and a valuable lesson in how to get in real touch with the instrument you were playing. If you couldn't be a button pusher, you had to know exactly where everything was and what it sounded like, as well as figuring out how to get around

quickly. This was great early reading for a few concerts and film shows in later years when modern electronic combination actions on organs of as many as 60 ranks or more malfunctioned and left you sitting there to sink or swim.

Alright, then, where is all of this headed?

There are some folks who still go around urging groups to alter the few remaining original instruments and bring them up to "modern, playable" specifications—folks who would probably have little use for a Style 235 less Horn. This, of course, infers to the owners that the organs are in some way terribly inferior. Such seems to be, at the very least, insensitive when aimed at a certain large four-manual Wurlitzer, a very complete Special, a rare Page, a big Möller, or an historic Morton of over 30 ranks. It makes the preservationists and some of the truly kindred technicians (the people who like to be able to run the organ during a thunderstorm without worry) tear their ever-thinning hair, mostly because there isn't much left nowadays, to have many more sacrifices on the solid-state altar take place. Are we not content until we electrify every last instrument? Are we really doing our cause much good when we go around insisting that our own personal

specifications be placed on a console before we can play? And never mind the poor tonal finisher who has tried to have the organ sound right when, at any moment, the Horn Diapason might be drawn at 1 1/3' to make a fake Grande Mixture Improptu VII.

In this light, I well remember a prominent organist who spent all his rehearsal time redesigning the organ, then couldn't remember what was on his altered pistons and stopkeys. He made a mess of the program, and not one of those alterations made any kind of positive contribution. Then there was another recent concert in which the organist often resorted to the "next" or "advance" piston and got lost. Once he had crashed, he continued to burn because he didn't know where he was in his registrations or how to get out of it.

But don't misunderstand! We all know that there are plenty of times when the solid-state is most attractive. These include: at venues that are subject to back-to-back performances (like films) with a number of different artists; in places where there is little or no rehearsal time, a situation which is becoming more and more prominent; or at venues where well-meaning individuals have placed an unworkable specification on the stoprails. I can remember one place where the solid-state was the only part of a Wurlitzer "restored" by a church organ outfit that did work!

There are now, of course, many instruments that exceed any original relay and combination's abilities for control, and a majority of organ owners want record/playback features or MIDI interface to augment those meager pipes. The electro-pneumatic equipment is not at its best in accomplishing some of these functions.

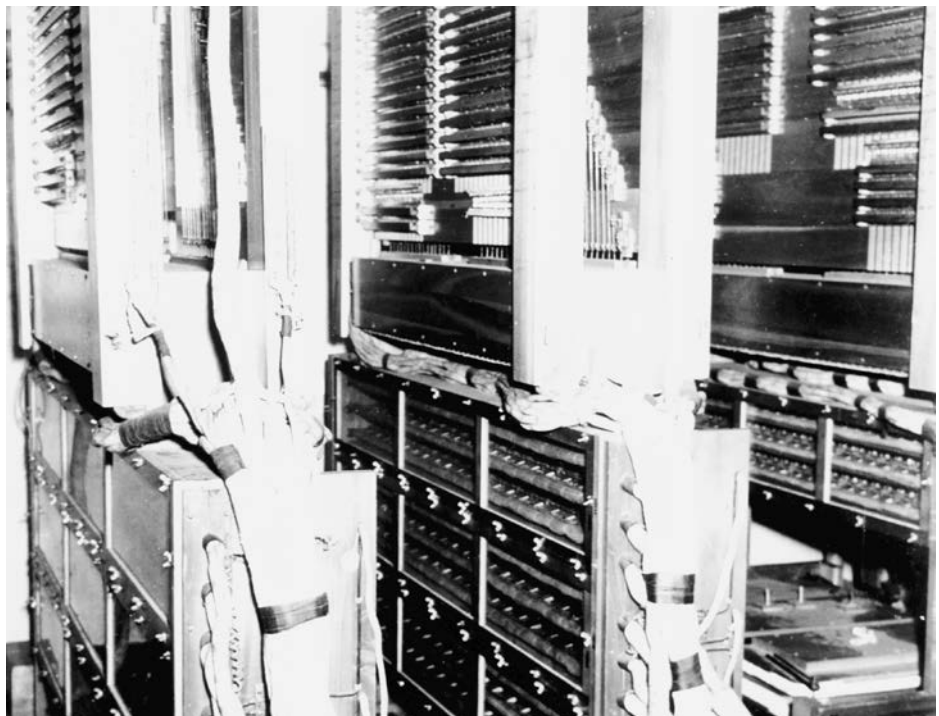
Old setterboards and divisional pistons can indeed restrict a certain amount of freedom or our ability to run totally on autopilot. But, on the other hand, I wonder if anyone would complain about the level of performance presented at the tremendous Atlanta Weekender of a few years ago. All the artists used almost identical pistons on the Fox Möller's vintage system and worked their way around from there. And how can anyone forget the exemplary and lauded performance given by Jim Roseveare at the Oakland Paramount for the 1983 convention in which he had a mere 40 divisionals to work with (albeit there was the facility of collective generals as provided originally by Wurlitzer)? How did he manage to play what most felt to be one of the finest concerts that anyone had ever experienced?

There has been some ongoing talk about how much better (!) George Wright might have done had he a modern combination system. That seems a little presumptuous and also seems to infer that he certainly gave less than was possible. I think it misses the point: He did have the facility of a modern relay, combination system, and general pistons in his twilight years. There may be some debate about whether or not this affected his output one way or the other. But it's easy to sometimes forget that the old electro-pneumatic George was and still is the yardstick by which all others are measured, and that his music remains at the center of virtually all that we do. The fact that many organists seem to need banks of combination pistons to emulate what Wright got out of two manuals, ten ranks, and 20 pistons says much. The fact that his recordings continue at the forefront and are played again and again and again due to their sheer musical brilliance says even more. How many modern recordings do you know of that are played once and put away? How many wear you out just by listening to them? And, believe me, we'll all know it if another George (or heir to George's throne) ever comes along.

George, Ashley, Buddy, Billy (do we even need last names?) remain as benchmarks of elegant, beautiful, and artistic playing. Each one of them was "encumbered" with an old electro-pneumatic organ, console, and relay.

Each did what was possible for one man to do in real time, and it was clean. (George in his prime, of course, double-tracked and double-timed but made no serious attempt at disguising it, and the result simply added to the delight, not to the heaviness.) Each controlled himself and, as Jim Roseveare so often said, made genuine music rather than sacrificing it for the sake of insertion of endless runs, manual hopping, and piston and key changing while showing off, working the lift, and so on. Richard Purvis was also exactly on the money when he said that music cannot be made in more than one tense.

A particular concert program is brought to mind in which there were so many piston changes, jumps back and forth from one memory to another, lurches ahead to insert riffs and frills, flash, and other general near-mayhem that it basically became the concert stage equal of what happens after you step on an anthill. It all combined to put the music nearly out of business. A music performance/theory professor friend asked after the third number, "Does he always play like this?" At the end of the show there was polite applause. I imagine the organist was quite put out that people weren't on their feet, since that's the standard reaction to most everything nowadays. But something had not happened. Sure, there were dash and flash, a ton of notes played, thousands of pistons pushed, and some complex material



Wurlitzer switch-relays were necessary in the development of the Unit Orchestra concept. The relay in this photo played the original Wurlitzer organ installed at the Paramount Theatre, Oakland, California (Weiler Collection)

presented, but it didn't move that audience. Maybe it tired everyone out. This fellow was ahead of himself and his natural rhythm, and he was exploiting the organ too far. It was all aided and abetted by lots of pistons and multiple memories that simply became the focal point of the evening. I wondered to myself what he might have done had he had to ease off on that program a bit and what the reaction would have been then.

There was a recording a while ago in which some fine technical playing was displayed. The sounds changed constantly. I can't imagine how many memories must have been used. But, and for all that, there was something in the actual music that didn't gel; something that didn't come together in a liting and satisfying way as it does when you listen to vintage Boston Pops. Was it more a display of dexterity and that focus on the combination action that got in the way? You found yourself wishing for a full half-chorus played on a single un-tremmed Diapason.

Ed Stout observes in his January/February 2008 THEATRE ORGAN column the desire of some present-day organists to dumb down (a popular and oft-used modern phrase in America meaning "to simplify") a program when there aren't infinite facilities available. It seems to me that we, as presenters of professional-grade shows, ought to be entitled to

enough rehearsal time from a visiting organist that he might be able to get around on the organ with natural ease and surety, and that he not have to rely solely on preset buttons or engage in anything less than his very best. Either that or we should get a discount. Allowing oneself time to become intimately familiar and know the instrument is the only way that I'm aware of to achieve a genuine high-end musical experience. Sure, we all come in "on the fly" every now and then for one reason or another, but there is no substitute for time spent getting to know your steed. Maybe we could equate it to being in touch with the road in a really fine sports car versus plodding along in a computerized bus that drives itself. That's where the real satisfaction comes from. And, as a performer, each of us ought to know deep down when he's done a really, really, good job or, likewise, when he's simply gone through the motions.

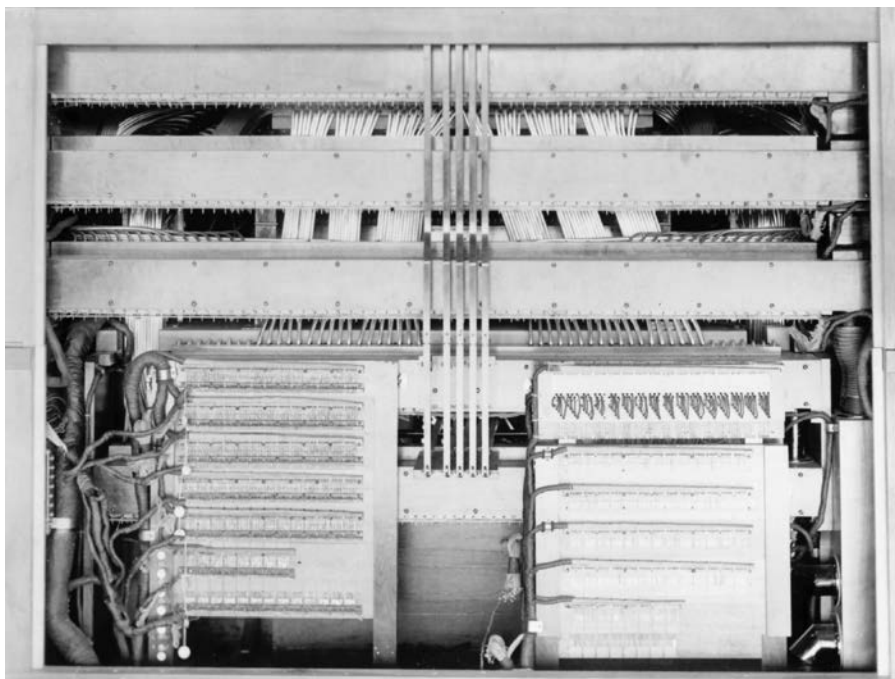
This brings to mind a performance of a little ways back on a smaller original Wurlitzer that had the entire audience wondering just where they had put all the generals. The organ had 29 divisional pistons and they were enough, along with plenty of hand registration, to provide a kaleidoscopic palette of sounds. The music obviously did not suffer. What the guest organist did that day was certain proof of intimate familiarity with the organ

and the ability to get around it in a flash. It was quite amazing, but it was tasteful and we weren't overloaded.

All of this said, I don't plead for a minute that we have no general pistons and memories on theatre organs, or that we throw out the combination system! Solid-state and generals are the standards of the day. We all use them when they're there, and they can indeed make life easier. You don't have to re-set the console the next time you're asked back.

But I also notice that a little of that dumbing down (is it really down?) could sometimes be a good thing if we are truly interested in the music. The legendary Sidney Torch once said that the cinema organ was the easiest thing on which to be vulgar. He also said that faster (and more) wasn't necessarily better ("Just because I can drive fast doesn't make me a good driver"). Rosy said that numerous composers didn't need too much of our help in improving their music. I believe that they were both right, and that we should examine and keep in check how we make use of all the modern conveniences that are available to us at the console. Along with ranks of pipework, traps, booze, or a swimming pool full of chocolate, just because it's there doesn't mean that you have to have all of it all of the time. As went the old vaudeville saying, "always leave them wanting more."

So hooray for the Senate, and for Cedar Rapids' little Balaban (11 ranks wasn't so "little" once upon a time), and for the Castro and the Foxes, and others that still stand with factory parts intact. The solid, in-touch "ka-bump" of the pistons and the dead-on accuracy of the key actions are real-time and unequalled. They can be fixed, there's nothing to upgrade every year or so, and once a piston is set it stays set. They don't act like a 70-foot RV in a windstorm when you get a lot of the organ going. (Did you know a Wurlitzer relay can be repaired while the organ is being played, or that you don't have to eliminate the wind in a console to have a memory combination system?) There is enough there on which to play beautifully. Perhaps it is not ironic that some of the finest performances of all time have taken place on such instruments because they were "only" equipped with original (alright, limited) material. Perhaps we should all be required occasionally to perform and listen to an afternoon's entertainment on a five-rank organ with a piano console and no pistons. Maybe we should think twice



The interiors of original consoles were often crowded. There was no room for the Combination Machine and Setterboards in this large four-manual Wurlitzer console. In order to change combinations, the organist had to visit a remote location—most often the organ relay room. (Weiler Collection)

about how many more organs we alter or press that canine instinct upon. After all, where are the Kimballs, Möllers, Marr & Coltons, Pages, Genevas, Gottfrieds, and other brands of yesteryear? Ever see a United States or a Louisville Uniphone? We most seriously need to preserve that little which is left. Don't change just for the sake of change. If it hasn't been altered by now, it should not be altered.

Now, there's certainly room for some disagreement and lively discussion here. It has been argued that the original organs were never intended for two-hour recitals, although a number of them were featured in solo concerts every weekend from the start. It may be that modern ears are so

different that they require a bigger sonic experience to be impressed. (I remember with a smile a few of the supposedly well-heeled who were unimpressed with the sound of the fabled 27-rank Chicago Theatre organ when it was temporarily resurrected a few years ago—too soft and buried, you know!)

It is certainly true that not all organists play solely on the generals. By no means does every organist overload the audience. The musical level is the highest it has ever been, and we have a presence in places that could only be wished for years back. There are still some original instruments out there!

By the way, we all need to keep at the top of our lists the absolute necessity for an organ, no matter what it is, to be in prime condition if we expect any artist to be able to give their all. (And do be sure that the Pedal pistons fire with the Accompaniment if you want anyone to be satisfied and able to concentrate on making music.)

In the end, the old adage rings true: quantity is not necessarily all-important. Quality is. Just as in a genuine Unit Orchestra, less can be more. Complexity is only fully effective when placed beside simplicity, and polite suggestion, rather than a hit over the head, is always more pleasant.

DESERT WINDS

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Allan DePuy, Jerry Nagano, Chris Elliott
Donna Parker and Lew Williams

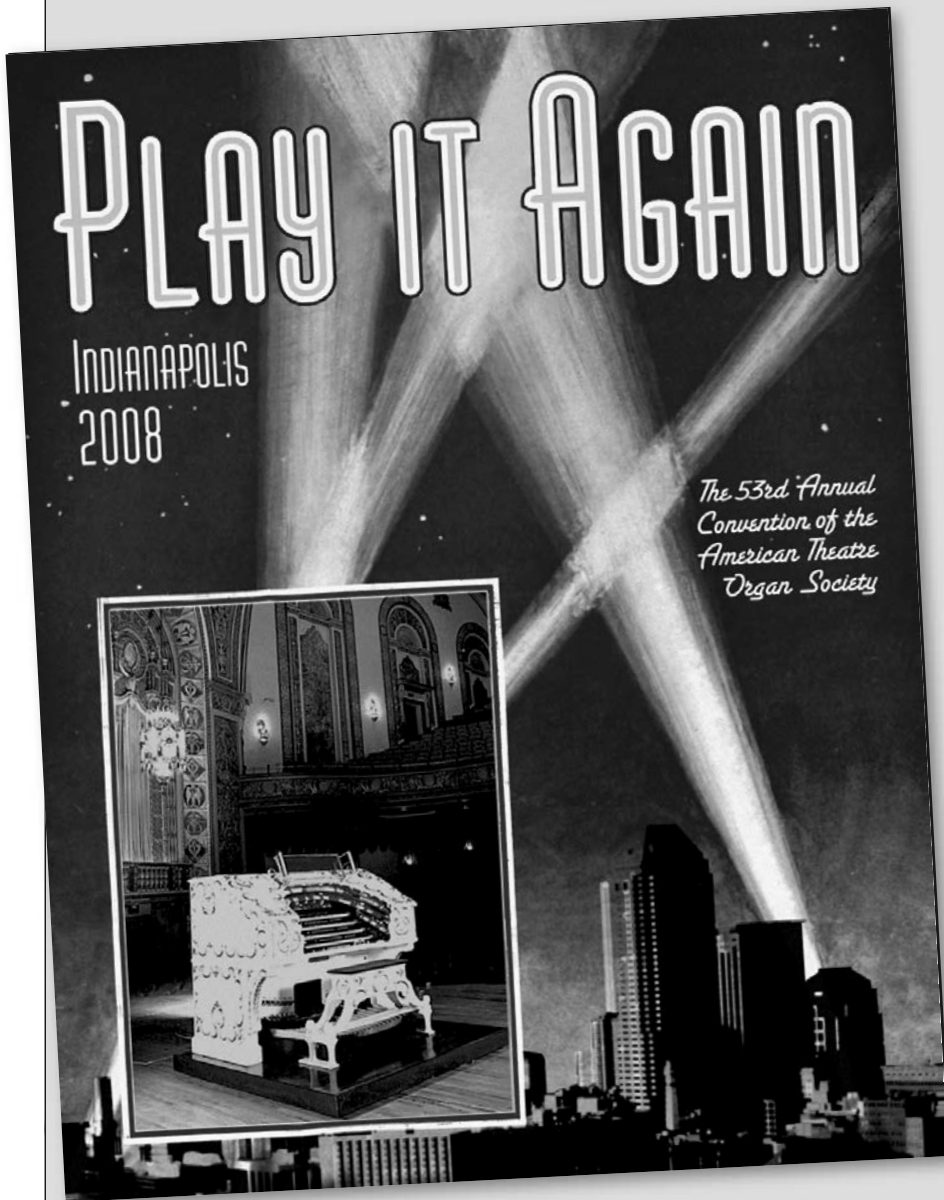
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Orpheum Theatre 3/30 Wurlitzer
Adrian Phillips Music Room 5/106 Midmer-Losh
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For the fifth time in less than 25 years, the Central Indiana Chapter is proud to welcome the American Theatre Organ Society to Indiana for the 2008 annual convention, beginning Friday, July 4.

Complete and detailed convention information, including online registration, may be found at www.atos.org/conventions

CONVENTION NEWS FLASH!

Recent events have resulted in a negative outcome relating to the reinstallation of the former San Francisco El Capitan Theatre Wurlitzer in the Indiana Theatre, Terre Haute in time for the July 5 concert. Instead, the convention will enjoy the exciting premier of a new four-manual Allen digital organ played by its designer, Walt Strony. While we regret that the Wurlitzer will not be playing, we are pleased to be able to present Walt Strony in this unique way. We wish to thank Jim Riggs who has graciously agreed to present his concert at the Hilbert Circle Theatre on Tuesday afternoon, July 8.

In the event that the Wurlitzer installation at the Hilbert Circle Theatre is not completed in time for the convention, we will present Simon Gledhill at the Wurlitzer in the newly refurbished and air-conditioned Manual High School auditorium for the opening event on Friday, July 4. Jim Riggs will then present his concert at the Warren Performing Arts Center on Tuesday, July 8.

—Tim Needler

Convention Registration

Early Registration	\$295 (before May 20) or \$325 (after May 20)
Hyatt Special Rate	\$99 (single/double) \$129 (quad/triple) (rates good only until June 6 or until room block is filled)
Encore Day	\$130 (limited to first 240)

Friday, July 4

- 5:00 pm Hyatt Regency—Opening Cocktail Party (1 hour)
- 8:00 pm Hilbert Circle Theatre—Opening Event, Simon Gledhill at the 3/24 Wurlitzer
Alternate: Manual High School, 3/26 Wurlitzer*

Saturday, July 5

- 8:30 am Hyatt Regency—Seminar with Ken Double and Ray Compton
- 9:30 am Hyatt Regency—Seminar with Clark Wilson
- 10:30 am Hyatt Regency—Members' Forum (1 hour)
- 1:30 pm Hedback Theatre—Scott Foppiano at the 2/11 Page-Wurlitzer
- 3:30 pm (Two performances to accommodate convention attendees)
- 8:30 pm Indiana Theatre, Terre Haute—Walt Strony premiering Allen Organ's "Walt Strony" 4-manual
(Open to the public)

Sunday, July 6

- 10:00 am Hyatt Ballroom—Annual Meeting followed by ETones meeting
- 2:00 pm Manual High School—Young Artists at the 3/26 Wurlitzer, including Seminar
- 8:00 pm Warren Performing Arts Center—Richard Hills at the 3/18 Barton

Monday, July 7

- 10:00 am Paramount Theatre, Anderson—Ken Double at the original installation 3/12 Page
- 3:00 pm Embassy Theatre, Fort Wayne—Mark Herman at the original installation 4/16 Page (Open to the public)
- 8:00 pm Embassy Theatre—Clark Wilson accompanying the silent film *The Winning of Barbara Worth*

Tuesday, July 8

- 9:30 am North United Methodist Church—Trio Con Brio (Jonas Nordwall, Donna Parker, and Martin Ellis) playing the 4/60 Kimball, Allen Organ and Steinway Piano
- 2:00 pm Hilbert Circle Theatre—Jim Riggs at the 3/24 Wurlitzer
Alternate: Warren Performing Arts Center*
- 6:00 pm Indiana Roof Ballroom—Bill Tandy, Cocktails and Banquet (optional), Awards and Dancing (included in registration)

Wednesday, July 9

Encore Day in Cincinnati, Ohio

- Wehmeier Residence—Jelani Eddington at the 4/36 Wurlitzer
- Fleischmann Estate—Lunch
- Ohio River Dinner Cruise

*In the event the Hilbert Circle Theatre Wurlitzer is not ready by the convention.



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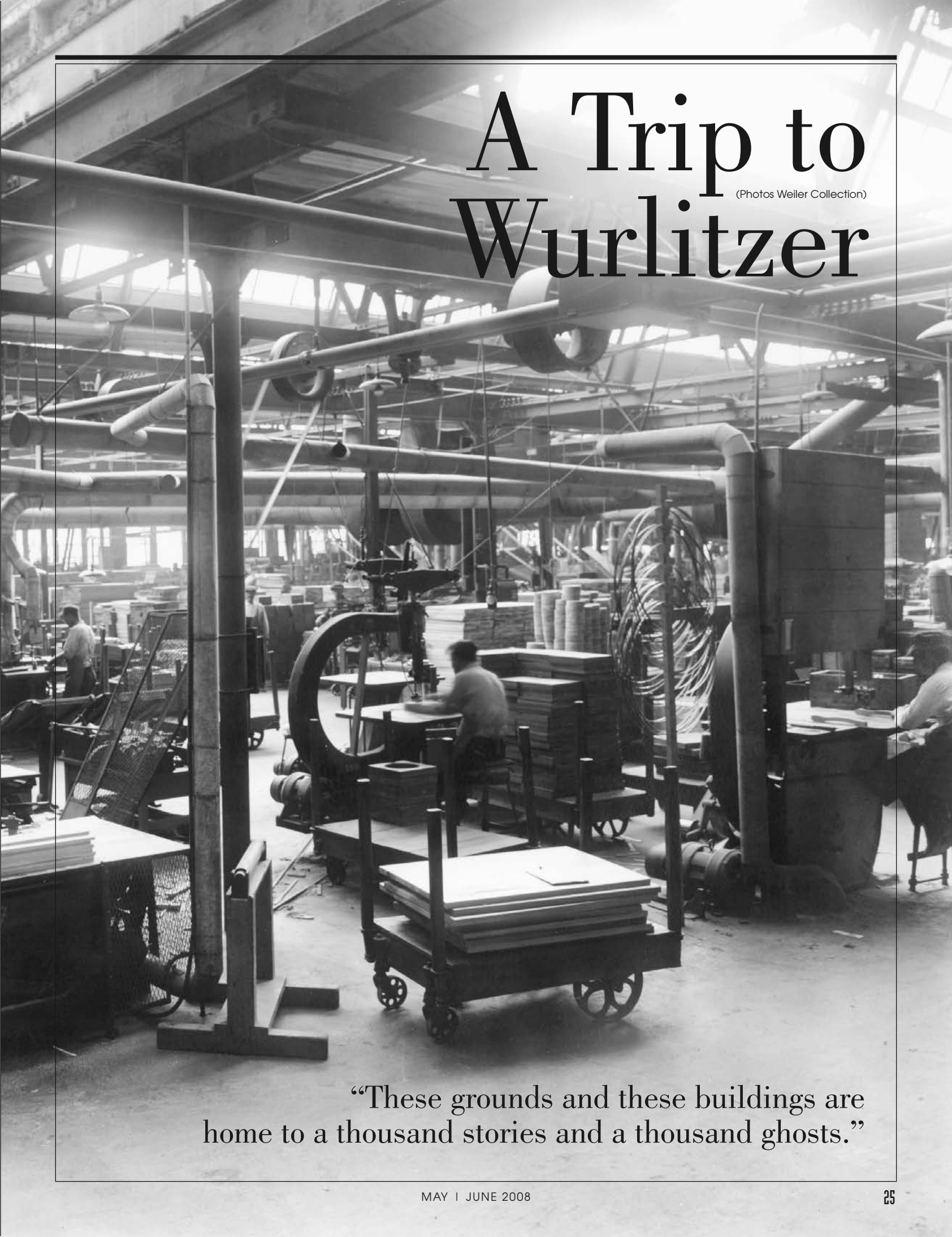
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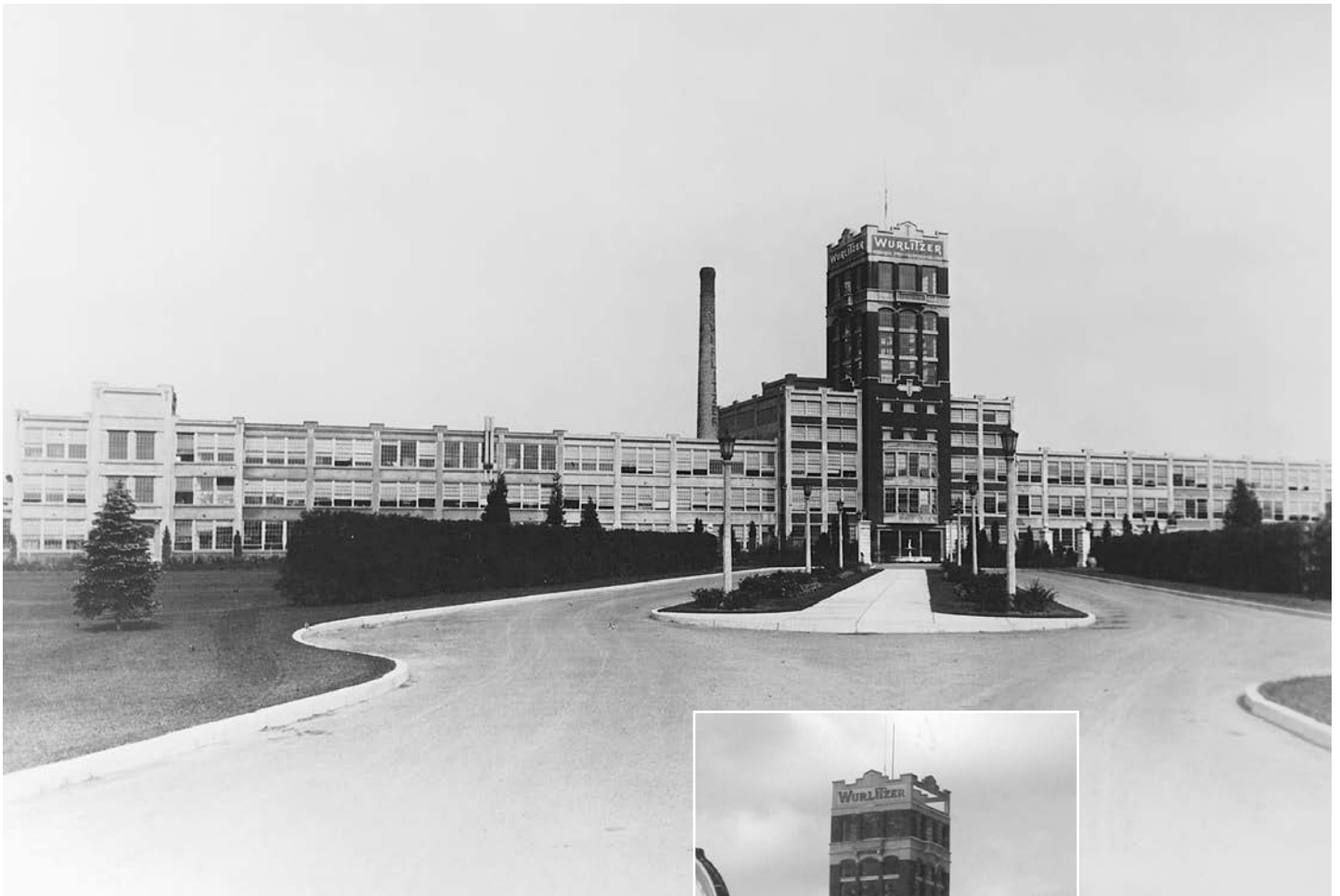
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A Trip to Wurlitzer

(Photos Weiler Collection)



“These grounds and these buildings are home to a thousand stories and a thousand ghosts.”



A new electric sign has recently been installed at the top of the tower

Areas which once bustled with activity (photo page 25) now stand idle.

“These grounds and these buildings are home to a thousand stories and a thousand ghosts.”

Thus began Jeff Weiler’s recent presentation on Wurlitzer history at the old Wurlitzer plant in North Tonawanda, New York, February 23 as reported by the *Buffalo News*.

The program, sponsored by the North Tonawanda History Museum as an “Industrial Heritage Day,” drew an unexpectedly large audience. The old factory studio, with decorative plaster and organ chambers still intact, became a lecture hall as a crowd of over 300 vied for the best seats. In order to better accommodate the overflow, Weiler gave back-to-back presentations. Still, many were left standing or were turned away at the door.

Tom Austen, whose family now owns the Wurlitzer complex, and Facilities Manager Mark Berube conducted Weiler on an extensive two-day tour of the 1,000,000 square foot facility. Various areas used during the days of pipe organ production were identified, including many areas of the plant which had been closed off for decades. Perhaps the most exciting discovery came when Mr. Austen unlocked a large, walk-in safe which held an olive 20-drawer blueprint file containing a complete archive of Wurlitzer factory drawings dating back to the teens. The drawings, the existence of which was previously unknown to Jeff Weiler and other Wurlitzer experts, show the evolution and growth of the complex, clearly identifying the location of various departments and how space was utilized in the giant buildings. Further studies of these documents have been planned for the near future with the blessings of the owners.





Top: The factory studio was a well-appointed space. Above: Note the organ chambers and decorative plaster remain.

Top: It was in this studio that Jesse Crawford recorded his organ rolls and perspective clients auditioned pipe organs. Above: 80 years later.

Factory notices were displayed in this case, found in the erecting room





Note the chain link fence and railing in this photo. This is the mezzanine where such items as crated organ blowers awaited shipment

The same mezzanine and railing are seen here eight decades ago, in happier days. The organ being tested is Opus 1953 destined for the Fisher Theatre, Detroit



The tall building seen beyond the sea of rooftop skylights, was built in 1926 and had direct access to a railroad siding. It was here that some of Wurlitzer's largest and most famous pipe organs were assembled.



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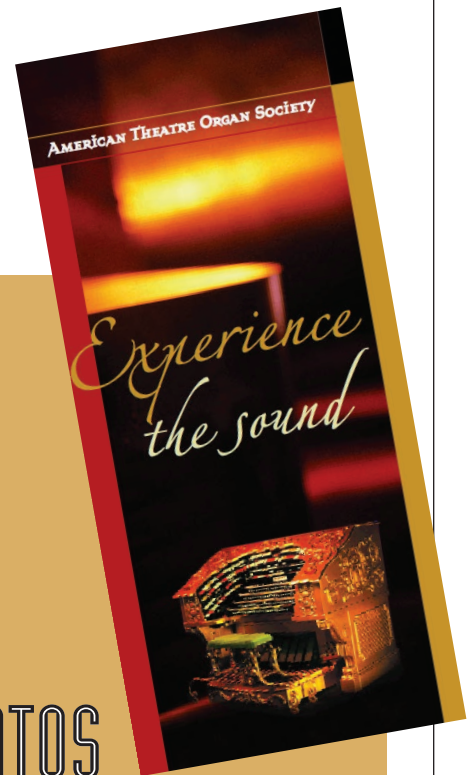
—Rev. Jerry Rittenhouse, senior pastor
 The Kirk of Dunedin, Dunedin, Florida



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A Wurlitzer Returns To El Paso

From the Builder

The Plaza Theatre is an atmospheric movie palace which opened in 1930 and, in partnership with both the Community Foundation and the City of El Paso, has been transformed into a high-quality performing arts venue. The pipe organ which was built by Wurlitzer for the theatre was returned as the wish of the donors to the Community Foundation. Our work with the El Paso Community Foundation has been the sort which almost all organbuilders dream about. From the start of business negotiations, it was evident that the El Paso Community Foundation had clear goals for the reinstallation and enhancement of the Wurlitzer pipe organ. The Community Foundation, with Gary Williams as our liaison, was instrumental in providing us with clean, well-prepared organ chambers and other important organ areas within the Plaza Theatre Performing Arts Centre.

The principal donor for the El Paso project was Karl O. Wyler. Mr. Wyler owned KTSM Enterprises (El Paso radio and television stations) and was a great supporter of the Community Foundation. He and his wife, Glyn, remembered fondly the role that the Wurlitzer played during the heydays of the Plaza Theatre. They wished for the Wurlitzer to be brought back to the Plaza Theatre, and their donation made this project possible.

Leaving the future of such rare instruments to chance is, to say the least, unwise. The Plaza Theatre Wurlitzer has a very strong advocate in the El Paso Community Foundation. The Foundation Board and its Plaza Theatre Steering Committee have been steadfast in support of this quality-oriented project. Certain additions left out of the original contract for budget reasons were later included in the overall scope of the work, subsequent to the dedication concert in 2006. The Community Foundation continues to lead the way in its support of the Plaza Theatre and the Wyler Mighty Wurlitzer pipe organ. It has been my distinct personal pleasure to serve the Community Foundation as the restorer of this wonderful pipe organ. Together, my company and the Community Foundation helped to make the donor's dream come true.

In the fall of 2004, my crew removed the Plaza organ from the Sunland Park shopping mall where it had been temporarily installed and took it to our workshop in

Tucson. It was stored in a climate-controlled environment, and work was undertaken to restore, and rebuild where necessary, all parts of the organ. The chamber perimeters were laid out on the floor of the erecting area, and each chamber was assembled as work on the many pieces of equipment reached completion. Some of the wind-chests were winded and tested while in the workshop.

Patrick Armstrong joined my crew at the beginning of the project and was instrumental in the construction of the new floor frames, building frames, wind trunks, and some console equipment. Paddy previously worked in California for the late Bill Baker.

In the workshop, all static wind lines were prepared and installed, as were all supply lines from the reservoirs to the wind-chests. New wind trunks were constructed for each chamber, and entirely new floor frames were constructed for the new chamber layout.

Additions were made to the original organ at the request of the owner. Guidelines were provided both in the request for proposal and at preliminary meetings held in El Paso among the Foundation representative, the organ consultant, and me.

Acting upon Walt Strony's advice, several ranks were added to the organ. The size of the theatre (about 2,200 seats) meant that certain ranks available in larger models of Wurlitzer pipe organs were to be considered first. The small organ chambers mercifully limited how far this process could be taken. The Main chamber received an 85-note 10" Tibia Clausa from 1926 and a 61-note Concert Flute Celeste also built in 1926. Both were installed on single-stop Wurlitzer chests. The original 1930 Vox Humana was removed from its location on the back of the Main chest and installed on a single-stop Wurlitzer chest directly behind the shutters. The space vacated by this change allowed for the installation of a 61-note Trivo Krumet built and voiced in the Wurlitzer style.

The Solo chamber received the obligatory 61-note 15" English (Post) Horn which Trivo built for the project, installed on a single-stop Wurlitzer chest. A 73-note 1924 10" Wurlitzer Horn Diapason was added to the Solo chamber on a single-stop Wurlitzer chest, with a Wurlitzer 16' metal

"The greatest pipe organs in the world have almost always been the result of the collaboration between thoughtful, experienced musicians and competent organ-builders/technicians."

*—Grahame Scott Davis
President and Artistic Director
Pipe Organ Artisans of Arizona, Inc.*

(Photo Ken Federick Collection)

Diaphone bass from a later period. The original Oboe Horn received a 16' extension made by A. R. Schopp and matched to the original pipes, installed on a modified Wurlitzer 8' Tibia bass chest. The original 1930 Solo "Salicional," which has no name stamped on any of the pipes and is virtually identical to the standard Wurlitzer Violin rank, was paired with a 61-note Kimball Violin added as a Celeste to the original pipes, again on a single-stop Wurlitzer chest. A second 61-note Wurlitzer Vox Humana was added to the Solo on a single-stop Wurlitzer chest.

In December of 2007, the drums, cymbals, trap assembly, and Chrysoglott/Vibraharp were removed from the organ chambers and installed on the roof of the Solo chamber under the main ceiling cove. These important instruments are much more clearly heard and more musically effective than they were in the chambers. After the symphony concert in January of 2007, which showcased the organ in its role as an accompanimental instrument, a decision was made to add a third Open Diapason to the organ. A 73-note 1926 Wurlitzer 10" Open Diapason was installed in the Main chamber on a single-stop Wurlitzer chest.

Readers may be interested in some of the political aspects which surround a public project of this nature. After I signed the contract, I was required to attend monthly meetings of the construction committee which consisted of the general contractors, consultants to the City of El Paso and Community Foundation, the architects, electrical contractors, site crew representatives and the lawyers! There were never fewer than about 18 people at these meetings. These meetings were vital to protect the organ, organ chambers, and other organ areas from incursion by non-organ related equipment. Meetings and regular site inspections were time consuming but vitally necessary as the theatre construction/restoration project moved through its various phases.

In the initial stages of the building design phase, I was able to specify important qualitative preparations which were subsequently carried out during construction. The blower room was doubled in size and outfitted with its own air-conditioning unit. Complete control of the temperature of the air around the blower is possible. Air is drawn from under the theatre, filtered, and passed through the cooling coils before being fed into the

blower room. The blower room itself is built on a concrete platform under the Main chamber in the basement of the theatre. It is raised about six feet off the basement floor to avoid flooding, should that occur. There are concrete walls and ceilings in this area. Two double steel doors give access to the blower room and serve to keep turbine noise out of the listening areas and under-stage rooms. Bob Otey of Washington State provided a rebuilt Spencer blower with a new 15-hp motor. Bob's work is first class.

The organ chambers were completely rehabilitated by the contractors. New hard plaster was applied to the repaired wall and ceiling surfaces. Hard glossy enamel paint was applied to the walls and ceilings. New access doorways were installed, allowing better movement of equipment and personnel in and around the chamber areas. New steel ladders and landings were built for each chamber. New electrical service and lighting were provided to each chamber, with separate conduits for organ cables run to and from the blower room and console areas. In order to prevent the double stacking of windchests (with the attendant tuning problems), each chamber was outfitted with a steel "mezzanine" floor erected over the top of the areas designated for the windchests. Offset bass chests and percussions were installed on these mezzanine floors behind the upper set of shutters in each chamber. It is much safer to be able to walk around percussions and offsets without having to place a ladder against such equipment and try to make adjustments while perched 20' in the air. The mezzanines made possible safe and easy access to equipment while standing on a solid floor surface. This design strategy has also been used at the Fox Theatre in Tucson, where even larger mezzanine floors have been installed by the contractors.

To complete the organ chamber facilities, separate air conditioners were installed over each organ chamber; when the auditorium systems are shut down for long periods of time, the chamber systems are available to keep chamber temperatures within reasonable limits. Strip heaters under the chests are available, if necessary, to keep the chill off the walls during the winter months.

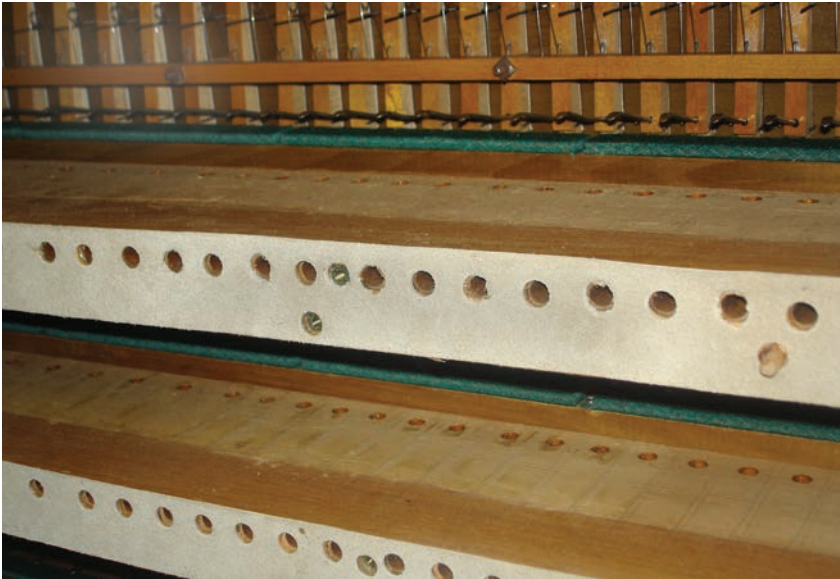
The organ returned to El Paso in late April of 2006, and the instrument was ready for tonal finishing in late August of 2006. It would have been possible to install the organ in January of 2006, but work at the Plaza, particularly the stage and backstage

areas, had not been completed. We were required to hold off the installation of the organ until April of 2006 to allow for the first stage show to load in and out, leaving a long window of four months for the installation of the organ.

On a personal note, for 30 years I have been privileged to know many of the great theatre organists. I worked for and with nearly all the touring theatre organists in Phoenix during my 10-year experience with the Brown family. Many conversations with the "greats" over the years about traditional and modern theatre organ design and layout informed (and continue to inform) my personal preferences for additions to an existing instrument. But my philosophy since those early days has always been to defer to those who must perform on these very unusual and specialized instruments. They are the ones who sit there under the lights and have to entertain audiences and bring them back for more. The greatest pipe organs in the world have almost always been the result of the collaboration between thoughtful, experienced musicians and competent organbuilders/technicians.

I am grateful to my co-workers, suppliers, personal friends, the Community Foundation Board, and the many supporters of the Wurlitzer among the people of El Paso for all their support during this wonderful project. Without such support and encouragement, a project of this magnitude would not have been possible.

—Grahame Scott Davis
President and Artistic Director
Pipe Organ Artisans of Arizona, Inc.



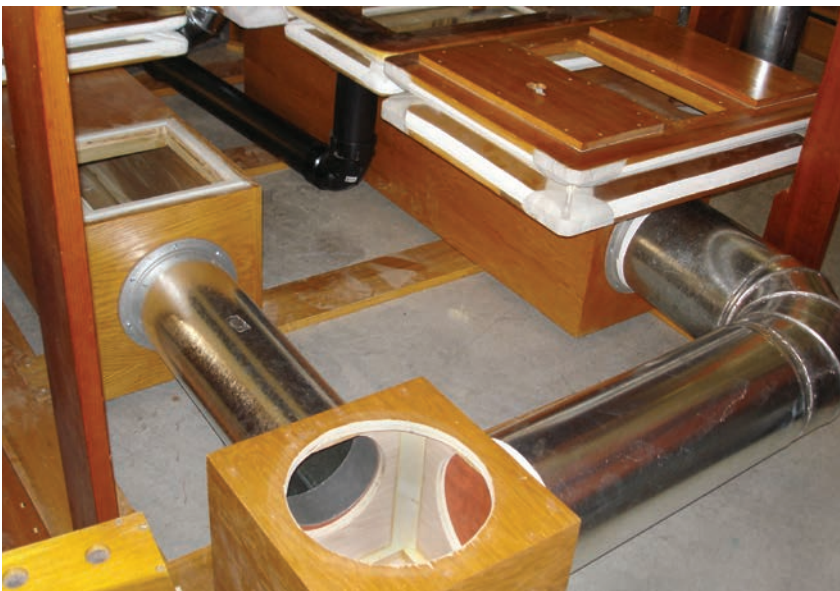
Manual windchests were carefully regasketed (Grahame Davis Collection)



Grahame Davis (Grahame Davis Collection)



Recovered manual windchest secondary motors being installed (Grahame Davis Collection)



Wind conductors taking shape (Grahame Davis Collection)



Releathered secondary motors (Grahame Davis Collection)

From the Client

The Plaza Theatre's Wyler Mighty Wurlitzer is an integral part of the overall use of the Plaza Theatre Performing Arts Centre. When the old Plaza Theatre closed in 1976, the Balaban 3 bid farewell to its home in El Paso and was shipped to Dallas, into the hands of a private collector.

In 1990, the El Paso Community Foundation found the organ and made plans for it to return to the Plaza. Due to political delays with the Plaza project, the organ languished for a while, and then in 1996 the Foundation and the local mall struck a deal to install it in a food court to entertain mall patrons with regular concerts.

The Wurlitzer whirled out tunes, played by a dedicated group of volunteers. Those volunteers helped to make its transition to the Plaza Theatre in 2006 virtually painless. With a dedicated console lift, the newly restored Wyler Mighty Wurlitzer played an inaugural concert November 4,

2006. Since then, it has been used for several concerts, and regularly accompanies various programs in the Plaza Theatre, including those of the El Paso Symphony Orchestra.

The donors to the El Paso Community Foundation and the Plaza Theatre have been a strong force in advocating for the Plaza and the Wyler Mighty Wurlitzer, and they will continue their commitment to its future.

—Eric Pearson
Vice President
for the Executive Office
El Paso Community Foundation

“The donors to the El Paso Community Foundation and the Plaza Theatre have been a strong force in advocating for the Plaza and the Wyler Mighty Wurlitzer, and they will continue their commitment to its future.”

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*The rebuilt blower
(Grahame Davis Collection)*



*Refinished console case
(Grahame Davis Collection)*



*A completed action ready for reassembly
(Grahame Davis Collection)*

From the Musician

My first encounter with the Plaza Wurlitzer happened while the instrument was still in its temporary location at the Sunland Park shopping mall. It had been installed in the food court in specially built chambers designed for visual impact. After its completion, there were some concerns expressed by knowledgeable people regarding the installation. That was when the El Paso Community Foundation engaged me to travel to El Paso to make a report. Frankly, writing this report was not fun; I didn't like what I found. The work had been done by a church organbuilder who obviously had little knowledge of the many common installation practices that only an experienced theatre organ specialist would know.

However, I saw the instrument as one with serious potential; it was just that the right "paws" hadn't gotten to it yet. Fortunately, its time in the mall would be short. Plans were already being made to re-install it in its original home, the Plaza Theatre. Naturally, I recommended that they consider only a theatre organ specialist from this point forward. Five nationally recognized experts were sent requests for proposals in early 2004. Almost four years after my initial visit to the shopping mall, I got a call from Grahame Davis, who had just been awarded the contract to refurbish and re-install the organ. I enthusiastically accepted his invitation to be a part of the team.

The people of El Paso absolutely love this theatre and organ. Already, it has been used very successfully for theatre organ events, as well as by the Symphony in Respighi's Pines of Rome and the Saint-Saëns Organ Symphony. The restored theatre is simply beautiful. Being a late movie palace, the architects had the benefit of being able to learn from (and correct) common design quirks of earlier theatres. One of the things that impressed me was the sloping (down toward the rear) ceiling under the balcony, which allows people seated in the very last row to fully view the organ grilles and hear its magnificent sound. The organ sounds good throughout the house.

I have always been skeptical of acoustic consultants who intentionally deaden rooms and then use electronic acoustic enhancement. However, this theatre is a multi-purpose facility used for road shows and name entertainment, as well as symphony, opera, and organ concerts, so this method was chosen. We were very pleased with the result as regards the organ. It is totally adjustable and has presets for each use (Broadway, symphony, opera, etc.). I can think of many organs in dry rooms that would benefit from a system like this.

My involvement with this project has been one of the most interesting experiences of my career, not only in regard to the organ but to all the details of doing a first-rate theatre restoration. They did it right! And it needed to be first-rate. In my travels, I have encountered many people from El Paso who remembered the Plaza with a degree of fondness that I have rarely experienced. The restored Plaza Theatre is now a well-laid cornerstone in plans for a revitalized downtown El Paso.

It has been a privilege to lend my hand (and ears) to such a dedicated group of professionals, who all insisted that everything be done in a quality manner. Of course, this takes time and money. But, in the long-term scheme of things, quality work is actually a bargain!

—Walt Strony



Walt Strony (l) and Grahame Davis
(Grahame Davis Collection)

"It has been a privilege to lend my hand (and ears) to such a dedicated group of professionals, who all insisted that everything be done in a quality manner."

—Walt Strony



(Ken Fedorick Collection)

Plaza Theatre, El Paso, Texas

MAIN CHAMBER

16	Tuba Profunda, 73 pipes
16	Diaphonic Diapason, 85 pipes
16	Bourdon/Concert Flute, 97 pipes
8	Clarinet, 61 pipes
8	Viole d' Orchestre, 85 pipes
8	Viole Celeste, 73 pipes
8	Vox Humana, 61 pipes
4	Concert Flute Celeste, 61 pipes
8	Tibia Clausa, 85 pipes*
8	Krumet, 61 pipes*

Marimba, 49 notes
Vibraphone, 49 notes

20 Shutter Actions

SOLO CHAMBER

16	Tibia Clausa, 97 pipe
8	Brass Trumpet, 61 pipes
8	Saxophone, 61 pipes
8	Violin (old Salicional), 73 pipes
8	Quintadena, 61 pipes
16	Oboe Horn, 73 pipes* (1-12 new)
8	Orchestral Oboe, 61 pipes
8	Vox Humana, 61 pipes
8	English Post Horn, 61 pipes*
8	Violin Celeste, 73 pipes*
16	Horn Diapason, 85 pipes*
8	Kinura, 61 pipes

Xylophone, 37 notes
Glockenspiel, 37 notes
Sleighbells, 25 notes
Chimes, 25 notes
Traps and effects, 20 units

20 Shutter Actions

* Additions to original organ

STOPLIST

PEDAL

Bombarde	32
Resultant	32
Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Bass	16
Oboe Horn	16
Bourdon	16
English Horn	8
Trumpet	8
Tuba Horn	8
Octave	8
Horn Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Kinura	8
Violins (2 ranks)	8
Cello (2 ranks)	8
Oboe Horn	8
Flute	8
Piano	16
Piano	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Tap Cymbal	

Roll Cymbal
Gong
Triangle
Selective
Accompaniment to Pedal
Great to Pedal
Great Octave to Pedal

ACCOMPANIMENT

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Saxophone	8
Violin	8
Violin Celeste	8
Viole d' Orchestre	8
Viole Celeste	8
Oboe Horn	8
Quintadena	8
Flute	8
Flute Celeste (Ten C)	8
Vox Humana	8
Vox Humana	8
Octave Horn	4
Piccolo (Tibia)	4
Piccolo (Tibia)	4
Violin	4
Violin Celeste	4
Viol	4
Octave Celeste	4
Flute	4
Flute Celeste	4
Vox Humana	4
Vox Humana	4
Twelfth	2½
Piccolo	2
Piano	8
Piano	4
Harp Sub Octave	
Harp	
Chrysoglott	
Snare Drum	
Tom Tom	
Tambourine	
Castanets	
Chinese Block	
Triangle	
Tap Cymbal	
Finger Cymbal	
Sleigh Bells	
Accomp Octave	
Solo to Accomp	

ACCOMPANIMENT

SECOND TOUCHES

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Tibia Clausas (2 ranks)	8
Clarinet	8
Strings (4 ranks)	8
Piccolos (Tibia, 2 ranks)	4
Piano	8
Harp Sub Octave	
Harp	
Chrysoglott Sub Octave	
Glockenspiel Octave	
Triangle	
Finger Cymbal	
Great Octave to Accomp	
Solo to Accomp	
Solo to Accomp Pizzicato (First Touch)	
Selective	1
Selective	2
Selective	3
Selective	4

GREAT

English Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Tibia Clausa (Ten C)	16
Bass	16
Clarinet (Ten C)	16
Krumet (Ten C)	16
Orchestral Oboe (Ten C)	16
Saxophone (Ten C)	16
Violins (Ten C, 2 ranks)	16
Violes d'Orchestre (Ten C, 2 ranks)	16
Oboe Horn	16
Bourdon	16
Quintadena (Ten C)	16
Vox Humana (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Krumet	8
Kinura	8
Orchestral Oboe	8
Saxophone	8
Violins (2 ranks)	8
Violes d'Orchestre (2 ranks)	8
Oboe Horn	8
Flute	8
Quintadena	8
Vox Humana	8
Vox Humana	8
Fifth (Tibia)	5½
Octave	4
Octave Horn	4
Piccolo (Tibia)	4
Piccolo (Tibia)	4

Violins (2 ranks)	4
Octave Celeste (2 ranks)	4
Flute	4
Tenth (Tibia)	3½
Twelfth (Tibia)	2½
Twelfth (Tibia)	2½
Twelfth	2½
Piccolo (Tibia)	2
Piccolo (Tibia)	2
Fifteenth	2
Piccolo	2
Tierce (Tibia)	1¾
Fife (Tibia)	1
Fife	1
Piano	16
Piano	8
Piano	4
Harp Sub	
Harp	
Chrysoglott	
Xylophone	
Glockenspiel	
Selective	1
Selective	2
Selective	3
Solo to Great Pizzicato (First Touch)	
Great Sub Octave	
Great Unison	
Great Octave	
Solo to Great	

SOLO

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Kinura	8
Krumet	8
Orchestral Oboe	8
Saxophone	8
Violins (2 ranks)	8
Violas d'Orchestre (2 ranks)	8
Oboe Horn	8
Quintadena	8
Vox Humana	8
Vox Humana	8
Piccolo (Tibia)	4
Piccolo (Tibia)	4
Octave Strings (4 ranks)	4
Twelfth (Tibia)	2½
Piccolo (Tibia)	2
Tierce (Tibia)	1¾
Harp Sub	
Harp	
Chrysoglott Sub Octave	
Xylophone	
Glockenspiel	
Selective	
Sleigh Bells	
Cathedral Chimes	
Solo Sub Octave	
Solo Unison	
Solo Third	6%
Solo Fifth	5½
Solo Seventh	4%

Solo Octave
Harp Sub
Harp
Chrysoglott Sub Octave
Xylophone
Glockenspiel
Selective
Sleigh Bells
Cathedral Chimes

TREMULANTS

Main (Flutes & Clarinet)
Main Strings
Solo Strings (Strings, Horn Diap)
Solo (Quintadena, Oboe Horn,
Orchestral Oboe, Kinura)
Solo (Brass Trumpet)
Tibia Clausa
Vox Sax
Tuba Diaphone

Vibraphone
Chrysoglott Dampers
Controls in Bass-end drawer

Blower start
Transposer -
Transposer 0
Transposer +
Record
Finish
Load
Save
File +
Digital Readout
File -
Percussions Reiterate
Piano Mandolin
String Celestes off
Solo Tibia becomes Horn Diapason

Manual sostenuto to the Great via a lever on the General pedal

Controls in treble-end drawer

MIDI to Pedal
MIDI to Acc
MIDI to Great
MIDI to Solo

MIDI 1
MIDI 2
MIDI 3
MIDI 4
MIDI 5
MIDI 6
MIDI 7
Selective 1
Selective 2
Selective 3



(Ken Federick Collection)



The Indiana Theatre

SHAWN D. CHASE

“Serving Your Entertainment” for 86 Years

Twenty-five cents was the admission price on Saturday afternoon, January 28, 1922, to John Eberson’s self-described “land of make-believe.” Residents of Terre Haute, Indiana had watched for months as the bare southwest corner of Seventh and Ohio streets transformed into an impressive structure. The three town newspapers had been trickling out details of the majestic structure for weeks. Advertisements announcing the opening grew larger and larger on the page with each day leading up to the Saturday opening, heightening the level of anticipation. Dignitaries had been treated to a preview party by the theatre owners the previous evening, yet Saturday was the day for all of Terre Haute to finally experience the Indiana Theatre. Although our story takes place over 80 years ago, we are already getting ahead of things.

Situated on the broad Wabash River and just ten miles from Illinois, Terre Haute was already over 100 years old and a thriving city when the Indiana opened. In 1897, 30-year-old Theodore W. Barhydt came to bustling Terre Haute with his new bride to

manage the Grand Opera House. Within 10 years, this entertainment-savvy entrepreneur became the largest stockholder and president of the Lyric Theatre Corporation; in 1907 he established the Varieties Theatre as Terre Haute’s premier entertainment venue. In 1914, Barhydt noted the rapidly increasing popularity of vaudeville and launched an idea to build a new venue to accommodate the growing crowds. The Hippodrome Theatre, designed by a relatively unknown John Eberson, opened in 1916, described as “a magnificent temple of amusement.” Constantly looking for new challenges and investments, Barhydt sold the Hippodrome in 1920 and founded the Indiana Theatre Corporation to build yet another new venue, this one to be dedicated both to vaudeville and the motion picture. John Eberson was again called upon to create a structure the likes of which had never been imagined in Terre Haute. Choosing Eberson to design the Indiana was likely one of combined aesthetic and economic criteria. The glorious Hippodrome had been purportedly completed for just over \$100,000.

Collaboration between Barhydt and Eberson in the early 1920s continued beyond bringing the Indiana to reality. In 1922 Eberson also designed Theodore Barhydt’s home in Terre Haute which has the same ornate curved ceilings in many rooms as may be found in the Indiana’s inner lobby. The mansion today serves as home to the Rose-Hulman Institute of Technology’s Phi Gamma Delta fraternity which has preserved and cared for the unique home for nearly 40 years.

Terre Haute newspapers often reported the construction progress on the Indiana, as well as details of the management and policies of the theatre. Announcement of early affiliation between the venue and the Paramount Pictures Corporation was made in one of numerous articles. This affiliation likely explains the placement of the 12-foot peacock, a Paramount symbol, atop the three-story tall theatre entrance. Six weeks prior to opening, an article in the Terre Haute *Tribune* discussed the 12 big transfer wagons needed to haul in the “big organ,” the cost of which varied by newspaper



Facing page: By 1949, portions of the ornamentation around the large INDIANA sign had been removed (Vigo County Historical Society)

Construction left to right: The beginning of theatre construction in May 1921 (Roger Aleshire). Construction had progressed tremendously by August 16, 1921 (Vigo County Historical Society). By October 7, 1921 the majority of the exterior brick and terra cotta were in place (Vigo County Historical Society).

account from \$26,000 (likely) to \$50,000 (unlikely). Intricate detail was also given about the sign spelling out INDIANA on the building façade in four-foot-high letters. One week prior to opening, the slogan for the Indiana, “Serving Your Entertainment,” was announced. A contest had been held to decide the slogan; the entry by Terre Haute resident Mrs. L.G. McGraw was chosen from over 4,000 entries, earning her \$50.

The immense buildup finally over, the doors opened at one in the afternoon on January 28, 1922. Theatergoers were welcomed into the paradise created by Mr. Eberson, designed to evoke the southern Spanish province of Andalusia. The 36-foot-tall outer lobby, or rotunda, with a colorful tiled floor, led to the expansive inner lobby, referred to as the promenade, decorated in soft hues of blue, gold and rose and large enough to hold the entire audience. The opening program booklet stated “the lighting effects represent in a wonderful manner the Andalusian sunshine in the outer lobbies while one is in the midst of mystic twilight in the main auditorium.”

The Spanish theme was wholly obvious on opening day. Patrons were welcomed into

the domed rotunda by the doorman who was dressed as a toreador, and were escorted to their seats by usherettes dressed as señoritas. As if the peacock perched on top of the exterior wasn't enough to remind theatergoers of the Paramount affiliation, live peacocks strutted about the promenade inside. Once patrons entered the nearly 2,000-seat auditorium, they discovered seating installed on a continuous rise without a true balcony to create the effect of a Roman amphitheater built on a hillside. While the auditorium is not truly of the famous Eberson atmospheric designs that came later, nods to the future signature style are apparent.

As darkness fell on Terre Haute, many lined the streets outside in anticipation of the switching on of the marquee lights. Beams of red shown from the letters spelling the theatre name, and 3,000 bulbs brought the 12-foot peacock to an illuminated glory.

The opening audience was entertained by the 20-piece Indiana Symphonic Orchestra under direction of Raymond B. Townsley, stage shows, and the feature film *Cappy Ricks*. From chambers located behind two false box seat balconies on

either side of the house, the “big organ” spoke forth with great power.

Opening organist at the Indiana was R. Wellington Welch, who was hired away from the Broadway Strand Theatre in Detroit. The instrument Mr. Welch commanded was Wurlitzer Opus 493, a 3/11 Style 235. Sharing console duties with Welch was relief organist Miss Doris Scully. Featured on the opening program was an original composition by Welch entitled “The Elements.” The composition was so well received it was featured in theatre ads for the next six weeks. Welch himself and the Opus 493 were so popular, both were featured in two newspaper articles within the first two months of opening.

By mid-March 1922, the opulence of the Indiana may have proven too much to sustain financially. An article in *The Saturday Spectator*, Terre Haute's society newspaper, reported two coronet players from the orchestra had been “turned off” to cut expenses. Also in this article it was reported the “organist draws \$25 per week.” The salary was not enough to keep Mr. Welch in Terre Haute, and plans to close the theatre for the summer did not help either. In the July 15, 1922 edition of

The Saturday Spectator
 VOLUME XXXIII TERRE HAUTE, INDIANA, JANUARY 28, 1922 No. 20

INDIANA
 "SERVING YOUR ENTERTAINMENT"

NOW A REALIZATION

You have watched the Indiana grow from a mere foundation to a unique, completed, under-structure. You have wondered what the interior holds for you. The Indiana is now a complete realization and opens to the public

Tomorrow, Saturday Jan. 28
 CONTINUOUS 1 P. M. TO 11 P. M.
 DE LUXE PERFORMANCES—7, 9 P. M.

EXTRAORDINARY OPENING PROGRAM
 FOUR DAYS—STARTING SATURDAY
 JANUARY 28, 29, 30, 31

INDIANA SYMPHONIC ORCHESTRA
 20 CHOICES RAYMOND B. TOWNSLEY, Conductor.

JESSE L. LASKY Presents
THOMAS MEIGHAN
 WITH AGNES AYRES IN
"CAPPY RICKS"
 A PARAMOUNT PICTURE

APFTERNOON PRICES
 Except Saturday, Sunday and Holidays
ENTIRE HOUSE 25c
 Large Boxes 30c
 Children under 12 Years, 10c

EVENING PRICES
 and Saturday, Sunday and Holiday Afternoons
ENTIRE HOUSE 40c
 Large Boxes 50c
 Children Under 12 Years, 20c

Jackson Murray and Marion Mills —In— A Group of Old Fashion Songs
 An Elaborate and Colorful Prologue
 Interesting and Novel Short Subjects

W. REMINGTON WELCH—Mighty Soloist, Voice Wurlitzer



The theatre exterior as it appears today (Photo by Michael Fellenzer)

The Spectator, society news reported Mr. and Mrs. Welch would travel in their Studebaker car to New York, where he had accepted a position at the Rialto Theatre, rumored to pay \$150 per week.

As Mr. and Mrs. Welch moved on to bigger things, the Indiana was reorganized under new ownership with the name of Wabash Theatres Corporation. The replacement organist was to be W. G. O’Neil, who came from the Pacific Coast to Terre Haute. However, Mr. O’Neil’s car barely had time to cool off before he left town for another job only a week later. Humorously, on the same page billing “O’Neil at the Wurlitzer” in a theatre ad was the story announcing his departure and replacement by Emil Velasco.

Mr. Velasco became quite popular with audiences at the Indiana, and he was billed in advertisements as “Velasco at the Golden Voiced Wurlitzer” or “Velasco playing the Grand Symphonic Wurlitzer.” He also seemed prone to finding trouble. In April, 1923 Velasco was given a two-week dismissal notice from music director Townsley. The charges were not specified and were later dismissed.

The summer heat in 1923 once again forced the Indiana to close. Lack of air

conditioning and humid Indiana summer weather would have made for a miserable experience even in the Andalusian splendor. Closure of the theatre once again resulted in a management change, this time taken over by Consolidated Theatres and Realty. The closure also allowed Emil Velasco to travel hurriedly to Chicago to appear in court on charges of being a confidence man. Once again, Velasco escaped with his innocence. Only days later, back in Terre Haute, he eloped with a young girl to the surprise of the town—and the girl’s parents!

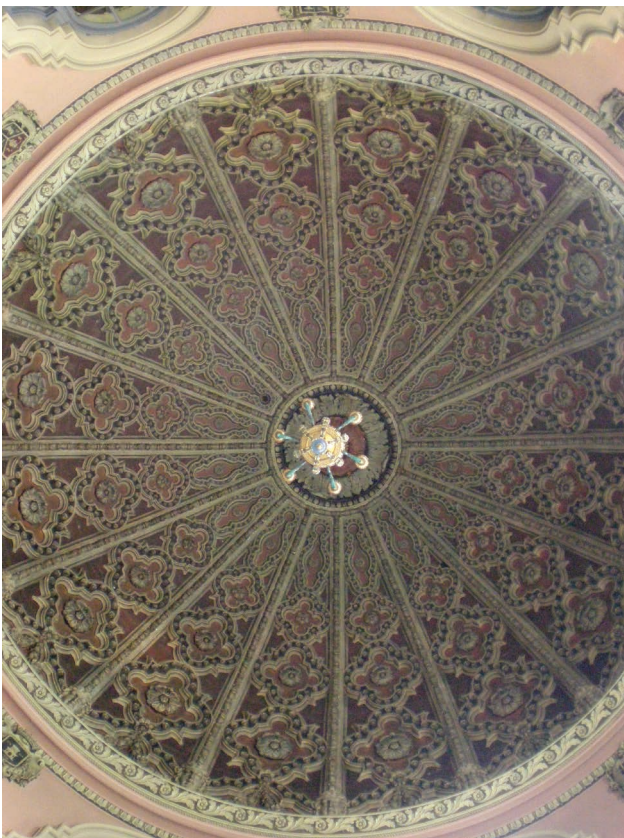
The theatre remained closed until late September, 1923 and during the closure the new owners decided to remove the gigantic peacock from the building top, reportedly due to peacocks being considered bad luck. However, this may have been a literal severing of ties with the Paramount Corporation. Flying from his perch at the console, Emil Velasco did not stay to witness the September reopening. He and the new Mrs. Velasco departed Terre Haute for the larger pasture of Dallas, Texas. By 1927, Velasco had found his way to New York City and was one of the three opening organists at the famed Roxy Theatre. His musical

career continued for many more years as a composer, leader of his own orchestra, and recording artist on the Columbia label.

Opus 493 continued to entertain audiences at the Indiana, with Dean Armstrong taking over at the console in 1923, followed by Arthur All in 1924. Mr. All remained at the theatre through mid-1927 even though the theatre had closed for each summer from 1924 through 1927. In August 1927, Margaret Hicks become the sixth featured organist in only five years at the Indiana.

Ms. Hicks got a new employer and the Indiana another new owner in February, 1928 as the venue sold to the Keith-Albee company. Only 11 short months later, sale of the Indiana occurred once again, this time to Fourth Avenue Amusement Company of Louisville, Kentucky. At the time, the Indiana was still showing only silent pictures. Sound finally came to the Indiana on March 13, 1929 with the feature, *Lucky Boy*.

The introduction of sound to the Indiana meant near silence for the Wurlitzer. A short resurgence of the organ came in 1932 with the “Indiana Theater Organogue” broadcast on local radio. This new use for the organ was short-lived, though. Opus 493



Above: The home designed for Theodore Barhydt by John Ebersson and, reportedly, the only residence ever designed by Ebersson. Today the structure is home to the Rose-Hulman Institute of Technology chapter of Phi Gamma Delta fraternity (Photo by Justin Nimmo)

Left: View looking directly upward to the ornate dome in the three-story tall rotunda (Photo by Justin Nimmo)

remained silent for decades, becoming a dust-covered relic. In the late 1960s, Terre Haute musician and instructor Russ McCoy uncovered the dusty console only to find the Wurlitzer in very poor condition. McCoy, Paul Lewis, and Bill Westerman spent many late night hours in the theatre cleaning and repairing the instrument. Following their hard labor the organ was once again presented to the public in a concert on September 30, 1967. Almost as short-lived as the radio exposure in the early 1930s, this second revival was brief in duration. The theatre was sold to United Artists in 1970, and Opus 493 was soon sold to Dick Ertel, a professor from Vincennes University, located 50 miles south. Many newspaper reports falsely stated the organ was sold to Vincennes University, yet this was never the case. The exact plans Mr. Ertel had for Opus 493 are not known, and no

project with the instrument ever came to be while under his ownership. Following Mr. Ertel's death, the organ was sold to broker Roy Davis and moved to McMinnville, Tennessee. Current knowledge has the instrument still in this location in extremely poor condition.

In mid-1980, United Artists, likely losing money running the Indiana—estimated at \$75,000 in annual operating costs and difficult to fund with 99-cent admission prices to second-run films—was rumored to want to donate the venue to a not-for-profit group as a tax write-off. Supposedly, Indiana State University was offered the property by UA, but the donation was turned down. Announcement was made in May, 1990 that, after 32 years of ownership, UA had put the Indiana up for sale with an asking price of \$150,000. Remarkably, a local drive-in theatre also owned by UA was

up for sale at the same time, but at \$200,000. Confirmation was published in the Terre Haute *Tribune-Star* on June 12, 1990 that the theatre had been purchased by William J. Decker. Mr. Decker continued to operate the venue as a second-run movie theatre, but he strongly desired to return the Indiana to her formal glory. He even traveled to Tennessee to assess the condition and feasibility of purchase and reinstallation of Opus 493. After finding the organ to be in very bad condition, he realized the return of the once-integral part of his theatre was not to be.

The succession of theatre ownership continued with new owners in 1996, and the theatre was up for sale once more in 2003 with the asking price of \$226,000. After about a month on the market, transfer to KAE Corporation, the current ownership, became official. Roger and Kathy Aleshire,



Below: The grand stairs which lead to the upper portion of the auditorium (Photo by Justin Nimmo)



the owners of KAE Corporation, have spent countless loving hours making needed repairs to ensure the future of the grand old theatre. It is very helpful that KAE Corporation is in the general contracting business. Currently the Indiana operates as first-run venue once again. Admission is only \$4, and refills on popcorn and drinks are free.

The Aleshires wanted to return the “voice of the theatre” to the venue, yet they knew the original organ was nearly beyond repair. Discussions began between the couple and the Central Indiana Chapter of the American Theatre Organ Society, Inc. (CIC-ATOS). Somewhat later, the NorCal Chapter of the American Theatre Organ Society realized one of their instruments was in danger of losing its home.

The NorCal Chapter rebuilt and installed a 3/11 Wurlitzer in the Fox-California Theatre in Salinas, California in 1998. The instrument was Wurlitzer Opus 1871; the only Style 230-special ever built. The instrument shipped from its North Tonawanda birthplace on April 20, 1928 destined for the El Capitan Theatre in San Francisco. Theatre and organ debuted to the public on June 29, 1928, with both entertaining audiences until December, 1957, when the theatre was permanently closed. Nearly all of the El Capitan Theatre was demolished in 1964. The hotel portion and theatre façade currently remain, with the façade serving as an entrance to a parking lot on the site of the auditorium.

Near the end of its residence at the El Capitan, Opus 1871 suffered great damage at the hands of vandals. The 16' Diaphone and Tuba pipes were used as missiles with the chambers as launch pads and the stage floor as target. The Orchestral Oboe and much of the Clarinet, Tuba, and Vox Humana were also destroyed. Fortunately, six ranks remained intact (Tibia, Kinura, three strings, and Concert Flute). Replacements for the Tuba, Clarinet, and Vox came from the San Francisco Golden Gate Theatre's Style 240 Wurlitzer.

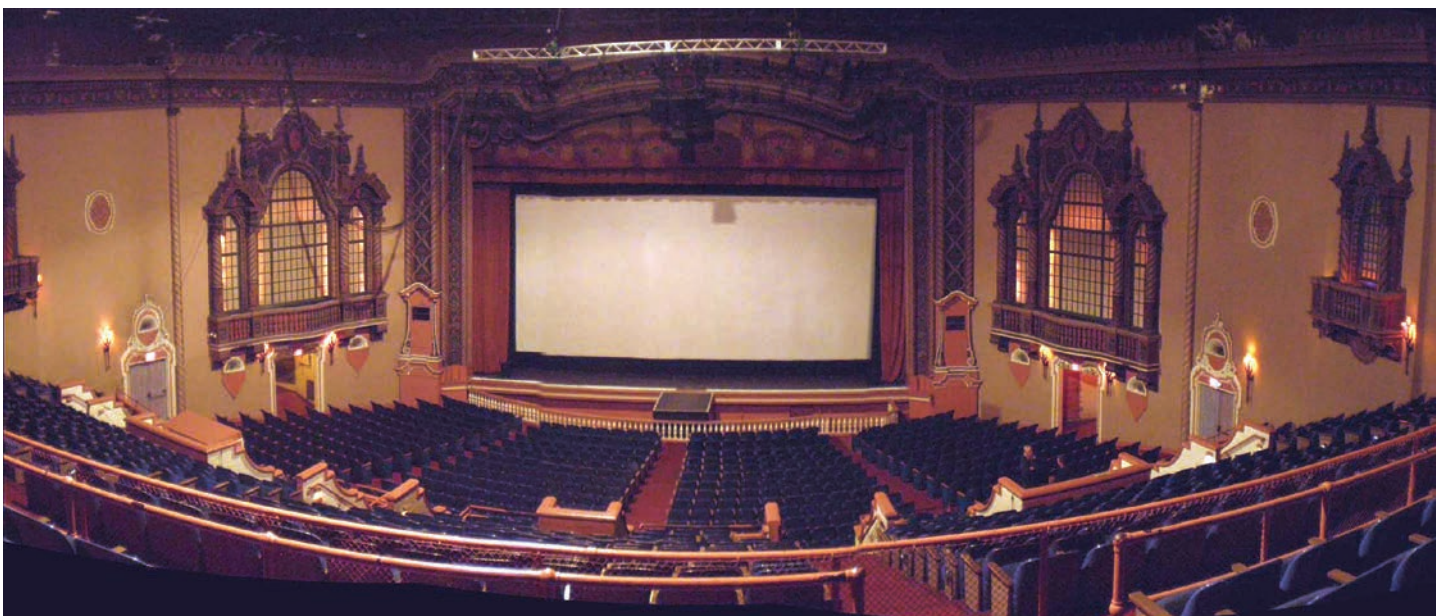
Opus 1871, thankfully, was rescued before the wrecking ball arrived at the El Capitan. In 1960 the organ was removed by Bill Reed. Mr. Reed planned to install the instrument in his Antioch, California, residence; however, the project never reached completion. The Reed family donated the organ to the NorCal Chapter for restoration and installation in the Fox-California Theatre. On July 6, 1998 with Dennis James at the console, Opus 1871 was rededicated in her new Salinas home as part of the American Theatre Organ Society's 42nd annual convention.

The future of the Fox-California Theatre became uncertain in 2004, and in an effort to secure the future of Opus 1871, the NorCal Chapter decided to donate the historic instrument to CIC-ATOS. In August 2005, a group of dedicated CIC-ATOS members traveled to Salinas for a four-day task of disassembling and carefully packing the Wurlitzer for a 2,300-mile tractor-trailer

journey to Indianapolis. Portions of the instrument are still in need of rebuilding, and work is underway by CIC-ATOS members. The original console is also being fully restored before being reunited with the remainder of the instrument.

An agreement between KAE Corporation and CIC-ATOS was signed in 2007, officially making the Indiana Theatre the new home for Opus 1871. We plan to present Jim Riggs as the featured performer as the instrument celebrates its 80th birthday in grand style at *Play It Again*, the 53rd annual convention of the American Theatre Organ Society, hosted by CIC-ATOS. However, with restoration of the instrument ongoing, we do have a plan in place to utilize a digital electronic instrument if necessary. This will ensure convention attendees are still able to visit the beautiful Indiana Theatre and enjoy the talents of Mr. Riggs.

Sincere appreciation is extended to Tom DeLay for assisting with the history of Wurlitzer Opus 1871. Also, the generous assistance of the Vigo County Historical Society and Vigo County Public Library in Terre Haute is graciously acknowledged. Finally, great thanks to Timothy Needler for creative support in preparation of this article.



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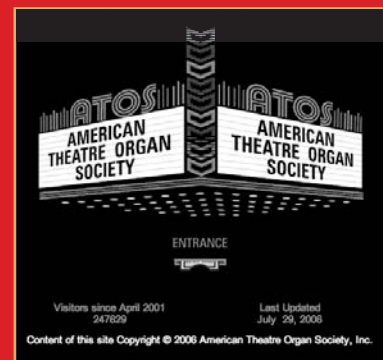
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Jonas Nordwall, Donna Parker, and Jelani Eddington will be the primary instructors for this year's event, together with a number of special guests. The majority of the sessions will take place at the 4/26 Robert Morton at the Wheaton Fox Studio in Wheaton, Illinois. We will also visit several nearby exciting theatre organ venues.

The ATOS Theatre Organ Adventure is open to all participants up to 25 years of age. Registration and complete program details will follow soon. Please contact Donna Parker at 503/642-7009 for more information, or visit us online at www.atos.org for complete details as they become available. We look forward to seeing you this summer in Wheaton.

From the Archives

Mystery Organist

A mystery organist is seated at the console of the famous Geneva organ formerly installed in the Varsity Theatre, Evanston, Illinois. Can you help us identify him?



(ATOS Archive Collection)

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.

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Professional Perspectives

Reflections about Richard Purvis The Renowned Organist, Composer and Teacher

BY EDWARD MILLINGTON STOUT III

Richard Purvis' life and career deeply touched and affected the lives of both church and theatre musicians. Having been professionally and socially associated with Dick for some 35 years, there is an opportunity in Professional Perspectives to share some insights about the magnificent organist who managed to compose and perform touching and descriptive "photoplay" music for the weekly drama unfolding for the Sunday matinee in "Saint Richard's" Cathedral, less popularly known as Grace Cathedral. The honorary holy order was awarded Purvis by some of his students and long-time friends. The fact is, Richard Purvis understood his job, and his music was the magic carpet upon which the service rode. Sonic enchantment was created while the devoted found their way to the communion rail, in the form of mini-symphonettes. Hauntingly beautiful melodies were exchanged from one solo voice to another, with seamless control of the expression shutters. You hardly noticed the high heels clomping across the polished marble.

The association of Purvis' compositions to that of photoplay scoring is not in any way disrespectful, nor does it devalue his music. While listening to a Purvis composition, you are treated to vivid images created by his highly developed harmony, fump-fump-fump-fump Pedal rhythms and orchestral registrations. Just listen to his Easter "Partita on Christ Ist Erstanden," and you know you are hearing the ultimate score for the not-so-silent version of *Ben Hur*. "March Grotesque" could be depicting the cathedral's gargoyles frolicking at a rooftop ball. The brilliant Tom Hazleton freely used Purvis' music for his film scoring at the Avenue, Castro and Stanford Theatres.

Richard Purvis fell in love with the sound of a great theatre organ at the age of 10 while attending San Francisco's Granada Theatre with his grandmother. He sat in the very front row in order to study how the

legendary Iris Vining commanded the massive six-chambered style 285 Wurlitzer. From that day on, the Granada's organ was his favorite unit orchestra. One year later he began his organ studies with Wallace Sabin on the newly installed W.W. Kimball orchestral organ in the First Church of Christ, Scientist. That wonderful four-manual, 27-rank organ boasted nine 16' stops in the Pedal. Sabin agreed to instruct the eager lad if he promised to continue his piano studies. He also was in contact with other prominent San Francisco organists like Ben Moore and Uda Waldrup. These gentlemen provided Richard with the opportunity to play the finest instruments in Northern California, including the four-manual Skinner organs in Trinity Church, Temple Emanuel, and the orchestral giant in the California Palace of the Legion of Honor. That (impressively) scaled symphonic Skinner included a large percussion and trap assembly. Civic organist Uda Waldrup played the Legion organ and a weekly "theatre organ" program over the radio.

Upon completing his primary education in the Bay Area, Richard Purvis attended and graduated from the esteemed Curtis Institute in Philadelphia. Curtis offered him a rare scholarship to further his classical organ studies in Europe. Prior to the United States' involvement in World War II, Purvis returned to the Bay Area for a short time, and during that era he was able to further investigate his long-time love for the theatre organ. He played a weekly theatre organ program from Oakland's Chapel of the Chimes, which had an expanded style EX Wurlitzer. As a matter of fact, the relay that controlled that organ was manufactured in February of 1939. Dick played the weekly program under the name of Don Irving, and his peppy opening tune was "I'll Take an Option on You."

Upon his return from the war, Richard Purvis was invited to be the Organist and Master of Choristers at San Francisco's

Grace Cathedral. That began his long love affair with the great Alexander Memorial Æolian-Skinner, installed in 1934. The four-manual, 93-rank masterpiece became identified with Dick's masterful playing and his emotion-stirring music was written for an "American Classic" styled organ.

Purvis knew the important role tremulants played in bringing romantic music to life, and he insisted on having all of the tremulants set in what we called "the natural state," which of course meant in harmony with theatre organ settings, which remind the listeners of other musical instruments or in some cases, the uttering from a great singer. Ninety percent of classical organ tremulant settings are morbid. How can something have excursion after rigor mortis has set in?

Much has been written about Richard Purvis' insight and ability to evoke the soul out of every whistle, but his very special contribution was in playing music from the French Romantic period. Many devoted music fans traveled from all parts of Northern California to attend his legendary Franck to Bach recitals in Grace, the instant Cathedral, "just add water, mix and pour." Now and then the Nave was abuzz with the realization that George Wright was present. George and Richard held each other in the highest professional regard, and they were long-time friends.

What was Richard Purvis' greatest contribution to the vibrant world of the theatre organ? It was in the role of a great teacher. Every Friday and Saturday Richard taught gifted students from morning until 5:00pm. We all have been the beneficiaries of his intuitive weekly sessions. Young Tom Hazleton began his studies with Richard at the age of 12, and he continued with the banter into his mid-twenties. Tom was always the last student, and the week's review was seldom about the notes but was about subtle phrasing and issues over registration. Having sat through several of the lessons out in the house, it was clear

Hazleton had well-developed tonal concepts. It was marvelous to hear two magnificent musicians tossing about ideas. Beginning students were always cycled through the Chapel of Grace's two-manual, 18-rank organ before being allowed to touch the Cathedral organ. Also grazing within the Purvis corral were many gifted organists including Keith Chapman, Jonas Nordwall, Lyn Larsen, Bill Thompson, Donna Parker, Larry Vannucci and Chris Elliott. The wonderful musicians noted above are not in any specific order relating to their musical ability, height, or how much they drink. They just rolled out on the bar in that order, but all Purvis students had one very important attribute and that is they were all taught how to listen. Purvis was often heard to say, in his stentorphone-like voice, "listen with your ears and not your eyes."

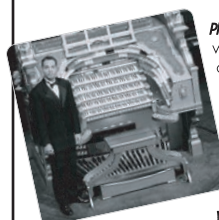
Another ATOS highlight was the regional convention in 1965, where the guests were allowed to attend his Grace Cathedral recital, and they were allowed to sit in the Choir near the console. Until that event, guests were never allowed to sit within that special area where the organ is most clear.

On the personal side, Richard Purvis was somewhat shy, and he compensated by playing the "Wizard of Oz," pontificating from behind the green curtain. When strangers or clergy approached him, they received an unexpected Diaphonic blast in the form of remarks such as, "well, there is nothing I can do about that," or "your mother dresses you funny and your ears are too big." In truth, he was a gentle, generous and loving friend who loved to party and dine with close friends. He also enjoyed burning a few ice-cubes while listening to Larry Vannucci play the blues on the charming Style 216 Wurlitzer installed in the Lost Weekend Cocktail Lounge, which was located not far from Dick's San Francisco home.

We will never see another Richard Purvis, George Wright or Tom Hazleton because the civilization that allowed them to gain the experience required for their blossoming is no longer a part of the American culture. On the positive side, we are fortunate to have several magnificent theatre organists sharing their considerable talents. The theatre organ seems to have not lost its Pied Piper quality of attracting a few gifted youngsters who are so drawn to the sound you could not keep them away.

Thank you, Richard Purvis, for your contribution in opening so many doors for the young organists in your charge.

complete your collection of recordings by **Jelani Eddington**



PHOENIX RENAISSANCE

Phoenix Renaissance is a true sonic *tour de force*. This album is the world premiere of the Adrian W. Phillips symphonic-theatre pipe organ. The 106-rank organ, originally the Midmer-Losh from the Atlantic City High School, combines the best of symphonic, classical, and theatre organ design to create a truly revolutionary musical powerhouse! Among the highlights is the first-ever organ/piano recording of the complete *Rachmaninoff Piano Concerto No. 2*. Other selections include *Put On A Happy Face*, *Music of Ella Fitzgerald*, *Rondo In G*, *Send In The Clowns*.

INDIANA *Revisited!*

Indiana Revisited! features the Barton theatre pipe organ at the Warren Performing Arts Center in Indianapolis and is Jelani Eddington's first solo album on a Barton organ. The instrument, installed originally in 1927 in the 3,000-seat Indiana Theatre in downtown Indianapolis, fills the Warren Performing Arts Center with a lush, booming "in-theatre" sound. Highlights include *Comedy Tonight*, *Music From Les Misérables*, *Music From Annie*, *Yesterday*, *Radetsky March*, *Overture from Zampa*.

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Diapason Resource Directory

The Diapason has published its 2008 Resource Directory. Designed as an organist's handbook, the Resource Directory provides listings of companies, individuals, products and services for the organ and church music fields. A directory of associations and calendar of events are also included. The Diapason Resource Directory is available for \$5.00 postpaid, and is included free with each subscription to *The Diapason*; 56 pages, 5-3/8" x 8" format.

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TREVOR BOLSHAW Contrasts

In assessing my library of organ recordings that I have amassed over the years, there are three distinct categories that clearly emerge. Because I have thousands of recordings, I catalog all of them into a master list so I can find them should I need them for reference in the future. Here are my categories:

1. The recordings that are truly fabulous; in that the instruments sound wonderful, they are perfectly tuned, and the artists give exciting, memorable and noteworthy performances that are professionally recorded and mastered. In some rare cases, I have allowed some slack on any one of these parameters. These recordings I seem to play over and over again in my home, in my car, and sometimes even on portable devices. Many of these recordings have been on LPs, copies of which I've actually worn out and had to acquire new copies. They have a special magic for me; they are timeless, and I never tire of listening to them. They represent the smallest part of my collection, and I can tell you what selections are on them, what's in the liner notes, and what the front cover pictures are.

2. The recordings in the second category, my "I really should appreciate these" category, may have examples of technical wizardry on them. Sometimes the artists on these recordings exhibit amazing dexterity, seemingly playing notes between the notes, but no matter how diligently I try to

convince myself of how stupendously awesome they are, they just don't excite me beyond the first play or two. They are uninspiring and lack musical soul and certainly any musical joy. I have a lot of this type, and I keep them in the respected spot they deserve on my shelves in my living room.

3. The most abundant proportion of my recording collection falls into a third category. I don't really know why I bought them, or sometimes how I acquired them. Maybe I liked the ridiculous or even over-the-top cover picture? Maybe the artist was a friend or fond acquaintance? Maybe I was curious about the actual instrument or venue? For whatever reason that I have it, when I actually play it, I find that the musical performances are lackluster, or the instruments are out of tune or badly regulated, or they were recorded from the back of the room using a cheap recorder and a cheap mike, and many times more than one of the above. I actually can't figure out why some of these were ever made in the first place. I keep these, however, because they are part of my historical archives of theatre organ recordings. Since I have so many recordings in this category, I have them in cupboards, in boxes in the basement, and even stacked behind and underneath furniture. Every so often, someone asks me about one of these, and I can usually retrieve the information or recording. Some of the LPs I have in this category of my collection are in such perfect physical condition, looking like they have never been touched by a human hand.

After painstakingly evaluating the Trevor Bolshaw CD *Contrasts*, I have placed it in my collection right next to the absolutely perfect copy I have of the LP that I bought in the 1970s also titled *Contrasts*. It's on the right side of an antique liquor cabinet that I use to store some of my recordings of the same category. The new CD has some material that was not included on the original LP. The titles on this CD are "One," "Berceuse," "Tango for a Ballerina," "Chloe," "Under the Double Eagle," "Autumn Crocus," "Good News," *Romeo and Juliet* Theme, "Through Night to Light," "Serenade to a Lonely Star," "On a Spring Note," "Estudiantina," "Blaze Away," "Ten Cents a Dance," "Lionel

Monkton Melodies," "Estrellita," "Evening Primrose," and finally a medley of "What Goes Up Must Come Down."

Should you wish to acquire a copy of the digitally re-mastered *Contrasts* that includes many new tracks not heard before on the LP of the same title, it is available for \$20 including domestic shipping, from www.pipeorganpresentations.com or by writing Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234-2318.

—Andy Antonczyk

SIMON GLEDHILL, RICHARD HILLS, AND LYN LARSON CINEMA ORGAN SOCIETY Northern Convention 2006

This CD is a remarkable assemblage of brilliant artists on very fine and completely different sounding instruments. It was made at the Northern Convention of the UK's Cinema Organ Society (COS) in 2006. All the tracks were recorded live.

The beginning selections are by Simon Gledhill on the Ossett Town Hall Compton/Christie 3/13. The console riser, "In Love for the Very First Time," is sparkling and exciting. A mysterious and lush arrangement of the theatre organ favorite, "Pavanne," follows. What is so interesting about Simon's rendition of this song is his flawless phrasing. The "space" Simon leaves between the musical lines of this composition delineates its different mood layers. In "Toytown Trumpeters," the rich brass and the ensemble sounds are featured in this fun-filled catchy tune. I really enjoyed Simon's *Guys and Dolls* selection. It's hard to believe that this is only a 13-rank instrument, considering the variety of tone and color he is able to achieve as he weaves a tapestry of favorite Frank Loesser tunes. Simon's adept control in taking the instrument from a whisper to a roar is equally thrilling and elegant.

For those familiar with Richard Hills, he never ceases to amaze with his dexterity and cleverness. His portion of this CD is no



Cinema Organ Society Northern Convention 2006



exception. At the North East Theatre Association's 3/18 Wurlitzer, Richard starts with a wonderful overture-like tune called "Montmartre." What a range of color Richard gets out of this Wurlitzer, and what a great sounding instrument it is. When he uses it tremolo for contrast, it is very solid sounding. At the end of this selection you can hardly wait to hear what is to follow. In his rendition of Vic Hammett's "Horse Box," the melody line dances with his percussive attack and use of an array of ingenious registrations.

Richard's interpretation of George and Ira Gershwin's "How Long Has This Been Going On" is sensuous and lusty. His appropriate use of subtle tonal hues demonstrates his discriminating knowledge of many theatre organists of yesteryear, but yet Richard imparts his own unique branding. We hear another example of Richard's ingenuity in the very next song, "The Little Brazilian Soldier." The registrations are effervescent, and his use of the tom tom just makes you smile. I'm sure that Richard's fingers never left his hands in the first and last parts of the "Satyr Dance." It's inexplicable how he can play with such incredible speed and accuracy but yet without ever sounding rushed. He, like Gledhill, is an outstanding technician but, more importantly, they are both tremendously inventive and refined artists.

The next section of this CD is a real treat as we get to hear several duets by these two artists, Richard on the piano and Simon on the Howden-le-Wear 3/18 Wurlitzer. The first of these is the knuckle-buster "Hocus Pocus," performed to perfection with lush organ chords and a staccato piano melody. The "Themes from *Skyscraper Fantasy*" are excerpts from the light classical work of British composer Donald Phillips. This compilation showcases the more symphonic

Compact discs, cassettes, videos, books, and music to be reviewed should be sent to the Editor, Jeff Weiler, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Items must be received three months prior to the issue date in which the review will appear.

side of the Wurlitzer. The piano solos are beautiful and very complementary to the luxuriant sounds of the organ in this modern composition so characteristic of Phillips' transatlantic style.

This CD collection also features celebrated American theatre organist Lyn Larsen at the Brighthouse (former Ritz Ballroom) 3/10 Wurlitzer. "Lovers Belong to Sorrento," an original Larsen composition, is a gorgeous ballad in vintage Larsen style. "Sounds of Wonder," also Larsen original, brings out another of Lyn's signature stylings. It's bright, brassy and up tempo, with a colorful and unique solo on the bridge so characteristic of the Larsen sound. In the theatre organ classic "Tea for Two," he richly develops the verse. Then he intertwines the chorus into the verse, and finally finishes with a pizzicato chorus lavishly embellished with counter melodies. It's theatre organ at its finest, and again, a Larsen signature number. Lyn completes his set with the beautiful, Crawford-like version of "A Broken Rosary." With his performances on this CD, there is no doubt that Lyn has studied his art and perfected his craft.

The "Words and Music Selection" played by Richard Hills on the Brighthouse Wurlitzer is a collection of Rodgers and Hart favorites woven into an almost 10-minute quilt of wonderful musical theater. Again, you will be delighted by Richard's skills in putting this medley together in a clever, entertaining and seamless way. It's joyful and pure and genuine theatre organ from beginning to end.

This CD is a mandatory acquisition for the serious collector. The talent and performances on this CD are as fine as it gets. One last note about this CD is that it's all live performances on relatively small-to-medium sized theatre organs. In the hands of these most capable artisans, you'll truly be taken aback at the tonal variety they can create from these three different and unique sounding instruments. I highly recommend that you order your copy, for £10.00 plus shipping, from The Cinema Organ Society, www.cinema-organs.org.uk/SALES/sales.html, because all proceeds from the sale of this CD will go to the COS Northern Wurlitzer re-installation fund.

—Andy Antonczyk

SIMON GLEDHILL, RICHARD HILLS, AND WALT STRONY Fabulous Fox Organ Weekend

This two-disc set is a recording of programs given by Simon Gledhill, Richard Hills, and Walt Strony at the Fox Theatre Atlanta over the course of Memorial Day weekend in 2004. Being of a reasonably temperate nature, I don't like the idea of bingeing on organ music or anything else, and these three men serve up a lot of music for such a short time. However, these organ-orgy weekends are the inevitable result of the scarcity of organs in theatres and the long distances many people have to travel to hear them, so I may as well shut up about it. The danger in presenting "organ-weekend" programs like this is of creating an organ-playing competition, a competition without a win-place-show ceremony at the end.

Disc one opens with the console-raisers of all three artists, each introduced in a very dramatic manner by Ken Double. This initial ordering of the tracks heightens the impression of a competition, but after the three openers the program is presented in a more rational order and the music gets really good.

One of the faults of this recording is also one of its virtues: there is so much good music that hearing it all at one sitting is like a 23-course dinner, and it puts me into aural overload. That being said, there is so much good music here that, served buffet fashion, it makes several satisfying meals. It's not the common menu of one standard song after another, but a mix of songs, instrumental novelties, and orchestral transcriptions. It's repertoire that could change the minds of people who think they hate organ music. High praise to Simon Gledhill for his *Planets* and to Walt Strony for the Eric Carmen/Rachmaninoff idea. Richard Hills shows an enthusiasm for the music of Eric Coates of which I thoroughly approve.

As usual the organ in the Atlanta Fox sounds fine, and if Möller's product had been consistently this good, the Wurlitzer Company would have faced another serious

competitor in the theatrical market. The organ is very satisfying for most of the music it's expected to handle. I say most, because as good as it is, it is still a unit organ, and unit organs simply do not have the depth of ensemble for big organ literature. Walt Strony handles Jongen's *Symphonie Concertante* toccata far better than the organ does.

No matter how hard I tried to avoid it, the Fabulous Fox Organ Weekend did become an organ-playing competition in my mind, and I couldn't help picking an overall winner, although it was a close call. Because there are better ways to die than by crucifixion, I'm keeping quiet about who took the gold medal, and you can buy the disc to decide for yourself.

Played by Simon Gledhill are "Just One Of Those Things," "The Girl From Ipanema," "Nobles of the Mystic Shrine," "1929 Hit Parade" (medley), "Deep River," *The Planets* themes (Holst), "Atlanta GA," and a Duke Ellington medley. Richard Hills plays "Singin' in the Bathtub," "Dance in the Twilight" (Coates), "Smash and Grab" (Tommy Leach), "Mexican Fire Dance," "On a Spring Note," "Says My Heart," "Sitting Pretty," "Youth of Britain" (Coates), and "Brazil." Walt Strony plays "Another Openin' Another Show," "Clair de Lune" (Debussy), a Gershwin medley, the Bacchanale from *Samson and Delilah* (Saint-Saëns), themes by Eric Carmen/Rachmaninoff, and the toccata from *Symphonie Concertante* (Jongen).

The CD is available for \$25 plus shipping from the Gift Shop at The Fox

Theatre Atlanta, www.foxtheatre.org, 404-881-2100.

—Stanley D. Hightower

ROBINSON CLEAVER AND JACKIE BROWN

GRANADA WURLITZER,

TOOTING, LONDON

Granada

The instrument featured on this CD, a 4/12 Wurlitzer, has an interesting story. It originally was a 3/10 Model H special and was installed in 1926 in the Majestic Theatre in Sacramento, California. Repossessed by Wurlitzer, it was modified and shipped in July, 1931 to the Tooting Granada in the UK with a new four-manual console and the addition of English Horn and Saxophone ranks. In 1932, an additional Tibia, a Gamba, and a grand piano were added. The organ was played on a regular basis by almost all the prominent British organists of the era. It was professionally overhauled in 1953 and was heard regularly on the BBC. In July, 1973 a flash storm flooded the Granada and the under-stage chambers. Due to declining revenues, the Granada suddenly closed in November, 1973 only to re-open as a bingo parlor in 1976. At that time, the floor was leveled with the stage, and the organ was entombed. In 1983, the local theatre organ society, headed by the late Les Rawle, arranged to repair the organ which had remained boarded over. Within a year, the organ was in complete working order, but still trapped under the stage.

In 1991 the venue was taken over by Gala Bingo and remains in operation today. In 2000, the listed status of the Granada was upgraded to Grade I by English Heritage. This is the highest grade listing that any building in the UK can receive, and it put the Granada Theatre in the same historical category as places like the Tower of London, Buckingham Palace, Westminster Abbey, and Stonehenge. It is the first 1930s cinema building to be given this prestigious designation, and it can now qualify for expanded funding options for restoration and preservation.

After this upgrade, Len Rawle, Les Rawle's son, convinced Gala to allow work on the stage area underneath which the organ remained trapped. The instrument could only be heard in the auditorium via microphones using the hall's public address system. After restoration and modifications were made to the stage area, the organ was able to be seen and heard again "live," and the Granada held its first public concert on April 22, 2007. Unfortunately, on July 20, 2007, many parts of England were hit by violent storms. The console and chambers flooded again, and now more restoration and repairs will be required. [For additional information on the Tooting Wurlitzer, see "Last of the Originals: Raising the Tooting Wurlitzer" on page 16 of the March/April 2008 issue of THEATRE ORGAN. Ed.]

The tracks heard on this CD are historic in that they were made when the Granada was still a motion picture theatre. Robinson Cleaver was a traditionally trained British organist, and his style was much more formal than that of Jackie Brown, the other organist heard on this CD. Robinson's tracks on this disc start with a signature number, "An Earful of Music," and at the end of that cut we hear a short spoken introduction by the artist himself. What a fitting way to open this time capsule. Next, we hear a very precisely articulated concert version of "Granada," a theatre organ favorite of the time. In "Manhattan Spiritual" we experience the powerful bass and fullness of the sound from the under-stage chambers. The percussions are well defined and sparkling in "A Walk in the Black Forest." His use of the English Horn in a solo conjures up a virtual frolic through the woods. "Blaze Away," a long-enduring British favorite, again demonstrates the rich and full sound of this organ. You will enjoy the orchestral nature of Robinson Cleaver's skills in "Skyscraper Fantasy," a light classic by a British composer that sounds so American in flavor. The grand piano is just beautiful in this composition.

Some of the other Cleaver tracks included on this CD are "Canadian Capers," "Exodus," March from *Things to Come*, "Spanish Gypsy Dance," "Black Canary Hora," "Alligator Crawl," Theme from *The Glass Mountain*, and "Moonlight Serenade." I really like Robinson Cleaver's style of



playing, which reminds me of another great British organist, Reginald Foort. It is very apparent that many of the contemporary organists from the UK have been influenced by the heritage of Robinson Cleaver.

The second organist featured on this CD is Scotsman Jackie Brown. His style is completely different. Brown plays huge chords with big registrations, much like that of Don Baker or Dick Leibert. The tracks included on this disc are primarily from the Concert Recording LP, *The Flying Scotsman*, and they have a train travel theme, but also included are several tracks that were not previously released. I enjoyed the original release of these tracks and appreciate the fine digital re-mastering and the inclusion of the previously unreleased material, "Alabama Bound" and "Choo Choo Samba." The Jackie Brown selections are very rhythmic and have definite American influence in style. The other tracks on this disc are "The Flying

Scotsman," "Six Five Special," "When the Midnight Choo Choo Leaves for Alabama," "Sentimental Journey," "Orient Express," "On the Atcheson, Topeka and Santa Fe," "Chattanooga Choo Choo," Tuxedo Junction," "Morningtown Ride," "Take the A Train" and "Casey Jones." The train theme concept is executed perfectly. I dare anyone to listen to these tracks and not visualize chugging across the country by rail. The inclusion of both of these artists on this disc elicits a lot of historical interest and a great deal of fun.

I am thrilled that many of the Concert Recording albums are being re-released as CDs after 30-plus years. They will extend the recorded history of the theatre organ for future generations to both study and enjoy. Many thanks to Bill Johnson of Concert Recording and Don Thompson of Pipe Organ Presentations for making them available. Order this CD for \$20 including domestic shipping from



www.pipeorganpresentations.com or by writing Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234-2318.

—Andy Antonczyk

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46219, www.cicatos.org

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Missouri 63116, www.stankann.com

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

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NOR-CAL Theatre Organ Society—
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510-644-2707, www.theatreorgans.com/norcal/

Organ Historical Society—
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804-353-9226, fax 804-353-9266,
catalog@organsociety.org, www.organsociety.org

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

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

Pipe Organ Presentations—
760-324-0470, info@pipeorganpresentations.com,
www.pipeorganpresentations.com

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

Rob Richards—www.robrichards.com

Rosa Rio—1847 Wolf Laurel Drive, Sun City
Center, Florida 33573, 813-633-0902

Paul Roberts, Cardinal Productions—
P.O. Box 22035, Beachwood, Ohio 44122,
http://theatreorgans.com/cds/roberts/

Roxy Productions—
480-460-7699, azroxy@cox.net

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408-248-6927, tvrdc@aol.com

Walter Strony—www.waltstrony.com

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

Chapter News



Atlanta: James Thrower (left) with Jane and Frank Willingham (Photo by Elbert Fields)



Atlanta: Bucky Reddish (left) with Brett Valliant (Photo by Elbert Fields)

ATLANTA CHAPTER

Atlanta, Georgia—Our January meeting was chased away by a teaser from Mother Nature. Since snow and ice were predicted to create hazardous road conditions, making travel dangerous, the meeting was postponed. Then the snow came and went quickly; oh, well!

Ron Carter's progress report on the project at the Stand Theatre, Marietta, Georgia states that warehouse space, located six blocks from the theatre, has been offered to the chapter by Roger Deboy, a member of the Strand Board and chair of the construction committee.

February 16 saw the premiere screening of the motion picture, *Jimmy Carter Man From Plains*, with President Jimmy Carter and former First Lady Rosalyn Carter in attendance. Afterwards, an on-stage reception was held, with John McCall performing at the Frank Sheffield Memorial Möller.

The Imperial Theatre, Augusta, Wurlitzer has now been moved into space in the theatre building for storage and rebuilding. The future looks great for the reinstallation of this Wurlitzer in its original home.

Our meeting February 24 took place at the residence of our new president (and a new ATOS national Board member), Bucky Reddish. Members Jane and Frank Willingham were honored with chapter Lifetime Achievement Awards. Frank was an organist in the Atlanta area for many years, and Jane was a co-personality with Bob Van Camp, former Fox Theatre organist, on WSB-TV.

Brett Valliant delivered a first-class performance at the Reddish Walker RTO-335. This Kansas native brings a world-wide perspective to his playing, embracing all that is good in theatre organ literature, and packaging this literature with imaginative arranging and polished, soulful playing.

Our chapter lost a long-time member. Dick Weber, 88, former operator of The Music Grinder on Franklin Road in Marietta, died on February 13. Dick was a strong supporter of ATOS for many years, and he brought our Page organ to Atlanta.

Please note: Our new chapter mailing address is P.O. Box 426, Marietta, Georgia 30061-0426.

—Rick McGee

Bucky Reddish, President
770-948-8424, buckyrph@bellsouth.net

BUFFALO AREA

Buffalo, New York—Happily, the Buffalo Area chapter is still alive and well. With a new slate of officers at the helm, we hope to offer a variety of activities to members.

Our annual Christmas party and meeting scheduled for December had to be postponed due to a lake-effect snow storm. The Lockport Theatre Organ Society presented a well-attended holiday concert featuring local organists Bruce Woody and Greg Gurtner, enhanced by a local choir. In January, the big Wurlitzer at Shea's Buffalo was in the spotlight. The theatre sponsored a free screening of the 1922 classic, *Robin Hood*, starring Douglas Fairbanks. BAC members Bob Sieben and Kevin Saky provided pre-show music. Chapter president Andrew Wos accompanied the film with his original score. Over 500 people of all ages were in attendance, and it was great to see that the silent era will not be forgotten.

Perhaps the most exciting news comes to us from the Riviera Theatre in North Tonawanda. The theatre was closed for the entire month of January for extensive restoration. The original Wurlitzer is receiving special attention by Clark Wilson and his associates. Chamber work, including tonal finishing and regulation, will allow this instrument to sound forth like never before. Clark will return in March for the grand reopening concert. The monthly concert series will continue with an all-star lineup plus a special Spectacular this fall. Watch for a feature article about the Riviera's Wurlitzer in an upcoming issue of THEATRE ORGAN.

—Andrew Wos and Bruce Woody
Andrew Wos, President

716-684-8414, awvos@roadrunner.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@atos.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.



Delaware: Tom Rotunno at the 3/19 Möller
(Photo by Dick Auchincloss)

CENTRAL FLORIDA

Pinellas Park, Florida—Our annual holiday pot luck dinner was held on December 9 at the Pinellas Park Auditorium. Election of officers took place with Bill Shrive, Bob Baker and Vince Mirandi elected to the board of directors. Officers elected were Cliff Shaffer, president, Bill Shrive, vice president, Joe Mayer, treasurer, and Eloise Otterson-Pett, secretary. Attendees were entertained as many members played music of the season during open console on the chapter's Wurlitzer organ. We all enjoyed a variety of dishes, desserts and good cheer.

In January, our group made a late afternoon trip to the Roaring 20s Pizza and Pipes in Ellenton, Florida for a social. Entertainment on the 4/42 Wurlitzer was provided by Dwight Thomas. The restaurant had been closed during the fall of 2007 for renovation and recently reopened. The newly expanded menu was a bonus for those attending. We are lucky to have so many great theatre organ venues nearby.

Our February 10 meeting was once again held at the Pinellas Park Auditorium, but this time it was a breakfast meeting, with breakfast ably cooked by our president and several members. It was a great way to start the day's festivities. Open console provided entertainment. The reason for the morning meeting was to enable us to attend the showing of two Buster Keaton silents at the Tampa Theatre that afternoon. Our own Rosa Rio provided accompaniment for *Sherlock, Jr.* and *Cops* at the 3/14 Wurlitzer. A near capacity crowd was on hand to enjoy the comedy capers of Buster, the atmosphere of the Tampa Theatre, and Rosa's talented musicianship.

—Gary Blais
Cliff Schaffer, President
407-207-1792, cliff71@aol.com

CENTRAL INDIANA

Indianapolis, Indiana—Despite the winter weather, chapter members were warmed with two enjoyable chapter meetings featuring great talent at the console. For CIC, the New Year began January 13 at Manual High School. After a short business meeting, featured at the 3/26 Wurlitzer was local artist Bill Tandy; he treated members to a fine performance. Bill has a uniquely interesting style and enjoyable repertoire with selections not often heard by concert goers. As an after note, this meeting took place just in time: one week later, one of the blowers threw a fan blade which was replaced by Carlton Smith Pipe Organ Restorations.

On February 10, Old Man Winter was showing his mean side by producing single-digit temperatures with wind gusts in excess of 40 miles per hour. This, however, didn't stop CIC members from gathering at the Hedback Theatre for our February business meeting. CIC member and ATOS Organist of the Year, Scott Foppiano, performed at the 2/11 Page/Wurlitzer organ. As usual, Scott did a wonderful job. Look for his soon-to-be-released CD recorded on the 3/18 Barton organ housed in the Warren Performing Arts Center. But the Barton doesn't stop there! Recently Jelani Eddington also recorded this fine instrument.

July is almost upon us, and we hope to see you all here in Indy at the 2008 ATOS annual convention. Check out our website (www.cicatos.org) for more information about the convention, as well as updates to restoration projects, newsletters, and the latest concert information.

—Justin Nimmo
Tim Needler, President
317-255-8056, tneedler@needlersales.com

DELAWARE VALLEY

Lansdale, Pennsylvania—On February 10 the Delaware Valley chapter held an open house at the Keswick Theatre in Glenside, Pennsylvania (near Philadelphia), for people to come, hear, and play our 3/19 Möller theatre pipe organ.

It was an afternoon well spent, as the Möller sounded great; and the folks had a wonderful time. Many tunes were played with great skill. So much talent is out there.

Tom Smerke and Tom Rotunno (as well as other volunteers) deserve much praise for their devotion in maintaining this instrument over the years. Many thanks go to them, as well as to the staff of the Keswick Theatre, for this event.

—Dick Auchincloss
Al Derr, President pro tem
215-362-9220

Chapter News



Eastern Massachusetts: Bruce Netten at Stoneham (Photo by Len Beyersdorfer)



Eastern Massachusetts: Ron Reseigh at Babson (Photo by Bob Evans)



Garden State: Don Hansen at the 3/11 Wurlitzer in Catherine Oliver's home (Photo by Tony Rustako)



Garden State: Michael Cipolletti welcomes members in Brielle, New Jersey (Photo by Tony Rustako)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts chapter is busy and active. On January 10 we sponsored an appearance by Ron Reseigh at the Stoneham Town Hall 2/14 Wurlitzer Theatre Pipe Organ. His program delighted the many locals who attended the concert and sparked much interest in this historic instrument. Ron's concert featured works from Broadway to the French Romantic school of organ literature. This Wurlitzer was the EMCATOS chapter organ for the first 17 years of our history.

The next evening, January 11, Ron presided over our own Mighty Wurlitzer at Babson College and gave a wonderful account of himself at our annual "Young Organist's Concert." Charlie Briggs, one of our members, has sponsored this event for the last three years and has already committed to sponsorship of next year's event.

Mr. Reseigh brought along his rhythm unit to augment several of his selections. This marriage of electronics and pipes was very successful, especially when Ron played some disco and more upbeat selections. The audience showed its appreciation with a standing ovation.

EMCATOS vice president, Len Beyersdorfer, has written the following description of our February social: "On Sunday, February 10, the members of EMCATOS held their monthly social at the Stoneham Town Hall. Bruce Netten, EMCATOS member and Stoneham Town Hall organist, presented a concert of favorites on the Mighty Wurlitzer to the delight of members and townspeople. The organ sounded great, in large part thanks to recent work done by John Phipps."

—Bob Evans, President
508 674 0276, bob@organloff.org

GARDEN STATE

Trenton, New Jersey—The New Year started out with an organ concert by Don Hansen on the 3/11 Wurlitzer in Catherine Oliver's home in Brielle, New Jersey. Always a popular venue, with Don Hansen as the artist, the home was filled to capacity. Former Garden State president Don Hansen knows how to entertain, and the performance was a lively one. His unique theatre pipe organ style has both a lively and a lush side to it. Don spent 15 years as a teacher and demonstrator of electronic organs for the Wurlitzer Company. In the early 1960s he met Bob Mack, house organist of the Brooklyn Paramount, who introduced him to the theatre pipe organ. Don was captivated with that special sound. A great day for all who attended was capped off by a light supper that kept the camaraderie going for many hours.

More mundane realities dominated the February get-together at the Rahway Senior Center. This is the venue where the historical Rainbow Room Wurlitzer is being installed. However, the February meeting was all business as the membership tackled the task of creating a budget for the current year. Budget-making means reflecting on goals and vision; members thought about and discussed our chapter's future in order to decide how to restore, maintain, promote, and enjoy theatre organs while keeping our financial situation healthy.

This kind of annual review highlights the many people who keep GSTOS a strong organization. Our officers keep us moving forward while the organ crews maintain our playing organs and work diligently to complete their restoration efforts on our other organ projects. Then there are the efforts of those providing our newsletter and website which keep us connected to one another and the rest of the theatre pipe organ world. Add to those the people who work on publicity, hospitality, programming, archives, membership, recording, various ad hoc committees, and those who come out to meetings and events and it gives a picture of a healthy organization which both makes us proud and gives us a lot of joy.

—Catherine Martin
Edward W. Fritz, President
973-694-5173,
edfritzrecording@yahoo.com



Great Salt Lake: Douglas Dieu at the Organ Loft (Photo by David Park)



Great Salt Lake: Michael Welsh at Peery's Egyptian Theater (Photo by David Park)



Hudson-Mohawk: Bill Hubert hosts the February meeting (Photo by Norene Grose)

GREAT SALT LAKE

Salt Lake City, Utah—Greetings from the Great Salt Lake Chapter. We'd like to report on some of our great on-going programs.

On November 16, Michael Welsh presented his first full-length film accompaniment. As *The Black Pirate* flickered on the screen of Ogden's restored Peery's Egyptian Theater, Michael masterfully commanded the Egyptian's 3/23 Wurlitzer to a fantastic performance. The Egyptian Theater has an ongoing "Kids Show" one Saturday each month that features pre-show music from the organ, a classic cartoon, a silent short, and a feature movie. Michael has been instrumental in providing the talent for this very successful series; we are equally impressed by his ability with full-length films and look forward to his future performances.

The Egyptian's Wurlitzer didn't have much time to catch its breath as Walt Strony took to the bench on November 24. Everyone in attendance at this holiday weekend concert was amazed at the great talent and showmanship demonstrated by Walt. We hope to have him back again soon.

The Organ Loft in Salt Lake City also continues to offer a full lineup of silent movies, as well as monthly dinner-dance parties. For these occasions our local organists, Douglas Dieu, David Massey, Krehl King, and Blaine Gale, provide the talent at the console of the Organ Loft's colossal 5/36 Wurlitzer.

At our last chapter meeting, Shane and Sharon Franz, Caye Reams, and David Massey reported on the 2007 ATOS national convention in New York. It was fun to hear their experiences; they made the rest of us wish we could have been there as well.

—David Park

David Massey, President
801-278-5244, db_organist@usa.net

HUDSON-MOHAWK

Schenectady, New York—A holiday party and a very different kind of "feed" illustrate the two winter meetings of the upstate New York-based Hudson-Mohawk chapter. On December 18, members gathered at the Hospitality Room in Proctors Theatre in Schenectady, home of "Goldie," the 3/18 Wurlitzer pipe organ, to share a pot luck supper and reflect on the year gone by. Following the feast, the company adjourned downstairs to the stage of the theatre for open console with a very seasonal flavor. In January, due to the typical Northeast climate, the chapter opted to skip that month's general meeting. The program for the February 18 meeting was a live video feed from the chambers high above the stage of Proctors. Members were able to view less accessible parts of the organ. Hosted by Bill Hubert, with Frank Hackert and Donna Tallman supplying technical support (and cameras) in the upper chambers, the event provided the audience with a real-time view of pipes and other mechanisms previously seen only in pictures. Live demonstrations of the organ keys and the resulting action in the chamber made for a fascinating evening.

The winter editions of the popular free MVP Gold Organ Concert Series at Proctors Theatre began on a seasonal note with the Holiday Concert on December 18. Besides featuring organists Greg Klingler, Ned Spain, and Carl Hackert, the ensemble included Catherine Hackert leading the Glens Falls High School Strolling Strings, as well as guest vocalists and dancers. The January 22 presenters were Helen Makimicz and Claudia Bracaliello. William Hubert and guest mezzo-soprano Gisella Montanez-Case performed in March. Kudos to all our talented artists and guests for contributing their time and talent to these wonderful shows.

Regarding other member activities, Hudson-Mohawk member Avery Tunningley and his chanteuse partner Jean Foster (aka Bubbles LaRue) are regulars at the Yes, Virginia restaurant in Glenville, New York, continuing to perform in a cabaret-type dinner show to sold-out audiences. Finally, member Claudia Bracaliello was organist in a free piano and organ concert on November 30 at the Prattsville Reformed Church.

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

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Chapter News



Inland Empire: Chapter members around the Style 150 swell shutter opening after the annual meeting (Photo by Don Near)



Inland Empire: Stuart Goodwin installs a bass chest for the Style 150 Wurlitzer (Photo by Jim Henry)



London: Christian Cartwright at Woking (Photo by David Coles)



London: Charley Brighton (left), Sue Vel, Len Rawle at Old Windsor (Photo by David Coles)

INLAND EMPIRE

San Bernardino, California—The Inland Empire Theatre Organ Society marked the end of its initial year with its first annual membership meeting at the chapter's San Bernardino clubhouse. More than a dozen members and prospective members attended.

Bud Coffey reported that the management of San Bernardino's California Theatre, home to the last remaining original installation of a Style 216 Wurlitzer, was interested in using the instrument for a presentation of *The Phantom of the Opera* in October, 2008. This organ, which received an ATOS Historic designation in 2005, has not been used in a public performance for nearly 20 years. The chapter voted unanimously to offer all possible assistance to prepare the organ for this performance. While it was recognized that this will be a "band-aid" fix, it is hoped that this performance will generate interest and awareness of the organ, paving the way to a more extensive project at the California Theatre.

Members had a chance to inspect the progress made on installation of the Lewis A. Hegybelli Memorial Style 150 Wurlitzer. The organ will be used by long-time Catalina Island organist Bob Salisbury to teach the art of silent film accompaniment. The organ, which is being installed in near original condition, will also be used to train technicians to maintain theatre organs. With the interior of the newly constructed chamber complete, work is underway to install the blower, and the large offset pipes are being installed on their chests.

Jim Henry has created a Style 150 version of his Midtizer virtual theatre organ software to give a preview of the capabilities of the instrument. Members were able to play this simulation of the Style 150 using Jim's Technics spinet console which was set up in roughly the same configuration as the Wurlitzer will be when completed. A link to download the Style 150 Midtizer can be found at the Society's web site, www.ietos.org.

Most recently the offset chests were installed and the large bass pipes were planted. This freed up enough space to allow all components of the organ to be moved onsite for installation in the near future.

*Don Near and Jim Henry
Stuart Goodwin, President
909-885-3951, info@ietos.org*

LONDON & SOUTH OF ENGLAND

Woking, Surrey—On Saturday 12th January our chapter welcomed Christian Cartwright, well known in the North of England for his regular performances at Pipes in the Peaks. Christian gave a highly enjoyable concert to a full house with a wide variety of styles and tempos. One piece called for imitation bagpipes; despite having little enough time to become familiar with the full tonal range of our 19-rank Wurlitzer, Christian registered an amazing imitation, showing great mastery of our instrument.

After a thrilling finale and a very well-received encore, restoration enthusiasts had a few minutes to talk to Christian and his brother, Christopher, who are enthusiastically rebuilding their own Christie theatre organ. Using the latest technology, they were able to share recent photos taken with a mobile phone.

Our new DVD production *Raising the Tooting Wurlitzer* has proved so popular that we are close to selling out the 1,000 copies we made, so this will soon be a collector's item. Sadly, as you have read in *THEATRE ORGAN*, following the lengthy restoration led by Len Rawle of this most famous of UK Wurlitzers and two concerts in early 2007, the instrument was again damaged during the national flooding disaster on 20th July 2007. All profits from this DVD will go towards further restoration work.

Always one for something different, our Musical Advisor Len Rawle was featured at the fine Compton at Old Windsor in January with Euphonium players Charley Brighton and Sue Vel. Our chapter has the closest links with the nearby Old Windsor Trust; the Trust owns one of the first UK instruments successfully transplanted from theatre to public hall in 1969, and the Trust's members gave much assistance in the installation of our Woking Wurlitzer.

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



Manasota: Dwight Thomas
(Photo by George Millburn)

LOS ANGELES

Los Angeles, California—Once again the Los Angeles Theatre Organ Society joined the Orange County Theatre Organ Society for our joint kickoff of the new year's concert season.

Wurlitzer Weekend 2008 opened with the 1928 silent film, *Steamboat Bill, Jr.*, starring Buster Keaton. Chris Elliott, at the Orpheum Theatre's original 3/14 Wurlitzer, delighted the audience with his masterful accompaniment. The Orpheum Theatre is the cornerstone of the Broadway Initiative of the Los Angeles Conservancy. This group's efforts to bring back the many beautiful theatres still on Broadway in Los Angeles boosted the audience to near 1,000 attendees.

Saturday's audiences, although sparse, were very appreciative of the artists. The day started at 8:00am with Jonas Nordwall playing a concert on the former San Francisco Fox Wurlitzer that now resides in Disney's El Capitan Theatre in Hollywood. It is always an adventure to see how the Disney Imagineers have decorated the theatre for the latest picture. The four-manual console was adorned with an enormous floral arrangement almost as large as the console itself for the film *Enchanted*. Although Jonas' program was very different than the programs of some 40 years ago, the sounds and registrations brought back memories of those midnight concerts in San Francisco with George Wright. While the instrument has always been pleasing, it was exciting to once again hear those distinct sounds of the Fabulous Fox. Bravo!

Donna Parker played the afternoon concert at Pasadena City College's 4/23 Wurlitzer. Her concert of 1960s and 1970s music was a delightful audience pleaser. The evening concert was presented by Walt Strony on the 3/11 Wurlitzer in the South Pasadena High School Auditorium. Walt played show tunes,

big band arrangements, and large symphonic pieces; it was a much-appreciated concert on one of the "workhorse" instruments.

Sunday afternoon at Plummer Auditorium in Fullerton was the wrap-up of Wurlitzer Weekend. Billed as "Legends of the Theatre Organ," the show was reminiscent of the late-night talk shows of the 1960s and 1970s. The stage was set with the grand piano, two armchairs, couch and coffee table. Lyn Larsen was the host and interviewer. The show started with George Wright at the Wurlitzer via a computer playback of an unpublished arrangement, while photographs of him were projected on a large screen. Lyn was joined by Bob Mitchell, Stan Kann, and Ralph Wolfe. They each talked about their early careers and memorable events. These conversations were interspersed with short film and video clips. Bob and Lyn also played a few numbers at the Wurlitzer, while Stan and Ralph played a few piano and organ duets. The dialogue was funny and lighthearted, with Lyn quipping that this was the only kind of show where he can still be known as "America's favorite young organist."

Old Town Music Hall in El Segundo, just south of the Los Angeles airport, has featured Ron Rhode for several years as the unofficial Sunday night end to the weekend. The Wurlitzer organ is visually fun, with exposed traps and fluorescent paint on bass pipes. Ron's concert was the perfect close for a weekend of wonderful music.

—Diana Stoney
William Campbell, President
714-563-9638,
williamcampbellit@yahoo.com

MANASOTA

Sarasota, Florida—On November 18 we celebrated our "Sweet Sixteenth" with some "extra special" taste-treats before the musical portion of our meeting. It was a special opportunity to hear one of the finest organists in the world (who just happens to reside in the area): Dwight Thomas took time from his busy performance schedule to make a cameo appearance at the console of our Forker Wurlitzer.

As we enjoyed the sweet sounds of the Wurlitzer, we reflected on the amazing friendship of Tyson Forker and Carole Scutt; they provided the initial vision and most of the financing to bring new life to the great Wurlitzer. We remember many people whose hands touched each piece of the Wurlitzer during the renewal process, the hours of labor, and the shared laughter (with perhaps a few tears). Last but surely not least, we remember the refurbishing process of the Æolian organ at the Charles Ringling mansion, where it all began for the Manasota Theatre Organ Society.

Thanks to our members who play a part in the planning, meetings, website, and newsletter, all of which bind us together. We are very fortunate: one of the world's finest Wurlitzer Theatre organs is our own, and our membership exudes warmth and a sense of purpose.

The Manasota Theatre Organ Society is pleased to have had Bob Courtney as our guest organist for the December 16th meeting. Bob is both an accomplished musician and a highly motivated programmer. He spends hours in search of wonderful and sometimes obscure music that fits his carefully planned programs. All who attended enjoyed his music.

Our public concerts began in February when Clark Wilson accompanied a critically acclaimed silent film comedy.

—Chaz Bender
John Fischer, President
941-924-0674, cpipes@aol.com

Chapter News



New York: Tom Stehle (left) presents a plaque to Bob Welch (Photo by Lowell Sanders)



New York: Vinicio Capossela, with Cameron Carpenter at the Middletown Paramount 3/12 Wurlitzer (Photo by Tom Stehle)



North Texas: Steven Ball at the MPAC console (Photo by Kenneth Brown)

NEW YORK CHAPTER

New York, New York—The New York chapter's board of directors held its first 2008 meeting on January 12. The following new officers were elected: John Valentino, chairman; Anders Sterner, vice-chairman; Tom Stehle, secretary; Brother Robert Lahey, treasurer. Other items of business discussed were program planning for the coming year and the allocation of funds to purchase a trailer to transport the chapter's traveling Allen organ. Board members John Baratta and John Vanderlee have been using the Allen as a major part of the chapter's education program which promotes interest in the organ to music students in area schools. This very successful program has been well received both by the students and the music teachers.

The board and the membership honored retired chapter treasurer Bob Welch and former chairman Dave Kopp for their many years of service to the New York Theatre Organ Society by presenting them with plaques. Bob served for 14 years as treasurer, and Dave served on the board 26 years, including several terms as chapter chairman.

On January 17 organist Cameron Carpenter was at the chapter's 3/12 Mighty Wurlitzer in the Middletown Paramount Theatre to record a track with popular Italian singer Vinicio Capossela for the singer's new CD to be released by Time-Warner Records in the fall. Capossela, one of Italy's most popular singers and recording artists whose latest CD reached platinum sales levels in Europe, was in the

United States to perform concerts at the Kennedy Center in Washington and at several venues in New York. He had recently heard a Wurlitzer theatre organ and was so taken by the sound that he had his agent contact the New York chapter to see if we could arrange to have one of our instruments and an organist available to accompany a song that the singer had composed for his new CD. The recording session was covered by the local press as well as by Public Radio International; in addition, the BBC sent a reporter to interview the artists and record part of the session for broadcast on one of their radio programs.

—Tom Stehle
John Valentino, Chairman
646-469-5049,
valentinofrance@earthlink.net

NORTH TEXAS

Dallas/Fort Worth, Texas—The chapter's activities for December and January concentrated on two major events. At our December 30 meeting the nominating committee for 2008 was formed. After this we got down to the important business—the program. Members and visitors were delightfully entertained by a local group, *The Blue Diamond Trio plus One*. The group consisted of a singer, saxophonist, drummer and an organist who played the chapter's 3/17 Wurlitzer in the McKinney Performing Arts Center. They played a varied program that was a delight to all.

The second activity involved the presentation of the silent film *The Son of the Sheik* on February 9 with Steven Ball at the MPAC Wurlitzer console. Steven's performance, as usual, was tremendous; he got sounds out of the organ you wouldn't normally expect. The audience loved the program; some of those new to silent films indicated they are definitely interested in seeing more. This was music to our ears and, hopefully, we will see a gradual increase in attendance.

—Kenneth Brown
Don Peterson, President
972-422-7757, dpete.tx@verizon.net



Orlando: Mark and Carrie Renwick at the Shaw Allen 319-EX (Photo by Susan Cole Shaw)



Orlando: John McCall at the Shaw Allen 319-EX (Photo by Susan Cole Shaw)



Pikes Peak: New Trivo saxophone rank for Mt. St. Francis Wurlitzer 3/20 (Photo by Dave Weesner)



Puget Sound: The Seattle Paramount Theatre spread the word about a unique event

ORLANDO

Orlando, Florida—The George Wright 319-EX installation in the residence of Clayton and Susan Shaw in Mount Dora, Florida, provided a venue for three artists in the fall of 2007. On October 28, Mark and Carrie Renwick entertained chapter members and guests with their distinctive brand of theatre organ and vocals. The Renwicks, of Jacksonville, Florida, continue to bring new and exciting musical ideas which are always packaged as professionally as by anyone “on the circuit.” Their program was carefully arranged to include old chestnuts, a Broadway show medley, a note-for-note Crawford ballad complete with vocal line, and even a new composition by their friend, John McCall.

On Sunday, December 9, John McCall manned the same instrument to bring the chapter a program of seasonal holiday favorites. McCall’s third appearance at the Shaw Allen explored the quieter voices on the GW-319. The surprise of the afternoon followed after the concert when Susan Shaw’s student, Danny McCollum, demonstrated his impressive skill at the console, followed by the man who “knows ’em all,” Shawn Muir. Shawn then transferred to the piano, and John McCall returned to the Allen. They entertained the chapter for over an hour as an unrehearsed and unplanned organ/piano duo playing requests from the audience.

—Susan Cole Shaw
John Nardy, President
407-862-1390, nardynote@aol.com

PIKES PEAK

Colorado Springs, Colorado—May 1, 2008 began our 14th season of Sacklunch Serenades at the Historic Colorado Springs City Auditorium. Every year our programs increase in both attendance and community recognition. We attempt to add features and try new things while keeping the traditions alive; this combination has made these programs beloved by the loyal audience and new visitors. Our highest attendance, 506, was in August, 2007 for the annual Ragtime Show with Mr. Tom O’Boyle. The Sacklunch Serenade programs are from 12 noon to 1:00pm every Thursday through August, with one exception: due to a scheduling conflict, the program will be held on Wednesday, July 23 (rather than Thursday, July 24).

Our four Christmas and Holiday programs at City Auditorium were well attended, as was our Annual Meeting and potluck dinner on January 13, also at City Auditorium. A new Board of Directors was elected for 2008: Dave Weesner, president; Owanah Wick, vice president and program chairperson; Don Wick, secretary and maintenance technician; Gene Holdgreve, Treasurer; and John Hembry, member-at-large. Tom O’Boyle and Bob Lillie will continue to be the mainstays at the console of the 1927 Mighty Wurlitzer 3/8, which is our wonderful and original instrument. It was described by one of our guest artists as “the biggest small organ that [he] ever played.”

Upcoming guest artist Brett Valliant will be playing at Sacklunch on July 31 and on August 3 with Tom O’Boyle in a dual performance concert at Mount St. Francis Historic Auditorium. Jim Calm from Denver will be performing with the Palmer High School Jazz Band and again in a solo performance. The full schedule is available on the website of the Friends of the Historic Colorado Springs City Auditorium (www.historiconline.org). That site will give you a link to the PPATOS website, which includes much information about PPATOS and its previous activities, as well as considerable information about other theatre pipe organs in the Colorado Springs area.

We have raised the money to purchase a Trivo Wurlitzer-style Saxophone. The pipes have been installed and are now working. We wish to thank all of the donors to this project, with special thanks to the ATOS Endowment Fund Committee for their grant.

We look forward to seeing any of you who may be in the Pikes Peak Region. Please let us know if you can attend any of our programs.

—Robert C. (Bob) Lillie
David N. Weesner, President
719-473-2010, DNWDWA@aol.com

Chapter News



Puget Sound: Lou Magor, right, introduces Bob Mitchell, seated at the Kenyon Hall Wurlitzer.



River City: Jeanne and Frank Sabatka, Masonic Manor (Photo by Jerry Pawlak)



River City: Shirley Schainholz, Schainholz residence (Photo by Jerry Pawlak)

PUGET SOUND

Seattle, Washington—Puget Sound Theatre Organ Society has responsibility for continued restoration and maintenance of the Seattle Paramount Theatre's 1928 Publix Wurlitzer. A fundraiser supporting this activity has become an annual event. Recently Ken Double joined with Radio Enthusiasts Puget Sound to present "Old Time Radio Hour," featuring Ken's light-hearted upbeat music on the Wurlitzer, as well as accompaniment to the reenactment of several memorable radio episodes and commercials of earlier days. This was a unique presentation, bringing back memories to many of those in attendance. Kat Brightwell, a PSTOS scholarship recipient, played an on-stage role as the "radio listener."

In spite of a drenching and windy Seattle day, Kenyon Hall enjoyed a full house of PSTOS revelers who attended an annual holiday party. The hall was festooned appropriately, and the kitchen dispensed a tasty array of sandwiches, sweets, and beverages. The venerable Bob Mitchell, in Seattle from the Los Angeles area for several weekend programs, was in top form. Famous for his boys' choirs during the 1940s and 1950s, some of which were featured in several well-known movies, the now 95-year-old gentleman had the audience in the palm of his hand with his tasteful accompaniments to several short silent films.

—Jo Ann Evans
Tom Blackwell, President
206-784-9203, tom@pstos.org

RIVER CITY

Omaha, Nebraska—It wasn't that cold was it? The Midwest experienced a severely cold winter. However, 40 members weathered the cold and snow to attend the January 20 RCTOS meeting at Masonic Manor, a senior independent living complex in Omaha. A number of Masonic Manor residents attended the program, yielding a total attendance of 90. President Bob Markworth introduced the artist, Jeanne Sabatka. Jeanne played many solos as well as selections including singer Frank Sabatka and pianists Naomi Emmack and Jerry Pawlak. Prizes were awarded to those who could stump the organist. Jeanne and Jerry have been entertaining in restaurants for many years, making it difficult for the audience to come up with tunes they didn't know. The program was a huge success, and Jeanne received many compliments.

Shirley Schainholz was both artist and gracious host for our February 17 meeting. Shirley has played the piano and organ for many years. Last year, she upgraded to the Lowery Palladium model. This organ has many features which Shirley demonstrated, including pre-recorded backgrounds. Shirley played many memorable selections to the delight of our members. Open console followed the program, and then Shirley returned to play more favorites.

Donna Parker played a concert at the Rose Theater in Omaha on April 20.

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

ROCKY MOUNTAIN

Denver, Colorado—It was both an eye- and an ear-opening event on Sunday, January 20 at Holiday Hills. "Everyone's a Musician" proved to be absolutely correct.

Performing ages ranged from 12 to we're not going to tell. Musical offerings included vocal, piano, theatre organ, and trombone solos; organ and piano duets; mixed chorus; soft-shoe, and hand bells. In addition, those in attendance participated by plate pounding, wood whacking, can "percussing," shaking, and moving. The event closed with zestful zipping during the "Concerto for Theatre Organ, Grand Piano and Zipper"!

"Pipes & Stripes II" on February 10 was the second consecutive year the twin consoles of the Denver Paramount's Mighty Wurlitzer joined forces with the Colorado National Guard's 101st Army Band. A crowd of almost 1,500 enjoyed organists Bob Castle and Jim Calm with the Concert Ensemble, Big Band and Dixieland Band. The response was terrific, and this may become an annual event.

Additional color photos of the above two events may be seen on the "Gallery: Club Events" and "Gallery: Public Events" pages of www.RMCATOS.org.

—Priscilla Arthur
Jim Burt, President
970-385-949, jimburt1@frontier.net



Rocky Mountain: Eric Henderson at "Everyone's a Musician" (Photo by Bill Kwinn)



Rocky Mountain: Bob Castle, Jim Calm and the 101st play "Stars & Stripes Forever" (Photo by Bill Kwinn)



St. Louis: Dave Bartz (left) with Jack Doll seated at the Allen (Photo by Ken Iborg)

ST. LOUIS

St. Louis, Missouri—Ohio-area keyboardist Jack Doll presented an outstanding concert in January for the St. Louis Theatre Organ Society. His longtime friends, Ken and Dawn Iborg, hosted the event. Simply put, Jack wowed the audience with his musicianship. He also shared several humorous stories from his long career playing piano and organ, which includes his duties as organist for the Cincinnati Reds baseball team. While in town, Jack also performed at the 3/17 hybrid at the Lincoln Theatre in Belleville, Illinois, spent time at the chapter's Wurlitzer in the City Museum, and played the Allen organ at the home of Dave and JoAnn Bartz. There was no rest for the talented musician on this trip.

The City Museum Wurlitzer has been played daily for visitors since its first public showing last November. But on a Monday night in February, the museum was open only to SLTOS members and their guests. Chapter members Stan Kann and Chris Soer shared the concert duties. Stan opened the program, delivering one of his always-superb performances that included a selection of theatre-style numbers. He is truly an artist with registration and brought out the best in the 3/17. Next up, Mr. Soer demonstrated that this installation provides an equally dynamic sound for classical numbers. Chris is a part of the next generation of organists and has the ability to move seamlessly between theatre, classical, and jazz styles of music. We have plenty of great listening days ahead with this young man around.

—Ken Iborg
Jim Ryan, President
314-892-0754, jdlk.ryan@att.net

SIERRA

Sacramento, California—Every November Sierra chapter joins the Grant Union High School Alumni Association for a concert featuring the George Wright Memorial 4/21 Wurlitzer at Grant Union. In November, 2007 Clark Wilson presented a musical retrospective of Wright's career. Almost 400 people gave Clark a well-deserved standing ovation.

Our Christmas party featured Joyce Clifford at the George Seaver Memorial Wurlitzer playing for our potluck lunch. The officers for 2008 are Carol Zerbo, president; Tom Norvell, vice president; Sherry Clifton, secretary; and Bob Suffle, treasurer. New board members are Craig Peterson and Jim Leach. Thanks go to our 2007 officers, Craig Peterson, president and Dave Sauer, treasurer. They have completed their terms and have served the chapter well.

The February concert at Fair Oaks Community Clubhouse saw the return of Dean Cook, playing our 3/13 Wurlitzer. He gave a very good concert, considering that he had to hand-register his combinations, the tuning slid, and there was a cipher. Given all the storms we've had, since the concert day was sunny and gorgeous, it was easy to understand why attendance was a bit sparse.

In December, our chapter met its goal of receiving enough donations to launch our new scholarship fund, which will help worthy organ students. We hope the fund will continue to grow, allowing us to help educate the organists of the future.

—Pete McCluer and Beverly D. Harris
Carol Zerbo, President
916-624-9182, cazbo@sbcglobal.net

SOONER STATE

Tulsa, Oklahoma—In January the Sooner State chapter started off the year with record attendance and a great silent film. Bill Rowland played accompaniment at the 1928 Robert-Morton at Tulsa Technology Center in Broken Arrow, Oklahoma. He also announced our 2008 season as the organ played a pre-recorded MIDI disc by Brett Valliant.

Our February meeting, also held at the Tulsa Technology Center, featured an evening of Cole Porter music played by local members. We heard Phil Judkins, Barbara Purtell, Paula Hackler, Carolyn Craft, Bill Rowland, Jeannette Maxfield, and Joyce Hatchett. Jeannette accompanied her husband Joe's vocal solo; Joyce's guests, Jean Keller and her husband Dean, performed a cute musical comedy skit with the help of two other men from the audience. It added a nice touch of variety. During open console, guest David Baughn tried out our organ. As usual, we enjoyed MIDI recordings featuring various guest artists, played before the program began.

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

Chapter News



St. Louis: Chris Soer performs at the City Museum 3/17 Wurlitzer (Photo by Gary Broyles)



Sierra: Dean Cook (Photo by Beverly Harris)



Sooner State: Performers at the Cole Porter program in February (Photo by Don Sandkuhl)



Valley of the Sun: Jonas Nordwall and Donna Parker (Photo by Beverly Fizzell)

SOUTHERN JERSEY

Franklinville, New Jersey—The Borough of Pitman, New Jersey, is a two-square-mile town with a main street, Broadway, which is about one mile long. On that one-mile street, there are two venues with pipe organs that have kept chapter members busy. We have, in past issues, described the work of rebuilding, maintaining, and playing the Broadway Theatre 3/8 Kimball organ.

Two blocks and one railroad crossing from the theatre is the First Presbyterian Church which is undertaking the monumental project of replacing its pipe organ. In proper Presbyterian style, an organ committee was formed to evaluate the need for a larger and less faulty instrument. Repair parts for the existing two-manual, 10-rank Estey organ (Opus 2950, 1930) were impossible to find. Repairs required imaginative jury-rigging by the technicians. The committee engaged chapter member Charles (Chuck) Gibson as a consultant. He helped steer the group through evaluation of many pipe organ manufacturers as well as the organ installations of nearby churches of similar size. The Wicks Organ Company was awarded a contract for a 2/21 instrument that was delivered early in February, 2008. Within a month it was installed and all 1,350 pipes were playing.

Chuck Gibson was assisted in the installation by our chapter president, Joe Rementer, and several other technicians and carpenters. Tonal finishing and the final tuning were accomplished by Mark Scholtz, the Wicks Tonal Director.

It will not be long before members of the Southern Jersey Theatre Organ Society will enjoy a Saturday morning featuring two open consoles within a two-block walk along Broadway in Pitman.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—The Susquehanna Valley chapter has launched a website, www.svtos.org, which contains a wealth of information about the Capitol Theatre Wurlitzer organ, including recordings. Also available are our upcoming events, photos of recent activities, and many resource links. Specifically, there are several pages devoted to silent movie resources. Here one can find many links to other sites and documents about the history and techniques of silent film accompaniment. These pages are available to any visitor to the site.

In December and February, chapter members performed at two different retirement communities. The reaction from these folks is always warm and enthusiastic!

—Roy Wainwright, Secretary
Sam Groh, President
717-534-2470, pres@svtos.org

VALLEY OF THE SUN

Phoenix, Arizona—Our January 20 meeting at member Pete Knobloch's home was a unique experience. Pete has 18 pianos (six of them play), three organs (which can be hooked up to the miditzer software), and about 2,000 piano and organ music rolls. Mary Jacobsen played four solo numbers on the Steinway, and then she was joined by Beverly Fizzell at the organ for two duets. Pete "played" the organ with some help from a late-1920s roll player. We heard more duets with Ed Benoit at the organ and Pete at the player piano. There was even an offering from Liberace as Pete pumped the player piano. It was truly a fun afternoon!

Serious silent film enthusiasts braved the pouring rain January 27 (yes, it does rain in the Valley of the Sun!) to attend our showing of *True Heart Susie*. The 1917 film was accompanied by Ron Rhode on an Allen organ as we strive to finish the Wurlitzer in the Phoenix College Bulpitt Auditorium.

Fair weather greeted Jonas Nordwall when he came to play the 5/105 Adrian Phillips residence organ on February 23. Less than halfway into his most enjoyable program, there was a sudden power outage in the entire neighborhood. We had munchies on the patio during an intermission that lasted over an hour. At least it was an opportunity to visit with Jonas, Donna Parker, and other friends who attended the concert. When the power came back on, Jonas provided us with an afternoon of fantastic music, which included some duets with Donna.

—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

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

CALIFORNIA (NORTH)

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

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

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). 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

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

CALIFORNIA (SOUTH)

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

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 Leadwon and Ed Vodicka. www.elcapitantickets.com

Nethercutt 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. www.nethercuttcollection.org

Old Town Music Hall—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurliitzer. 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

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

COLORADO

Colorado Springs City Auditorium—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8W). 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

www.theatreorgans.com/PPATOS

CONNECTICUT

Thomaston Opera House—158 Main Street, Thomaston, 203-426-2443 (3/15MC). 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 or 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 see www.mtos.us

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 to 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

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

GEORGIA

Fox Theatre—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Douglas Embury plays before each show. www.foxtheatre.org

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13RM). Hawaiiiana show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark and Dwight Beacham. www.palacehilo.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>

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17BH). Tuesday and Saturday 6:00pm to 9:00pm; Glenn Tallar. www.beggarspizza.com/loca_lansing.php

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

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

INDIANA

Manual High School—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). Sunday, October 26, 2:30pm, Ron Rhode. www.cicatos.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). Sunday, June 8, 2:30pm, Ken Double, special recording event; Sunday, September 14, 2:30pm, Ken Double. www.cicatos.org

MASSACHUSETTS

The Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). Sunday, June 1, Chris Elliott. www.emcatos.com

MICHIGAN

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.

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8394 (3/13B). Daily intermissions before evening films, plus silent films and special occasions. Henry Aldridge, Director; Steve Ball, Staff Organist; Stephen Warner, Newton Bates, and Loren Greenawalt.

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

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 **July/August** issue of THEATRE ORGAN is **May 15**. Send information for inclusion to: calendar@atos.org.

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, 248-350-3028 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm Friday and Saturday, May 16 and 17, *Grease*. Guest organists include: Newton Bales, Dave Calendine, Jennifer Candea, Brian Carmody, Gil Francis, John Lauter, Lance Luce, Tony O'Brien and Emily Seward. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). Sunday, May 18, Mark Herman. Sunday, June 8, Jonas Nordwall. Sunday, September 21, Rich Lewis. Sunday, October 19, Trent Sims. Sunday, November 16, Paul Roberts. Sunday, December 2, Dave Calendine and Johnny Kash. All concerts start at 3:00pm. Tickets are \$12 and may be purchased at the door (cash only). www.dfos.org

MINNESOTA

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

MISSOURI

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

Kansas City Music Hall—301 West 13th Street, Kansas City, 913-568-2613 (4/28RM). All performances start at 2:00pm. Sunday, June 29, Ken Double. Sunday, September 21, Marvin Faulwell, with the silent film *The General*. www.kc-theatreorgan.org

NEW JERSEY

Loew's Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23RM). Organ played before selected movies and events on a regular basis. www.gstos.org

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.

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-544-6595 (4/23W). Tuesday, May 13, 8:00pm, www.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

The Forum—236 Washington Street, Binghamton, 607-773-1495 (4/24RM). Saturday, May 17, Dennis James and the Binghamton Pops Orchestra silent film program: Charlie Chaplin in *The Gold Rush*.

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

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

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

Radio City Music Hall—Rockefeller Center, Sixth and 51st Streets, New York, 618-632-8455, (4/58W). Saturday, August 9, 8:00pm, concert with Jack Moelmann, Dan Bellomy, Russell Holmes, Gus Franklin, and Walt Strony, with emcee Nelsom Page. Program includes a sing-along and Jack's "Tribute to America." Open to the public. www.radiocity.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

OHIO

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-244-2787 (2/7H). Organ played monthly before classic movie showings. House organists: Paul Jacyc and Dick Lee. \$10 admission. www.collingwoodartscenter.org

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

Ohio Theatre—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. Friday, May 23, Dennis James plus Columbus Symphony Orchestra, *Robin Hood*. www.capa.com

OKLAHOMA

Tulsa Technology Center—129th E Avenue (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. 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.cinematovers.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

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

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

RHODE ISLAND

Stadium PAC—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). www.stadiumtheatre.com

TENNESSEE

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

VIRGINIA

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

WASHINGTON

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

Lynwood Theatre—Bainbridge Island. Saturday, July 5, Dennis James and the 70th anniversary show.

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). Monday, June 2, Dennis James accompanying the silent film *When the Clouds Roll By* (1919), starring Douglas Fairbanks; Monday, June 9, Dennis James accompanying the silent film *Mark of Zorro* (1920) starring Douglas Fairbanks; Monday, June 16, Dennis James accompanying the silent film *Robin Hood* (1922) starring Douglas Fairbanks; Monday, June 23, Dennis James accompanying the silent film *The Gaucho* (1928) starring Douglas Fairbanks. www.theparamount.com

7th Street Theatre—313 7th Street, Hoquiam, 360-537-7400 (E). Saturday, June 28, Dennis James accompanying a silent film for the 80th anniversary of the theatre. www.7thstreettheatre.com

WISCONSIN

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.

Around the Circuit

Theatre Organ Programs
and Performances

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). Saturday, May 3, 8:00pm, Dennis James with short silent comedies; Saturday, June 7, 8:00pm, Charlie Balogh. Tickets are \$21 for all adults and \$14 for all students with a current ID. 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.

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

Church of the Redeemer—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). Friday, May 2, 8:00pm, Jelani Eddington. www.ktos.ca; Roy Young: 613-386-7295.

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 Burtey Fen Collection—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). www.burteyfen.co.uk

Civic Hall—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday 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

Community Centre—Black Road, Ryhope, Sunderland (3/9C) Sunday, October 26, 2:30pm, Joe Marsh.

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

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. www.theatreorgans.com/uk/netoa

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13Compton/Christie). All concerts on Sundays at 2:30pm. Doors open at 2:00pm, Sunday, October 5, Joe Marsh.

Stockport Town Hall—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Thursday, July 10, Dennis James silent film program. Lunchtime concerts at 12:00 noon, first Monday of each month except August. www.voxlancastris.org.uk/concerts

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, Manchester (2/6 W). Concerts lunchtime Wednesday every week, 1:00pm. www.voxlancastris.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; Sunday, May 11, Phil Kelsall. Sunday, September 28, Paul Roberts. Sunday, October 26, John Mann. Sunday, November 16, Andrew Nix. Sunday, December 7, Chris Powell. www.geocities.com/ryewurlitzer

Town Hall—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20Compton/Christie). www.organfax.co.uk/clubs/southcoast-tos.html

Victoria Hall—Victoria Road, Saltaire, Shipley, West Yorkshire BD18 3JS, 011-44-1274-589939 (3/10W). www.cosnorth.co.uk

Woking Leisure Centre—Woking Park, Kingfield Road, Woking, Surrey (3/17W). Saturday, July 19, Dennis James silent film program. www.atos-london.co.uk

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Minutes

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS TELEPHONE CONFERENCE TUESDAY, NOVEMBER 13, 2007

President Ken Double called the meeting to order at 9:10pm, EST.

Secretary Bob Evans called the roll: Officers Present: Ken Double, Craig Peterson, Vice President, Bob Evans, Secretary, Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, R. Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Carlton Smith. Youth Representative Present: Tyler Morkin.

Staff Present: Jim Merry, Jeff Weiler, Mike Kinerk

President Double declared a quorum.

The minutes from the October 2, 2007 teleconference were approved.

OLD BUSINESS

Standing Committee Reports:

Update on the AOI at the University of Oklahoma:

President Double reported that the Balaban 2 Wurlitzer may not fit into the Sooner Theater as intended but will be installed elsewhere on campus.

Background: By unanimous E-mail vote the ATOS Board of Directors approved the expenditure of \$15,000 to the American Organ Institute to move and store a complete and original Balaban 2 Wurlitzer theatre pipe organ for the AOI at the University of Oklahoma. The Board felt that this would preserve the integrity of the instrument and save it from the very real possibility of being broken up for parts.

2007/2008 Convention Update:

Mike Kinerk reported that the convention hotel (Renaissance) has been contracted for the 2009 Annual Convention in Cleveland. All convention business is on track and advancing according to plan.

Motion: (Miller) To raise the amount of the cash advance to chapters from up to \$3,000 to up to \$10,000. Carried: 11 for, 1 abstention (Fellenzer)

Mid-Year Meeting Update:

ATOS has received two bids for housing. Both hotels are located at O'Hare Airport in Chicago. The meeting will be held on February 8, 9, and 10, 2008. Mike Kinerk will solidify plans within the next two weeks.

Strategic Planning:

Doug Powers reported that the member and local chapter officer surveys are almost ready to print. Doug has contacted a company in Michigan that will score, interpret, and analyze the information from these surveys and distribute that information to officers and members.

Ken Double has heard from several consultants. The Executive Committee will consider all proposals and make a recommendation to the entire Board of Directors in the near future.

Web Site Update:

The web site RFP (request for proposals) needs "tweaking" before it is sent out for bid.

Summer Youth Camp Committee Chair Change:

Jonas Nordwall will assume leadership of the Summer Youth Camp. Mike Cierski has arranged to help Jonas during the transition.

NEW BUSINESS

Payment for Polk Theatre 2006 Convention Concert:

Payment of \$500 was authorized for the Polk Theatre. The Central Florida Chapter will present this check to the Polk Theatre as payment from the 2006 Annual Convention.

Theatre Organ Student of the Year:

Tyler Morkin requested information regarding deadlines for the Theatre Organ Student of the Year competition.

Western Reserve Chapter Request for Loan:

The Western Reserve Chapter has requested a loan of \$35,000 to be used for the installation of the 4/28 Wurlitzer in the Cleveland Masonic Auditorium and Performing Arts Center.

The Endowment Committee has recommended that the request be granted "in principle". This would allow the Endowment Committee to investigate all aspects of the loan and make a specific recommendation to the full board of directors.

Motion: (Fellenzer) That the ATOS Board of Directors approve the loan request "in principle".

The Board discussed this issue at great length citing the pros and cons of such a loan.

President Double called for a roll call vote:

In favor: Peterson, Evans, Van Der Molen, Bickel, Eddington, Fellenzer, Near, Parker, Smith. Opposed: Miller, Abstentions: Cierski, Powers

OTHER

President Double has left a message with the public relations department of Radio City Music Hall expressing his desire to meet with them regarding the condition of the Wurlitzer.

Committee Realignment has been tabled until the Mid Year Meeting.

President Double called a Teleconference for the Executive Committee for Monday, November 19, 2007 to discuss the proposed ATOS tour.

The meeting was declared adjourned by President Double at 10:11pm EST.

/s/Bob Evans, Secretary
Business was conducted following *Robert's Rules of Order*.

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Obituaries

Robert Cavarra

Robert (Bob) Cavarra, 73, of Fort Collins, Colorado, passed away February 8 2008. Bob was a friend and supporter of the Colorado theatre organ scene. In 1980 he secured the donation from Marian Miner Cook of an outstanding 3/19 Wurlitzer for the Colorado State University in Ft. Collins. He organized the successful CSU Theatre Organ Workshop series featuring renowned theatre organists from around the country.

Bob was born in the Denver area in 1934 and earned bachelor's and master's degrees in music from the University of Colorado. He taught organ performance at Colorado State University from 1963 to 2000 when he became professor emeritus. He is survived by his wife, Barbara, a daughter, and three sons.

Bob was instrumental in encouraging Colorado churches to install the finest European-style tracker organs and brought the best classical organists from around the world to perform and conduct master classes. He was an excellent teacher and an engaging personality; he was passionate about music. He performed on important instruments in the United States and Europe. He also enjoyed and played theatre organ and encouraged his students who showed an interest in the instrument to study it. Part of his organ performance curriculum involved taking students to area churches to play a variety of instruments; he always included a stop at the Paramount Theatre in Denver to play the mighty Wurlitzer.

—Don Wick, Colorado Springs, Colorado



Bonnie Jeanne Duncan

The Sooner State Chapter in Tulsa, Oklahoma lost a long-time member with the death of Bonnie Duncan on December 1, 2007. Bonnie was born July 6, 1925 in Alexander, Kansas and graduated from

Bonner Springs High School in 1943. During World War II she worked for Boeing Aircraft in Wichita on the B-29 program. After the war she attended the University of Kansas for two years before marrying and starting a family. Bonnie and her family moved from Kansas City to Tulsa in 1957, and she worked as a bookkeeper and accountant in the oil and gas industry. Meanwhile she returned to college, completing her Bachelor of Arts degree in Music Education at the University of Tulsa. Bonnie then taught both instrumental and vocal music with Tulsa Public Schools. In 1989 she went to work as an accountant for Canfield & Joseph, a family-run business where she worked until her recent illness.

The real love of Bonnie's life was making music and entertaining others. From the early 1960s until just a few years ago, she sang with the Tulsa Opera Chorus. For nearly as many years she was a part of Tulsa Spotlight Theater as pianist, singer, and emcee. She also loved theater organ music and had her own Wurlitzer organ. An active member of the Sooner State chapter, the highlight of her year was to travel to the annual ATOS convention.

Bonnie was active in the Tulsa music community, performing for local organizations such as the Benevolent and Protective Order of Elks, Hyechka, and the Philbrook Art Museum. Her trademark song was "Take Me Out to the Ball Game," since she played for the Tulsa Drillers' games for many years. She sang at numerous churches, including Trinity Episcopal Church and Christ United Methodist Church. Bonnie was a regular performer in the Red Glove Revue, a local charity variety show. She performed as recently as September, before she became ill.

Bonnie had two sons, Robert Guy and Richard Kit, four grandchildren, and six great-grandchildren. She was preceded in death by her son, Robert. We will miss her.

George A. Hardenbergh

George A. Hardenbergh died on December 24, 2007 in Stillwater, Minnesota. He was 89.

His two loves were pipe organs and electronics. His collection of pipe organ parts

filled large buildings and, more recently, several rental facilities scattered around White Bear Lake. Nothing connected with organs was considered worthless, including broken sets of pipes, rusty magnets, water-soaked pipe chests, and lots of cables. George attended many national pipe organ conventions and seldom missed anything connected with the ATOS. He was instrumental in working on the World Theatre organ in St. Paul, and he supplied much of the funding to keep that project on track. He served on the Minnesota Theater Organ Club's board of directors up until his death.

The stories about George's activities would fill a book. He attended California Institute in Pasadena, California. One of his first jobs when he returned to St. Paul was with ERA (Electronic Research Associates); he later worked for the Univac Company and Minnesota Electronics. One of his co-workers said George was a problem solver. After arriving at the office late in the morning, he would be presented with a problem or two; he'd meditate until he had an answer, he'd write it down, and then he'd go home.

George was one of a kind, and he will never be forgotten by those who knew him.



John Lanphere

Every time we note the passing of another friend, we pause and remember the wonderful qualities that enriched our lives and how diminished we now feel in their absence. When that friend is a true Renaissance man, the loss seems to be intensified. This was the stunned reaction to the news of the death of John Lanphere on January 28, 2008.

John was born in 1933 and was a technically gifted child. He was drawn to music and sound, and he built his first tube amplifier and speakers at the age of 14. While in high school in Evanston, Illinois he

entered the Westinghouse Science Talent Search and won at the state level. He studied Electrical Engineering at Cornell University and, while there, became involved with the restoration of various pipe organs and reproducing pianos. John was always excited to share his infectious enthusiasm for theatre organs and automatic musical instruments which then inspired others to become involved in these hobbies. He was in the Signal Corps while serving in the Army. Later he was a partner in ALCOR, a large commercial audio company in Ithaca, New York whose name was derived because all of the principal employees graduated from Cornell.

John later worked for Altec Lansing Sound in Oklahoma City and eventually came back to live in the Chicago area near where he grew up. For many years he worked for DuKane in St. Charles. He became involved with the Chicago area theatre organ groups and was always willing to lend his expertise to any technical problems. He was the senior project engineer for Ancha Electronics for many years, and his last major job was the design and installation of the sound system in the new United Center. Around ten years ago John retired to Minneapolis where he became involved with the Land o' Lakes chapter of ATOS, serving as a board member for several years and also for one term as vice president.

John helped with the Heights Theatre organ installation and donated MIDI equipment for it. He was a collector of piano and organ recordings and was an expert computer programmer. John was a great conversationalist and could entertain fellow guests at dinner with a seemingly endless stream of limericks, jokes, and anecdotes. John became interested in cooking after he retired, and his specialty was baking. He leaves behind an extensive collection of published technical articles and papers dealing with all facets of sound, as well as a vast library of manuals, books, and reference materials. Those of us who were fortunate enough to be counted among his close friends will forever remember his wit, wisdom, and willingness to lend a hand.

He was buried with full military honors in Fort Snelling National Cemetery.

—Robert Ridgeway, Crystal Lake, Illinois



Dr. Roland W. Matson

Dr. Roland W. Matson, 76, a longtime family physician in Spring Valley, Minnesota, died January 21, 2008 at Rochester Methodist Hospital of complications from acute leukemia.

Born May 3, 1931, in Hibbing, Minnesota, he graduated from Nashwauk High School in 1949. He then attended Hibbing Junior College and the University of Minnesota, graduating from the University of Minnesota Medical School in 1957. While in medical school, he married Marilyn Keller in Waseca, Minnesota. Dr. Matson interned at St. Luke's Hospital in Duluth from 1957 to 1958, and served with the Army Medical Corps in Germany from 1959 to 1961. He then practiced family medicine in Spring Valley from 1961 until retiring in 1993.

Dr. Matson was a member of Faith United Methodist Church, the Spring Valley American Legion, the American Theatre Organ Society, and the Aircraft Owners and Pilots Association, as well as numerous medical associations. He enjoyed spending time with his family, playing the theatre pipe organ, performing magic, and photography; he was also an avid private pilot. As members of the Land O' Lakes Theatre Organ Society, Dr. and Mrs. Matson opened their home to chapter members on many occasions over the years. Their 2/7 Wurlitzer was always a joy to play, and the Matsons were frequent participants at many chapter events, often traveling a considerable distance from Spring Valley to Minneapolis/St. Paul for chapter meetings. The LOLTOS chapter will greatly miss Dr. Matson, his kindness, sense of humor, and dedication to the preservation of the art of the theatre pipe organ.



Gene R. Zilka

Pipe organs, model trains and bowling alleys: three seemingly disparate items, but all reminiscent of a deeply missed Renaissance man loved and remembered by his friends in the Hudson-Mohawk chapter. Born in 1940, Gene Zilka passed away on January 4, 2008 following a courageous battle with cancer. His story is the story of our organization. Gene was a founder of the Hudson-Mohawk chapter and was deeply involved in every seminal moment which followed. He initiated the very successful noon-time organ concert series at Proctors Theatre in Schenectady, New York and was the inaugural artist at the first such concert. These events provide free entertainment to thousands of area theatre organ lovers each year and promote the instrument in the community. Gene scheduled artists to play the Proctors 3/18 Wurlitzer before film screenings at the theatre. He was a co-owner of the Allen Organ Studios in Glenville, New York. A member of the American Guild of Organists, Gene was an accomplished church organist and music director for his entire life. He had a three-manual Allen organ installed in his home where he hosted many chapter events.

Gene was a dedicated teacher of Latin in the Schenectady school system for over 30 years. He invigorated his teaching with innovative activities, such as Roman-themed parties and field trips. In addition to his musical talents, Gene was a member of the Train Collector Association and had a formidable collection in his home. He was also interested in bowling and owned two bowling alleys.

Gene is survived by Pamela, his wife of 25 years, and many relatives and friends.

—Norene Grose, Watervliet, New York

Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
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1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
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DISPLAY AD SPECIFICATIONS—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

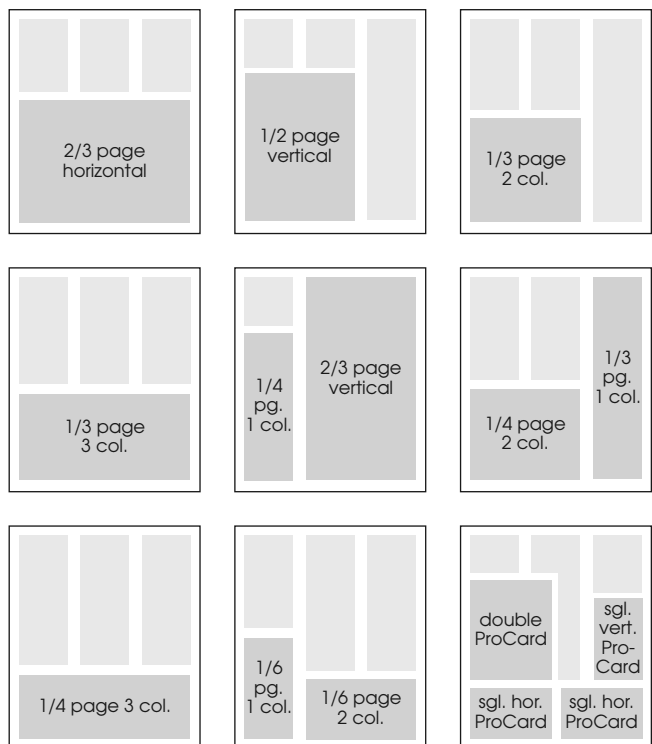
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A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to the Editor (with a copy to Joanne); larger files may be uploaded to an ATOS FTP site.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

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Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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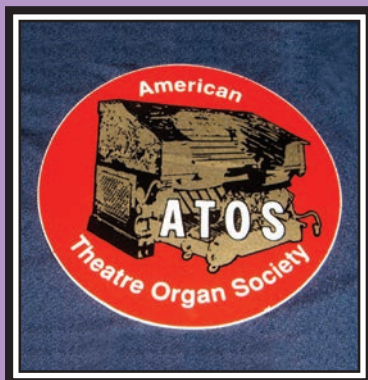
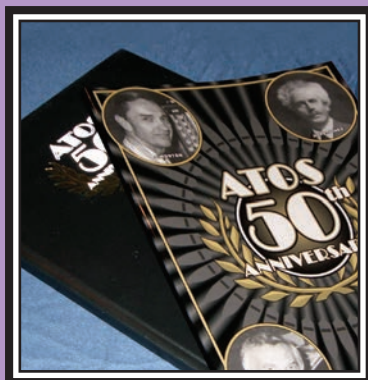
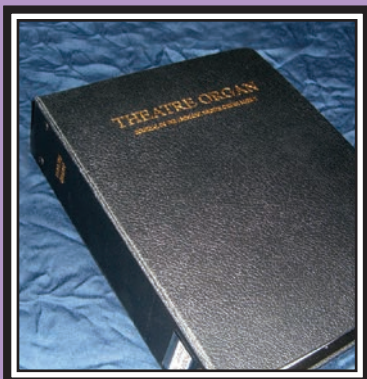
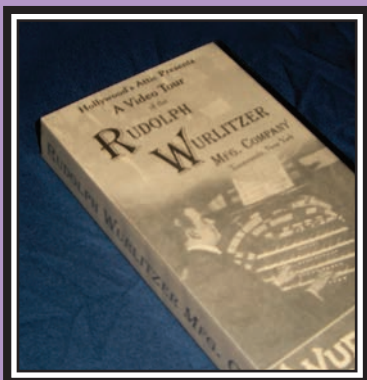
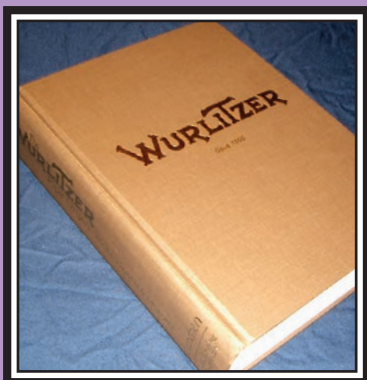
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