

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

JANUARY | FEBRUARY 2010



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## The 3/24 Theatre Pipe jOrgan "Duet"

Here is more information\* on 'Duet'... a new way to play and enjoy theatre pipe organ in your home... through MIDI. **Caution, this plug-in contains no physical wind blown pipes, it just sounds like it does.**

Designed as an easy to attach, complete Virtual Theatre Pipe Organ addition to MIDI organs and keyboard instruments, it requires no soldering, programming or technical expertise. Duet was developed as a turnkey unit, useful in a number of ways.

1) Of particular interest to pop, church, theatre, classical, and student musicians with in-home/studio MIDI organs or prospective organ owners.

2) Duet can provide the addition of smooth, "gospel pipe organ" and real organ ensemble to keyboard players in the growing number of Praise Bands.

3) Duet can also be useful to 'tech type' organ people who enjoy building their own organ creations, up-grades and expansions.

**Duet on Your Instrument:** When you're ready, we will preset all the MIDI channels on Duet to match your instrument, as each make and model organ can be different. Simply send us a copy of the MIDI Implementation Chart found in the back of your instrument's owner's manual. To use Duet with individual keyboard projects, tell us the MIDI settings you desire and we'll have them preset for you.

**Installation:** In a nutshell, following instructions in Duet's Owners Guide, all you (or your technician) will need do is:

1) Place Duet's (9 5/8" x 24") Control Panel over your music desk, (no fasteners required), or anywhere near your organ.

2) Place Duet's black (2 3/4" x 10 1/2" x 12 7/8") Tone Generator Box behind your music desk, (within 4' or up to 8' with cable extensions) of Duet's Control Panel.

3) Connect one (furnished) cable between your instrument's MIDI OUT plug and Duet's Tone Generator Box also connect Duet's Control Panel cable to Duet's Tone Generator box.

4) Connect a stereo audio cable from Duet's Tone Generator box to your instruments auxiliary audio inputs (or... to another quality audio system of your choice). Plug in the power and you'll be good to go.

**The Samples:** For the curious folks asking: "Which voices are Barton, Kimball, Page, Wurlitzer etc". . . we simply say "yes." Our sound fonts are from an eclectic number of instruments, used by permission, sources and makes,



There's always room for a 3/24 Duet on your organ.

including some we've sampled. The result is sound fonts and combinations selected from many files which have been carefully balanced and refined. Finally the fonts are given a proprietary ensemble treatment we call BOSS. We have not tried to emulate a particular builder or instrument. Our intention is to offer a complete theatre organ with emphasis on it's 'ensemble,' or big organ sound. Individual stops played 'alone' are fun but hardly as important as an instrument's many TO combinations.

**TO Preservation and Growth:** All individuals involved with this project are serious about preserving, restoring and promoting interest in the remaining real theatre instruments of the world. 'Duet' was developed to meet two major objectives.

1) To make playable, quality, affordable TO sound available to more people, on instruments which they already have, or wish to add 'MIDI' to get more people playing.

2) Duet was developed with the understanding that \$100 from each unit be donated to legitimate restoration projects. New Duet owners may choose the project to support (or we have selections we can recommend). We are following Jim Henry's wise restoration/donation lead in a similar stipulation made for his computer software.

FYI, Duet utilizes Sven Meier's jOrgan as it's relay (thanks Sven). Special thanks go to Graham Goode in South Africa for his many technical inputs and assists on the adaptation of jOrgan to Duet and permission to share the name 'Freedom Special'. Finally, we wish to thank Barry Kauler for the implementation and compilation of Puppy Linux, the OS.

**Duet Overview:** 24 sampled pipe ranks, plus 9 tuned percussions, 12 struck percussions, 256 note polyphony, registered from 208 stops, user-controlled by 100 general pistons (plus 8 fun toy counter pistons), all playable from (your) two or three 61 note MIDI organ or keyboards, a 32 note MIDI pedalboard and MIDI expression all for under \$4,000!

\* For pictures, specs & demo CDs see inside cover of "Theatre Organ"

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## Journal of American Organbuilding

Quarterly Publication  
of the American Institute  
of Organbuilders

This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

Far from being the "lost art" that the average person believes it to be, organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

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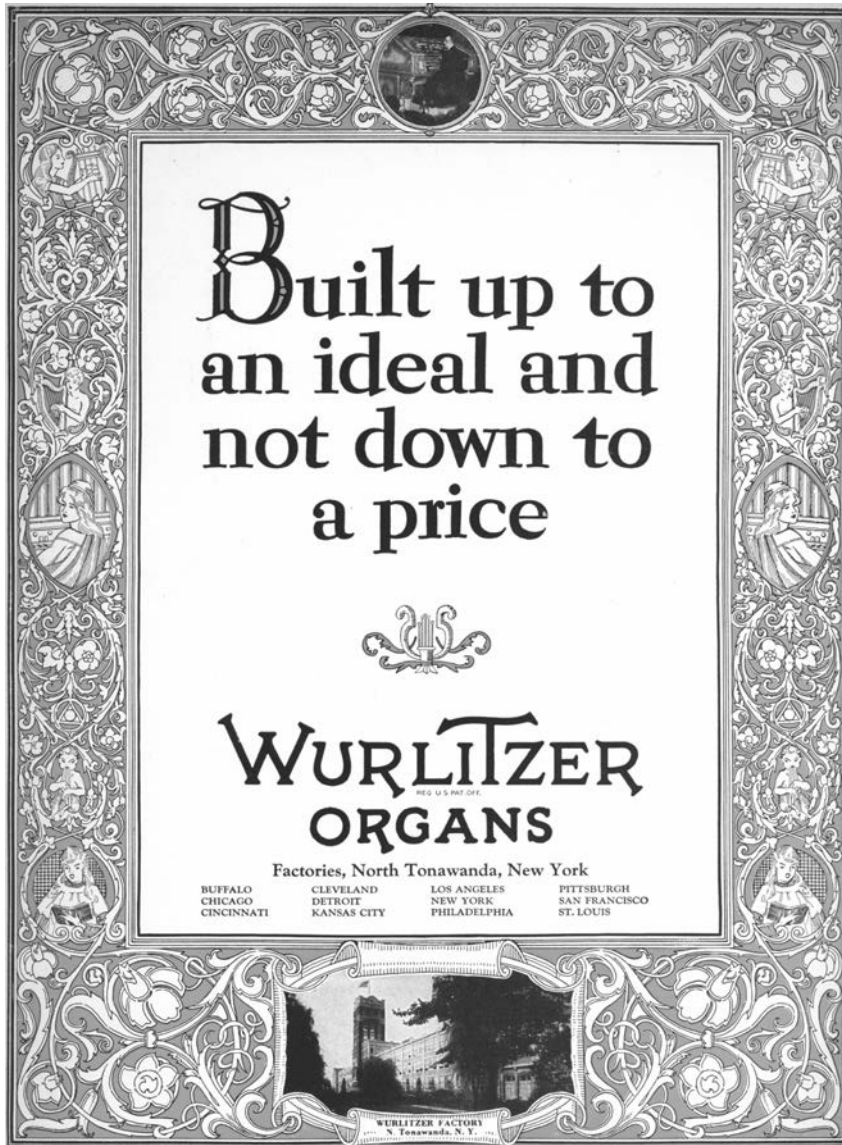
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# Contents

THEATRE ORGAN JANUARY | FEBRUARY 2010 Volume 52 | Number 1



(Courtesy of the Theatre Historical Society)

*On the Cover: The Rudolph Wurlitzer Manufacturing Company issued this colorful catalog in 1925, depicting the famous theatre organist Henry Murtaugh at the console. A black and white reprint, slightly reduced in size, was issued in the 1970s by the Vestal Press. While the reprints are still somewhat easy to find, original copies of this and other catalogs of theatre organ builders are extremely rare. (Jeff Weiler Collection)*

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## FEATURES

- 18 An Organ in the Making  
Two Part Reprint
- 28 The Rarest of All  
Theatre Organ Records
- 34 Scoring for Musical  
Theatre: One  
Organist's View
- 36 Carlton Smith  
Completes Two New  
Installations in the  
Midwest

## DEPARTMENTS

- 4 Vox Humana
- 5 Headquarters
- 7 Letters
- 8 News & Notes
- 14 Vox Pops
- 15 From the Archives
- 16 Professional Perspectives
- 24 For the Records
- 40 Chapter News
- 50 Meeting Minutes
- 52 Pipe Piper
- 58 Around the Circuit
- 61 Obituaries

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The ATOS Summer Camp is a unique opportunity for young enthusiasts to study and learn the art of the theatre organ through lectures, master classes, and private study. As we embark on our fourth annual summer camp, we will be returning once again to the great Valley of the Sun.

Our core faculty includes Donna Parker, Martin Ellis, and Jelani Eddington. We are also delighted to welcome Lyn Larsen and other luminaries as special guest lecturers. The majority of the coaching sessions will take place at the fabulous Adrian Phillips Music Studio symphonic-theatre organ. We will also take trips to visit many wonderful instruments in the area, including Organ Stop Pizza, the Orpheum Theatre, and many others!

*The ATOS Summer Camp is open to all participants up to 30 years of age. Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event). Special arrangements will be made for out-of-town students to stay at a nearby hotel. For more information, please contact Jelani Eddington at 262/639.8788 ([rj.eddington@atos.org](mailto:rj.eddington@atos.org)) or Donna Parker at 503/642-7009 ([d.parker@atos.org](mailto:d.parker@atos.org)).*

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# Vox Humana

The stack of magazines on the shelf has gotten fairly thick. With this issue, THEATRE ORGAN begins its 52nd year of publication.

We have enjoyed a history of many gifted (and not so gifted) writers, correspondents, columnists, reviewers, publishers, designers, proofreaders, editors, and printers. Perhaps the noblest contributions come from our dedicated chapter correspondents who bring us news as up-to-the-minute as a bimonthly publication schedule will allow. But there are other important contributors upon whom we have come to greatly rely. Jonathan Orloff is a scholar, musician, organbuilder, organ restorer, researcher, writer, pundit, and all-around good guy. And to top it all off, he's an excellent organist, having mastered both stopkey and drawknob with equal facility. Jon has taken it upon himself to document the remaining public installations of theatre pipe organs with a degree of thoroughness heretofore unknown. The results of his most recent analysis are to be found

starting on page 52, an interesting coincidence given our anniversary.

We've also come to rely upon Dave Luttinen's excellent work as the keeper of the "Around the Circuit" listings. With an increasing number of "irons in the fire," Dave has decided to step down from this post, and he'll certainly be missed. As we extend our gratitude to Dave, we'd also like to introduce and welcome Micah Bisson as the new editor of this department.

Lastly, we're proud to welcome back John W. Landon, Ph.D. to these pages. His article, "The Rarest of All Theatre Organ Records," may be found beginning on page 24. Dr. Landon is the single greatest researcher ever on topics related to the theatre organ, and we're in great anticipation of further articles from his pen.

A happy, healthy, and prosperous New Year to you all,

—Jeff Weiler, Editor

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# Headquarters



## Thirteen Distinct Thought Processes All Working Together Make Our Artists Unique

Greetings, Happy New Year to you all, and I hope your holiday season has been filled with family, fun, and great music!

Of late when appearing in public, especially if I am appearing before an audience of newcomers to the theatre organ, I have started proclaiming our best keyboard artists as being the best keyboard artists of them all. And my analysis involves the fact that between two hands, two feet, and the brain, there is a control mechanism at work for 13 distinct thought processes:

- 1) The right-hand is carrying the melody line;
- 2) The brain divides that melody line into a section that can involve chords and harmony;
- 3) The brain further divides that right-hand line into a function to leave the melody line and play accents and fillers;
- 4) The left hand plays harmonies in chords;
- 5) The brain divides that function into sometimes also playing that in rhythm;
- 6) The brain further subdivides the left-hand function into second-touch counter-melodies;
- 7) The left foot plays a bass line;
- 8) The brain subdivides that bass line into the correct rhythm;
- 9) The right foot follows the brain's instruction to control volume;
- 10) The right foot is at times switched from volume to play other notes on the pedal line;
- 11) The right foot activity can be further subdivided by the brain's command to hit the *sostenuto* switch to hold a chord

(which usually sends signal #3 to the right hand to play fillers and accents);

12) Above all this at a higher level is the brain function that has memorized the proper notes;

13) And the most important brain function that separates the finest theatre organists of them all from the rest of all keyboard musicians is the higher level that is not only tracking immediate registration and stop changes, but is also leaving the present to think about the future and when to make massive changes and/or key changes that the registration and the arrangement demands, thus making our keyboard artists arrangers and conductors.

One can quickly gain a greater appreciation for what our best artists do when one thinks about the massive amount of work involved in creations such as:

- Walt Strony's "Victory At Sea";
- Jelani Eddington's discs featuring the works of LeRoy Anderson;
- a convention highlights moment, like Simon Gledhill's Beatles medley which generated that memorable standing ovation at the intermission in Ft. Wayne, Indiana, in 1991; and
- dozens, nay HUNDREDS, of other signature moments.

The point-by-point analysis above, detailing what is happening in the brain of these gifted individuals, makes all of this occur at once, and shows what a marvel it is.

We begin the New Year with interesting news.

In our last visit in these pages, we were proud to announce two initial—and sizable—estate planning gifts. We have added another, I am thrilled to say, and I

hope that our groundwork in this regard over the past months will encourage more and more of you to think about ATOS in your estate planning.

There will be a symposium on audience development hosted by our ATOS friends in England, along with our compatriots in the Cinema Organ Society (COS), and I am honored to have been asked to participate. I hope to share some thoughts and ideas and—equally as important—bring some ideas back with me that might help as we continue our attempts to reach a new audience in greater numbers.

In the coming months, we will have news of college-level scholarships; the new and vitally important Technical Experience headed up by Allen Miller; a lot of news regarding the Puget Sound chapter's plans for the Seattle convention; and news about plans to rebuild one of the most important instruments in our history that has been silent far too long.

Keep an eye on the website, and an ear tuned to *Theatre Organ Radio*. The listenership, by the way, has jumped from 1,500 hours per month last April when we signed on, up to more than 12,000 hours per month this past November. That is unbelievable growth.

We close with a toast to 2010: may it be, as Frank Sinatra once sang, "a very good year."

—Ken Double  
President and CEO

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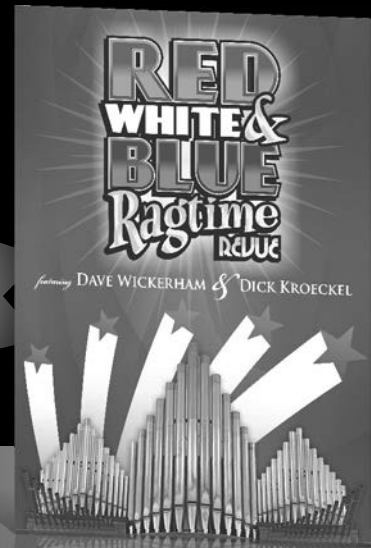
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The Red, White and Blue Ragtime Revue is a collaboration of two incredible musicians. It all started during an informal jam session in Wichita, KS. Organist Dave Wickerham was the featured artist at the concert. Ragtime pianist, Dick Kroeckel was in the audience. By pure coincidence, Dick was seated at the grand piano and Dave sat down at the Little River Studio Mighty Wurlitzer Theatre Pipe Organ. Within a very few moments they had melded their talents. This resulted in the booking of the concert in McKinney, Texas. Inside the DVD case, you'll find a booklet with biographies on the pair, information about the MPAC Mighty Wurlitzer as well as other trivia about the performance.

### TRACKS INCLUDE:

Repasz Band March, The Entertainer, Memphis Blues, Kiss of Fire (Tango), Temptation Rag, 12th Street Rag, Medley: Easy Rider / Yellow Dog Blues, Original Rags, Maple Leaf Rag, Frankie & Johnny, Scandal Walk, "Chicago" Medley: Overture / All That Jazz / Mama, Pineapple Rag, Medley: Dallas Blues / Houston Blues, Tiger Rag, Missouri Waltz, The Sheik of Araby, The Chrysanthemum Rag, "Red, White & Blue" Medley: Yankee Doodle / Grand Ole Flag / Yankee Doodle Dandy / Stars & Stripes Forever, Medley: Charleston / Doin' The Raccoon



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# Letters

## Orange County Chimes In

[The] Orange County [chapter] is, and rightly so, trying to expand the possibilities of the theatre organ in bringing Cameron Carpenter on board for a recital, exploring the tonal range of our chosen instrument, and taking it—perhaps—into new territory. It seems a shame that Mr. Carpenter comes to ATOS bearing what seems to be devastating ignorance of our medium, the theatre organ, as reflected in his comments in the article by D. Steuart Goodwin in the September/October 2009 issue [of THEATRE ORGAN]. I have met similar attitudes in the AGO of those who think that we (theatre organists) are in it for the camp value (heaven forbid). Such individuals have a complete lack of understanding why those “woolly sounds” are woolly, and why deep theatre tremulants are not vulgar, but poised specifically on an era-appropriate interpretation, as proper as the use of baroque articulation while playing J.S. Bach.

Mr. Robert Hope-Jones did not create a musical chimera, the remains of which might offer a few useful tidbits that might be appropriated for sound bites. He created a pipe organ as valid as any of its [previous] incarnations, and Mr. Carpenter would do well to abandon the sophomorisms of youth (as we all must), or he may not learn what the theatre organ has to teach him.

—Janine Taylor Bryant  
Oklahoma City, Oklahoma

## ATOS Archives

I have become very concerned about the ATOS archive and library. Word has reached me that the archive is in peril; I have a deep concern about its future.

A part of the task of ATOS is to preserve documentation of the past. There will always be scholars with an interest in theatre organ history, and the many items which have been given by many people over the years should be carefully preserved for present and future generations.

I think of all the materials given by the family of my late friend Eric Reeve. Eric Reeve was one of the premier collectors of theatre organ recordings and memorabilia. The family gave these materials to the ATOS archive with the expectation that they would be carefully preserved for use by future scholarship.

I myself have extensive files on theatre organs, organists, and many historic recordings. Unless prospective donors see that the archive is carefully kept and adequately supported, they will not give to the archive, and much irreplaceable material will be forever lost.

My suggestion is that the archive be moved to Chicago (in the middle of the country) to make it more accessible to those who wish to use these materials for research. Furthermore, I would call upon the ATOS board of directors to see to it that adequate funding is provided to preserve these materials and to acquire additional materials which belong in a theatre organ archive.

We have a tremendous heritage! Let's see that it is carefully preserved.

—John W. Landon, Ph.D.

Author of *Jesse Crawford, Poet of the Organ and Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*

## Kimball Clarification

I was glad to learn of the enthusiasm expressed for the St. Louis Scottish Rite Kimball by your correspondent in the latest “Letters to the Editor” column, but I recall that there was one other very important phase in the organ's life a few years back.

At the time, support for the instrument was at a low and it had been listed for sale, an electronic substitute having been moved in. Through the efforts of John Schwandt, Indiana University became interested in the organ and retained a team of professionals led by me to go over the Kimball in preparation for an on-site audition by the organ department. While the school ultimately decided to go a different direction, the awakened organ, a direct product of the team's efforts, gave out with a sound that had not been heard in many, many years. As a result, it was taken off the market and subsequently given additional work by local volunteers. During this critical time period, the Rite recognized what they had. In addition, the university expended more than \$10,000 on an organ that did not belong to them. Both the Rite and the university deserve hearty recognition. Without them, it is doubtful that the Kimball would have received additional attention or remained in its original home.

—Clark Wilson

## Attention All ATOS Chapter Officers

Please visit the ATOS website, [www.atos.org/front-desk/chapters.html](http://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](mailto:webmaster@atos.org).

# News & Notes

## ATOS ANNOUNCES THE 2010 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS annual convention to be held in Seattle, Washington and surrounding areas June 29–July 3, 2010.

The George Wright Memorial Fellowship has been established to pay for an interested young person between the ages of 15 and 24 to attend his or her first ATOS annual convention. ATOS will pay the convention registration fee, jam session fee(s), hotel, economy round-trip airfare, and the cost of the banquet for the winner.

All young people interested in applying for this fellowship should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives chair, 1706 West Palamino Drive, Racine, Wisconsin, 53402, or by downloading the forms online from the ATOS website, [www.atos.org](http://www.atos.org). If you know of a young person who might be interested, please have him or her fill out an application today.

All applications must be completed and postmarked no later than **March 1, 2010**. Applications must be submitted by Certified Mail, Return Receipt.

For more information, please contact Jelani Eddington at the address listed above or by e-mail at [rj.eddington@atos.org](mailto:rj.eddington@atos.org).

## ATOS ANNOUNCES THE POSITION OF YOUTH REPRESENTATIVE TO THE BOARD

A program to encourage dialogue and exchange of ideas between our young members and the ATOS board.

The position of ATOS Youth Representative to the board has been established to encourage a two-way avenue for dialogue and the expression of ideas from a youth perspective. The Youth Representative will serve on the ATOS board of directors for the two-year period from 2010–2012 and should be involved in as many ATOS events as possible. The position is available to young persons between the ages of 15 and 24.

ATOS will cover the approved costs associated with attending events such as the annual convention and any mid-year board meetings the Youth Representative is required to attend.

All young people interested in applying for this position should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives chair, 1706 West Palamino Drive, Racine, Wisconsin 53402. The application forms may also be downloaded from the ATOS website, [www.atos.org](http://www.atos.org). If you know of a young person who might be interested in serving ATOS in this capacity, please have him or her send for an application today. Be sure to include your mailing address.

All applications must be completed and postmarked no later than **March 1, 2010**. Applications must be submitted by Certified Mail, Return Receipt.

For more information or for general inquiries, please contact Jelani Eddington at the address listed above, by e-mail at [rj.eddington@atos.org](mailto:rj.eddington@atos.org), or at 262-639-8788.

## WELCOME NEW MEMBERS

September 19 to November 17, 2009

Roger G. Angell, Worley, Idaho  
Ben Bailey, Altus, Oklahoma  
Claudia Bracaliello, Prattsville, New York  
Jim and Aida Brockway, Cherry Valley,  
New York  
Charles D. Clements, San Diego,  
California  
James Coats, Birmingham, Alabama  
Terence Double, Bayfield, Colorado  
Dave Elwood, Orting, Washington  
Don Erhardt, Chesterfield, Missouri  
Gabriel Della Fave, South Amboy,  
New Jersey  
Maureen Fuller, Oak View, California  
Andy and Carol Gallien, Trussville,  
Alabama

Beryl Geng, Mountlake Terrace,  
Washington  
Gary L. Hartfield, Portland, Oregon  
Ralph Haury, Collinsville, Illinois  
Fred Heine, Roswell, Georgia  
Richard L. Heintze, Sr., Lorton, Virginia  
Kenneth B. Koswener, Mahopac,  
New York  
Jake Law, New Holland, Pennsylvania  
William Layton, Eastpoint, Michigan  
Kenneth Long, Dallas, Texas  
Bob Miloche, Maywood, New Jersey  
Grant Nill, Fort Wayne, Indiana  
Jack M. Ostler, Redwood Valley,  
California

Chuck Prestwood, Starkville, Mississippi  
Donald C. Sharp, Sr., Stratford,  
New Jersey  
Ray Shepardson, Wheaton, Illinois  
Keith Smith, Omaha, Nebraska  
Editor TOSA, Sydney South, Australia  
Rob Vanover, Lexington, Kentucky  
Eric Allen Wadke, Pinckney, Michigan  
Steve Ziminsky, Allentown, Pennsylvania

## OPENING OF NOMINATIONS FOR THE 2010 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS directors for the three-year term of 2010 to 2013. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. While there are benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that directors faithfully attend both board and committee meetings.

The ATOS board usually meets twice a year, the first being just prior to the annual convention, usually in the summer, and again in mid-year, usually sometime in late January. Attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. In addition, directors chair and/or serve on one or more committees providing valuable input to the board. The chairs of the committees are responsible for submitting a written report of their activities and recommendations prior to the meetings of the board.

The board is currently taking action on several exciting programs that should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in the work of ATOS.

Procedure to be observed in the nomination process is as follows:

1. Each nominee shall furnish a statement, not to exceed 150 (one hundred fifty) words, including the name and city/state of residence, personal data, work and

theatre organ experience, a short platform statement, an evening/weekend telephone number, and a photo. Statements exceeding the 150-word limit will disqualify the candidate. The nominee's name, city/state of residence, contact telephone number, fax number, or e-mail address are not to be included in the word count.

2. Candidate résumés and photo are to be sent to the Nominating Committee chair. 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 chair. The postmark deadline is **January 15, 2010**.

3. We will use a separate mailing of ballots and résumés of the candidates. While this method is costly, we hope that it will encourage members to vote for the candidates of their choice, thus demonstrating their interest in and support of ATOS and its objectives.

4. If you have questions, please contact the Nominating Committee chair:

Bill Carr  
11815 North 77th Drive  
Peoria, Arizona 85345  
623-694-1746  
b.carr@atos.org

5. Counting words:

a) Name, city, and state in the heading do not count.

b) Hyphenated words count as one (1) word (e.g. vice-president, two-term...).

c) Articles and prepositions count [the organ caretaker = three (3) words, an avid lover of theatre organ = six (6) words].

d) ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.

e) Abbreviations count as one (1) word (Asst., Mrs.).

f) Numbers count as a word [26 = one (1) word, 5 = one (1) word].

## 2010 ATOS AMATEUR THEATRE ORGANIST COMPETITION

The ATOS Amateur Theatre Organist Competition provides for prizes and recognition, but most importantly, it is an opportunity to receive constructive feedback from highly qualified judges and have fun through participation in a theatre organ event with other organ enthusiasts. It is our hope each ATOS chapter will have one or more competitors.

The 2009 competition made a comeback, resulting in four enthusiasts who competed. The top three were present at the Cleveland convention and received one-on-one sessions with Chris Elliott.

So, here is your chance in 2010! Applicants will be judged by three different ATOS concert artists and receive a written critique from each. The first, second, and third place winners will be offered an optional private one-on-one session with an ATOS concert artist at the 2010 ATOS annual convention in Seattle, Washington.

Basic competition rules:

- Competition is open to ATOS members and future members
- Adults (25 and over)
- Pipe or digital organ entry recordings will be accepted
- All entries must be received no later than **April 1, 2010**

Further competition information and application forms are on the ATOS website, [www.atos.org](http://www.atos.org). Questions may be addressed to Susan Cole by phone (352-383-6975) or e-mail ([legatolady@aol.com](mailto:legatolady@aol.com)).

—COL(R) Michael W. Hartley  
for Susan Cole, Committee Chair

# News & Notes

## ATOS ENDOWMENT FUND GRANT/LOAN APPLICATION

The purpose of the ATOS Endowment Fund is to assist ATOS chapters engaged in programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS board of directors. Only one application per chapter, organization, or person per year will be considered.

All grant applications involving a theatre pipe organ, or component(s) thereof, are first reviewed by the chair of the ATOS Technical Committee to determine if the proposed project complies with at least the minimum standards as set forth in the *ATOS Guidelines for Conservation and Restoration*. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the chair of the ATOS Technical Committee shall make his/her recommendation, in writing to the ATOS Endowment Fund board of trustees, to proceed with consideration of the application.

After all applications have been reviewed, the ATOS Endowment Fund board of trustees will vote to recommend awarding a specific monetary grant for each of the applications. The results of this voting will then be submitted to the ATOS board of directors for final approval or disapproval during their annual meeting (July, 2010). Applicants will usually be informed of the results following the board meeting.

Not more than 90% of the accrued interest on the Endowment Fund principal may be distributed as grants for projects or programs. Not more than 25% of the principal may be loaned for projects or programs. All loans must be secured by real property, and a promissory note establishing a reasonable interest rate and payment schedule shall be drafted and signed by both parties. Given the current financial climate, available funds are limited, and preference will be given to ATOS chapter-owned and sponsored projects.

Fund disbursements are administered by the ATOS Endowment Fund financial secretary (ATOS treasurer). Grants are paid on a per-item basis, not to a chapter as a lump sum. Grantee shall submit invoices for items or services prior to payment so that the financial secretary may pay the providers directly.

### 2009-2010 ATOS ENDOWMENT FUND BOARD OF TRUSTEES

John DeMajo, Chair  
Paul Van Der Molen, Financial Secretary  
Jelani Eddington, Recording Secretary  
Bob Maney, Trustee  
Joseph Graif, Trustee

### INSTRUCTIONS

In order to consider your grant application properly, the ATOS Endowment Fund board of trustees needs certain information. Please provide the following, each item not to exceed one page. Applications are to be made electronically. If this presents a problem, please contact the chair of the Endowment Committee.

- A cover letter to the ATOS Endowment Fund board of trustees; please be brief.
- Information about your chapter (or you and/or your organization if this is not a chapter project). Include ATOS chapter or membership status, number of voting members, incorporation information as applicable, special federal tax exempt status under Section 501(c)(3) of the Internal Revenue Code, etc. Please list names, addresses, and telephone numbers of your chapter president, vice president, secretary and treasurer.
- A detailed description of the project for which the grant is requested. Include information regarding ownership (including any components "on loan" to the project and the terms of such loans), financial encumbrances (such as loans or liens), disposition agreements and written rental or lease agreements with outside parties. Summarize prior grants or gifts given specifically to this project. Describe how the project is to be used and how the project will benefit the public and chapter. Any photos should be submitted electronically

as jpg images not exceeding 500K each. Please remember, all completed work on a pipe organ, as well as all future work, must meet the *ATOS Guidelines for Conservation and Restoration* and be subject to inspection by the ATOS Technical Committee. (A copy of the guidelines can be obtained from the Technical Committee chair or the ATOS website.)

- A breakdown of how the grant will be spent. Include materials, equipment rental, contracted and other professional services, etc. Also provide a projected schedule of project activities (including starting and completion dates). If the grant request is for a portion of a restoration project, please provide a complete budget outline of the complete project.

- The names, addresses, and telephone numbers of individuals and/or companies that will provide services to be paid for by the grant.

- A copy of your IRS "letter of determination" if applicable.

2010 grant applications must be postmarked by **April 15, 2010**. Please submit original applications to:

John DeMajo, Chair  
ATOS Endowment Fund Board of Trustees  
6001 Statute Street  
Chesterfield, Virginia 23832  
or E-mail to: [j.demajo@atos.org](mailto:j.demajo@atos.org)  
Telephone: 504-858-7689

All submissions will be acknowledged via E-mail; however, it is incumbent on the submitting party to verify materials were received. If you should have any questions or need further assistance, please contact John DeMajo. Your application materials will be distributed to the chair of the ATOS Technical Committee, the ATOS Endowment Fund board of trustees, and the ATOS chairman.

## CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear. There are many unsung heroes working quietly and diligently who may be unknown outside of their local chapter. Please take the time to nominate these individuals so they may receive the recognition they deserve.

All ATOS awards require a written nomination not to exceed one printed page. Any member of ATOS may nominate another for any ATOS award. The major categories include Hall of Fame; Honorary Member; Organist of the Year; Ron Musselman Member of the Year.

Nominations should be submitted to Jack Moelmann, chair of the Awards and Recognition Committee. Contact information is provided below.

For additional information, contact Jack, and he will be glad to help you. Nominations for any of the above should be submitted no later than **February 1, 2010**. Let's continue our tradition of recognizing outstanding members. Please don't wait until the last minute; nominations are being accepted now.

—Jack Moelmann, Chair

Awards and Recognition Committee

*j.moelmann@atos.org*

*Jack@Moelmann.com*

*P.O. Box 25165*

*Scott Air Force Base, Illinois 62225*

*Voice: 618-632-8455, Fax: 618-632-8455*

**SAVE THE DATE:  
JULY 18-22, 2010  
ATOS TECHNICAL  
EXPERIENCE  
ZANESVILLE, OHIO**

## ATOS ANNOUNCES THE 2010 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2010. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, the competition committee has made a number of important rule changes over the past several years for this event. For complete details, please consult the Young Theatre Organist Competition rules and guidelines; they may be found on the ATOS website, [www.atos.org](http://www.atos.org), by clicking on the "Downloadable Forms" link.

**Prize Money**—ATOS is pleased to offer up to \$1,500 US in prize money for this year's competition winners. Each finalist will receive an award of \$500. The overall winner will receive an additional award of \$1,000. The 2010 overall winner will be invited to perform a live concert as part of the 2011 annual convention.

**Age Eligibility**—This year's competition will be open to competitors between the ages of 13 and 24 as of July 1, 2010.

**Three Finalists Brought to the Convention**—The competition judges will select up to three finalists from all of the entrants. Those finalists will be brought to the annual convention in the Seattle, Washington area, where

they will perform live during the convention. An overall winner will be selected from among the finalists based on that performance.

**Competition Open to ATOS Members and Non-Members**—The competition will be open to ATOS members and non-members alike. Entrants who are members of ATOS chapters may be sponsored by their home chapter. Entrants who are ATOS members but not affiliated with a chapter, or who are not members of ATOS, may compete as entrants "at large."

A copy of the competition rules and guidelines, as well as the application form, can be obtained from Competition chair, Jelani Eddington, at [rj.eddington@atos.org](mailto:rj.eddington@atos.org), or by downloading the materials from the ATOS website at [www.atos.org](http://www.atos.org). All competition materials must be received by the chair no later than **April 1, 2010**.

The Competition Committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining in on the fun for 2010!

## INNER-CITY YOUTH PROGRAM

ATOS provides partial funding to chapters sponsoring inner-city youth programs that provide exposure to the theatre organ. Up to \$250 per program per year will be offered to a chapter to help pay expenses for such an effort. Only a few chapters have taken advantage of this program in past years; perhaps your chapter would like to participate.

For additional information or how to apply, contact the chair of the Inner-City Youth Program, Jack Moelmann, for complete details. Past experience has shown that such events provide great satisfaction for both the participants and the chapter. There is no deadline; requests may be sent at any time.

—Jack Moelmann

*P.O. Box 25165, Scott Air Force Base, Illinois 62225*

*J.Moelmann@atos.org, Jack@Moelmann.com*

*Voice: 618-632-8455, Fax: 618-632-8455*

# News & Notes

## 2008-2009 ATOS CAPITAL CAMPAIGN CONTRIBUTORS

We hope you have received your letter announcing this year's ATOS annual drive, and we most sincerely appreciate the support you so generously provide. You may donate using the form from your letter or by credit card on our website ([www.atos.org](http://www.atos.org)). To those listed below, donors to our initial effort last year, we thank you for your contributions.

### Posthorn \$1,000

Jon R. Beveridge  
Dyne Pfeffenberger  
C. Edwin Stricker

### Tibia \$500

Cecil R. Dover  
James S. Gallops and Richard Dissell  
Col. Michael W. Hartley  
D. Brian Jensen  
Thomas and Diane Lawrence, Jr.  
Phil Maloof  
Dr. Karl C. and Barbara Saunders  
Charles J. Warner

### Trumpet \$100

Kathy and Roger Aleshire  
George A. Armanini  
Patricia Armanini, in memory of George Armanini  
Frank and Roma Arnold  
Barbara and Calvin Bacon  
Wallace W. Baumann  
Jerry A. Beam  
Allen Paul Bedrick  
Vernon and Marian Bickel  
Richard L. Breslich  
Nancy S. Burton  
Robert H. Bury  
Annie Calvert  
Phillip Chaples  
Lynn R. Clock  
Susan L. and Clayton Cole-Shaw  
Tom Constant  
Andy Crow  
Dan Davis  
Bernard and Sandra Dehn, in memory of George Armanini  
John G. DeMajo  
Ken Double  
Walter A. Eppler  
Robert P. Evans  
Mr. and Mrs. John J. Fowlston  
Stanley C. and Persis Garniss  
John H. Gusmer  
Charles Hagstrom  
Belmon Hall  
Raymond Lavine and Barbara Hammerman  
Lydia A. Hartley  
Robert Heron  
Curtis Hoppins  
Craig N. Hudson

### Paramount Iceland

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Marie Juriet  
Marvin W. Kerr  
C. Ronald Koons  
Robert A. Lachin  
Br. Chris Lambert  
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Jerry Lesniak  
Theodore Lovell  
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Ramona Merle  
Rick Mogensen  
Ned Niemiec  
Alex J. Nisivaco  
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Doug Powers  
Bob Ralston  
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Russell Schertle  
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Kenneth Warren  
C. Thomas Wilson  
Edward and Eleanor Winnemore  
Lorraine Wormald, in memory of George Armanini

### Diapason \$50

Robert Ackerwold  
Edith M. Alexander  
Marvin E. Arnold  
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Jack W. Barringer  
William F. Barry  
Kent L. Bates  
Steven Berthold

Dr. and Mrs. David Billmire  
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Dorothy J. Lancaster  
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 James and Marie Weber  
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 Earl and Jeanette Wiltse  
 Philip Yankoschuk

## ATOS CHAPTER LIAISONS

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 Metrolina  
 London and South  
 of England  
 Hilo

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 Red River  
 Kansas City  
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## FROM THE EXECUTIVE SECRETARY

### Some Helpful Hints:

Don't miss an issue of THEATRE ORGAN; renew on time and submit address changes to the membership office address shown below. Your confirmation of renewal or new membership is your bank or credit card statement. New members may not receive their first issue of THEATRE ORGAN for up to two months. Please contact me with questions or concerns about your membership.

### Please Take Note:

In order to save up to \$3,000 per year in printing, processing, and postage cost, it was decided that membership cards will no longer be issued. The card is not required to register for ATOS conventions or other programs. When requested, I will verify your current membership status to your chapter. You will find your ATOS renewal date and your ID number in the top line of address information on the envelope in which you receive THEATRE ORGAN. If you feel that a membership card is an important part of belonging to ATOS, please let me know, either by e-mail or a letter to the post office box. If a substantial number of you share this opinion, I will ask the board of directors to reconsider this decision in the future.

—Jim Merry, Executive Secretary  
 P.O. Box 5327, Fullerton, California 92833  
 Voice or Fax: 714-773-4354, j.merry@atos.org

# Vox Pops

Please send your items of interest to the Editor.



I'm not normally speechless, but a visit to the home of Jack Moelmann would do that to the most articulate wordsmith. I was left stammering "Oh, my." "Wow." "Amazing." Plus a lot of "What's that?"

Joanne and Jack Moelmann  
(Photo by Will Godfrey)

While Jeff Weiler and I were working on the September/October issue of THEATRE ORGAN, an article mentioned that Jack Moelmann is one of the staff organists at the Fox Theatre in St. Louis. I was planning to visit friends in St. Louis, and we were going to take a Saturday tour of the Fox. I e-mailed Jack to see if he might be the organist on that Saturday. Alas, he wasn't...but he immediately suggested my friends and I visit his home. We accepted, with great delight.

As I was telling my friends about Jack's Radio City Music Hall concert last year, we found a few YouTube videos that gave us a bit of a preview of Jack's home. They were just enough to whet our appetites, but in no way did they do justice to the magic Jack has created.

As we pulled into Jack's driveway and saw two cars with license plates "ATOS 1" and "ATOS 2," I knew we were in the right place.

Jack is the consummate host and entertainer. We chatted a bit, then he started showing us around his music room. Everything is in perfect order, and carefully labeled. He has a relay room, with a large glass window so visitors can look at the complicated mechanisms that allow him to make beautiful music.

Jack played music for us as we wandered around watching the various effects, like the row of quacking ducks during "Rubber Ducky," the Disney ornaments, the bells, the chimes, the percussions. As I said, "Oh, my."

The finale of Jack's impromptu concert for us was his "Tribute to America" medley. Unnoticed by us, he pressed a button...and an American flag descended at the front of the room. WOW! Jack said he ends all his concerts with "The Star-Spangled Banner"; since the audience always rises for our national anthem, Jack

is guaranteed a standing ovation! Now that's clever planning!

Then Jack showed us videos of some of his concerts, including the Radio City Music Hall one, along with segments of interviews he gave before the Radio City performance. That was certainly a labor of love, and Jack just glows when he talks about it.

Finally, we ended the tour upstairs, where Jack's walls are covered with awards for military service. And there's a talking deer head, too.

Thank you, Colonel Moelmann, sir, for sharing a Sunday afternoon with me and my friends. We thoroughly enjoyed our visit, and look forward to seeing you again!

If you'd like to learn more about Jack and find links to his YouTube videos, check out his website: [www.JackMoelmann.com](http://www.JackMoelmann.com).

—Joanne  
Administrative Assistant to Jeff Weiler

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# From the Archives

## Mystery Photo

This fascinating photo was included with the recently acquired Lawrence “Sonny” Birdsong collection. We can’t identify the organist or the location, and we need your help. Although never commonplace, keyboards of various compasses and housed in everything from a small box to a duplicate console case were wired in parallel with the main console from time to time. This allowed a performer to play the organ from an alternate location or to “work the house” by roving up and down the aisles.

The small case containing two short-compass keyboards shown in the photo is

among the more elaborate we’ve seen; it contains pistons and internal lighting. The “M” is undoubtedly a significant clue. Our first guess was that it might be a young Dwight Brown at the original Dallas Melba Theatre console, particularly since Mr. Birdsong lived in Longview, Texas, a relatively short distance east.

If anyone can confirm the identity of the musician, the venue, or supply any information on the portable keyboards, please contact the editor at [j.weiler@atos.org](mailto:j.weiler@atos.org).

(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.

# Professional Perspectives

## Is Your Unit Orchestra Ready to Rise to the Occasion?

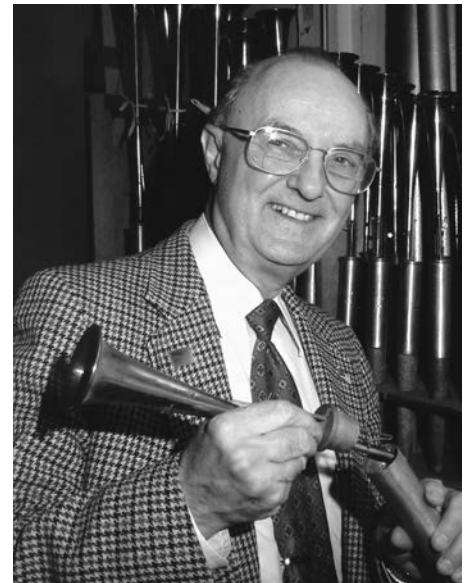
BY EDWARD MILLINGTON STOUT III

"We got every one of them Zillaphone notes playin' an' they all re-it real good," so exclaimed Clyde Ferdock, a weathered and aging organ buff, to young Tom Hazleton at the Gaines antique shop in Los Angeles. Inserted within the shimmering walls of the emporium of the past was a Wurlitzer parts-o-phone of some 12 ranks, played from a wonderfully tarted-up three-manual console and the Denver Auditorium's old relay machine. When 20-year-old Hazleton sat down to play the organ, dear old Clyde was right: every note on the Xylophone worked and the re-it sounded like half-starved woodpeckers. However, there were eight dead notes in the Tibia, and scores of silent notes throughout every rank. Tom, instead of practicing, pitched in with his traveling organman companion and spent the better part of the vacation week in efforts to resuscitate the asthmatic old groan box. Now, that happened nearly 50 years ago, and recently our extinguished editor suggested I share some reflections and tales concerning required work before and sometimes during concerts.

One of the problems is due to the unreasonable convergence of dedicated hobbyists, often possessing little knowledge or skills, and "professional" organists, who desire to make a good impression and please their audiences. The theatre organ has always attracted a handsome percentage of folks who musically preferred "Midway" to Mozart, and most of the men-folk have taken a few alarm clocks apart in their day. The gadget appeal is often great, and patching up the Xylophone is much more fun than destroying your back while dropping bottomboards in order to change dead magnets. Good old Clyde reminded Tom "some of them stops ain't working on

the 'combo-action.'" Well, of course they were not working, because Clyde and his cracker-barrel crew could barely play "Mary Had Her Little Lamb," and again, the "Zillaphone" was doing just fine. Young Hazleton's wicked imagination and complete control allowed him to hide most of the defects in whatever old Hoover Orchestra he was commanding. Again, we have the interfacing of two very different points of view.

Demands on volunteer hobbyist organ crews changed in the mid-to-late 1950s when George Wright catapulted the theatre organ into national prominence and view. His Hi Fi records were played in American homes from coast to coast, and the Bay area's pioneer FM station, KPEN, featured George at the Mighty Wurlitzer every day. Now that leads us to the birth of the "two-hour solo concert," which was unheard of until George's midnight concerts at the San Francisco Fox Theatre. What did George encounter when he was faced with holding the interest of 4,600 organ and Hi Fi nuts, all expecting to hear and experience what they had heard on the recordings? During the first two-hour concert, it was clear to some that George was having difficulty with the magnificent organ and, after the concert, the management of the theatre met with Wright desiring to book several more concerts. The future concerts were to be a joint effort between the Fox Theatre, KPEN, and George Wright. The first concert was organized and sponsored by the wonderful promoter, Al White. George told Bob Apple and Ken King, the top management of the Fox, and James Gabbert and Gary Gielow of KPEN, he could not play one more concert until the organ was in better concert condition. The dedicated ATOE crew had



the organ in fine condition for intermission use, but Wright's daring and chance-taking arrangements required and demanded all notes be playable and the combination action must be working reliably, especially the "OFF" stop actions. George "Wrightly" should expect the very best!

George insisted on having Paul F. Schoenstein brought back to the theatre for the special concert work. Paul loved theatre organs and did all of Wright's maintenance at the Fox when he was headlining there in the early 1940s. Now, Paul was very much advanced in years, requiring him to have help for the many, many nights work on "Ethel." He called a young technician who had brought the San Francisco Granada/Paramount's slumbering Style 285 back to life, and Paul had been a mentor to the ambitious Ed Stout. Of course, Bob Apple and Ken King scheduled several more concerts before the great house was

needlessly destroyed in 1963. Bob Apple was a magnificent managing director, and his associate and house manager, Ken King, did everything possible to stop the greedy butchers from tearing out the romantic heart of San Francisco.

Not only must the organs be put into concert-ready condition weeks before the scheduled event, but also “stand-by” duties should be considered. It seems as though the only time Wurlitzer organs cipher is during a concert or silent film presentation. The wise theatre manager arranges to have the lead technician on duty during the event, and many evenings have been pulled out of the fire by that policy. Perhaps we should revisit an example of a mechanical misadventure. When Tom Hazleton was serving as the last house organist at the San Francisco Granada/Paramount, the theatre often sold out for televised “fight-nights.” Earl Long, the theatre’s genial managing director, instructed Tom to play the national anthem in the event of a signal failure over the telephone line. He normally played the rowdy house in for nearly one hour of full organ. During one of those events, both Tom and the house organ technician heard loud snapping and cracking sounds coming from the Brass chamber, which was located above the top of the proscenium arch on the house right side. That magnificent 33-rank organ occupied six pipe chambers. It sounded like Tom was brushing against the Bombarde manual keys, so the house organman shouted up to the gifted artist to shut all of the stops off on the Bombarde manual, whereupon the chirping ciphers went away. Rushing down to the relay room, the technician discovered all of the pneumatic motors in the Bombarde section of the key relay machine were fluttering very close to the contacts. The entire primary action for that manual had become loose, and the secondary motors were bypassing the primary valves and were being played by the leaking. The fix of tightening a few dozen large screws took about 10 minutes while Tom continued entertaining the full house on the other three manuals. Try that with a relay from Chipsville, USA! All of the quality theatre organ manufacturers designed their relay systems to be repaired while still “on line” because too much money was hanging upon the grand old unit

orchestras continuing to play. Knowing the importance of being able to service the organ while still on line, Wurlitzer provided ventil shut-off valves on each manual tray, making it easy to service. Robert-Morton organs were great fun to work on because the high current draw made the relay rooms smell like your childhood electric train set at Christmas time.

Perhaps some of the club’s volunteer organ crews could benefit by knowing how quality professional organmen prepare theatre organs for concert events, and that includes silent film presentations. All professional firms have their own distinct approach, and the following suggestions are based on five decades of dodging the bullets. Long before the program, the organ should be in fine playing condition, and that means all chest notes should be playing and all console functions working properly. How to keep track? In this un-natural age for the theatre organ, where the console is unplugged and kept in a monastic cell for months on end, that is a real problem. In the “good old days,” professionals or buffs could spend Saturday and Sunday mornings with the organ by just pushing a red button on or near the console, thereby bringing the slumbering giant to life for work or play. We, on a regular basis, played every note on every switch to determine if the offending silent notes were in the relay, switchboards, or the windchests. With a list of dead notes, the most important notes were addressed first. Now, old Clyde would repair C5 on the Viol Celeste before considering C3 on the Brass Trumpet, because he was most sensitive and was concerned about the holy mystery of the “Strings and Voxes” being perfect. As an object lesson, listen to the recording of Tom Hazleton made at a most important New York venue where noticeable melody notes within the Brass Trumpet and Mirabilis ranks were clearly vacationing in Florida. When we began repairing the San Francisco Fox organ for the next George Wright concert, we began with the Tibias and then progressed to the solo reed stops.

Another wise policy is to leave a “trouble-book” near the console in order for organists or crew members to make notations of problems as they arise. As an interesting side note, the great Iris Ethel Vining’s 1923 trouble-book was discovered

when a “spares cable” was being pulled from the console along the back wall of the original deep pit level to the organ’s relay room. That valued book gives tremendous insight to Miss Vining’s concerns and what she deemed most important. That charming superstar of the silent era knew everything about the Unit Orchestra she was conducting, and nothing escaped her keen ears.

One of the most important practices concerns having good lines of communication with the managers of the venue and with the incoming guest artist. If the same old hack is on the bench, just provide a monthly supply of good Scotch and relax. (Only kidding, folks!) However, if one of the finer players on the concert circuit is about to descend from on high, that artist deserves the very best, and that begins with the technicians knowing more about the intended program or film. In a recent conversation with the brilliant British organist, Simon Gledhill, he mentioned how much he enjoyed playing the large organ in the Dickinson High School and the fact Brant Duddy was on hand to listen to some of the rehearsals in order to determine where to place his emphasis in tuning and regulating. That practice is from the “old school” of real professionals who are concerned enough to “climb aboard the excursion train” to see where engineer Gledhill is taking it. During the San Francisco Fox and Paramount rehearsal nights, we made notes while George or Tom made love to the “throbbing mighty picture house giants.” In short, always try to repair or correct whatever defect that may call attention to itself and away from the flow of the music. Some organmen, like the late Paul Schoenstein and some present day chaps, were in love with the sound of the organs when in the hands of the truly gifted, and their reward for assisting the organists was often hearing something like “Little Girl Blue” played with real expression and feeling, the reward of a lifetime. With respect and good luck to you all!

The creation of theatre organs made interesting copy in general periodicals as well as trade publications. In the following reprint from 1928, we're treated to an explanation of what made theatre organs tick from the standpoint of the exhibitor. (Jeff Weller Collection)

# AN ORGAN in the MAKING

*All that makes music is not the musician. The artist would get much less from his instrument than he puts into it were it not for those who build it. In this trip through an organ factory is told how the artisan "plays" upon that intricate maker of great music.*

By HARRY E. HOLQUIST

FROM the bewildering situation created by the advent into the motion picture industry of sound and talking pictures, the organ has emerged firmly entrenched in its long established place as a leading theatre attraction. While conjecture was rife a few months ago on the subject of what sound pictures would do to the organ, this situation no longer presents a problem.

The organ is still the king of theatre instruments—logically because of its versatility, popularly because of its tremendous public appeal, and practically because it has proved a box office attraction.

This is an outstanding impression gained during a visit to North Tonawanda, where is located one of the world's largest organ

factories—the plant of the Wurlitzer Company. And the answer to any discussion as to the organ's place in the new order of things comes from showmen themselves in all parts of the country, in the form of orders for instruments that during August established a new high record in the history of the Wurlitzer Company.

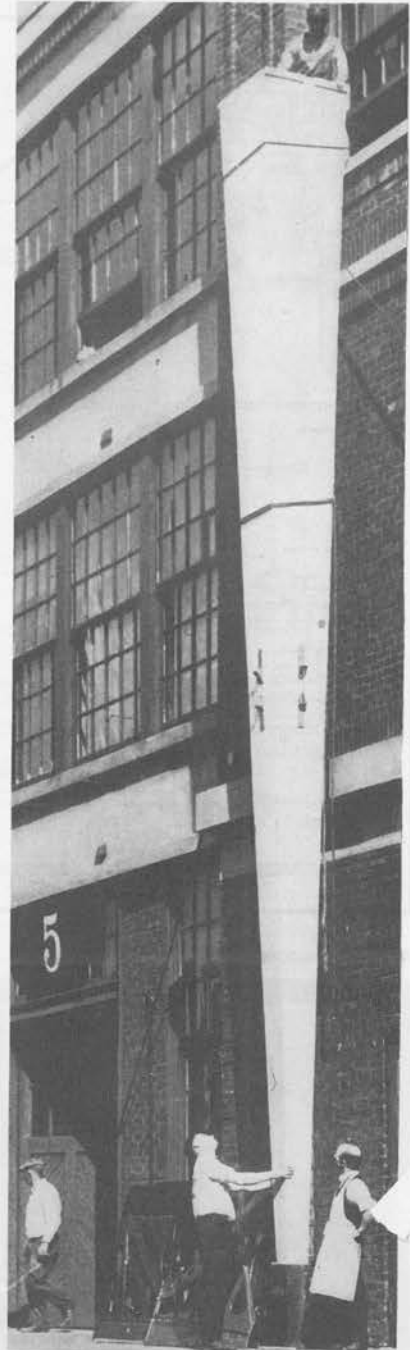
This condition, revealed by Farny R. Wurlitzer, substantiates the expressed belief of leaders of the industry, that any supposition that talking pictures will relegate the organ to the background is formed without deliberate thought, or is due to lack of knowledge of the theatre and an understanding of what the public wants. That is my message, based on experience, to worrying organists.

This fact established, the opportunity to see in actual process of construction the mighty organs which are such an important part of our most successful theatres, was a chance to be eagerly seized. Of the tremendous organs in theatres today the public has little conception of the miles of wire, the hundreds of pipes ranging in size from small whistle-like affairs to pipes several stories high, and the maze of traps and effects so deftly concealed behind ornate grilles. Many exhibitors also, no doubt, have never looked behind the scene to learn the ramifications so ingeniously co-related that make possible the organ's wonderful tone and orchestral range.

My first introduction to the beginning of a successful theatre installation brought me to the engineering and drafting department. Here I might readily have believed myself in the drafting room of a busy theatre architect. Familiar looking blueprints, floor plans, proscenium and side wall details were abundantly in evidence.

The engineering department is composed of a staff of 17 engineering experts. In this department every organ installation, large and small, is worked out to the minutest detail. Many costly mistakes, I learned, have resulted from inadequate provision having been made for the organ chambers. Instances of this nature usually result from lack of attention given the

*A 32-foot diaphone organ pipe, from which a tone like thunder's comes. As indicated in the picture, it would stand in the organ chamber three stories high.*



organ requirements at the time the theatre is planned.

It follows, therefore, that it is the aim of the engineering department to cooperate closely with the architect and builder on the organ requirements at the time when a project is still in the early stages of formulation.

The success of any organ, I learned, is dependent to a very great extent upon the proper installation. Aside from the physical problem presented, when adequate space is not provided to accommodate the organ, many problems equally serious, if not more so, result from an incorrect installation. These involve audibility of the music in  
*(Continued on page 123)*



*A workman sitting in the largest opening of a 32-foot diaphone pipe. In his hand is one of the smallest pipes.*

a good film and a comfortable theatre, and that the picture is of primary importance. The side shows, such as stage productions and orchestras, have overemphasized and they are costly.

"I feel that most exhibitors feel that they should get back to a strictly motion picture business, rather than the lavish productions which endeavored to compete with the theatrical revues."

And I was on my way.

## An Organ in the Making

(Continued from page 91)

various parts of the theatre, such as the rear seats under the balcony, or its effect upon persons in the front rows.

Each theatre presents its own special problems, I was told, and it is in recognition of this fact that the engineering department has developed into such an important unit. Today it is the rule, rather than the exception, for the architect or builder to place the problem of the organ arrangement in the hands of the organ builder's engineering experts sufficiently early to enable their recommendations to be included in his general layout.

The extent to which the engineering department's work extends throughout the large plant was evidenced in a small adjoining room, which was equipped with modern machinery especially designed for making blue-prints for every department contributing in any way to the building of the instrument.

Two methods of installing the organ chambers, each having its own advantages for special types of theatre conditions, are now generally used. One of these is the placement of the organ chambers on the sides of the proscenium arch, usually 12 to 14 feet above the level of the stage. The other method is to install it above and in the center of the proscenium arch. Two examples of typical installations of these methods are reproduced above.

\* \* \*

Leaving the engineering department with a better appreciation of the important

part this department plays, it is but a few steps into the work rooms of the great plant itself. The cable department happens to be our first stop and here we see how the cables are made and tested before going into the wiring department, where they are fixed on actions. Some of these cables are from 150 to 200 feet long, and I was told that if the wire used in an average organ were figured in terms of mileage, it would stretch out between 50 and 100 miles.

The arrangement of the wires, which off hand appears to be a hopelessly intricate task, is accomplished with speed and efficiency on a slotted bench. When taken off the bench the wires, amazingly it seemed, fitted correctly the action, where contact is made by a silver tube with silver wire.

The pneumatics or motors for the action range in size from an inch square to eight and nine inches long. Sterling silver contact blocks and switches are used throughout, since it has been found that this is the only material which will stand up. Thousands of contacts are used in each organ.

The next department we approach is one in which magnets are wound. There is a magnet for every pipe in the organ, I am informed. It is highly important that the magnets be wound alike and this is accomplished by automatic machines, which do the work with unerring precision. Later we see these magnets mounted on poles and coated with insulating varnish and baked in electric ovens.

The next department proved to be one of the most interesting and fascinating in the plant. This was the voicing department. The voicing division consists of 21 individual sound proofed rooms in charge of master voicers, many of whom have devoted a life time to their particular craft.

Every pipe in an organ, both metal and wood, is individually voiced. The voicer works from the specifications of every stop, and with him rests in a great measure the responsibility for the ultimate color tone of the organ.

\* \* \*

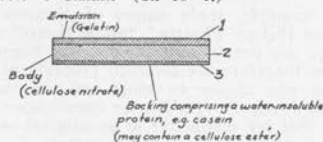
The effort to achieve the finest in tone quality and the careful process of painstaking workmanship was never more in evidence than in the making and voicing of the pipes. For example, I was astounded to see handsome trumpets, such as are to be found in the windows of music stores, and learn that these trumpets are made of the best brass tubing, despite the fact that they will never be visible. In the metal pipe department I saw hundreds of pipes of various sizes being painstakingly cut and fashioned by hand. The metal for the pipes is cast at the plant. Pure tin, from the Cornish mines of England, spotted metal, plain metal and zinc and brass are used for the various pipes.

For the wood pipes the finest quality of California sugar pine only is used—every inch of the wood is perfect, without a blemish. The wood pipes are treated with two coats of orange shellac. This, however, is getting ahead of my story, for the preparations for the building of a wood pipe really begin two years before, when the wood is still in the rough lumber stage and is placed for air drying in special sheds having a capacity of about two million feet. It is later treated in steam heated dry kilns to take out all the moisture. An organ pipe must be able to withstand, without deterioration, the changes of atmospheric conditions in various parts of the country.

Those having a penchant for comparisons will find it interesting to speculate on the fact that the smallest pipe in an organ may be a half inch long and the diameter of a straw, while the largest pipe may tower to a height of 32 feet.

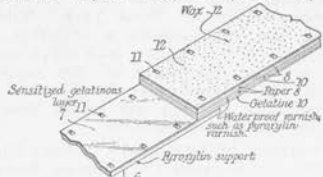
[This description of the making of an organ will be concluded in the next issue of "Better Theatres."]

1,680,636. PHOTOGRAPHIC FILM. Frank Forster Renwick, Parlin, N. J., assignor, by mesne assignments, to Du Pont-Pathe Film Manufacturing Corporation, Wilmington, Del., a Corporation of Delaware. Filed Aug. 20, 1925. Serial No. 51,508. 6 Claims. (Cl. 95-9.)

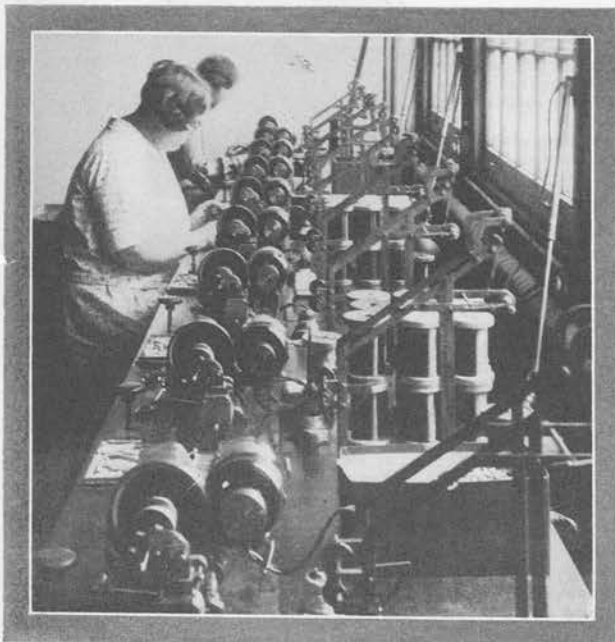
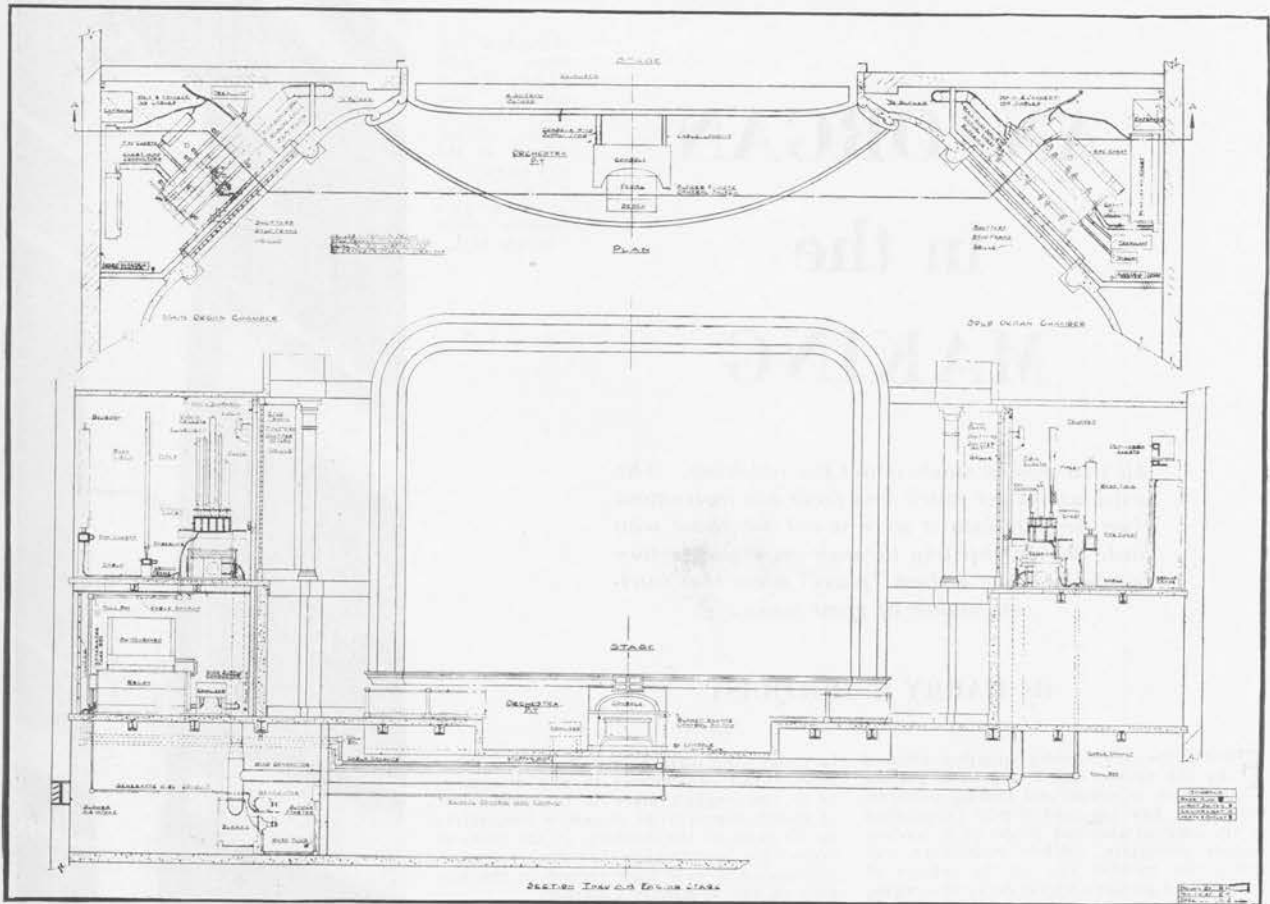


1. A cinematographic non-static photographic film having a body of cellulose nitrate and a non-scratching substantially smooth backing electrically positive with respect to the body and composed of a water-insoluble protein substantially free from grains and free from pigmentary and other granular materials.

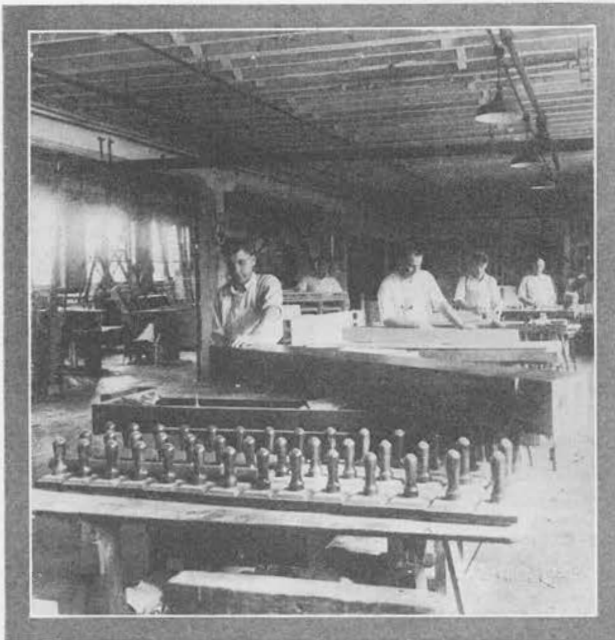
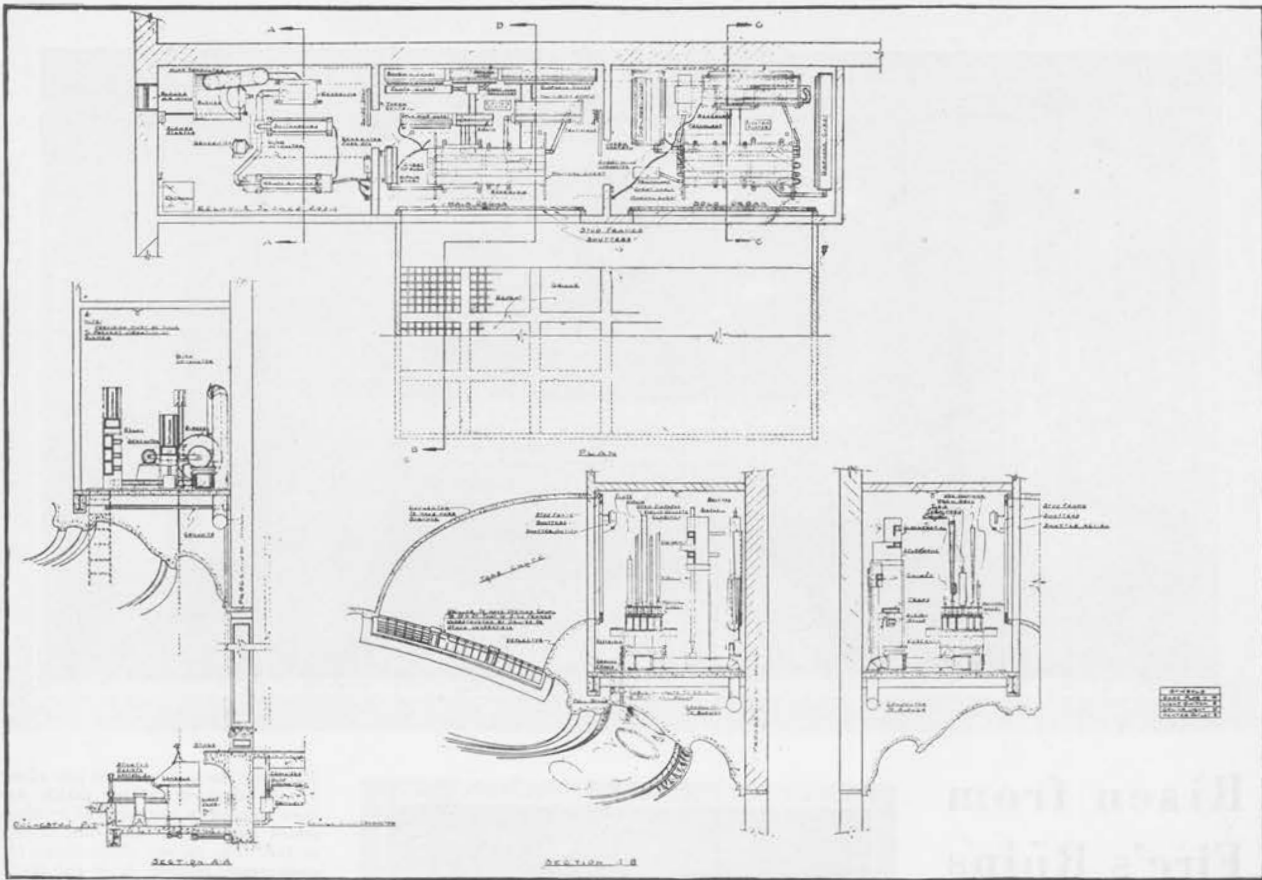
1,687,048. MOTION-PICTURE-FILM STRIP. Edward C. Van Doorn, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 23, 1926. Serial No. 130,799. 7 Claims. (Cl. 95-9.)



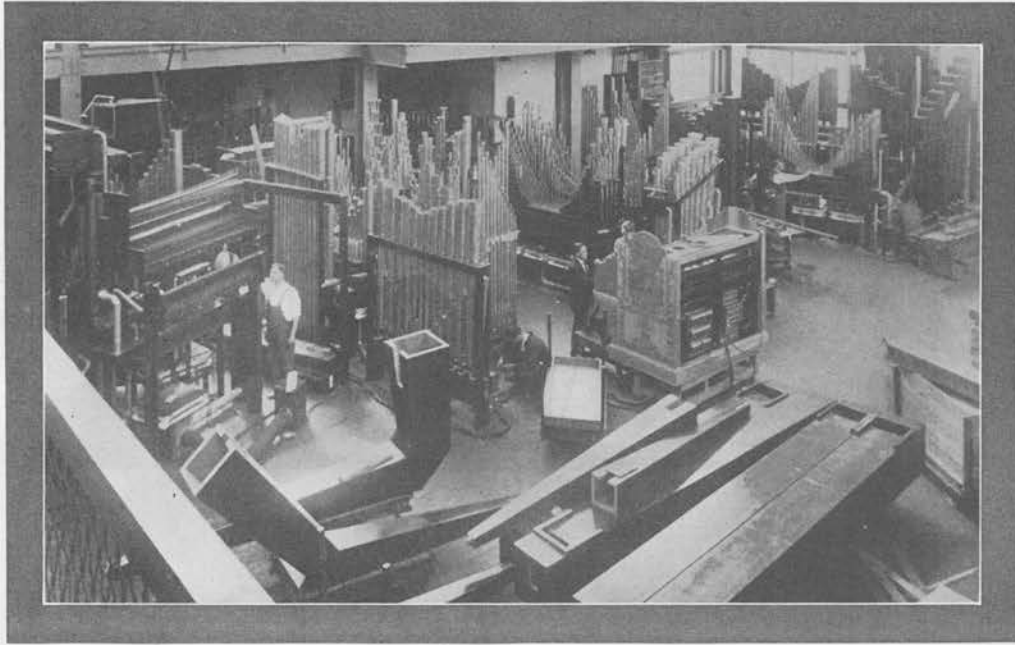
1. A motion picture film strip including a band of sensitized material and a protective strip therefor comprising two co-extensive bands laminated together by a waterproof adhesive.



Installing and making an organ. The plate at the top shows a typical installation of an organ chamber above and in the center of the proscenium arch. Below are scenes in the Wurlitzer organ factory, in the magnet winding department (left) and the wiring department.



The plate on this page shows a typical installation of a theatre organ at the sides of the proscenium arch. These two scenes are also in the Wurlitzer factory. At left is shown the making of wood pipes, and, at right, the voicing of Vox Humana stops.



The erecting room where every organ is set up ready for its space in the theatre.

# An Organ in the Making

The Description of a Trip Through the Wurlitzer Factory Is Concluded

By HARRY E. HOLQUIST

**I**N our trip through the Wurlitzer organ factory at Tonawanda, N. Y., in the last issue, we got as far as the voicing department, where we saw how the organ's "vocal chords," from the tiny to the gigantic, were perfected.

We next enter a spacious, well lighted section of the plant where consoles are being assembled and mounted. Some consoles require from four to six weeks in assembling.

Here, as in previous departments I visited, I was impressed with the air of business-like efficiency and dispatch that indicated the flourishing condition of the organ builder's business.

Where were these organs going? At the time of my visit there was either in the course of completion or had only been shipped a few days previously, large instruments for Fox theatres in Detroit, Brooklyn, St. Louis, San Francisco and Newark, and also for the Fisher theatre in Detroit.

But to resume our trip—we next come to the section where actions and chests are made. Only the very finest lumber is used for these chests. Another important feature of organ construction, which gives to the instrument a fine command of beautiful tone shading and expression, are the expression shutters. In the Wurlitzer, I learned, the shutters are operated on ball bearings both at the top and bottom and embodying an exclusive feature in the form of sound trap joints which prevent the escaping of any tone qualities and assure the greatest possible expression.

In my further journey many more interesting sidelights on this great institution and the complex task of building a theatre organ revealed themselves. I came, for instance, to a huge machine shop, equipped with automatic screw machines, lathes and kindred machinery. The machine shop, I learned, is kept busy producing such things as reed eschallots, magnet parts, percussion hammers and a variety of metal parts that go into the making of an organ. An adjunct to this department is a tool room. The company makes its own tools for its machinery. Another division contributing to the organ's construction is a large wood-working mill.

While perfection of workmanship and the highest quality of materials is the rule in every department contributing to the success of a Wurlitzer organ, the individual parts are submitted to rigid examination and tests before being approved for assembling. This is done in the testing department. Here are to be found consoles, relays, chests, percussion actions and a hundred other component parts undergoing severe tests and careful examination.

The next step leads to the erecting room where every organ is laid out or erected on a floor space exactly the same size as that it will occupy in the theatre chamber. This is a task requiring ample space both in breadth and in height. The Wurlitzer erecting room, I was informed, is one of the largest and most completely equipped in the world. In it as many as 15 organs may be erected at one time.

After the organ is erected it appears, in every working detail, exactly as it will be placed in the theatre organ chambers. It is ready for playing—or rather for the playing stage, which includes a test of every stop until every part of the instrument is perfect.

The organ for motion picture work is the result of a careful study of theatre requirements on the part of the builders. It is capable of interpreting virtually every mood and action of the film drama. The Wurlitzer organ at the Paramount theatre, New York, is a splendid example of the height to which the organ has been developed for picture and solo work. In this giant instrument are to be found, in addition to all well known pipe orchestral tones, the following:

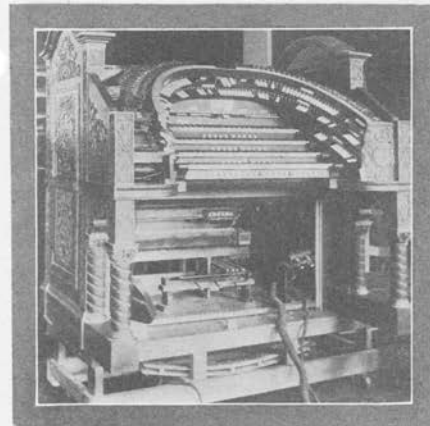
Piano, harps, marimbas, glockenspiel, orchestral bells, xylophones, cathedral chimes, sleigh bells, complete set tympani drums, bass drums, snare drums, cymbals, triangles, tambourines, castanets, Chinese blocks, tom toms, birds, fire gongs, auto horns, steamboat whistles and locomotive whistles.

The Wurlitzer factory commands attention, not only as a modern manufacturing plant, but as a place of distinctive beauty. It covers 414,000 square feet of floor space and is the hub of a delightful community bearing the name Wurlitzer.

Throughout America the name Wurlitzer is associated with music of all types. The first Wurlitzer was a widely known violin maker in the seventeenth century. Since

(Continued on page 57)





*An organ partly erected.*

## An Organ in The Making

*(Continued from page 55)*

that time seven generations of Wurlitzers have continued the making of musical instruments.

Coming to America in 1856, Rudolph Wurlitzer established the business in this country which his three sons, Howard, Rudolph and Farny, have continued with such outstanding success. Today there are over 50 Wurlitzer stores in over 30 cities, and hundreds of dealers throughout the country sell more than 50 different types of musical instruments bearing the Wurlitzer name.

My trip through the Wurlitzer plant proved altogether too brief to gain more than a superficial appreciation of the splendid workmanship, the fine quality of materials and the thousand and one details which are executed with such care and skill in the building of a modern theatre organ. I understand better now, however, why the organ has attained such widespread popularity among motion picture audiences. The building of a theatre organ represents more than the manufacture and assembling of pipes, percussions, chests and stops. Fundamentally it is a creation by artists. The human element is as pronounced in the construction of an organ as it is in its playing. In this feature, probably more than in anything else, lies the answer to the unparalleled success achieved by the organ as a money-making attraction for motion picture theatres throughout the country.

The future of the organ in the theatre field never looked brighter, judging from the active building program witnessed at the Wurlitzer plant.

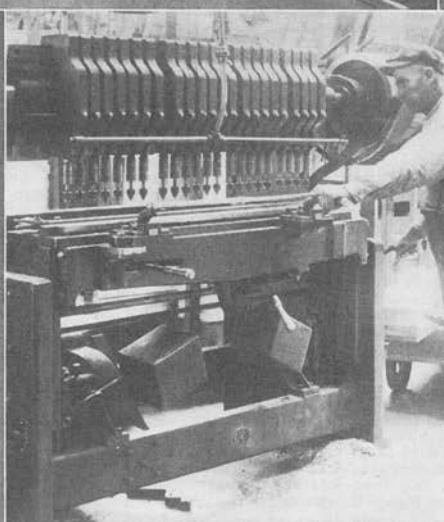
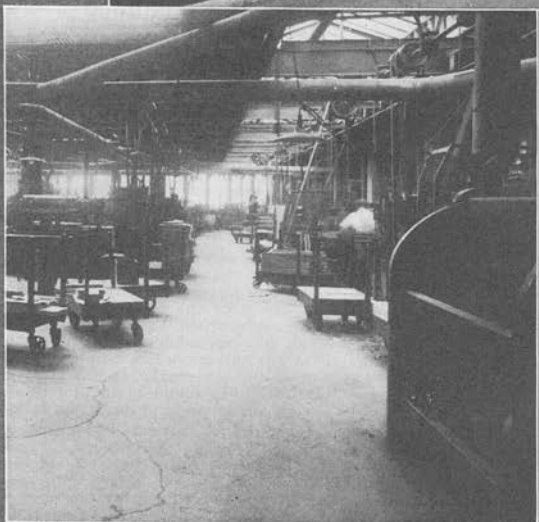
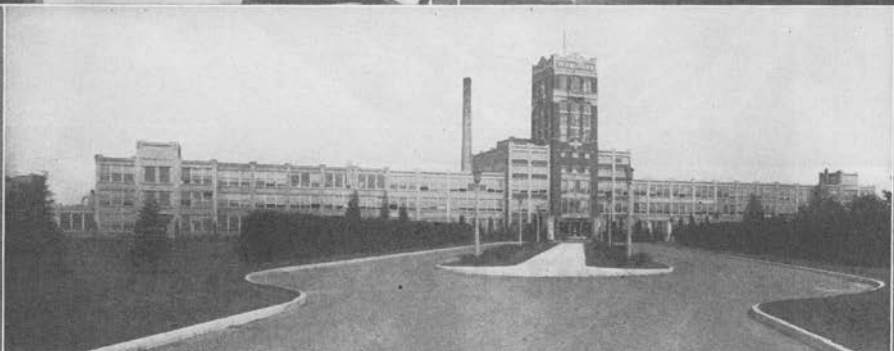
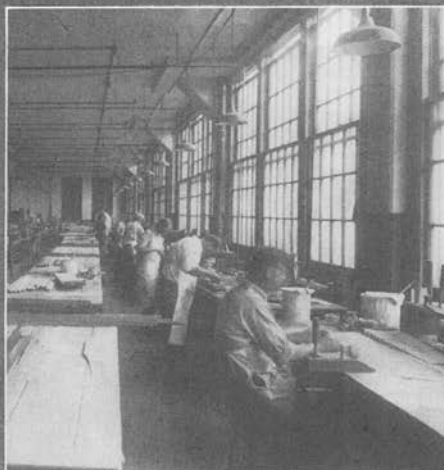
### INCORPORATIONS

ALBANY, Nov. 20.—Three companies planning to produce sound pictures were among incorporations the past week. These are: Humanaphone, Inc., \$10,000; Lillian Cunningham, Henry K. Danziger, Mildred Lawn, New York City incorporators; Sound Shorts, Inc., Joseph Stark, Irene Epstein, Jessie Chisling, New York City; Colorton Pictures Corporation, Louis J. Freda, Vincent Westrupp, Raymond J. Gorman, New York City.

Other companies incorporating included: Stanley Recording Company of America, Inc., \$6,000; Lew Fields' Producing Company, \$100,000; Brothers Company, Inc.; Sam Kaplan Manufacturing and Supply Company, \$200,000; Broadway-Park Corporation, \$10,000; Farrell Theatre, Inc., \$10,000; Nils T. Granlund, Inc., \$5,000; Fox Interstate Playhouses, Inc.

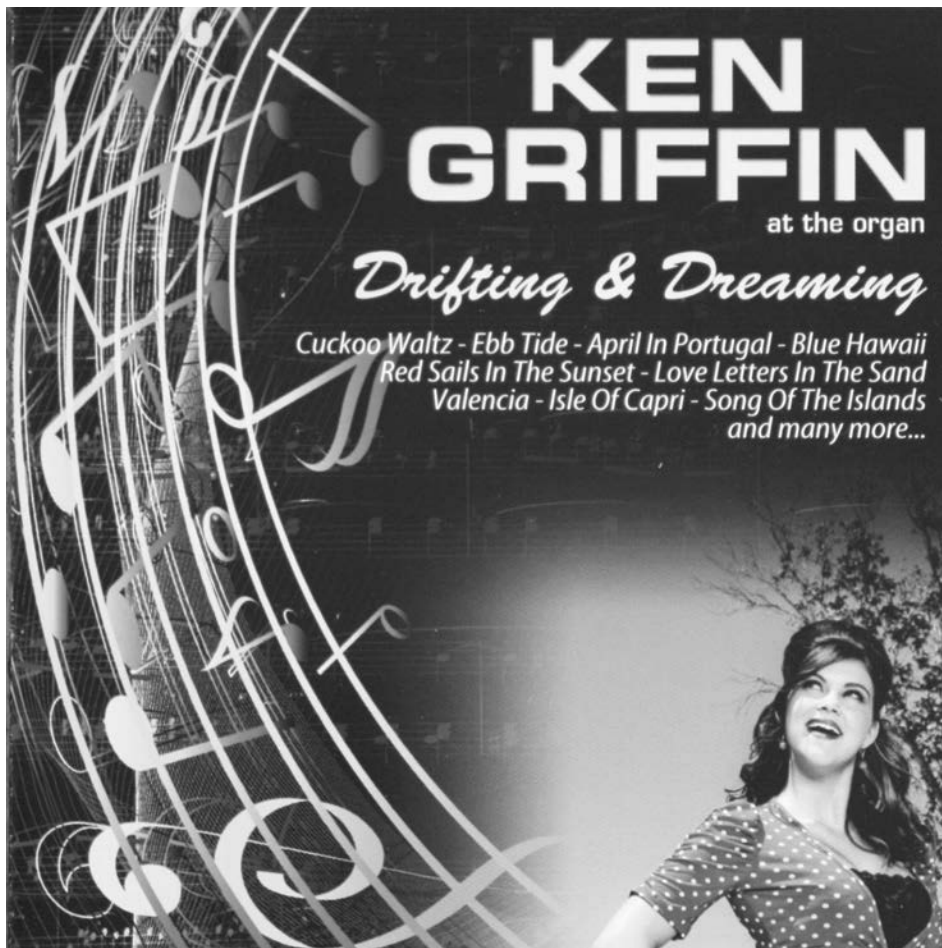
### Red Cross Shows Life-Saving Film

NEW YORK—A film on life saving and resuscitation methods was shown for the first time at the Red Cross headquarters in New York. The film was made by the Educational Service of Consolidated Film Industries, Inc.



## AT THE WURLITZER ORGAN FACTORY

*Upper left: Engineers' department where plans are prepared for each installation. Upper right: Making metal pipes, each being fashioned by hand. Center: Exterior view of the factory and grounds. Lower left: The woodworking mill.*



## KEN GRIFFIN Drifting and Dreaming

In another Griffin review in the May/June 2009 issue of THEATRE ORGAN, I said: “a year before his death in 1956, sales of his recordings had already topped over 11,000,000 units.” What I did not mention is that new material continued to be released through 1960. Another interesting factoid is that Ken actually had two monster-selling singles with the same song, “You Can’t Be True, Dear,” one being an instrumental version on a Hammond, and another one with an over-dubbed vocal by Jerry Wayne. Ken’s instrumental track of that song was 60 years old on December 31, 2009. You may not be aware that Ken sometimes re-released different versions of his previously recorded songs, and sometimes there were different versions released for different geographical areas.

Although I’m very familiar with Ken’s works, there were tracks included on this CD that were totally new to me. The pairing of Ken’s Hammond with Andy Nelson’s Hawaiian guitar on eight cuts in this collection is most effective and enjoyable. Ken’s memory continues to live on with the release of this double CD, *Drifting and Dreaming*, and the cheesecake graphics on the cover of the disk will immediately transport you to the simpler and more carefree era of Griffin’s time.

Although Ken also recorded on Wurlitzer electronic and electro-static organs and Conn electronic organs, he is most known for his recordings on the Hammond electric organ, a unique instrument that now celebrates its 75th year. No other organist has even come close to selling as many records made on a Hammond as Ken sold and continues to sell, as this commercial compilation album is in release 53 years after his death. Ken’s playing style and

arrangements are quite different in many of the songs in this collection, and I think you’ll appreciate his musical diversity and creativity.

The songs included in this CD set are: “Cuckoo Waltz”; “April in Portugal”; “In the Chapel in the Moonlight”; “Ebb Tide”; “Sentimental Journey”; “Till I Waltz Again with You”; “Sibony”; “St. Louis Blues”; “Love Letters in the Sand”; “Green Eyes”; “Harbor Lights”; “You Are My Sunshine”; “Shine”; “Golden Sand and Silvery Sea”; “I Don’t Know Why”; “Until Tomorrow”; “Shepherd’s Serenade”; “Sweet Leilani”; “Jalousie”; “Marie”; “Blue Hawaii”; “I Need You Now”; “Let Me Call You Sweetheart”; “Red Sails in the Sunset”; “Jealous”; “Aloha Oe”; “You Can’t Be True, Dear”; “Twelfth Street Rag”; “I’m Confessin’”; “Song of the Islands”; “Isle of Capri”; “Always”; “King’s Serenade”; “Little Brown Jug”; “Valencia,” “A Song of Old Hawaii”; “Whispering”; “All Alone”; “Drifting and Dreaming”; “The Song is Ended”; “Now is the Hour”; “Island Magic”; “I’m Lost in the Clouds”; “I Get So Lonely”; “Gimme a Little Kiss”; “When Irish Eyes Are Smiling”; “The Girl That I Marry”; “In the Good Old Summertime”; “Somebody Else Is Taking My Place”; “When You Wore a Tulip”; “When I Lost You”; and “You Can’t Tell a Lie to Your Heart.”

Although I enjoyed this CD set and I was impressed that all of the titles were Cedar processed, I found the final mastering of these CDs to be inconsistent in volume from cut to cut. Also, I found some of the tracks that were made from original recordings directly from the pre-amplifier of the Hammond, rather than through a microphone, to be overdriven in the CD mastering; this, unfortunately, resulted in distortion in the final product. Overall though, this set is both unusual and enjoyable for the Hammond or Ken Griffin enthusiast. *Drifting and Dreaming*, a Rex Recordings double CD consisting of 52 songs, may be ordered at [www.organ.co.uk](http://www.organ.co.uk) for £8.95 (about \$15 US) plus postage. Major credit cards are accepted.

—Andy Antonczyk

## ETHEL SMITH She's Got Rhythm

There has never been another organist with such diverse talents as Ethel Smith (1902–1996, although she claimed for many years she was born in 1910). Ethel was an all-around entertainer and master of many disciplines. She was an organist, a pianist, a composer, arranger and publisher, an actress, a nightclub entertainer, a percussionist, and a guitarist. Her talent didn't stop there, as she was also an author and linguist, and in addition to English, she spoke French, Portuguese, Spanish, Italian, and German. She attended Carnegie Institute of Technology (now Carnegie Mellon University) where she majored in music and languages, and she studied organ with Dr. Caspar Koch, who was also organist to the city of Pittsburgh. Because of her enormous scope and potpourri of talents, Ethel worked with many of the great show business luminaries such as Bing Crosby, Frank Sinatra, Esther Williams, Xavier Cugat, Desi Arnaz, Lucille Ball, Van Johnson, Walt Disney Studios, and many others. Additionally, she worked in radio and was featured in her signature original designer dresses in films and on television. As a Hammond artist, the accuracy of her playing was astounding. How she ever cavorted up and down, with lightening speed and heel and toe technique, on the Hammond's pedal clavier with three inch—or better—spiked heel shoes is beyond imagination. She made nearly impossible rhythms and complicated fingering look like child's play when you watched her performances on-screen.

The selections included on this CD are: "I Got Rhythm"; Two Rumbas: "Paran Pan Pan" and "Cachita"; "Cuban Cutie"; "The Breeze and I"; "The Tubby the Tuba Song"; "Wedding of the Painted Doll"; "Ethel's Birthday Party"; "Blame it on the Samba"; "La Bamba"; "Catana"; "Three Little Words"; "Perhaps"; "Fifi—Bring Her Out Again!"; "March of the Toys"; "Parade of the Wooden Soldiers"; "Zing-Zing-A-Boom"; "Be My Love"; "The Loveliest Night of the Year"; "Pretty Polly"; "Three Cornered Tune"; "Swedish Rhapsody"; the theme from *Moulin Rouge*; "Mambo";

"Jambo"; "Ruby"; "I'm Walking Behind You"; and "The Dream Express."

*She's Got Rhythm* is a slick and professional CD collection of some of Ethel's best and most well-known tracks meticulously restored to perfection. This presentation, made available by [www.bygonedays.org](http://www.bygonedays.org) for £4.79 (less than \$8.00 US) plus postage, could not be more gorgeous, with a beautiful photo of Ethel on the cover and interesting, informative, and well-researched biographical information liner notes about Ms. Smith. The jewel box even comes encased in a glossy and impressive cover sleeve. The 26-track collection of Ethel Smith tunes is a genuine value-packed entertainment bargain that will certainly enhance your personal archive of organ recordings.

—Andy Antonczyk

## DON THOMPSON A Kimball Keepsake

Once again, we are fortunate that Don Thompson continues to re-release CDs of legendary and formidable theatre organs that we might, sadly, never get to hear again because the instruments themselves have been scattered to the four winds through a series of unfortunate and maybe even reckless events.

The Wiltern Kimball was the largest theatre-specified instrument ever ordered from Kimball. It was originally installed in the Forum Theatre in Los Angeles. Why this 4/37 large and potent instrument was ever installed in a modest, single-floor, neighborhood 1,800-seat auditorium in 1924 remains a mystery even to this day.



# For the Records

## REVIEWS



Three of its ranks were voiced at 25" wind pressure, and with the chambers at audience level, patrons certainly must have been found this instrument to be rather bombastic, to say the least. Nine ranks of this instrument were installed at the rear corner of the theatre with dual shutters that could not only augment the sound in the auditorium, but could expose this instrument to the outside atmosphere, serenading neighbors in the theatre's surrounding area. This unique installation lasted but seven years, when the giant Kimball was moved to Warner's new 2,756-seat Warner Theatre (later re-named the Wiltern) located at Western and Wilshire. The opulent and mammoth Art Deco house, designed by G. Albert Lansburgh, gave this instrument room to breathe and resonate. The Wiltern organ was a challenge to play for many organists, since much of the instrument was installed on one side of the auditorium, and the instrument also had important ranks installed in an echo chamber. However,

with a masterful organist at the console, this Kimball was a thrilling and refined glistening gem of an instrument. When the theatre was destined for demolition in the late 1970s, the organ was hastily removed and somewhat neglected, and much of it was ruined in storage. Although the theatre was saved in the eleventh hour, the organ was gone and, disappointingly, it never found another home as a complete instrument. The Wiltern today is an important Los Angeles live performance center located in a vibrant artistic area of the city. Interestingly, the Wiltern's 32' Diaphone is now part of the new Schoenstein organ in the Conference Center at Temple Square in Salt Lake City, thundering away on 25" of pressure in one of the largest auditoriums in the world.

The Kimball installed in the Colonial Theatre in Phoenixville, Pennsylvania, was actually an assemblage organ meticulously put together by the late James Breneman, the owner of the theatre, and a dedicated group of more-than-qualified

organbuilding and maintenance professionals. Its basic core was the 3/13 Kimball from the State Theatre in Philadelphia, with additional ranks from the Stanley Theatre and the Missouri St. Louis Theatre. The ultimate console at the Colonial was the four-manual solid English walnut one from the Missouri. The final specification of the instrument included 32 ranks. Breneman was a genuine student in the fine construction of the Kimball theatre organs as well as the art of auditorium acoustics. Many organists and aficionados agree that the Colonial was one of the finest theatre organ installations, as the instrument was matched perfectly with its venue. It is unfortunate that upon Breneman's death the organ was removed from the theatre, sold to a private collector, and then straightaway donated to an organ club that subsequently sold this splendid instrument for parts.

The tracks on Don Thompson's *A Kimball Keepsake* by Don himself as the artist are: (at the Wiltern) "Fanfare"; "Body & Soul"; "Finlandia"; a Judy Garland medley including "The Boy Next Door," "Meet Me in St. Louis," "While We're Young," "Over the Rainbow," and "The Trolley Song"; (at the Colonial) a Rose Marie medley including "Song of the Mounties," "Rose Marie," and "Indian Love Call"; "Colonial Rag"; the music of Fritz Kreisler including "Caprice Viennois," "Liebesfreud," "Schön Rosmarin," and many others; "Temptation"; a *Desert Song* medley with "Azuri's Dance of Triumph," "Song of the Brass Key," "The Desert Song," "One Flower Grows Alone," "One Alone," "Romance," and the "Foreign Legion March"; "Dill Pickles Rag"; "Elaine, My Moving Picture Queen"; "Gold and Silver Waltz"; and the love duet from Act One of *Madame Butterfly*.

This CD keepsake of the sound of these two remarkable instruments, as well as other historic recordings, may be ordered for \$17, plus the appropriate shipping charges, from Thompson's web store at [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com).

—Andy Antonczyk

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In the fall of 1956, the author purchased a theatre organ LP by Richard Leibert entitled *Leibert Takes Richmond*. Inside the album folder was a four-page insert, “The Mighty Wurlitzer Rises Again,” by theatre historian Ben Hall. I was then a college student in my second year, and I sat down and penned a letter to Ben Hall via Westminster Records telling him how much I had enjoyed his article. Shortly thereafter a letter arrived for me bearing a return address of *Time* magazine. Ben was then a contributing editor to the “Show Business” and “Modern Living” sections. I learned through Ben about the ATOE (American Theatre Organ Enthusiasts) as it was then called, and I immediately joined. In those days new members got all the back issues (there had been four I believe) for free. The magazine, then called *The Tibia*, was edited at first by Dr. Mel Doner, Chief Chemist with the Watkins Company in Winona, Minnesota, who began publishing a discography of theatre organ records.

I was already an avid collector of records, particularly 78s<sup>1</sup>, and I was fascinated by this listing. I wrote back to Ben Hall on the subject, and there began a long and enjoyable correspondence which ended only with Ben’s death.

Among the names of theatre organists I had never heard of was that of Henrietta Kamern. Henrietta Kamern had made some records for the Edison Company. Ben had one such disc, and he referred me to Eric Reeve of Minot, North Dakota, who turned out to be the premier collector of theatre organ records of all sizes and speeds. It happened that he had only one record by Henrietta Kamern, and it was the same one as in Ben’s collection, “Just Like a Melody

# The Rarest of All Theatre Organ Records

BY JOHN W. LANDON, Ph.D.

Out of the Sky.” Dr. Mel Doner had never heard of Henrietta Kamern and was interested in learning more about this elusive theatre organist.

All of this prompted me to begin focusing on 78 rpm theatre organ records with a vengeance. I visited second-hand stores, junk shops, Salvation Army stores, and Goodwill Industries stores in an effort to build my collection. Along the way I found my first Henrietta Kamern record, and it was the very same disc which Ben Hall and Eric Reeve possessed. By this time I was hooked.

The Edison Company first made cylinder records patterned after Thomas Edison’s invention of the phonograph. Later they added disc records to their output, but these were no ordinary discs. They were ¼ inch thick, recorded at 80 rpm, and were vertically recorded (unlike the records of most companies at that time which were laterally recorded), and they would not play properly on most phonographs, except for the Edison disc machine itself. Although Edison invented the phonograph, other companies soon began to outsell Edison with their disc records.

Ben Hall sent me a tape of Henrietta Kamern playing the Möller theatre organ in Loew’s Rio Theatre, New York City. It featured “Just Like a Melody Out of the Sky” on one side and “Laugh, Clown, Laugh” on the other. I immediately fell in love with Kamern’s playing. Although Ben Hall remarked that “her tempo was a bit ragged in places,” it was clear to us both that she played with style and verve and showed a flair for jazz. I couldn’t understand why her records sounded so much more rich and full than the other Edison

records which I had acquired, but it was then that I discovered the difference between “acoustical” recording (played before a recording horn) and “electrical” recording which utilized a microphone and an audio amplifier and resulted in a much wider range of sound from deep bass tones upward.

Eric Reeve, in later life a policeman, once studied music at the Westminster Choir College. He, too, was smitten by Henrietta Kamern’s playing once he had heard her first record. He made it a point to find out that she was playing occasionally at one of the Loew’s Theatres in New York City. He went to that theatre, paid his admission, remained for the film, and then made his approach to the console. There she was, just bringing the console down after her intermission before the second showing of the film. Eric began to breathe faster. He would get to meet her at last. However, he was intercepted at the last moment by a security person who wouldn’t let him talk to her. He remembered years later that she wore a tight-fitting 1920s-style hat just like the one in her picture which I later obtained. It was a hat made popular by Ruth Etting, a very well-known singer of popular songs in the 1920s and ’30s.

The years went by. I obtained one additional Henrietta Kamern disc, “Angela Mia” (“My Angel”) and “Jeanine, I Dream of Lilac Time.” By this time I had amassed a large number of 78/80 rpm theatre organ discs, and I observed that the Edison “electrics” were every bit as good as (if not better than) the theatre organ output of Victor, Columbia, and Brunswick—the “big three.” I would occasionally see a Henrietta Kamern record listed in one of the high-

priced record auctions and I would bid, sometimes up in the hundreds of dollars for a single disc, but I never obtained anything other than the two Henrietta Kamern discs already in my collection.

Eventually I made arrangements to visit the Edison Laboratory in West Orange, New Jersey (now a National Park), but found at the last minute that they were closed for repairs. Those repairs took approximately six years; however, in October, 2009, I finally realized my dream of visiting the laboratory and hearing all of the nine sides which Henrietta Kamern recorded, along with the theatre organ records made by some additional artists for Edison—John Gart, Walter C. Simon, and Warren Yates. Several of these records were amazingly good and would measure up to today’s standards.

Of all the organists who recorded for Edison, Frederick Kinsley was the most prolific. He recorded 74 sides of organ music, first playing the 2/5 Midmer-Losh organ in the New York Hippodrome. Later he played the 3/7 Midmer-Losh pipe organ installed in the Columbia Street Studio in West Orange. This building was the site of various recording experiments. Kinsley recorded 65 sides acoustically and nine sides electrically.

Because Thomas Edison himself did not like the results of electrical recording, experimentation was carried on, perhaps without his knowledge, beginning in April, 1927. Edison’s serious hearing loss required that records be played back at advanced volume levels, and to his ear they sounded distorted and unpleasant. Therefore, such experimenting was done without his knowledge, and the first record labels did

not reveal that they were any different from the acoustical recordings.

Kinsley later became organist of Riverside Church, New York City. C. Sharpe Minor recorded two sides for Edison, and Rollo Maitland recorded eight sides. To my knowledge this is the only theatre pipe organ disc recorded by C. Sharpe Minor, who did his fair share of demonstrating newly installed Wurlitzer organs.<sup>2</sup>

Some years ago I corresponded with John Gart, who told me that he had no copies of his Edison records. His playing on these Edison “electricals” was excellent indeed. He recorded four sides for Edison.

There are several reasons why these recordings are so rare. First of all, sales of Edison records were declining along with those of the other major companies. By the late 1920s Edison controlled only two percent of the phonograph market;<sup>3</sup> radio certainly played a part. Why pay for a record when you can turn on your radio and hear music for free? Secondly, some of these records were test recordings, and not all of them were issued. The Edison policy was to make three “takes” of each session. In some cases, all “takes” were rejected, and the recordings remained locked in Edison’s vaults. Thirdly, as long as Thomas Edison himself was passing judgment on each recording issued by the company, he tended to reject a significant number of them due to his personal preferences in terms of music performance and also due to his failing hearing. Fourth, Edison discs were meant to be played on Edison phonographs, machines which were never as popular with customers as Edison’s competitors. In the spring of 1929 Edison began releasing laterally recorded 78 rpm discs of normal thickness called “Edison Needle Type” discs. However, the Edison Company closed out its record business at the end of 1929. As a result, these recordings may well be the rarest of any theatre organ records ever recorded.

# A Discography of the Rarest of All Theatre Organ Records

All the discs listed here are 10 inches in diameter. All matrix numbers are of the discs personally examined by the author at the Edison Historical Site, West Orange, New Jersey, October 1, 2009.

## HENRIETTA KAMERN

1. Matrix #: 18621-C-1-6. “Laugh, Clown, Laugh.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre, New York City, a 3/32 instrument installed in 1926.

2. Matrix #: 18635-A-1-1. “Just Like a Melody Out of the Sky.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre.

3. Matrix #: 18645-A-1-1. “Girl of My Dreams.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre.

4. Matrix #: 18646-A-2-1. “Come Back Chiquita.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre.

5. Matrix #: 18780-C-1-1. “My Angel (“Angela Mia”). Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ at Loew’s Rio Theatre.

6. Matrix #: 18781-B-1-5. “Jeanine, I Dream of Lilac Time.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre.

7. Matrix #: 18797-A-1-1. “Gypsy Love Song.” Edison Diamond Disc, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre. (On this recording, Henrietta Kamern uses the bird whistle and other percussions to good effect.)

8. Matrix #: 18919-A-1-1. “Sally of My Dreams.” Edison Diamond Disc, electrically recorded, vertical cut groove, ¼ inch thick, 80 rpm. Played by Henrietta Kamern on the Möller theatre pipe organ in Loew’s Rio Theatre.

## JOHN GART

1. Matrix #: N-0818-A-1-1. “If I Had You.” Edison Needle Type record, lateral cut groove, 78 rpm. (Edison Needle Type records were recorded beginning January 6, 1928, the first serial number being N-100.)<sup>4</sup> Played by John Gart on the Robert-Morton theatre pipe organ in Loew’s Valencia Theatre, Jamaica, New York, a 4/23 instrument.

2. Matrix #: N-0819-B-1-1. “Weary River.” Edison Needle Type record, lateral cut groove, 78 rpm. Played by John Gart on the Robert-Morton theatre pipe organ in Loew’s Valencia Theatre.



3. Matrix #: N-0844-A-3-1. "Coquette." Edison Needle Type record, lateral cut groove, 78 rpm. Played by John Gart on the Robert-Morton theatre pipe organ in Loew's Valencia Theatre.

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4. Matrix #: N-0845-A-1-1. "A Precious Little Thing Called Love." Edison Needle Type record, lateral cut groove, 78 rpm. Played by John Gart on the Robert-Morton theatre pipe organ in Loew's Valencia Theatre.

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## WARREN YATES

1. Matrix #: N-1163-B-2-4. "Pagan Love Song." Edison Needle Type record, lateral cut groove, 78 rpm. Played by Warren Yates on the Wurlitzer theatre pipe organ in the Fabian Theatre, Paterson, New Jersey, a 4/28 instrument installed October 3, 1925. (A picture of Warren Yates appears on page 655 of the book, *The Wurlitzer Pipe Organ: An Illustrated History*, authored by David L. Junchen, compiled and edited by Jeff Weiler, published by the American Theatre Organ Society, 2005.) Vocal chorus listed in the Edison Laboratory files as sung by Jack Stillman, but on the actual record label it is shown as "Walter Scanlan." Walter Scanlan, a pseudonym for Walter Van Brunt, made many recordings for Edison and other labels. To this author's ear, however; the vocal solo on this disc does not appear to be sung by the same vocalist who is credited with the vocal chorus on the next record in this listing. Nothing is known about vocalist Jack Stillman, but he may be the singer on this record.

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2. Matrix #: N-1172-B-1-4. "Every Day Away From You." Edison Needle Type record, lateral cut groove, 78 rpm. Played by Warren Yates on the Wurlitzer theatre pipe organ in the Fabian Theatre.

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HENRIETTA KAMERN

## WALTER C. SIMON

1. Matrix #: 18456-A-1-1. "Together." Edison Diamond Disc, vertical cut groove, ¼ inch thick, 80 rpm. Played by Walter C. Simon on the Wurlitzer theatre pipe organ in the Sanford Theatre, Maplewood, New Jersey, a 2/7 instrument (Opus 1549) installed January, 1927. (The Edison Laboratory files show this as the Strand Theatre, Maplewood, New Jersey.)

2. Matrix #: 18457-A-1-1. "There Must Be a Silver Lining." Edison Diamond Disc, vertical cut groove, ¼ inch thick, 80 rpm. Played by Walter C. Simon on the Wurlitzer theatre pipe organ listed above.

3. Matrix #: 18458-A-1-1. "Stars and Stripes Forever." Edison Diamond Disc, vertical cut groove, ¼ inch thick, 80 rpm. Played by Walter C. Simon on the Wurlitzer theatre pipe organ listed above.

## END NOTES

1. The author's collection now numbers approximately 50,000 items.

2. C. Sharpe Minor did record a 10-inch LP on the Hammond organ in later years.

3. DeGraaf, Leonard. *Historic Photos of Thomas Edison*. Nashville, Tennessee: Turner Publishing Company, 2008, p. 81.

4. Rust, Brian. *The American Record Label Book*. New Rochelle, New York: Arlington House Publishers, 1978, p. 114.

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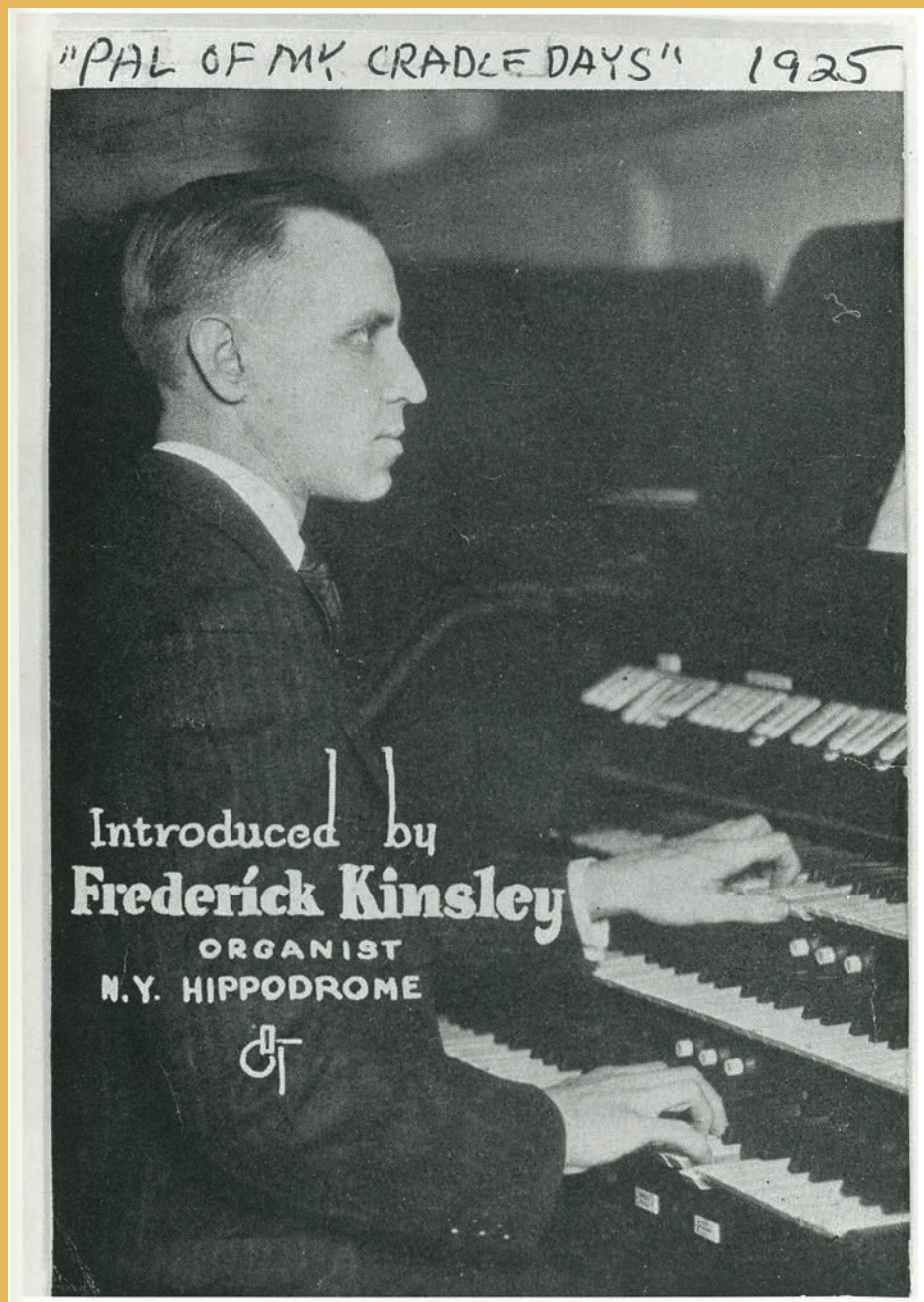
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## SPECIAL THANKS

My profound thanks to Jerry Fabris, Museum Curator, Thomas Edison National Historical Park, National Park Service, United States Department of the Interior. Without his assistance, this article would not have been possible!

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The Kirk of Dunedin, Dunedin, Florida



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# Scoring for Musical Theatre: One Organist's View

BY TOM HOEHN



Tom Hoehn at the Rylander Theatre Möller  
(Photo by John McCall)

John McCall requested that I explain my rationale in determining the registrations and techniques used when I accompanied the Sumter Players' production of *The King and I*. The process I used drew upon my years as a church organist and accompanying choirs.

The role of the theatre organ for this show was not that of a solo instrument but as the background for singers and their actions on the stage of the Rylander Theatre in Americus, Georgia—much like the accompaniment of a silent movie. When playing for a movie, the organist must know

what is happening on the screen. The instrument must add to, and not take away from, the action. While loud registrations can be used effectively when playing for a movie, they should be avoided in live productions when there are few performers on stage. The immense power at the fingertips of the organist must be taken into consideration.

I started by listening to the individual stops on the organ and made a mental note of the texture and volume of each stop, noting which stops might be used for a solo line and which might be used for

accompanying actors. I also sat in the auditorium and listened to the soloists and chorus during a dress rehearsal—once again making mental notes about what would complement each individual's voice. The score was in front of me during this portion of the process. The suggested instrumentation for the orchestra appears in the score which is what must be translated for the organ. This process is not just simply a matter of looking at the score, seeing if it calls for clarinet, oboe or trumpet, and using those corresponding stops on the organ.

The original instrumentation calls for five violins, two violas, two cellos, and one bass viol. These are noted in the score using abbreviations (VL, VA, CL, and B) or just "Strings." The score also calls for two flutes (one a piccolo), three clarinets, one oboe, and one bassoon. These are noted in the score using abbreviations (FL, CLAR, OB, and BSN) or "Winds," "Woodwinds," or "W.W." Next in the score are three trumpets, three French horns, two trombones, and one tuba (TRP, HR, TROM, TB) or "Brass." The instrumentation also calls for a harp and a battery of percussion instruments.

If you consider this suggested orchestration and translate it to theatre organ voices, you need an instrument of between 10 and 15 ranks, although not all the orchestral counterparts will be found on the organ stoprail. A case in point is the string section; the requested instrumentation calls for 10 individual instruments. The instrument at the Rylander has only three strings (Viole d'Orchestre, Viole Celeste, Viole d'Amour) available at 16', 8' and 4' in the Pedal; 16', 8', 4', 1-3/5', and 1' on the Accompaniment; 16', 8', 4', and 2' on the Great; and 8' and 4' on the Solo. At first glance, you might think of using all strings whenever the score calls for them, but I do not normally follow that practice except on the first run through. Normally I stay away from the 2' string registers because they tend to be too pronounced in the ensemble. By listening to different stops, I discovered that each has a character of its own in various registers. Most of the string chorus sections were played on the Accompaniment manual because the strings are not all ganged together at the 8' pitch. This allowed combinations with the 8' and 4' flutes on the same manual.

The brass section of the organ consists of a Harmonic Tuba (16' and 8' on Pedal and Great; 8' on Accompaniment and Solo); French Trumpet (8' on Solo, Great and Accompaniment) and Diaphonic Diapason (16' and 8' in the Pedal; 8' and 4' on the Great and Accompaniment; and 8' on the Solo). While the Diapason is not a brass instrument (it actually has no orchestral counterpart), the tone quality can sometimes be used in place of a French horn in the orchestra.

The woodwind section is represented on the Rylander Möller by the Tibia (16', 8', 5-1/3', 4', 2-2/3', 2', and 1' on the Great; 8', 4', 2-2/3', and 2' on the Solo; 8' and 4' on the Accompaniment; and 8' on the Pedal), Orchestral Flute (16', 8', 4', 2-2/3' and 2'

on the Accompaniment; 16', 8' and 4' on the Great and Pedal; and 8' and 4' on the Solo); Clarinet (8' on the manuals); Vox Humana (16' and 8' on the Great; 8' on the Solo and Accompaniment); and Orchestral Oboe (16' on the Solo; 8' on the Accompaniment and Great).

The Harp Celeste (8' and 4' on Great and Accompaniment and 8' on the Solo) is used for harp parts. The remainder of the percussions are used as specified in the score.

Tremulants should be used sparingly when accompanying vocalists since they make it difficult for singers to hear the pitch when starting out (remember you are supporting the singer, not performing as a soloist).

The only time in the performance that anything close to full organ appeared was in segments where there was no singing and a predominately full instrumental ensemble was called for tutti. Good examples appear during the overture, entr'acte, "Small House of Uncle Thomas," and "Shall We Dance?" (during the waltz by the King and Anna). There are many sections in the musical

where an underscore is played beneath the ongoing dialogue on the stage. These sections have specific music written to emphasize the action on the stage. This music is usually played with a much softer registration, even though it may be solo organ.

In preparing for the production I listened to many different performances of the musical on both stage and screen to get a feel for what the composer wanted. The use of trick couplers comes into play in several places to enhance oriental flavor. This particular score has a myriad of parallel fourths and fifths that convey that feeling. The trick couplers come in very handy when these sections appear in runs. I am of the firm belief that if the effect can be done using the instrument, then use it! Since much of the score is written in octaves and the aforementioned parallel fifths, the couplers on the organ come into play quite extensively.

In conclusion, when asked to accompany a live stage production, remember that there are eight key points that you should consider:

1. Obtain a copy of the score  
(eBay, Abe Books, public library)

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2. Learn the notes away from the stage performers

---

3. Learn the instrument on which you will be performing

---

4. Try to attend as many rehearsals as possible

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5. Work with the principals and soloists

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6. Practice, practice, practice! The performers on the stage are relying on you

---

7. You must be flexible; remember, performers make mistakes onstage and occasionally get distracted

---

8. Remember to have a good time

The experience of accompanying a live stage performance is something you should not miss if the opportunity presents itself!

# Carlton Smith Completes Two New Installations in the Midwest!



*Dixon Theatre Barton console (Photo by Carlton Smith)*

Carlton B. Smith of Indianapolis has built a decidedly strong reputation for historically informed installations of theatre organs. Even the engineering drawings, done well before the first screw is turned or the first pneumatic motor re-leathered, are done in the style of the original builder!

We celebrate two of Carlton's latest and greatest achievements—superb new installations in Dixon, Illinois and in Indianapolis, Indiana. In both instances, high quality theatre organs have been returned to organ chambers (organ lofts in Barton parlance) that have stood empty for decades.

Complete details of these and of Ronald Wehmeier's recently opened installation in the ballroom of Music Hall, Cincinnati, will be published in forthcoming issues of THEATRE ORGAN.

## DIXON THEATRE BARTON



*Dixon Theatre*  
(Photos by Justin Nimmo)

Hilbert Circle Theatre Wurlitzer  
(Photos by Carlton Smith)





# HILBERT CIRCLE THEATRE WURLITZER



*Hilbert Circle Theatre  
Solo Chamber  
(Photo by Justin Nimmo)*

*Hilbert Circle Theatre  
Main Chamber  
(Photo by Carlton Smith)*



# Chapter News

## ATLANTA

Atlanta, Georgia—On September 20, after what seemed like weeks of rain, the members of the Atlanta chapter who were still dry (or had pontoon boats) converged in the Fine Arts Auditorium of Stephenson High School, Stone Mountain, Georgia. More than 20 members and guests met for an afternoon of music, news, gossip, chamber tours, and a chance to examine the progress on the installation of the Page organ at Stephenson. The artists for the program were Larry Davis, Rick McGee, and Wanda Carey Fields. Each offered a variety of musical styles, along with some surprises.

After a few announcements, attendees were invited to come below stage to see the progress being made on the wiring for the console; thanks to Ted Barnett, Bob Haag, and crew, significant advances had been made. This process has certainly been both labor and detail intensive. The chambers, relay room, and blower room were open for all who wanted to see and explore. We had some first-time visitors (a few who even joined our chapter) who had many questions about the instrument and the work being done to install it.

On Sunday, October 18, members gathered for a fall celebration with Ron Carter and friends at the Carter residence, lovingly dubbed the “Carter Center for the Performing Arts.” Ron really does have friends—he proved it. After announcements and a description of upcoming events, the program began with a few selections by Ron at the Allen Renaissance digital organ. As for the friends, Phillip Allen manned a digital grand piano, and his wife, Mandy, took her place at the harp—a real one, no less—for piano/harp duets and a one-piano four-hand duet. Percussion assistance was provided by five-year-old Jake Carter and Abby Carter, age 10, who played the sleigh bells. Ron also accompanied a Buster Keaton short comedy, *High Sign* (1921). Abby Carter offered piano selections accompanied by dad Ron at the Allen, followed by a song that showcased her vocal abilities.

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



Larry Davis (Photo by Elbert Fields)



Phillip and Mandy Allen; Ron, Jake and Abby Carter (Photo by Elbert Fields)

## BLUEGRASS

Lexington, Kentucky—On June 7, chapter members enjoyed their first outing, a meeting at the Keith-Albee Theatre in Huntington, West Virginia. Members Bob Edmunds and David Bottom have installed a two-manual Wurlitzer Style EX (Opus 1790) theatre pipe organ which was originally built for the Granada Theatre in Bluefield, West Virginia in 1928. At present there are nine ranks playing, with more ranks ready to be installed. The original Keith-Albee Wurlitzer was a Style 235 (Opus 1780) installed in the theatre in 1928. The present instrument appears to be the only Wurlitzer built for a theatre in West Virginia that is still located in a theatre in West Virginia.

Work began in 1926 on the Keith-Albee Theatre, located in downtown Huntington, with a grand opening on May 7, 1928. Thomas Lamb was the architect. It originally seated 2,660 persons but seating was reduced to approximately 2,400 persons when two mini-theatres were installed within the main auditorium in the 1970s. The theatre has now been acquired by the Keith-Albee Performing

Arts Center (KAPAC), a non-profit corporation which maintains it and brings live shows to Huntington.

Chapter members went on a thorough “cellar to garret” tour of the building. The theatre was constructed with every comfort and convenience imaginable: there are dressing rooms, a music room with a fabulous music library still largely intact, offices, elevators, mechanical rooms, etc.

Members enjoyed open-console time at the Wurlitzer in this beautiful setting.

—John W. Landon, Ph.D.  
Dean McCleese, President  
859-396-7396



Keith-Albee Theatre, Huntington, West Virginia



Wurlitzer 2/9, Keith-Albee Theatre

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.

## CENTRAL INDIANA

Indianapolis, Indiana—On September 13 Martin Ellis performed a concert at Manual High School at the 3/26 Wurlitzer. It was a most enjoyable show, offering a wide variety of music. Lancy Wilson also made a special appearance singing to Martin's fine accompaniment. Martin is now the Hilbert Circle Theatre's organist. The Wurlitzer has been up and running there for a few months now; it sounds great as a solo instrument and also when played with the Indianapolis Symphony Orchestra!

In October, the Central Indiana chapter invited young theatre organist Donnie Rankin to perform for that month's business meeting at the Hedback Theatre. A wonderful dry sense of humor, along with great musicianship, made for a fine performance by this 20-year-old young man. It was especially fun to have a jam session afterwards at Tim Needler's home at his Conn organ and two pianos.

—Justin Nimmo

Tim Needler, President

317-255-8056, tneedler@needlersales.com

## CONNECTICUT VALLEY

Tolland, Connecticut—Mike and Kathy Foley hosted Connecticut Valley Theatre Organ Society members at their home in Tolland, Connecticut, on September 12. The Foleys are the proud owners of Wurlitzer Opus 2118, a Balaban 4, built in 1930 for the Lynn Paramount Theatre in Lynn, Massachusetts. The organ originally had 19 ranks; however, it has been augmented to 25. The organ retains its original pneumatic stop action and relays, and the console has its original finish. Mike Foley is an organbuilder by profession.

An excellent program was presented by Jonathan Ortloff, a featured artist at the 2009 ATOS convention in Cleveland, Ohio, and the winner of the ATOS Young Organist Competition in 2008. Jonathan is employed by Stephen Russell, an organbuilder in New Hampshire; this makes him a prime candidate for carrying forward expert musical and technical knowledge of the theatre pipe organ.

John and Kathy Angevine hosted the CVTOS chapter meeting at their home in Warren, Connecticut on October 17. The Angevines have a 3/10 Robert-Morton, Opus 2293, installed in 1926 at the Capitol Theatre in Danbury, Connecticut. John rescued the organ shortly before demolition of the theatre in the 1960s, and he recently completed refurbishing the manuals and stop action on the console.

An enjoyable afternoon of music was presented by members Juan Cardona, Jr. and David Kendall. Juan is the house organist at the Thomaston Opera House, where he plays

the 3/15 Marr & Colton, and staff organist at the Bardavon Opera House in Poughkeepsie, New York. David Kendall, also an excellent jazz pianist, participates in musical activities in Connecticut.

—Jonathan Sibley

Meredith Sibley, President

860-345-2518



Jonathan Ortloff (Photo by Jon Sibley)



David Kendall and Juan Cardona, Jr.  
(Photo by Jon Sibley)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—The Dairyland chapter began the fall season on September 20 with a wonderful social at the Stephanie Weill Center for the Performing Arts in Sheboygan. Playing the 3/12 Kimball was Eileen Lederboer, who is the house organist and also a DTOC member. The organ was prepared by members Gary and Josh Bieck and Dean Rosko. The management treated us like royalty from the moment we walked in the door of the beautiful theatre, complete with twinkling stars in the "sky." Eileen played an interesting program of the music she has performed as house organist. Included was a Disney medley from the time Roy Disney, Walt's nephew, was honored at the theatre. Another medley was music made famous by the Chordettes, a quartet of women from Sheboygan who became nationally known after appearing on the Arthur Godfrey *Talent Scouts* radio program in 1949. After the program, we enjoyed a catered dinner on

stage, complete with candles, flowers, and tablecloths! During our meal, Lew Williams and Jelani Eddington entertained, thanks to the organ playback system. Open console followed.

Halloween was celebrated on October 25 with a silent movie at the "Basement Bijou" of Fred Hermes of Racine, owner of the five-manual Wurlitzer from Detroit's Michigan Theatre. The organist was Dennis Scott, who accompanied the 1925 haunted house murder mystery, *The Cat and the Canary*. Dennis did a great job, and it was a perfect way to observe the holiday.

—Sandy Knuth

Dean Rosko, President

262-886-1739, Organsk8er@aol.com

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Linda and Jim Duncan combined their considerable talents with the Westborough Senior Chorus to present a fine program at the Shanklin Music Hall for our monthly social on October 11. Linda is the chorus director and Jim their accompanist.

The Duncans switched between piano and organ for much of their concert, offering a variety of music from Broadway to the tunes we all love to remember. For a portion of the program they accompanied the chorus. The combination of organ, piano, and chorus was pleasing indeed.

On October 18, Clark Wilson returned to the Shanklin Music Hall for the first *Pipe Organ Pops/Silents in the House* presentation of the year. Clark presented a 50-minute concert for the first half of the program. After intermission he masterfully accompanied the Buster Keaton silent film, *Seven Chances*. At the conclusion of the film, the audience rose to its feet in appreciation. Few are as skilled as Clark in the accompaniment of silent films.

Saturday, October 23, the board of directors/2011 ATOS annual convention planning committee met at the home of long-time EMCATOS member Dick Linder. Dick has engineered and constructed a remarkable "virtual theatre pipe organ" using the Hauptwerk platform. Some of the board members tried out the instrument and found it very satisfying to play.

Preparations are well underway for the 2011 ATOS annual convention hosted by the Eastern Massachusetts chapter. We are down to the two "finalist" hotels in the host city of Providence, Rhode Island. Both are offering a very attractive room rate. We intend to feature four theatres, all completely restored and with operating Wurlitzer organs. Plans also include the debut of the organ currently

# Chapter News

under installation in the Hanover Theatre in Worcester, Massachusetts.

A spectacular encore event in Boston, Massachusetts is also on the drawing board. This will be a convention you won't want to miss.

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



Jim and Linda Duncan at the Shanklin Music Hall (Photo by Bob Evans)



Don Phipps at Dick Linder's (Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—September and October were full months for organ lovers in New Jersey. The Brook Theatre, by opening its doors once again, commemorated the 10th anniversary of the devastating flood that accompanied Hurricane Floyd. A ceremony was held, accompanied by theatre organist Bernie Anderson. The Wurlitzer organ being installed is almost complete, but it was not available for the opening events. A three-manual Rodgers electronic organ filled the bill in the meantime. Bernie accompanied the full-length silent, *The Winning of Barbara Worth*, for an enthusiastic full house in Bound Brook. The reception was so positive that the Garden State Theatre Organ Society asked him to play for a Halloween presentation of the classic silent film, *The Phantom of the Opera*.

Next on the agenda was a meeting and mini-concert at the seashore home of Garden State's president, Michael Cipolletti. A former young theatre organist contestant, the tremendously

talented Eric Fricke, delighted the members who crowded in to hear the performance. Eric played an Allen organ formerly owned by and designed for the late Ashley Miller, a renowned organist and GSTOS member.

The Loew's Jersey Theatre continues to provide organ music before all classic film screenings, and the audience shows its enthusiastic appreciation. The Friends of the Loew's presented their first full-length silent film with organ accompaniment; Ralph Ringstad, Jr. delighted audiences as he played the Bob Balfour Wonder Morton for Harold Lloyd's film, *Safety Last*. Quite a few families brought children to experience silent film for the first time, and the youngsters were not shy in applauding the music, the organist, and the film.

These exciting autumn events were capped off with a fabulous Charlie Chaplin day at the Patriots' Theatre in the Trenton War Memorial. Silent film accompanist Dennis James donned a bowler hat to set the tone. His expertise gave new insights to those who attended. Featured throughout the afternoon were songs by and about Charlie Chaplin, interesting anecdotes, and a sing-along, as well as three Charlie Chaplin silent shorts. Dennis James put the magnificent Möller through its paces and entertained an appreciative audience.

—Catherine Martin  
Michael Cipolletti, President  
732-899-1588, mic22@verizon.net



Eric Fricke entertains GSTOS (Photo by Denise Andersen)

## INLAND EMPIRE

San Bernardino, California—The Inland Empire chapter was formed about three years ago with two initial goals. The first is our interest in preserving the Wurlitzer organ in the California Theatre of the Performing Arts and our desire to work towards a full restoration. The ten-rank, two-manual organ is the last remaining Style 216 in an original

installation. We now have the organ in playable condition again to the extent that it was possible to schedule a public performance. On October 17, Robert Salisbury accompanied the Lon Chaney classic silent, *The Phantom of the Opera*, to an enthusiastic audience of over 1,000. Bob, who learned the art of silent film accompaniment directly from Gaylord Carter, is now one of the leading masters of that genre.

Our chapter's second goal is Bob Salisbury's suggestion that we create a studio where he could teach film accompaniment to young students in order to pass the art on to a new generation. Toward that end we have been installing a five-rank Wurlitzer Style 150 in part of the Steuart Goodwin & Company shops not far from the California Theatre. The installation is now mostly complete, with volunteers Jim Henry and Hugh Poole currently working to reconnect the severed console cable.

We anticipate the organ becoming at least partly playable by the end of the year. Mr. Salisbury has already lined up two young students—one is in high school, and the other is a graduate student at California Baptist University in Riverside.

The theatre management has announced a tentative date of March 6 for a showing of *The Thief of Bagdad* starring Douglas Fairbanks, with Bob Salisbury once again at the console.

—Steuart Goodwin, President  
909-885-3951  
steuart.goodwin@sbcglobal.net

## JOLIET

Joliet, Illinois—The Joliet Area Theatre Organ Society had a wonderful social on October 18 with Zach Frame of Lake Geneva, Wisconsin. Having heard him previously at the Steinway organ store in Downers Grove, Illinois, we were eager to have him play for us at the Rialto Theatre. Zach only had two hours of practice at the Rialto organ, but you would think that he had been playing it for years. We had over 90 members in attendance, and they all said this was the best social we had ever had. Zach is only 22 years old, yet he has many credits to his name. He has an Associate's Degree in Applied Science in Recording Technology from McNally Smith College of Music in St. Paul, Minnesota. He discovered theatre pipe organ when he was five, and in 2003 Zach was the first recipient of the George Wright Memorial Fellowship from the American Theatre Organ Society. Zach also enjoys the technical side of the theatre pipe organ. He plays the drums and saxophone in a few jazz groups, and he has several recordings in progress with well-known organists from across the country. He recently became one of the staff organists at

Organ Piper Pizza in Greenfield, Wisconsin. What a treat to hear this young man; we look forward to hearing him again.

We have lost one of our favorite members: Bob Wheeler died of a sudden heart attack on September 18 while he and his wife, Faye, were traveling in Wisconsin. We will always remember him for his fine sense of humor. The Wheelers purchased a Wicks theatre organ from Oral Roberts University in Tulsa, Oklahoma, some years ago which has been recorded by Kay McAbee and Tom Gnaster. We will certainly miss Bob and his jokes.

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

## LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Mark Herman opened the Phipps Center for the Arts organ series on August 22. He felt right at home with the 3/17 Wurlitzer, playing a varied program of light pops and jazzy numbers, plus some original compositions. On October 17 Dennis James accompanied the silent mystery film *The Bat*. Both performances were well received, and we look forward to return engagements from these outstanding artists.

Hosted by Twin Cities film historian Bob DeFlores, the 1936 musical film *Swing Time*, starring Fred Astaire and Ginger Rogers and featuring rare film footage of Ms. Rogers, was presented at the Heights Theatre. Harvey Gustafson played a pre-show organ concert at the WCCO Wurlitzer organ.

Karl Eilers played a concert prior to the special October 29 screening of the 1962 thriller *What Ever Happened to Baby Jane*, starring Joan Crawford and Bette Davis. This Halloween extravaganza, co-sponsored by radio station KBEM-FM, included a contest prior to the show for the best costume as the film's main characters.

Lawrence and Phyllis Crawford hosted our September 13 chapter meeting in their Arlington, Minnesota, home. Karl Eilers was the featured artist for the afternoon at the 3/24 Wurlitzer. Following his concert, six members and guests were heard during open console. One of them, Bob Arndt, gave us a taste of what to expect from him at our next chapter meeting. We were also treated to a demonstration of the Crawfords' rare and beautiful collection of music boxes. Special thanks to our hosts for a wonderful afternoon of music!

October 24 was a beautiful day for a drive to Spring Valley. About 25 of us gathered at the home of Marilyn Matson to hear Bob Arndt at the 2/8 Wurlitzer. Bob played a great program of old-time favorites. He also shared stories from his days of playing at the roller rink and the local ballroom in the Des Moines area. The

organ sounded wonderful and was heard quite well in the two-story barn. Everyone had a chance at open console after the concert.

—Kim Crisler  
Terry Kleven, President  
651-489-2074, nlttak@comcast.net



Bob Arndt at the Crawfords' organ (Photo by Kim Crisler)



Dave Calendine plays the Heights Theatre organ (Photo by Kim Crisler)

## LONDON & SOUTH OF ENGLAND

Woking Surrey—Following the efforts of two new members to our chapter, we have recently been welcoming larger audiences at Woking Leisure Centre; the evening of Saturday 19 September saw our largest audience of the year for Richard Hills' concert. Equally at home with stop tabs and drawstops, Richard is in great demand both in the UK and internationally. Richard was in unstoppable good form, delighting our audience with a fabulous selection of light music spanning the years. He concluded the concert with a dazzling ragtime speciality.

In the absence of our planned Young Organist concert, and with fewer venues at the present, we are now promoting additional events at Woking. On 10 October it was, therefore, a great pleasure to welcome to the console our Musical Director, Technical Team leader, and one of the founding members of our chapter: Len Rawle. Following in the footsteps of his father, Les Rawle—forever

famed with Edith Rawle for Wurlitzer Lodge—Len is the foremost authority on the Wurlitzer in the UK, and he is extremely busy with restorations, performances, and recordings. Often called the "Rembrandt of the organ," Len designed the additions to the original eight ranks of our Granada Wurlitzer, bringing the current total to 19. Not surprisingly we were treated to a breathtaking palette of tone, colour, and the widest selection of music.

Such was the level of interest from new audience members that Len gave a brief demonstration of the individual sounds of various stops including strings, flutes, and reeds, and he discussed the way these combine to build the tonal variety for which he is so well renowned.

There could have been no better advertisement for members who want to learn more; later in the year our chapter will be running an event with our friends at Old Windsor that will include an open console and workshop.

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



Richard Hills, FRCO at Woking (Photo by David Coles)



Len Rawle (Photo by David Coles)

# Chapter News

## LOS ANGELES

Los Angeles, California—Two programs have been produced since our last writing. On September 19, our patrons enjoyed an afternoon of silent comedies at the South Pasadena High School. The films were accompanied using the 3/11 Wurlitzer with Dean Mora at the console. This was the third annual event with our partners being the Early to Bed Tent of the international Laurel & Hardy Society. The movies were projected onto the screen using a 1909 hand-cranked 35mm projector operated by Joe Rinaudo and his assistant, Gary Gibson. The young people in the audience were especially amazed by this spectacle. October 25 found our audience at the San Gabriel Mission Playhouse for a presentation of *The Phantom of the Opera*, accompanied by Russ Peck of San Diego at the recently refurbished Wurlitzer. Russ' polished performance really stood out that afternoon down to last details, including keeping perfect time with the leader's baton on screen. That's something that will be long remembered.

While the South Pasadena High School Wurlitzer has been playing publicly since the 2005 ATOS convention, construction work continues. Completion was planned for the Thanksgiving weekend, at which time the organ will have been enlarged to 17 ranks. After that it will be time for the formal dedication that everyone has been anxiously awaiting.

—Dorsey Caldwell  
Bill Campbell, President  
414-248-4164, [www.latos.org](http://www.latos.org)



Russ Peck (Photo by Dorsey Caldwell)

## MANASOTA

Sarasota, Florida—The Manasota chapter had an election before the summer recess; Chaz Bender was elected president, Chuck Pierson is vice president, and John Hegener was re-elected as director at large. Our former president, John Fischer, will continue as our concert chairman. All other officers will serve another term.

At our June meeting, those board members who play the organ performed a few songs at the Forker Wurlitzer.

The new season began September 20. John Fischer shared some of the highlights of the Cleveland ATOS convention, after which a dear friend and long-time member, the very talented Dave Cogswell, played a mini-concert. The Forker Wurlitzer organ at Grace Baptist Church is one of the finest musical instruments in the world, and our chapter takes very seriously its responsibility to care for this magnificent instrument.

On October 18 we gathered for our second meeting of the season at which Sandy Hobbs and Bob Courtney played a mini-concert. Sandy and Bob both play pre-show performances at the Tampa Theatre and the Polk Theatre in Lakeland. It was a lot of fun.

We are off to a good start; we already have several commitments for concerts, thanks to the always focused efforts of John Fischer.

Our monthly Sunday meetings consist of newsworthy updates, as well as performances by some of our talented members.

—Chaz Bender, President  
800-813-0594

## NEW YORK

New York, New York—Our fall season got underway October 4 with an open console session and concert at the Paramount Theatre in Middletown, New York. Members and guests, including some of our young organ students, took turns playing our 3/12 Mighty Wurlitzer, while others came to listen and enjoy the music. The highlight of the afternoon was an excellent concert played by Juan Cardona, Jr. that concluded the day's activities. It was obvious that Juan thoroughly enjoyed playing the Wurlitzer, as he extended his "mini-concert" to well over an hour of wonderful music that showed off both his outstanding talent and the beautiful voices of the Wurlitzer. Thanks to the efforts of our New York Theatre Organ Society Paramount organ crew, Tom Stehle, Lowell Sanders, and Jack Stone, the organ was in top form. Thanks also to Paramount director Maria Bruni and her staff for all their support in helping to make the day a great success.

On October 18, we started early into our Halloween tradition at the Middleton Paramount. Our special Halloween treat was

the 1925 silent horror classic, *The Phantom of the Opera*, accompanied by Bernie Anderson, Jr. The magnificent sounds of the pipe organ led to a very moving experience, the kind that only Bernie Anderson can create with such finesse. Again, thanks to Maria Bruni and her staff, to the NYTOS Paramount crew, and a special thanks to Nelson Page for providing a print of the film.

On November 1, we offered a performance for our "downstater" audience who were unable to attend the performance in Middletown. *Phantom* was presented at the Chaminade High School in Mineola, New York. We had the great pleasure of having our returning artist, Bernie Anderson, Jr., perform at the 3/15 Austin-Morton. As usual, Bernie wowed the audience; he provided another memorable performance of classic cinema and theatre organ music. Our thanks go to Br. Rob Lahey, Bob Atkins, and Alan Lush in preparing the organ. Finally, thanks to John Valentino, Tom Stehle, and Allan France for their participation in this event.

—Allan France and Tom Stehle  
John Valentino, Chairman  
646-469-5049  
[valentinofrance@earthlink.net](mailto:valentinofrance@earthlink.net)



Juan Cardona, Jr. at the Middleton Paramount (Photo by Tom Stehle)



Bernie Anderson, Jr. at the Paramount (Photo by Tom Stehle)

## NORTH TEXAS

Dallas/Fort Worth, Texas—During September, chapter members worked hard to have our 3/17 Wurlitzer prepared for a planned concert. With the exception of the chimes, a newly installed trap assembly and Quintadena were operational and regulated to everyone's satisfaction. Everything was ready when word was received of the sudden illness of one of the artists, and the program had to be cancelled. We were able to reschedule for August, 2010. All was not lost, though, and we pressed forward with the chime installation. This was completed in time for use during our presentation of the silent film, *The Hunchback of Notre Dame*, on October 30–31. Jim Pitts of Waco, Texas, was the featured organist, and he did a superb job of accompanying; he even made appropriate use of the chimes when called for by the film.

The traveling organ was taken to McKinney's Johnson Middle School on October 23 where it was used to support the school's first play of the season—a melodrama. Bob Whiteman, North Texas chapter member, was organist. This presentation is a continuation of our emphasis on quality theatre organ education.

On October 2–4 a few North Texas chapter members took time off and journeyed to Norman, Oklahoma, to partake of the American Organ Institute's weekend presentation, *Old Wine, New Bottles*, at Oklahoma University. Everyone who attended was thoroughly entertained and educated. The music, which centered on a temporary organ in the school's concert hall, ran the gamut from Baroque to foot-stomping jazz and gospel. Three silent films were included in the mix. The organ shop is a dream! We made several new contacts and friends. Our thanks go out to John Riester, the AOI shop manager; Linda Tiller, Director of Development, College of Fine Arts; and Andrew Mangus, student technician, who treated us to a personal guided tour of the shop.

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



Jim Pitts at the 3/17 Wurlitzer  
(Photo by Kenneth Brown)



Chimes for the 3/17 Wurlitzer being installed  
(Photo by Kenneth Brown)

## NORTHERN CALIFORNIA

Berkeley, California—In the last issue, we reported that the annual chapter picnic was held August 23 at the home of Gay and Ron Bingaman in Grass Valley, California, but we had no details. About 40 people attended, including some from the Sierra chapter. The Bingamans have a beautiful house, with porches overlooking the valley. Quite a few of the guests played the Allen digital organ. The attendees also enjoyed seeing the hydroelectric (water-driven) generator which produces 12 kilowatts of power; that's nearly all of the power that the Bingamans need.

Sadly, a chapter member was killed in an untimely accident. On September 23 Dennis Fertitta of Reno, Nevada, was hit by a car while riding his motorcycle. He had been an organ student of theatre organist David Hegarty.

Our first concert of the season was held on September 20 in the Berkeley Community Theatre; John Giacchi played for us. The young Australian attorney played a varied program consisting of music by Tchaikovsky, Sidney Torch, Buddy DeSylva, Jerome Kern, Edward Elgar, Bernard Barnes, and Richard Rodgers.

The chapter welcomes new members Janet Mullin of Walnut Creek and Gary L. Youngs of Santa Clara.

—Elbert Dawson  
Neal R. Wood, Chairman  
415-861-7082, nealwood@pacbell.net

## ORANGE COUNTY

Fullerton, California—The Orange County Theatre Organ Society kicked off its 2009–10 season on Sunday, September 13, by welcoming Australia's John Giacchi to the console of Plummer Auditorium's 4/28 Wurlitzer organ. John played a concert of rousing music and provided accompaniment for a screening of Laurel & Hardy's *Angora Love*. The chapter's new video equipment debuted at the concert, projecting images of the performer above the console. Three cameras provided the audience with views of the artist not normally visible, allowing them to more fully appreciate the performance.

On Friday evening, October 9, the chapter presented its first Halloween-themed screening of a silent horror film. The audience arrived to find four vintage hearses from the Phantom Carriages car club parked at the steps of the theatre. Bob Salisbury opened the show with three musical selections and then provided the accompaniment for Laurel and Hardy's *Habeas Corpus* and the evening's feature film, *Nosferatu*. Bob was joined by drummer Chris Rioux for the opening numbers. Extensive publicity brought in a large audience that included many who were seeing and hearing a theatre pipe organ for the first time. Bob gave a brief presentation about the organ and showed a treble pipe and a 16' Bourdon.

Organist and bandleader Dean Mora will present an afternoon of organ and big band music at Plummer Auditorium on Sunday, January 17. This will be part of *Wurlitzer Weekend*, a great opportunity to soak up some California sunshine along with some great music.

—Jim Henry  
Ed Bridgeford, President  
714-529-5594, www.octos.org



John Giacchi addresses the audience at Plummer Auditorium (Photo by Randyphoto)

# Chapter News



As patrons arrive for the Halloween show, they are met by vintage hearses  
(Photo by Randyphoto)

## PUGET SOUND

Seattle, Washington—The Puget Sound chapter is moving full speed ahead on plans for the exciting 2010 ATOS convention entitled *Where It All Began*. Venues are finalized, and artists have been signed. Not only will you hear top organists perform on wonderful instruments (three still in their original theatres), you'll see much of the scenic Pacific Northwest, from Bellingham located near the Canadian border, south to Portland, Oregon, and east to Spokane. You will be thrilled by the beauty of famous Cascade mountain peaks Baker, Rainier, St. Helens, and Hood. Seattle is a destination city, offering so much to see and do you may want to spend a few extra days to explore and enjoy the area.

All Puget Sound chapter members look forward to welcoming you! For more information, visit the 2010 convention website by going to [www.atos.org](http://www.atos.org) and then clicking on conventions.

—Jo Ann Evans  
Jamie Snell, President  
206-525-4521, [jamie@pstos.org](mailto:jamie@pstos.org)

## RIVER CITY

Omaha, Nebraska—Mark Herman did it again! On his return visit to Omaha to perform for the chapter on Sunday, September 20, this young artist exhibited his progressive keyboard talents to the amazement of those in attendance. Mark continues to improve and presented the three-manual Markworth theatre pipe organ with extreme musical passion and emotion. After his formal program, Mark took requests from the audience for his encore. He then had to make a quick exit to fly back to Chicago to attend an early Monday morning class at DePaul University in Chicago, Illinois, where Mark is in his final year of studies. Mark's visit was much too short, arriving Saturday noon and leaving early

Sunday afternoon. The chapter enjoyed it so much, I'm sure he'll be back soon! Mark hosts a website, [www.TheatreOrganCDs.com](http://www.TheatreOrganCDs.com), featuring his CDs and those of other theatre organists.

The October 25 chapter meeting was held at the Rose Theatre, which is dedicated to promoting young performers' dramatic art form and is home to a 3/21 Wurlitzer. The chapter maintains the instrument but rarely has occasion to showcase this magnificent organ in this beautifully renovated theatre. The afternoon program by Jeanne Sabatka, Greg Johnson, and Jerry Pawlak was open to the public. The acoustics of this theatre are perfect for the instrument. The organ sounded great since it had been dramatically improved by Ed and Patti Zollman for the unforgettable July 12, 2009, concert.

RCTOS chapter has two surplus blower fans. For specifications, etc., contact Bob Markworth at 402-573-9071 or [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com).

Visit our new website at [www.rctos.com](http://www.rctos.com).  
—Jerry Pawlak  
Bob Markworth, President  
402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Mark Herman at the Markworth residence  
(Photo by Jerry Pawlak)



Mark Herman holds his audience spellbound  
(Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—Lee Traster and company served up some tasty tunes at a cabaret day for our September club social. The Holiday Hills Ballroom was brimming with toe-tapping, glass-clinking club members as Lee slaved over a hot grand piano and Allen digital organ, assisted by old chums Don Rea, Jerry Bucci, Roger Topliff, Jim Calm, Bev Bucci, and cabaret singer Don Hermosillo. Lee also delighted us with a medley of French sidewalk café favorites. Ooohhh, la la!

Shh! Silents, please! The popcorn was popping and digital toy counter whistling in October at the Holiday Hills Ballroom Bijou. Jim Calm kicked things off with some comedy shorts, and long-time Paramount Theatre house organist Bob Castle artistically accompanied a 1921 feature film.

Upcoming Rocky Mountain chapter events scheduled at Denver's historic Paramount Theatre include *Pipes & Stripes IV* on January 17, the fourth edition of our popular collaboration with the 101st Army Band of the Colorado National Guard, and *Wurlitzer and Wiz Kids* on March 7, a powerful pairing of Martin Ellis and the Colorado Children's Chorale.

—Jim Calm, President  
[jimcalm32@yahoo.com](mailto:jimcalm32@yahoo.com)



Lee Traster at the piano with (l to r) Don Rea, Jerry Bucci, Roger Topliff, Jim Calm, and Bev Bucci (Photo by Bill Kwin)



Lee Traster at the Allen organ  
(Photo by Bill Kwin)



## ST. LOUIS

St. Louis, Missouri—The September St. Louis Theatre Organ Society meeting was at the home of Richard and Pamela Masching in tiny Millstadt, Illinois. It was a most picturesque day to enjoy the drive to their farm, which is complete with Pam's beloved array of animals. Pam provided the concert at their three-manual Wicks theatre organ. There was an audible gasp from the crowd when Richard announced he would also be playing something as he has, heretofore, kept his musical talents well hidden. But when his performance consisted of a few mouse and keyboard clicks to initiate a computer-generated tune from the organ, the crowd realized the deception. Pam, and the computer, provided everyone with a lively and entertaining performance.

Entering the residence of Bob Ruby for the October meeting was not for the meek. Every room in the house was fully decked out for Halloween. There were random skeletons here and an open coffin there, with so much more adorning every wall, nook, and cranny. Bob even conducted a Halloween sing-along of familiar holiday tunes with new lyrics written in the Halloween spirit. The main performance was by SLTOS member Richard Rogers. His playing was simply spectacular, and the audience heard a wonderfully varied program in the classic theatre style. His arrangements and command of the console were inspired, as well as inspiring. This concert was most definitely a Halloween treat.

—Ken Iborg  
Jim Ryan, President  
314-416-0146, jim@sltos.org



Richard Rogers (Photo by Gary Broyles)



An open console bench hog at Bob Ruby's  
(Photo by Gary Broyles)

## SOONER STATE

Tulsa, Oklahoma—On September 18 folks enjoyed our annual variety program in conjunction with the German American Society of Tulsa, held in their beautiful old building on 15th Street. This year we had the Blaskapelle band present for about half the program; they went over so well that the band will probably become a permanent part of this annual event. They played German marches, waltzes, and polkas, as well as some well-known American songs.

For our part of the program, Carolyn Craft represented us well. Carolyn not only played selections on the Geneva pipe organ, but she put this program together as well. Jeannette Maxfield and Jutta Tankersley performed on organ and accordion, Bill Rowland played ragtime piano, Wayne and Myra Underwood did some piano and vocal numbers, and Mel Sutter sang a gospel song. During the intermission, Joe Sunderwirth and Mel Sutter took turns tickling the ivories on the Baldwin grand piano while the rest of us enjoyed the treats provided by our German American Society hosts. Thanks to Phil Judkins, who looks after their organ as he does our own Robert-Morton, the organ sounded good as well.

Our October meeting was a hugely successful showing of *The Phantom of the Opera*, the 1925 version with Lon Chaney. Over 500 people packed the conference room of the Tulsa Technical College Southeast Campus facility where we met to enjoy the film, refreshments, a cartoon, and a sing-along. Bill Rowland made his entrance appropriately dressed in black cape and hat and began with music appropriate for Halloween—the Bach Toccata in D Minor, followed by an hour and a half of his exceptional accompaniment.

Recently, a regular attendee at our silent films thanked us for providing more than just

a chance to hear the artistry of an organist or see old films; she appreciated the quiet, attentive audience with none of the noise and interruptions one finds in modern theatres these days. So we have an unexpected “perk” to offer those who come to see our films!

—Barbara Purtell  
Phil Judkins, President  
918-493-6577, pjudkins@sbcglobal.net



Bill Rowland as the Phantom  
(Photo by Carolyn Craft)

## SOUTHERN JERSEY

Franklinville, New Jersey—Many of our members double their theatre organ enjoyment by maintaining membership in neighboring organ societies. For instance, our member John Breslin, one of our regular organists at the Broadway Theatre in Pitman, New Jersey, also plays the Atlantic City Boardwalk Hall huge pipe organ for tours. The Hall houses two organs—a Midmer-Losh 7/449 in the main hall and a Kimball 4/55 in the ballroom. Both organs are under rehabilitation, but there are sufficient operating pipes on the main organ that a meaningful demonstration can be had. See [www.ACCHOS.org](http://www.ACCHOS.org) for details regarding both instruments and information about the tours.

A new ATOS chapter has been formed to facilitate members of the Dickinson Theatre Organ Society (DTOS) who want to be active in ATOS. The new chapter is First State Theatre Organ Society (FSTOS). Several of our chapter members who are members of DTOS have joined the FSTOS. Our usual, well-attended Christmas organ social was held in president Joe Rementer's musical basement, the 20-rank pipe organ and three-manual electronic organ proclaiming Christmas cheer. A double open console event is being planned for an April Saturday in Pitman. Within two blocks of each other are the 3/8 Kimball in the Broadway Theatre and a new 2/21 Wicks in the First Presbyterian Church. Organists will be given the opportunity to sample both organs.

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

# Chapter News

## SUSQUEHANNA VALLEY

York, Pennsylvania— Hearing the theatre pipe organ in the intimate surroundings of a beautiful home is a unique pleasure. That's what about a dozen members and guests experienced when they traveled to the home of Nina Heitz near New Hope, Pennsylvania, to hear and play the 3/23 mostly Wurlitzer pipe organ installed in her music room.

Playing members took advantage of open console, and then Ralph Ringstad, Jr. from New Jersey entertained us with many upbeat songs from the '30s.

The organ console is housed in a "garage" in one end of the room surrounded by one of the two organ chambers. The other chamber is in an overhead space opposite the console. Listeners were bathed in the magnificent sounds of the instrument.

Generally, open console players at regular chapter meetings are limited to 12–15 minutes. To provide more time, we scheduled a day of extended open console beginning shortly after lunch. Eight current and potential members signed up for either 30 or 60 minutes of playing time. With more time available, organists were able to try out new combinations and some of the special features of the instrument. Non-playing members were invited to drop in and enjoy the music. We hope to be able to do this several times a year.

—Roy Wainwright  
Dusty Miller, President  
717-795-2775, pres@svtos.org



New member Don Schoeps at the console of the Heitz Wurlitzer (Photo by Dusty Miller)

## VALLEY OF THE SUN

Phoenix, Arizona—Tom and Beverly Fizzell had an open house at their home on Saturday, August 29. Several Valley of the Sun members attended and enjoyed playing the organ and two pianos in the Fizzell's living room.

Also in August, Mark Hawn played the Wurlitzer at the Orpheum for a meeting and formal dinner of the Arizona chapter of the International Special Events Society.

Our September 27 meeting was held at the Phoenix College Bulpitt Auditorium. Chapter members were able to appreciate all of our hard work and dedication to the restoration of the Wurlitzer there. Even with only eight ranks playing, the organ had a really nice sound. Leading off with Don Story, several of our members took part in open console. Ed Benoit and Johnny Sharp entertained us with piano and organ duets. It was a fun, relaxed afternoon.

October 11 found us at the home of John and Copper Bittner in Chandler. They have an Allen digital organ. John played six classical selections then a medley of favorite theatre organ standards. John's program was followed by open console.

We changed our silent film series at the Orpheum to Saturday nights this season. The feature on October 24 was *The Phantom of the Opera* (1925). Ron Rhode provided accompaniment for the film, as well as a pre-show mini-concert. Also featured in his program was baritone Sean Carter Campbell, who sang two numbers. During intermission and after the film, audience members were even greeted by "the Phantom," convincingly played by chapter member Bill Challberg.

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



Ron Rhode and The Phantom (Bill Chalberg)  
(Photo by Madeline LiVolsi)



Ed Benoit and Johnny Sharp at Phoenix College (Photo by Beverly Fizzell)

**Donna Parker**



for booking information:

**DONNA PARKER  
PRODUCTIONS,  
INCORPORATED**

Post Office Box 6103  
Aloha, Oregon 97007

Donna\_Parker@comcast.net

**503/642-7009**

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Rob Richards and Alex Zsolt

Saturday, March 13, 2010

Ron Carter: Concert/silent movie

Sunday April 25, 2010

Ken Double

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Saturday, October 30, 2010

John McCall

Sunday, December 12, 2010

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# INVEST IN ATOS

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We are asking our membership to think seriously about long term investing in ATOS. This means Estate Planning and remembering ATOS in your will.

The ATOS Fund-Raising Committee has established a Seven-Point Plan aimed at securing ATOS' long term future and reaching long term goals.

**Contact: Ken Double,  
281-798-6205, k.double@atos.org**



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ATOS is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deductions on your federal tax returns. Consult your financial professional.

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Please tell your musical, historical and preservationist-minded friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

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Member of ATOS Chapter

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P.O. Box 5327  
Fullerton, California 92838

Contact: Jim Merry, Executive Secretary  
714-773-4354, membership@atos.org

**Join or renew online at [www.atos.org/membership](http://www.atos.org/membership)**

# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS

### TELEPHONE CONFERENCE MEETING THURSDAY, JULY 23, 2009

8:00pm EDT

Chairman of the Board Hartley called the meeting to order at 8:05pm EDT.

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** John Apple, David Barnett, John DeMajo, Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, Doug Powers. **Youth Representative to the Board,** Tyler Morkin. **Board Member Excused:** Bucky Reddish. **Staff Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary.

Chairman of the Board Hartley declared a quorum present.

Chairman of the Board Hartley noted the resignation of Jeff Weiler as parliamentarian. Chairman of the Board Hartley announced the appointment of Tyler Morkin as parliamentarian.

#### Old Business:

**Motion: (Eddington) to approve the publishing of the draft minutes of the ATOS annual membership meeting. (Carried: Unanimous)**

**Motion: (Van Der Molen) to accept the proposed two-year contract for Danielle Stark (Journal graphic designer) at \$4,000 per issue. (Carried: Unanimous)**

\*Note: Ms. Stark was willing to accept a lower rate (\$4,000 per issue) for a two year contract. The motion from the annual meeting was for a contract at \$4,200 per issue. Because of the new rate the motion was made by Paul Van Der Molen to accept the new contract for two years at \$4,000 per issue.

Treasurer's Report on collection at banquet. A collection was taken at the ATOS annual banquet for two causes: The Stan Kann Scholarship Fund and the ATOS Summer Youth Camp.

The totals were:

- \$1,225.00 for the Stan Kann Scholarship Fund
- \$2,845.53 for the ATOS Summer Youth Camp

Convention (2009) update: (Double/Powers)

• Doug Powers reports that advance sales for the convention highlights CD number 220. Steve Worthington notes that he is very happy with the results of the recordings.

• Future sales of the recording will be handled through the ATOS Marketplace. Dennis Unks is prepared to accept orders for the CD.

• Members of the board presented ideas for paying commissions to the host chapter for the sale of these recordings. Among the suggestions were to: 1. Pay the regular 15% commission to the host chapter for carrying recordings from previous conventions; 2. To pay a commission to the "convention record store" on pre-orders, or to just have the

"convention record store" just take orders without a commission.

Membership Brochure: (Merry)

• Jim Merry had suggested to the board that the life member benefit be changed. The reason for this change is that there are no benefits attached to any other level of donation, making this category inconsistent with other donor levels.

The board decided to take the many suggestions made under advisement.

**Motion: (Moelmann) to create a life membership level of donation at the rate of \$5,000.**

The Board discussed the subject of life membership.

**Motion: (Eddington) to table the motion. (Carried: Unanimous)**

Chapter liaison assignments: (Peterson) If chapter liaisons wish to alter their assignments, please make arrangements and file any changes with the Secretary.

Job descriptions: (Hartley) Mike Hartley asked board members to review their job descriptions and send any revisions to Bob Evans, Mike Hartley, and Jack Moelmann.

#### New Business:

Mike Hartley informed the board that the contract between ATOS and the editor of Theatre Organ has been signed.

Chaperone policy:

**Motion: (Eddington) that the ATOS Youth Protection Policy paragraph 23, Article 4 shall be amended by be amended (sic) as follows:**

*Any youth participant in any ATOS youth event shall be accompanied a parent or legal guardian. No officer, director, or staff member may serve as a legal guardian for a youth participant. (Carried: Unanimous)*

**Motion: (Moelmann as amended by Eddington) that effective immediately for any ATOS sponsored convention anyone under the age of 18 be accompanied by a parent or legal guardian and that this requirement be put in the ATOS convention handbook, convention promotional materials, and registration forms. (Carried: Unanimous)**

Birdsong Collection: (Archives)

Jeff Weiler is willing to go to Texas and review the Birdsong collection.

**(Motion: Moelmann) to authorize Jeff Weiler to go to Texas, on or about August 3, 2009, to evaluate the Birdsong collection with reimbursement of expenses not to exceed \$1,000. (Carried: Unanimous)**

Mike Hartley outlined the expectations letter that he will send out and reiterated the need for a working strategic plan. He also outlined an organizational plan for the board and its committees.

#### Good of the Order:

• Ken Double informed the board that he registered ATOS with the donor's forum in Chicago. This forum lists most of the information on granting organizations in the United States.

• Kathy P. Reilly (grant writer) is ready to work with ATOS. The Board had budgeted \$5,000 for this purpose.

Chairman of the Board Hartley declared the meeting adjourned at 9:48pm EDT.

/s/ Bob Evans, Secretary

Please note that the meeting was conducted according to *Robert's Rules of Order*. Tyler Morkin, parliamentarian

## MINUTES OF THE ATOS BOARD OF DIRECTORS

### TELEPHONE CONFERENCE TUESDAY, AUGUST 11, 2009

8:00pm EDT

Chairman of the Board Hartley called the meeting to order at 8:04pm EDT.

Secretary Bob Evans called the roll:

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary. **Officers Excused:** Paul Van Der Molen, Treasurer. **Board Members Present:** John Apple, David Barnett, John DeMajo, Jelani Eddington, Doug Powers, Bucky Reddish, Tyler Morkin, **Youth Representative to the Board.** **Board Members Excused:** Allen Miller, Jack Moelmann. **Staff Present,** Ken Double, President/CEO, Jim Merry, Executive Secretary. **Guest Present:** Robert Ridgeway.

Chairman of the Board Hartley declared a quorum.

#### Old Business:

Moelmann Motion: Archive

Board Member Jack Moelmann had distributed the following motion for an e-mail vote. Because of e-mail problems, some board members did not receive the motion via e-mail. Jack Moelmann originally proposed this motion. Because of Jack's excused absence, John Apple made the motion:

**Motion: (Apple) to relocate the ATOS Archive due to space limitations and the need to vacate the current facilities and that the ATOS Archive be relocated to a downtown Chicago, Illinois, facility, specifically at 329 West 18th Street, as soon as possible.**

The board carried on lengthy discussion of this motion pointing out that many questions regarding the lease on this space still remain unanswered. Most felt that more information was needed about the lease to make a decision.

**Motion: (Eddington) to table this motion for resolution at the board's next meeting when full information is available. (Carried: Unanimous)**

Life membership category change:

**Jack Moelmann has made the following motion. Because of Jack's excused absence, Bucky Reddish made the motion.**

**Motion: (Reddish) Effective January 1, 2010 retain President's Circle member level category at \$1,000 without any other benefits and add a new category, "Life Member" at \$2,500. The benefits of being a life member include membership without paying any further dues during an individual's lifetime and receipt of publications at the first-class postage rate. This would also include any non-US surcharges such as first-class airmail postage as applicable. (Carried: Unanimous)**

#### New Business:

Consideration of the letter circulated by James Crank, ATOS member from California. In this letter Mr. Crank makes allegations of wrongdoing by the leadership of ATOS. ATOS' attorney has advised that many of the statements in this letter qualify as actionable libel.

The ATOS executive board had directed Dolton Mc Alpin, ATOS attorney, to send a cease-and-desist letter to Mr. Crank. Once the cease-and-desist reply time limit has expires (sic), the board will consult with Mr. McAlpin to see what other actions may be appropriate.

Chairman Hartley commented that any criticism or comment of board actions should be addressed directly to the board. The

board will respond in a timely manner to any legitimate communication.

**Good of the Order:**

The ATOS bylaws committee will examine ATOS bylaw 2.2 (membership approval by the board) to see whether new language is appropriate. The committee will make a recommendation at the next board meeting.

Chairman of the Board Hartley reported his receipt of an e-mail from Paul Van Der Molen. The ATOS investment fund has gained approximately \$20,000 in market value during the month of July. The endowment fund has gained approximately \$6,000 in market value during the same period.

Chairman of the Board Hartley adjourned the meeting at 9:19pm.

/s/ Bob Evans, Secretary

Please note: The meeting was conducted using *Robert's Rules of Order*. Tyler Morkin, parliamentarian



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Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS  
Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS  
Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA  
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA  
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH  
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO  
Burnett Residence, 3/18 Kimball, Halstead, KS  
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE

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# Pipe Piper

## Theatre Organ Installations

Welcome to the 2009 edition of the Pipe Piper. Despite nearly 100 hours spent in 2008 preparing the list for a major facelift and reorganization, there were still many organs for which information was missing. Thanks to dozens more hours, and the contributions of many people from around the world who have corrected errors and made additions to the list, we bring you 413 public installations of theatre pipe organs throughout the world, totaling 6,495 ranks of pipework distributed across 1,239 manuals. Outside the United States, 120 public installations exist, totaling 1,655 ranks and 362 manuals. Unsurprisingly, Wurlitzer is the most represented builder, with 203 instruments; Robert-Morton takes a distant second with 40 instruments; and, with the United Kingdom finally making its appearance this year, Compton is the third most represented builder, with 33 instruments. Through continued research, we have identified 117 original installations. Out of these, only 23 organs remain unchanged and in original condition, though there are a total of 33 instruments that remain in original condition, albeit not in their original homes.

A major change this year is the disposal of the "Hybrid" designation, in favor of "Composite." This change was prompted by a conversation with ATOS member Tom Garver who brought up the very salient point that hybrid implies a product of two sources. The instruments previously called hybrids are so frequently made up of many more than two sources of components that the change seemed justified. It also follows the organ industry trend of hybrid meaning a combination pipe and digital instrument.

Unfortunately, print deadlines did not allow for a more thorough combing of international installations; for the most part, the installations outside the UK are simply copied from the old list.

And we're still not done! Please look through this extensive list; if you have any corrections or additions, please send them along—we can't complete this without you!

—Jonathan Orloff  
jon@jonathanortloff.com

Please send additions or corrections to Jon Orloff at jon@jonathanortloff.com.

KEY: † = Original Installation  
° = Original Organ  
‡ = OHS Citation Recipient

### AUSTRALIA

Capitol Territory  
Canberra  
**Albert Hall**  
Commonwealth Avenue  
3/9 Compton  
New South Wales  
Campsie

**Orion Function Centre**  
155 Beamish Street  
1927 3/17 Wurlitzer  
Opus 1813 Style 260

Marrickville  
**Marrickville Town Hall**  
303 Marrickville Road  
2/11 Wurlitzer

Queensland  
Brisbane  
**Kelvin Grove College**  
Auditorium  
3/11 Christie  
South Australia  
Adelaide

**Capri Theatre**  
141 Goodwood Road  
1923 4/29  
Wurlitzer/Composite  
Opus 748 Style 185

Victoria  
Brighton  
**Dendy Theatre**  
Church Street  
3/15 Wurlitzer  
Coburg

**Coburg Town Hall**  
Bell Street  
2/9 Christie  
Malvern

**Malvern Town Hall**  
Glenferrie Road  
3/17 Compton

Melbourne  
**Regent Theatre**  
Collins Street  
1921 4/36 Wurlitzer  
Opus 416 Style 285

Moorabbin  
**Kingston Town Hall**  
South Road  
4/21 Wurlitzer

Western Australia  
Nedlands  
**John Leckie Music Center**  
Melvista Avenue  
3/12 Compton

### CANADA

British Columbia  
Vancouver  
**Orpheum Theatre†**  
Smithe and Seymour  
1927 3/13 Wurlitzer°  
Opus 1746 Style 240

Ontario  
Ancaster  
**Ancaster High School**  
Jerseyville Road  
3/17 Warren  
Kingston  
**Church of the Redeemer**  
89 Kirkpatrick Street  
3/27 Kimball

Queens University  
**Hockey Rink**  
207 Stuart  
3/19 Hilgreen-Lane  
Renfrew  
**O'Brien Theatre**  
Raglan Street South  
3/7 Robert-Morton

Toronto  
**Casa Loma**  
1 Austin Terrace  
4/18 Wurlitzer

Windsor  
**Ss. Peter & Paul Maronite Catholic Church**  
166 Tecumseh West  
2/7 Wurlitzer

### FRANCE

Nogent-Sur-Marne  
**Pavillon Baltard**  
12 Rue Victor Hugo  
4/15 Christie

### GERMANY

Berlin  
**Babylon Film Museum,**  
2/14 Phillipps  
**National Institute for Music Research**  
1929 4/16 Wurlitzer°  
Opus 2064 Style 250 Sp

Dortmund  
**Federal Museum for Protection at Work**  
2/4 Link/Composite

Düsseldorf  
**Kino Film Museum**  
Black Box  
2/8 Welte

Frankfurt-on-Main  
**German Film Museum**  
1928 2/6 Wurlitzer  
Opus 1920 Style 165 X

Hamburg  
**North German Broadcasting Corp**  
3/24 Welte

Heidelberg  
**Kings Hall Heidelberg Castle**  
2/19 Oskalyd

Leipzig  
**Graxxi-Museum**  
2/8 Welte

Mannheim  
**County Museum for Technology and Labour**  
2/8 Welte

Potsdam  
**Film Museum**  
2/10 Welte

Weikersheim  
**Aug Laukhuff GmbH & Co**  
3/11 Möller

### JAPAN

Tokyo  
**Mitsukoshi Department Store†**  
1930 3/12 Wurlitzer  
Opus 2099 Style R20

### NETHERLANDS

Amsterdam  
**City Theatre**  
4/17 Strunk  
**Tuschinski Theatre**  
1923 4/10 Wurlitzer/Strunk  
Opus 714 Style 160

Hilversum  
**Avro-Studio**  
4/18 Standaard/Compton  
Leeuwarden

**Priëlkapel**  
2/10 Standaard  
Middelburg  
**Gehoorzaal**  
3/11 Compton

Pernis  
**Geref Jeugdgebouw**  
3/6 Compton  
Schiedam

**Theatre a an the Schie**  
3/11 Standaard  
Steenwijk

**de Meenthe**  
4/29 Strunk  
Voorburg  
**CBS Building**  
3/11 Standaard

### NEW ZEALAND

Auckland  
**Hollywood Cinema**  
1926 3/15 Wurlitzer  
Opus 1475 Style F

Tauranga  
**Bay Court Theatre**  
1926 2/10 Wurlitzer  
Opus 1482 Style H

### POLAND

Warsaw  
**Artibus Technical Gallery and Foundation**  
1928 2/8 Wurlitzer  
Opus 1990

### REPUBLIC OF SOUTH AFRICA

Cape Town  
**Nico Malan Theatre**  
1929 2/8 Wurlitzer  
Opus 2056 Style 190

Mphumalanga Province  
**Witback Town Hall**  
3/17 Wurlitzer

Port Elizabeth  
**West Seventh Day Adventist Church**  
3/10 Christie

Pretoria  
**State Theatre**  
Lobby  
1935 2/8 Wurlitzer  
Opus 1543 Style 190

Randburg  
**Afrikaans Presbyterian Church**  
3/16 Wurlitzer

### SWITZERLAND

Degersheim  
**Dream Factory**  
9113 Degersheim  
3/15 Wurlitzer

- Genf  
**Collège Claparède**  
61 Chemin Fossard  
3/8 Wurlitzer
- UNITED KINGDOM**
- Aberdeen  
**Captiol Cinema**  
1933 3/8 Compton
- Abingdon  
**Abbey Hall, Oxon**  
4/10 Compton
- Albourne  
**Singing Halls**  
17 Orchard Close  
1928 3/23 Wurlitzer  
Opus 1840 Style B Sp
- Ashbourne  
**Pipes in the Peaks**  
Dovedale Garage  
1938 3/18 Compton
- Beer  
**Congregational Church**  
Fore Street  
1924 2/6 Wurlitzer  
Opus 956 Style D
- Begelly  
**Folly Farm**  
4/14 Wurlitzer
- Bilsont  
**Bilston Town Hall**  
Church Street and Lichfield  
Street  
2/5 Compton  
Opus A360
- Blackpool  
**Blackpool Tower Ballroom†**  
The Promenade  
1935 3/14 Wurlitzer  
Opus 2037 Style 3m Sp  
**Blackpool Opera House†**  
Church Street  
1939 3/13 Wurlitzer  
Opus 2229 Style 3m Sp  
**Tower Ballroom†**  
1934 3/14 Wurlitzer  
Opus 2187 Style 3m Sp
- Bournemouth  
**The Pavilion Theatre†**  
Westover Road  
1929 4/22 Compton  
Opus A546
- Brentford  
**Brentford Musical Museum**  
399 High Street  
1931 3/12 Wurlitzer  
Opus 2174 Style 3m Sp
- Brighton  
**The Dome†**  
29 New Road  
1936 4/41 Hill, Norman &  
Beard
- Bristol  
**Eden Grove Methodist  
Church**  
523 Filton Avenue  
1927 3/10 Compton
- Burton on Trent  
**Burton on Trent Town Hall**  
King Edward Place  
1934 3/8 Wurlitzer  
Opus 1165 Style F 3m
- Cannock  
**The Grange**  
Cannock Wood Street  
1933 3/10 Compton  
Opus A191
- Clayhall  
**St. John Vianney Church**  
1 Stoneleigh Road  
1937 3/7 Compton
- Coatbridge  
**Summerlee Heritage  
Museum**  
Heritage Way  
1937 3/8 Compton  
**Summerlee Heritage  
Museum, Scotland**  
4/10 Compton
- Eston  
**James Finnegan Hall**  
Fabian Road  
1934 3/8 Wurlitzer  
Opus 2186 Style Granada 1
- Glasgow  
**Pollokshaws Burgh Hall**  
2025 Pollokshaws Road  
1937 3/13 Wurlitzer  
Opus 2213 Style Union 3
- Gosport  
**Thorngate Hall**  
Bury Road  
1934 3/13 Compton  
Opus A221
- Greenlaw  
**New Palace Centre**  
1935 4/45 Hillsdon
- Hampton-in-Arden  
**Fentham Hall**  
Marsh Lane  
1935 3/11 Compton  
Opus A320
- Harworth  
**Social Welfare Hall**  
White House Road  
1934 3/10 Christie  
Opus 2912
- Howden Le Wear  
**New Victoria Center**  
High Street  
1930 3/18 Wurlitzer  
Opus 2116 Style 220 Sp
- Ipswich  
**Castle Hill UR Church**  
Dryden Road  
1936 3/8 Christie  
Opus A309
- Liskeard  
**Paul Corrin's Mechanical  
Music Museum**  
St. Keyne Station  
1929 2/8 Wurlitzer  
Opus 2046 Style 200 Sp
- London  
**Broadway Theatre,  
Calford†**  
Calford Road  
1932 3/14 Compton  
**Cameo Polytechnic†**  
The Old Cinema  
309 Upper Regent Street  
1936 3/5 Compton  
Opus A336  
**Gaumont State, Kilburn†**  
197 Kilburn High Road  
1937 4/16 Wurlitzer  
Opus 2215 Style 4m Sp
- Louth  
**Town Hall**  
Eastgate  
1935 3/10 Compton  
Opus A296
- Ossett  
**Ossett Town Hall**  
Market Place  
3/13 Composite
- Peel Green  
**Theatre Organ Heritage  
Centre**  
Alexandra Road  
1927 2/6 Wurlitzer  
Opus 1664 Style D
- Penistone  
**Paramount Cinema**  
Shrewsbury Road  
1937 4/20 Compton
- Peterborough  
**Regional College**  
Eastfield Road  
1928 2/9 Wurlitzer  
Opus 1915 Style 165x
- Portslade  
**Town Hall**  
Victoria Road  
3/18 Composite
- Rye  
**Thomas Peacocke College**  
Love Lane  
1925 2/6 Wurlitzer  
Opus 999 Style D
- Ryhope  
**The Community Centre**  
Black Road  
1932 3/9 Compton  
Opus A140
- Saltaire  
**Victoria Hall**  
Victoria Road  
1937 3/11 Wurlitzer  
Opus 2208 Style 3m Sp
- Scarborough  
**The Scarborough Fair  
Collection**  
Flower of May Holiday Park  
1936 3/8 Wurlitzer  
Opus 2192 Style Granada 1  
**The Scarborough Fair  
Collection**  
Flower of May Holiday Park  
1937 3/8 Wurlitzer  
Opus 2219 Style Granada 2
- Sheffield  
**City School**  
Stradbroke Road  
1934 3/14 Compton
- Shrewsbury  
**Buttermarket Theatre**  
Howard Street  
1936 3/10 Wurlitzer  
Opus 2204 Style Union 3
- Solihull  
**National Motorcycle  
Museum**  
Coventry Road  
1731 3/27 Wurlitzer  
Opus 1927 Style 260
- Southampton  
**The Guildhall**  
West Marlands Road  
1937 4/50 Compton  
Opus A269
- Spalding  
**Burley Fen Collection**  
3 Burley Fen Lane  
1932 2/8 Wurlitzer  
Opus 2042 Style DX  
**Burley Fen Collection**  
3 Burley Fen Lane  
1934 3/12 Compton
- St Albans  
**St Albans Music Theatre**  
Camp Road  
1933 3/10 Wurlitzer  
Opus 2183 Style 220 Sp  
**St Albans Music Theatre**  
Camp Road  
1935 3/6 Rutt
- Stevenage  
**Gordon Craig Theatre**  
Lytton Way  
1932 3/13 Christie
- Stockport  
**Plaza Cinema†**  
Mersey Square  
1931 3/11 Compton  
**Stockport Town Hall**  
Edward Street  
1930 4/20 Wurlitzer  
Opus 2120 Style Pub 1
- Stowmarket  
**Mechanical Music Museum**  
Blacksmith Road  
1930 2/11 Wurlitzer  
Opus 1525 Style H
- Strumpshaw  
**Strumpshaw Museum**  
1935 3/7 Christie
- Thursford  
**The Thursford Collection**  
Thursford Green  
1932 3/19 Wurlitzer  
Opus 2169 Style Balaban 4
- Tywyn  
**Neuadd Pendre**  
Brook Street  
1936 3/9 Wurlitzer  
Opus 2203 Style Granada 1
- Wafford  
**Wafford Town Hall**  
The Colosseum  
1934 3/16 Compton
- Weston-Super-Mare  
**The Odeon, North  
Somerset†**  
18 Walliscote Road  
1935 3/6 Compton<sup>o</sup>  
Opus A298
- Windsor  
**Old Windsor Memorial Hall**  
Straight Road  
1937 3/11 Compton
- Woking  
**Woking Leisure Centre**  
Kingfield Road  
1937 3/19 Wurlitzer  
Opus 2221 Style Granada 2
- Wolverhampton  
**Wolverhampton Civic Hall**  
North Street  
1938 4/44 Compton
- Woodhall Spa  
**Kinema in the Woods**  
Coronation Road  
1928 3/9 Compton
- Worthing  
**The Assembly Hall**  
Stoke Abbott Road  
1928 3/24 Wurlitzer  
Opus 2013 Style 205 Sp
- UNITED STATES**
- ALABAMA**
- Birmingham  
**Alabama Theatre†**  
1817 Third Avenue North  
1927 4/29 Wurlitzer  
Opus 1783 Style Pub 1  
ATOS Registry Level 2  
**Fairview United Methodist  
Church**  
2700 31st West  
2/8 Wurlitzer  
Unplayable  
**Southside Baptist Church**  
Foster Auditorium  
1016 Nineteenth Street  
South  
1929 3/6 Kimball<sup>o</sup>  
Opus 7047
- ALASKA**
- Juneau  
**State Office Building**  
333 Willoughby Avenue  
1928 2/8 Kimball  
Opus 7019  
ATOS Registry Level 2
- ARIZONA**
- Mesa  
**Organ Stop Pizza**  
1149 East Southern Avenue  
4/74 Wurlitzer/Composite
- Phoenix  
**First Christian Church**  
Fellowship Hall  
6750 Seventh Avenue  
2/11 Composite  
**Orpheum Theatre**  
203 West Adams  
3/30 Wurlitzer  
ATOS Registry Level 4  
**Phoenix College  
Auditorium**  
1202 West Thomas Road  
1921 2/9 Wurlitzer  
Opus 408 Style 210

# Pipe Piper

## Theatre Organ Installations

### Tucson

**Fox Theatre**  
30 North Church Avenue  
4/30 Wurlitzer  
Installation pending

### CALIFORNIA

#### Anaheim

**Anaheim High School**  
811 West Lincoln Avenue  
3/10 Robert-Morton

#### Bakersfield

**Granada Theatre**  
616 Kentucky Street  
4/26 Composite

#### Berkeley

**Berkeley Community Theatre**  
1930 Alston Way  
4/41 Wurlitzer  
ATOS Registry Level 4

#### Catalina Island

**Avalon Casino Theatre†**  
1928 4/16 Page°  
ATOS Registry Level 1

#### Death Valley

**Scotty's Castle†**  
3/10 Welte

#### El Segundo

**Old Town Music Hall**  
140 Richmond  
1925 4/26 Wurlitzer  
Opus 1002 Style 235

#### Escondido

**Emmanuel Faith Community Church**  
639 East Felicita Avenue  
3/21 Wurlitzer/Blackinton

#### Fair Oaks

**Community Clubhouse**  
7997 California Avenue  
1924 3/13  
Wurlitzer/Composite  
Opus 939 Style E

#### Fresno

**Fresno Pacific College**  
1717 South Chestnut Street  
3/20 Composite

**Warnors Theatre†**  
1400 Fulton Street  
1928 4/14 Robert-Morton  
Opus 2416  
ATOS Registry Level 1

#### Fullerton

**Fullerton High School†**  
Plummer Auditorium  
Grand Avenue  
1930 4/36  
Wurlitzer/Composite  
Opus 2103 Style 4m Sp

#### Hanford

**Fox Hanford Theatre**  
326 North Irwin Street  
2/10 Wurlitzer

#### Healdsburg

**Johnson's Alexander Valley Winery**  
8329 State Highway 128  
3/10 Robert-Morton

#### Hollywood

**El Capitan Theatre**  
6838 Hollywood Boulevard  
1928 4/37 Wurlitzer  
Opus 2012 Style Fox Sp  
ATOS Registry Level 4

### Lodi

**Harmony Wynelands**  
9291 East Harney Lane  
3/15 Robert-Morton

### Los Angeles

**Founders' Church of Religious Science**  
3281 West 6th  
4/31 Wurlitzer/Composite

**Orpheum Theatre†**  
842 South Broadway  
1927 3/13 Wurlitzer  
Opus 1821 Style 240  
ATOS Registry Level 1

**Wilshire Ebell Theatre**  
4401 West Eighth  
3/13 Barton

### Monrovia

**Monrovia High School**  
845 West Colorado Boulevard  
1925 2/10 Wurlitzer  
Opus 1074 Style 210 Sp

### Monterey

**State Theatre**  
417 Alvarado  
1928 2/13 Wurlitzer  
Opus 1887 Style 200 Sp

### Murphys

**Kautz Vineyard Winery**  
1894 Six Mile Road  
1927 3/15 Robert-Morton

### Oakland

**Grand Lake Theatre**  
3200 Grand Avenue  
3/18 Wurlitzer

**Paramount Theatre**  
2025 Broadway  
4/26 Wurlitzer  
ATOS Registry Level 4

### Palo Alto

**Stanford Theatre**  
221 University Avenue  
3/21 Wurlitzer

### Paramount

**Iceland Amphitheatre**  
8401 Jackson  
1926 3/19 Wurlitzer  
Opus 1545 Style 240 Sp

### Pasadena

**Civic Auditorium**  
300 East Green  
1938 5/28 Möller  
Opus 6690  
ATOS Registry Level 3

**Pasadena City College**  
Sexson Auditorium  
4/23 Wurlitzer

### Sacramento

**Grant Union High School**  
1500 Grand Avenue  
4/21 Wurlitzer

**Towe Auto Museum**  
2200 Front Street  
1923 3/16 Wurlitzer  
Opus 716 Style Sp

### San Bernardino

**California Theatre†**  
562 Fourth Street  
1928 2/10 Wurlitzer  
Opus 1850 Style 216  
ATOS Registry Level 1

### San Diego

**Copley Symphony Hall (Fox Theatre)†**  
1245 Seventh Avenue  
1923 4/32 Robert-Morton

### San Francisco

**Castro Theatre**  
429 Castro  
4/21 Wurlitzer

### San Gabriel

**Civic Auditorium**  
320 South Mission Drive  
1924 3/17 Wurlitzer  
Opus 870 Style 260 Sp

### San Jose

**California Theatre**  
First Street  
1930 4/21 Wurlitzer  
Opus 2125 Style Pub 1

**California Theatre**  
First Street  
2/10 Wurlitzer  
Lobby organ

**Grace Baptist Church**  
484 East San Fernando  
1922 3/12 Robert-Morton

### Santa Ana

**Santa Ana High School**  
520 West Walnut  
2/10 Robert-Morton

### Santa Barbara

**Arlington Theatre**  
1317 State  
1929 4/27 Robert-Morton  
ATOS Registry Level 3

### Santa Monica

**Trinity Baptist Church**  
1015 California Avenue  
3/14 Wurlitzer/Schantz

### South Pasadena

**South Pasadena High School**  
1407 Freemont Avenue  
3/11 Wurlitzer

### Spring Valley

**Trinity Presbyterian Church**  
3902 Kenwood  
4/22 Wurlitzer

### Stockton

**Fox-California Theatre (Bob Hope Theatre)**  
242 East Main Street  
1929 4/20 Robert-Morton

**Masonic Temple**  
2/11 Robert-Morton

### Sylmar

**San Sylmar**  
The Nethercutt Collection  
15200 Bledsoe Street  
4/74 Composite  
ATOS Registry Level 4

### Visalia

**Fox Theatre**  
308 West Main Street  
1921 4/24 Wurlitzer  
Opus 433 Style 210 Sp

### COLORADO

#### Colorado Springs

**City Auditorium**  
Kiowa and Weber  
1927 3/8 Wurlitzer  
Opus 1791 Style F 3m

### Mount St. Francis

**Auditorium**  
West Woodman Valley Road  
3/20 Wurlitzer

### Denver

**Paramount Theatre†**  
1621 Glenarm Place  
1930 4/20 Wurlitzer  
Opus 2122 Style Pub 1  
ATOS Registry Level 2

### Fort Collins

**Colorado State University**  
Lory Student Center Theatre  
1928 3/19 Wurlitzer  
Opus 1928 Style 240 Sp

### CONNECTICUT

#### Shelton

**Shelton High School**  
Meadow Street  
1927 3/12 Austin  
Opus 1512

#### Thomaston

**Thomaston Opera House**  
158 Main Street  
1926 3/15 Marr & Colton

#### Williamantic

**Windham Technical School**  
Summit Street Extension  
1927 3/15 Wurlitzer  
Opus 1752 Style 260 Sp

### DELEWARE

#### Wilmington

**Dickinson High School**  
1801 Milltown Road  
3/66 Kimball/Composite

### FLORIDA

#### Dunedin

**Kirk of Dunedin**  
2686 US Alt 19  
4/100 Composite

#### Ellenton

**Roaring 20's Pizza and Pipes**  
6750 North US Highway 301  
4/42 Wurlitzer/Composite  
ATOS Registry Level 2

#### Fort Myers

**Villas Wesleyan Church**  
8400 Beacon Boulevard  
3/13 Composite

#### Lakeland

**Polk Theatre**  
127 South Florida Avenue  
1926 3/11 Robert-Morton

#### Miami

**Gusman Cultural Center†**  
174 East Flagler Street  
1925 3/15 Wurlitzer  
Opus 1198 Style 260

#### Pensacola

**Saenger Theatre**  
118 South Palafox  
1926 4/23 Robert-Morton/Composite  
Inplayable

#### Pinellas Park

**City Auditorium**  
7659 59th Street North  
1928 2/9  
Wurlitzer/Composite  
Opus 1968 Style 140 Sp

### Sarasota

**Grace Baptist Church**  
8000 Bee Ridge Road  
4/32 Wurlitzer  
ATOS Registry Level 4

### Tampa

**Tampa Theatre†**  
711 North Franklin Street  
1926 3/14 Wurlitzer  
Opus 1429 Style F

### GEORGIA

#### Americus

**Rylander Theatre**  
310 West Lamar Street  
1928 3/11 Möller  
Opus 5351 Style 70

#### Atlanta

**Fox Theatre†**  
660 Peachtree Street  
1929 4/42 Möller  
Opus 5566  
ATOS Registry Level 1

### HAWAII

#### Hilo

**Palace Theatre**  
38 Haili Street  
4/22 Robert-Morton

#### Honolulu

**Hawaii Theatre**  
1130 Bethel  
1922 4/16 Robert-Morton

### IDAHO

#### Boise

**Egyptian Theatre†**  
700 West Main Street  
1927 2/8 Robert-Morton  
Opus 2298

#### Moscow

**University of Idaho Auditorium**  
1926 2/6 Robert-Morton  
Opus 2309

### ILLINOIS

#### Belleville

**Lincoln Theatre**  
103 East Main Street  
3/15 Composite

#### Champaign

**Virginia Theatre†**  
201 West Park Avenue  
1921 2/8 Wurlitzer  
Opus 490 Style 185 Sp

#### Chicago

**Aragon Ballroom†**  
1106 West Lawrence Avenue  
1937 3/10 Wurlitzer  
Opus 1897 Style 205 Sp

**Chicago Theatre†**  
175 North State Street  
1921 4/27 Wurlitzer  
Opus 434 Style 285 Sp

**Patio Theatre†**  
6008 West Irving Park Road  
1927 3/17 Barton

**Portage Theatre**  
4050 North Milwaukee Avenue

3/17 Wurlitzer/Composite  
Kimball console; being rebuilt with digital controls/samples



DeKalb  
**Egyptian Theatre**  
 135 North 2nd Street  
 1925 2/8 Wurlitzer  
 Opus 1020 Style F  
 Installation pending

Dixon  
**Dixon Theatre**  
 114 South Galena Street  
 3/12 Barton

Downers Grove  
**Downers Grove High School**  
 4436 Main  
 1927 3/10 Wurlitzer  
 Opus 1775 Style H 3m

**Tivoli Theatre**  
 5021 Highland Avenue  
 1924 3/10 Wurlitzer  
 Opus 942 Style H 3m Sp

Elmhurst  
**York Theatre**  
 150 North York Road  
 2/7 Barton

Joliet  
**Rialto Theatre†**  
 102 Southeast Van Buren  
 4/24 Composite  
 ATOS Registry Level 4

Lansing  
**Beggar's Pizza**  
 3524 Ridge Road  
 3/17 Barton/Composite

Mundelein  
**St. Mary of the Lake Seminary**  
 176 Mundelein  
 4/19 Composite

Park Ridge  
**Pickwick Theatre†**  
 5 South Prospect Avenue  
 1928 3/11 Wurlitzer  
 Opus 1954 Style 225

Rockford  
**Coronado Theatre†**  
 312 North Main  
 1927 4/17 Barton  
 Opus 207

Springfield  
**Springfield High School**  
 101 South Lewis  
 1927 3/12 Barton

St. Charles  
**Arcada Theatre†**  
 105 East Main Street  
 1927 3/16 Marr & Colton/Geneva

**INDIANA**

Anderson  
**Paramount Theatre†**  
 1124 Meridian  
 1929 3/12 Page  
 ATOS Registry Level 2

Elkhart  
**Elco Theatre†**  
 410 South Main  
 1924 2/11 Kimball  
 Unplayable

Fort Wayne  
**Embassy Theatre†**  
 121 West Jefferson  
 1928 4/16 Page  
 ATOS Registry Level 3

Indianapolis  
**Hedback Community Theatre**  
 1847 North Alabama  
 2/11 Composite

**Hilbert Circle Theatre**  
 45 Monument Circle  
 3/24 Wurlitzer/Composite

**Manual High School**  
 2405 Madison Avenue  
 3/26 Wurlitzer

**Warren Center for the Performing Arts**  
 9450 East 18th Street  
 1927 3/18 Barton  
 Opus 228  
 ATOS Registry Level 3

Lafayette  
**Long Performing Arts Center**  
 111 North Sixth  
 3/21 Composite  
 ATOS Registry Level 3  
 Unplayable

Terre Haute  
**Indiana Theatre**  
 683 Ohio Street  
 1928 3/12 Wurlitzer  
 Opus 1871 Style 230  
 Installation pending

Vincennes  
**Vincennes University Auditorium**  
 3/12 Wurlitzer

**Hoosier Theatre**  
 1335 119th Street  
 2/6 Wurlitzer

**IOWA**

Cedar Rapids  
**Paramount Theatre†**  
 123 Third Avenue  
 1928 3/12 Wurlitzer  
 Opus 1907 Style Bal 1a  
 ATOS Registry Level 2  
 Unplayable

**Theatre Cedar Rapids†**  
 102 Third Southeast  
 1927 3/14 Barton<sup>o</sup>  
 ATOS Registry Level 1  
 Unplayable

Davenport  
**Capitol Theatre†**  
 330 West Third  
 3/12 Möller/Wicks  
 Unplayable

Pella  
**Pella Opera House**  
 611 Franklin Street  
 3/12 Barton

Sioux City  
**Orpheum Theatre†**  
 528 South Pierce Street  
 1927 3/22 Wurlitzer  
 Opus 1759 Style 240

**KANSAS**

Wichita  
**Century II Center**  
 Exhibition Hall  
 225 West Douglas  
 1926 4/38 Wurlitzer  
 Opus 1458 Style Fox Sp  
 ATOS Registry Level 3

**KENTUCKY**

Louisville  
**Louisville Gardens**  
 525 West Muhammed Ali Boulevard  
 1933 4/17 Kilgen  
 Opus 5009

**LOUISIANA**

Jackson  
**Republic of West Florida Historical Association Museum**  
 3406 East College Street  
 1926 2/10 Wurlitzer  
 Opus 1677 Style H Np

New Orleans  
**Saenger Performing Arts Theatre†**  
 111 Canal  
 1927 4/26 Robert-Morton<sup>o</sup>  
 Opus 1650  
 Unplayable

Shreveport  
**Strand Theatre†**  
 619 Louisiana Avenue  
 1925 2/8 Robert-Morton

**MAINE**

Old Orchard Beach  
**Loranger Memorial School**  
 Mcsweeney Auditorium  
 Saco Avenue  
 3/13 Wurlitzer

Portland  
**State Theatre†**  
 609 Congress  
 1929 2/8 Wurlitzer  
 Opus 2067 Style 190 Sp

**MARYLAND**

Catonsville  
**Spring Grove Hospital Center**  
 Rice Auditorium  
 Elm Street  
 1922 2/7 Robert-Morton/Wicks

Frederick  
**Weinberg Center for the Arts†**  
 20 West Patrick  
 1926 2/8 Wurlitzer  
 Opus 1493 Style 190 Sp

**MASSACHUSETTS**

Groton  
**Shanklin Conference Center**  
 130 Sandy Pond Road  
 4/34 Wurlitzer

New Bedford  
**New Zeiterion Theatre†**  
 684 Purchase Street  
 1923 3/9 Wurlitzer  
 Opus 706 Style F  
 ATOS Registry Level 2

Springfield  
**Paramount Theatre†**  
 1700 Main Street  
 1928 3/11 Wurlitzer  
 Opus 2011 Style 230  
 Unplayable

Stoneham  
**Stoneham Town Hall**  
 35 Central  
 1927 2/14 Wurlitzer  
 Opus 1602 Style B Sp  
 ATOS Registry Level 1

Wellesley Hills  
**Babson College**  
 Knight Auditorium  
 Wellesley Avenue  
 1926 4/18 Wurlitzer  
 Opus 1349 Style 235

**Hanover Theatre**  
 2 Southbridge Street  
 4/35 Wurlitzer/Composite  
 Installation in progress

**MICHIGAN**

Acme  
**Music Museum House**  
 7377 US 31 North  
 4/15 Composite

Albion  
**Bohm Theatre†**  
 201 South Superior Street  
 1928 3/8 Barton  
 Unplayable

Ann Arbor  
**Michigan Community Theatre†**  
 603 East Liberty  
 1927 3/13 Barton  
 ATOS Registry Level 1

Crystal Falls  
**Crystal Falls Theatre**  
 301 Superior Avenue  
 1927 3/21 Möller  
 Opus 5115

Detroit  
**Fox Theatre†**  
 2211 Woodward Avenue  
 1928 3/12 Möller<sup>o</sup>  
 Opus 5387  
 Lobby organ

**Fox Theatre†**  
 2211 Woodward Avenue  
 1928 4/36 Wurlitzer<sup>o</sup>  
 Opus 1894 Style Fox Sp  
 ATOS Registry Level 1

**Redford Theatre†**  
 17360 Lahser Road  
 1927 3/10 Barton  
 Opus 258  
 ATOS Registry Level 1

**Senate Theatre**  
 6424 Michigan  
 1928 4/34 Wurlitzer<sup>o</sup>  
 Opus 1953 Style 4m Sp

Flint  
**Flint Institute of Music Recital Hall**  
 1025 East Kearsley  
 1927 3/11 Barton

Grand Ledge  
**Grand Ledge Opera House**  
 121 South Bridge Street  
 3/20 Composite

Grand Rapids  
**Public Museum**  
 272 Pearl Street Northwest  
 3/31 Composite

Ironwood  
**Ironwood Theatre†**  
 109 East Aurora Street  
 1928 2/7 Barton<sup>o</sup>  
 Opus 145  
 ATOS Registry Level 1

Kalamazoo  
**State Theatre†**  
 404 South Burdick  
 1927 3/13 Barton  
 Unplayable

Marshall  
**The Mole Hole**  
 150 West Michigan  
 1927 2/6 Barton/Composite  
 Opus 220

Muskegon  
**Frauenthal Center**  
 407 West Western Avenue  
 1930 3/8 Barton  
 Style 23

Royal Oak  
**Baldwin Theatre**  
 415 South Lafayette  
 2/11 Wurlitzer/Composite

Saginaw  
**Temple Theatre†**  
 203 North Washington  
 1927 3/11 Barton  
 Opus 195

**Strand Theatre†**  
 217 West Chicago Road  
 1925 2/5 Wurlitzer  
 Opus 1111 Style B Sp  
 Unplayable

Three Oaks  
**Acorn Theatre**  
 107 Generation Drive  
 1931 3/15  
 Barton/Composite  
 Opus 343

**MINNESOTA**

Fergus Falls  
**Center for the Arts**  
 124 West Lincoln  
 3/12 Wurlitzer

Luverne  
**Palace Theatre†**  
 104 East Main Street  
 1925 2/5 Smith/Geneva

Minneapolis  
**All God's Children Metropolitan Community Church**  
 3100 Park Avenue  
 3/11 Composite

**Powder Horn Park Baptist Church**  
 1628 East 33rd  
 3/13 Robert-Morton

Moorhead  
**Minnesota State University—Moorhead**  
 1104 Seventh Avenue South  
 3/7 Composite

Red Wing  
**Sheldon Auditorium†**  
 443 West 3rd Street  
 1926 2/9 Kilgen  
 Opus 3608 Style U015

St. Paul  
**Fitzgerald Theatre**  
 10 East Exchange  
 3/21 Wurlitzer/Composite

**MISSISSIPPI**

Hattiesburg  
**Saenger Center†**  
 Forrest and Front Streets  
 3/8 Robert-Morton

# Pipe Piper

## Theatre Organ Installations

### Meridian

**Temple Theatre†**  
2318 8th  
1928 3/8 Robert-Morton

### MISSOURI

#### Branson

**College of the Ozarks**  
Jones Auditorium  
Highway 65  
3/15 Wurlitzer

#### Columbia

**Missouri Theatre**  
203 South 9th Street  
2/10 Robert-Morton

#### Kansas City

**Civic Center Music Hall**  
13th and Wyandott  
1927 4/28 Robert-Morton/Composite

#### St. Louis

**Fox Theatre†**  
527 Grand Boulevard North  
1928 4/36 Wurlitzer  
Opus 1997 Style Fox Sp  
ATOS Registry Level 1

**Fox Theatre**  
527 Grand Boulevard North  
1925 2/10  
Wurlitzer/Composite  
Opus 1222 Style D  
Non-original lobby organ

### MONTANA

#### Bozeman

**Ellen Theatre†**  
17 West Main Street  
1925 2/7 Wurlitzer<sup>o</sup>  
Opus 979 Style E X

#### Nevada City

**Music Hall**  
1919 2/4 Wurlitzer<sup>o</sup>  
Opus 224 Style 135 A

**Opera House**  
1/4 Cremona  
Photoplayer

### NEBRASKA

#### Omaha

**Orpheum Theatre†**  
409 South 16th  
1927 3/13 Wurlitzer  
Opus 1709 Style 240

**Rose Theatre**  
2001 Farnam Street  
3/21 Wurlitzer

### NEW HAMPSHIRE

#### Berlin

**Berlin Middle School**  
200 State Street  
1925 2/10 Wurlitzer  
Opus 1216 Style H Sp

### NEW JERSEY

#### Asbury Park

**Convention Hall**  
1300 Boardwalk  
1928 3/17  
Kilgen/Composite  
Opus 4258 Style U016x  
Unplayable and partially  
disassembled

### Atlantic City

**Convention Hall Ballroom†**  
2301 Boardwalk  
1930 4/55 Kimball†  
Opus 7074

#### Flemington

**Northlandz Great American  
Railway and Music Hall**  
495 Highway 202 South  
5/37 Composite

#### Jersey City

**Loew's Jersey Theatre**  
Journal Square  
1929 4/23 Robert-Morton

#### Newark

**Symphony Hall†**  
1040 Broad Street  
3/15 Griffith-Beach

#### Newton

**Newton Theatre**  
234 Spring Street  
2/3 Estey

#### North Bergen

**Immaculate Heart of Mary  
Chapel**  
76th Street and Broadway  
3/12 Robert-Morton

#### Pitman

**Broadway Theatre†**  
43 South Broadway  
1926 3/8 Kimball  
Opus 6828

#### Rahway

**Union County Arts Center†**  
1601 Irving  
1928 2/7 Wurlitzer  
Opus 1923 Style E X  
ATOS Registry Level 1

#### Trenton

**War Memorial Auditorium**  
West Lafayette and Wilson  
1928 3/16 Möller  
Opus 5198

#### West New York

**Mayfair Theatre**  
6405 Park Avenue  
1926 3/4 Kilgen  
Opus 3677 Style U011

### NEW MEXICO

#### Roswell

**New Mexico Military  
Institute**  
Pearson Auditorium  
101 West College  
Boulevard  
1923 3/19 Hilgreen-  
Lane/Wurlitzer  
Opus 755

**Broome Center for  
Performing Arts**  
228 Washington  
1922 4/24 Robert-Morton

### NEW YORK

#### Binghamton

**Roberson Center for Fine  
Arts**  
30 Front Street  
3/17 Link

### Brooklyn

**Long Island University  
Gymnasium†**  
(Formerly Brooklyn  
Paramount)  
385 Flatbush Avenue  
Extension  
1928 4/26 Wurlitzer<sup>o</sup>  
Opus 1984 Style Pub 4  
ATOS Registry Level 1

#### Buffalo

**Shea's Buffalo Theatre†**  
646 Main Street  
1925 4/28 Wurlitzer  
Opus 1206 Style 285 Sp  
ATOS Registry Level 2

#### Cornwall on Hudson

**New York Military  
Academy†**  
Academy Avenue  
1927 4/33 Möller  
Opus 4925

#### Cortland

**State University of New York**  
Old Main Auditorium  
3/18 Composite

#### Elmira

**Clemens Center for  
Performing Arts†**  
State and Gray  
1926 4/20 Marr & Colton

#### Lake Placid

**Palace Theatre†**  
26 Main Street  
1926 3/7 Robert-Morton<sup>o</sup>

#### Lockport

**Dale Building, Senior Citizen  
Center**  
33 Ontario  
1919 2/8 Wurlitzer  
Opus 206 Style 2m Sp

#### Middletown

**Paramount Theatre**  
19 South Street  
1922 3/11 Wurlitzer  
Opus 604 Style H

#### Mineola

**Chaminade High School**  
Jackson Avenue  
3/15 Composite

#### New York

**Beacon Theatre†**  
2124 Broadway  
1928 4/19 Wurlitzer<sup>o</sup>  
Opus 1891 Style 250 4m  
ATOS Registry Level 1

**Radio City Music Hall†**  
Rockefeller Center  
1932 4/58 Wurlitzer  
Opus 2179 Style 4m Sp  
ATOS Registry Level 2

**United Palace (Reverend  
Ike's Prayer Tower)†**  
175th and Broadway  
1930 4/23 Robert-Morton<sup>o</sup>  
Unplayable

#### North Tonawanda

**Riviera Theatre†**  
67 Webster  
1926 3/17 Wurlitzer  
Opus 1524 Style 3m Sp

### Plattsburgh

**Strand Theatre**  
29 Brinkerhoff Street  
1924 3/8 Wurlitzer<sup>o</sup>  
Opus 970 Style F Sp  
Installation pending

#### Poughkeepsie

**Bardavon Opera House†**  
35 Market Street  
1928 2/8 Wurlitzer  
Opus 1861 Style EX

#### Rochester

**Auditorium Theatre**  
885 East Main Street  
1928 4/23 Wurlitzer  
Opus 1951 Style 4m Sp  
ATOS Registry Level 2

**Rochester Museum and  
Science Center**  
Eisenhart Auditorium  
657 East Avenue  
1926 3/12  
Wurlitzer/Composite

Opus 1492 Style E 3m Sp

#### Rome

**Capitol Theatre†**  
218 West Dominick  
1928 3/10 Möller  
Opus 5371 Style 70

#### Schenectady

**Proctor's Theatre**  
432 State  
1931 3/18 Wurlitzer  
Opus 2157 Style Balaban 2  
ATOS Registry Level 3

#### Suffern

**Lafayette Theatre**  
97 Lafayette Avenue  
1930 2/10  
Wurlitzer/Composite  
Opus 2095 Style 150

#### Syracuse

**New York State Fairgrounds**  
Mills Building  
1925 3/11 Wurlitzer<sup>o</sup>  
Opus 1143 Style 235

#### Utica

**Proctor High School**  
Hilton Avenue  
1928 3/13 Wurlitzer<sup>o</sup>  
Opus 1886 Style 240 Sp

### NORTH CAROLINA

#### Burlington

**Williams High School**  
1307 South Church Street  
3/17 Composite

#### Greensboro

**Carolina Theatre†**  
310 South Greene Street  
1927 2/6 Robert-  
Morton/Composite

**Masonic Temple†**  
426 West Market  
2/8 Wurlitzer

#### Lumberton

**Carolina Civic Center**  
112 West 5th Street  
2/8 Robert-Morton

**Rockford Street United  
Methodist Church**  
520 Rockford Street  
1927 2/3 Kilgen  
Opus 4004

### NORTH DAKOTA

#### Fargo

**Fargo Theatre†**  
314 North Broadway  
1926 4/21  
Wurlitzer/Composite  
Opus 1255 Style EX

### OHIO

#### Akron

**Akron Civic Theatre†**  
182 South Main  
1929 3/19 Wurlitzer  
Opus 2029 Style 240

#### Canton

**Palace Theatre†**  
605 North Market Avenue  
1926 3/11 Kilgen  
Opus 3604 Style U020

#### Cleveland

**Gray's Armory**  
1234 Bolivar Road  
1931 3/17 Wurlitzer  
Opus 2153 Style 240

#### Judson Manor

1890 East 107th  
3/9 Kimball

#### Masonic and Performing Arts Center

3615 Euclid Avenue  
1924 4/28  
Wurlitzer/Composite  
Opus 793 Style 4m Sp  
Installation pending

#### Palace Theatre

1615 Euclid Avenue  
3/17 Kimball

#### Columbus

**Ohio Theatre†**  
39 East State  
1928 4/36 Robert-Morton  
ATOS Registry Level 3

#### Dayton

**Victoria Theatre**  
138 North Main  
3/16 Wurlitzer

#### Lima

**Allen County Museum**  
620 West Market  
2/4 Page

#### Lorain

**Palace Theatre†**  
6th and Broadway  
1928 3/10 Wurlitzer  
Opus 1858 Style 220

#### Mansfield

**Renaissance Theatre**  
136 Park Avenue West  
1929 3/20 Wurlitzer  
Opus 2022 Style 3m Sp

#### Marion

**Palace Theatre**  
276 West Center  
1924 3/10 Wurlitzer  
Opus 893 Style 235 Sp

#### Medina

**County Administration  
Building†**  
144 North Broadway Street  
3/7 Austin  
Opus 1499

#### Sandusky

**State Theatre†**  
107 Columbus Avenue  
1928 3/8 Page  
Unplayable

Toledo  
**Collingwood Arts Center**  
2413 Collingwood Avenue  
1928 3/8 Composite  
With Roll Player

**Ohio Theatre**  
3114 Lagrange  
4/11 Composite

Wilmington  
**Wilmington College**  
2/7 Wicks

Worthington  
**Worthington High School**  
300 West Granville  
1926 3/16 Wurlitzer  
Opus 1407 Style 260 Sp

## OKLAHOMA

Miami  
**Coleman Theatre†**  
103 North Main Street  
1929 3/10 Wurlitzer  
Opus 2026 Style 160 Sp

Muskogee  
**Muskogee Civic Center**  
425 Boston Street  
3/7 Robert-Morton

Norman  
**Oklahoma University**  
Paul F. Sharp Concert Hall  
500 West Boyd  
Möller/Composite

Oklahoma City  
**Oklahoma State Historical Museum**  
2401 North Laird Avenue  
1935 4/16 Kilgen  
Opus 5281  
Unplayable

Okmulgee  
**Orpheum Theatre**  
210 West Seventh Street  
4/37 Robert-Morton/Composite

Tulsa  
**Circle Theatre**  
8 South Lewis Avenue  
1928 2/6 Robert-Morton  
**Tulsa Technology Center**  
Broken Arrow Campus  
4600 South Olive  
1928 3/13 Robert-Morton

## OREGON

Coos Bay  
**Egyptian Theatre†**  
229 South Broadway  
1925 4/18 Wurlitzer  
Opus 1126 Style H Sp

Corvallis  
**Whiteside Theatre†**  
361 SW Madison Avenue  
1927 2/8 Wurlitzer  
Opus 1807 Style F Sp  
Installation pending

Portland  
**Alpenrose Dairy Park**  
6149 Southwest Shattuck  
Road  
2/5 Kimball  
**Cleveland High School**  
3400 Southeast 26th  
Avenue  
3/21 Kimball/Composite

**Oaks Park Roller Rink**  
7805 Southeast Oaks Park  
Way  
1926 4/18 Wurlitzer  
Opus 1380 Style 4m Sp  
**Scottish Rite Temple**  
709 Southwest 15th  
1924 3/14  
Wurlitzer/Composite  
Opus 855 Style F

Salem  
**Elsinore Theatre**  
170 High Street Southeast  
3/25 Wurlitzer/Composite

## PENNSYLVANIA

Chambersburg  
**Capitol Theatre†**  
159 South Main  
1926 4/19 Möller  
Opus 4800

Dormont  
**Keystone Oaks High School**  
1000 McNealy Road  
1926 3/17 Wurlitzer  
Opus 1497 Style H NP

Foxburg  
**Allegheny River Stone Center for the Arts**  
42 South Palmer Street  
1928 3/19 Wurlitzer  
Opus 1989 Style 240 Sp

Glenside  
**Keswick Theatre**  
291 North Keswick Avenue  
1928 3/19 Möller  
Opus 5230

Northampton  
**Roxy Theatre**  
2004 Main Street  
1926 2/6 Wurlitzer  
Opus 1416 Style B

Philadelphia  
**Macy's**  
Greek Hall  
13th and Market  
1929 2/8 Wurlitzer<sup>o</sup>  
Opus 2070 Style 190  
Installation pending

Pottstown  
**Sunnybrook Ballroom**  
99 Sunnybrook Road  
3/11 United States

York  
**Strand/Capitol Theatre Complex**  
50 North George Street  
3/20 Composite/Digital

## RHODE ISLAND

Newport  
**Jane Pickens Theatre**  
49 Touro Street  
2/8 Marr & Colton  
Unplayable

Providence  
**Columbus Theatre†**  
270 Broadway  
1926 2/6 Wurlitzer<sup>o</sup>  
Opus 1462 Style D  
Unplayable  
**Providence Performing Arts Center**  
220 Weybosset  
1927 5/21 Wurlitzer<sup>o</sup>  
Opus 1587 Style 5m Sp  
ATOS Registry Level 1

Woonsocket  
**Stadium Theatre Performing Arts Center†**  
329 Main Street  
1926 2/10 Wurlitzer<sup>o</sup>  
Opus 1399 Style H Sp  
ATOS Registry Level 1

## TENNESSEE

Bristol  
**Paramount Center**  
518 State Street  
1931 3/11 Wurlitzer/Digital  
Opus 2170 Style Balaban 1A

Chattanooga  
**Tivoli Theatre†**  
709 Broad  
1924 3/14 Wurlitzer  
Opus 780 Style 235 Sp

Knoxville  
**Tennessee Theatre†**  
604 Gay Street  
1928 3/17 Wurlitzer  
Opus 1930 Style Balaban 2

Memphis  
**Orpheum Theatre†**  
197 South Main  
1956 3/13 Wurlitzer  
Opus 1928 Style 240

## TEXAS

Beaumont  
**Jefferson Theatre†**  
345 Fannin  
1927 3/8 Robert-Morton

El Paso  
**Plaza Theatre†**  
123 West Mills Avenue  
1930 3/15 Wurlitzer  
Opus 2123 Style Balaban 3

McKinney  
**McKinney Performing Arts Center**  
111 North Tennessee  
3/17 Wurlitzer

San Antonio  
**Aztec Theatre**  
River Walk  
3/22 Wurlitzer/Composite  
Opus 1148

## UTAH

Ogden  
**Peery's Egyptian Theatre**  
2415 Washington Boulevard  
Wurlitzer

Salt Lake City  
**Capitol Theatre†**  
50 West 200 South  
1927 2/11 Wurlitzer  
Opus 1689 Style H

**Edison Street**  
3331 Edison Street  
5/32 Wurlitzer

## VIRGINIA

Richmond  
**Byrd Theatre†**  
2908 West Carey  
1928 4/17 Wurlitzer  
Opus 1948 Style 4m Sp  
ATOS Registry Level 1

**Carpenter Center**  
600 East Grace  
1928 3/13 Wurlitzer  
Opus 1827  
Theatre closed for  
renovation - pipework  
stored

**Richmond Landmark Theatre†**  
6 North Laurel  
1927 3/17 Wurlitzer<sup>o</sup>  
Opus 1757 Style 260 Sp  
ATOS Registry Level 1  
Unplayable

Staunton  
**Stonewall Jackson Hotel†**  
24 South Market Street  
1924 2/3 Wurlitzer  
Opus 823 Style 108  
Peterson relay

**Stonewall Jackson Hotel†**  
24 South Market Street  
1924 2/3 Wurlitzer  
Opus 823 Style 108  
Peterson relay

## WASHINGTON

Bellingham  
**Mt. Baker Theatre†**  
106 North Commercial  
1927 2/11 Wurlitzer  
Opus 1558 Style 215

Bremerton  
**Community Theatre**  
599 Lebo Boulevard  
2/11 Composite  
**Masonic Temple**  
878 5th Street  
1927 2/8 Wurlitzer  
Opus 1550 Style F Sp

Centralia  
**Fox Theatre**  
119 South Tower Avenue  
1925 3/7 Composite  
Opus 1232 Style D

Everett  
**Everett Theatre**  
2911 Colby Avenue  
1925 3/16 Composite  
Opus 6858

Mount Vernon  
**Lincoln Theatre†**  
712 South 1st Street  
1926 2/7 Wurlitzer  
Opus 1263 Style D Sp

Olympia  
**Washington Center for the Performing Arts**  
512 Washington Street  
Southeast  
3/25 Wurlitzer

Pullman  
**Washington State University**  
Physical Sciences Building  
2/7 Robert-Morton

Raymond  
**Raymond Theatre†**  
323 3rd Street  
1928 2/9 Wurlitzer<sup>o</sup>  
Opus 1934 Style 150 Sp

Seattle  
**Franklin High School**  
3013 South Mt. Baker  
Avenue  
3/13 Kimball  
**Haller Lake Improvement Club**  
12579 Desmore  
1924 3/8 Wurlitzer  
Opus 1432 Style D

**Paramount Theatre†**  
907 Pine  
1927 4/20 Wurlitzer  
Opus 1819 Style Pub 1

Spokane  
**First Nazarene Church**  
North 9004 Country Homes  
Boulevard  
1913 3/17 Wurlitzer  
Opus 41 Style 3m Sp

Tacoma  
**Temple Theatre†**  
29 St. Helens  
1926 2/9 Kimball<sup>o</sup>

Wenatchee  
**Wenatchee Valley Museum and Cultural Center**  
127 South Mission Street  
1919 2/9 Wurlitzer  
Opus 240 Style 185

West Seattle  
**Hokum Hall**  
7904 35th Avenue  
Southwest  
1929 2/10 Wurlitzer  
Opus 2031 Style Sch 32

## WEST VIRGINIA

Huntington  
**Keith-Albee Theatre**  
4th Avenue at 10th Street  
1927 2/7  
Wurlitzer/Composite  
Opus 1790 Style EX

## WISCONSIN

Baraboo  
**Ringling Theatre†**  
136 Fourth Avenue  
1928 3/9 Barton<sup>o</sup>  
ATOS Registry Level 1

Green Bay  
**Meyer Theatre†**  
Washington Street  
1930 2/8 Wurlitzer  
Opus 2091 Style 190

Hudson  
**Phipps Center for the Arts**  
1st and Locust  
1927 3/15 Wurlitzer  
Opus 1404 Style 260 Sp

Madison  
**Capitol Theatre†**  
211 State Street  
1927 3/14 Barton<sup>o</sup>  
Opus 249

Milwaukee  
**Organ Piper Music Palace**  
4353 South 108th  
3/27 Composite  
**Oriental Theatre**  
Farwell and North Avenues  
3/38 Kimball

**Pabst Theatre**  
144 East Wells  
4/20 Möller/Composite  
**Riverside Theatre†**  
116 West Wisconsin Avenue  
1928 3/14 Wurlitzer  
Opus 1865 Style 240  
ATOS Registry Level 4

Wausau  
**Grand Theatre†**  
415 4th  
3/8 Kilgen

# Around the Circuit

Theatre Organ Programs  
and Performances

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

## ALASKA

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

## ARIZONA

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

**Orpheum Theatre**—203 West Adams, Phoenix, 480-460-7699 (3/30W). *Silent Sundays* Film Series. Pre-show concerts 2:30-3:30pm. Concerts and film accompaniments are provided by Ron Rhode. [www.silentsundays.info](http://www.silentsundays.info)

## CALIFORNIA (NORTH)

**Berkeley Community Theatre**—1930 Alston Way, Berkeley, 510-644-2707 (4/42W). All shows 2:30pm. [www.theatreorgans.com/norcal](http://www.theatreorgans.com/norcal)

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

**California Automobile Museum**—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Formerly Towe Auto Museum. Sunday concerts, Friday night silent films. [www.SierraChapterATOS.org](http://www.SierraChapterATOS.org)

**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 (4/24W). Thirty-minute organ prelude, with guest organist, to frequent classic movies. [www.foxvisalia.org](http://www.foxvisalia.org)

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

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

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

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

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

## 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](http://www.visitcatalina.org)

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

**Plummer Auditorium**—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). January 10, 2:30pm, Organist and band leader Dean Mora brings *Mara's Men of Music* for a program of swing era music performed by band and organ; April 18, 2:30pm, Donnie Rankin, 2006 ATOS Young Theatre Organist, performs an afternoon of music with a youthful flair; June 20, 2:30pm, Robert Israel accompanies the new restoration of Buster Keaton's *The General*. [www.octos.org](http://www.octos.org)

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

## COLORADO

**Denver Paramount Theatre**—Glenarm & 16th Street Mall, Denver, 303-466-3330 (4/20W). All events are at 2:00pm. January 17, *Pipes and Stripes IV*, Wurlitzer and Colorado 101st Army Band; public welcome at no charge; March 7, *Wurlitzer and Wiz Kids*, Martin Ellis and Colorado Children's Choral, adults \$12, students \$6. [www.rmcatos.org](http://www.rmcatos.org)

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (GW4Q). All events at 2:00pm. February 7, *Never on Sunday*, AGO organists. RMCATOS members, no charge, others \$5. [www.rmcatos.org](http://www.rmcatos.org)

## DELAWARE

**Dickinson High School**—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). All concerts at 7:00pm unless otherwise noted. January 30, Dave Wickerham; March 13, Simon Gledhill; April 6, 10:00am, concert and silent short with Wayne Zimmerman; April 24, Steven Ball; June 12, Lew Williams; July 17, Rich Lewis. [www.dtoskimball.org](http://www.dtoskimball.org)

## FLORIDA

**Polk Theatre**—127 South Florida Avenue, Lakeland, 863-682-7553 (3/12RM). Movie overtures: Friday and Saturday, 7:15pm; Sunday, 1:45pm. 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](http://www.roaring20spizza.com)

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

## GEORGIA

**Earl Smith Strand Theatre**—117 North Park Square, Marietta, 770-293-0080 (Allen 317EX). Pre-shows for movies and other events by Strand organists Ron Carter, Rick McGee, Larry Davis, Phillip Allen, and James Thrower.

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

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

## HAWAII

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

## ILLINOIS

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

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

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

**Rialto Square Theatre**—102 North Chicago Street, Joliet, 815-726-6600 (4/27C). 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 every Friday and Saturday, 6:30pm and 9:00pm. [www.classiccinemas.com/history/tivoli.asp](http://www.classiccinemas.com/history/tivoli.asp) and [www.classiccinemas.com/special-events/theatreindex.asp?theatre=3](http://www.classiccinemas.com/special-events/theatreindex.asp?theatre=3)

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

## IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21W). Occasional pre-shows, special events, and concerts. [www.orpheumlive.com](http://www.orpheumlive.com)

## MASSACHUSETTS

**Knight Auditorium, Babson College**—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). January 10, 2:30pm, Young Organist Concert with ATOS competition winner Danny Rankin. [www.emcatos.org](http://www.emcatos.org)

## 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.

Codes used in listing: A=Austin, B=Barton, C=Composite, CHR=Christie, CPTN=Compton, E=Estey, GB=Griffith Beach, 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 is the 10th of every odd-numbered month. Send information for inclusion to: Micah Bisson, P.O. Box 319, Galvin, Washington 98544-0319, atc@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page ([www.atos.org/calendar](http://www.atos.org/calendar)).

**Michigan Theatre**—603 East Liberty, Ann Arbor, 734-668-8397 (3/13B). Daily overtures before evening films, plus silent films for special occasions. Dr. Henry Aldridge, Director; Dr. Steve Ball, Staff Organist; Stephen Warner, Newton Bates, Fr. Andrew Rogers, Emily Seward. [www.michtheater.org](http://www.michtheater.org).

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

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

**Redford Theatre**—17360 Lahser Road, Detroit, 313-537-2560 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists include Steve Ball, Newton Bates, Dave Calendine, Jennifer Candea, Brian Carmody, Gil Francis, John Lauter, Lance Luce, Tony O'Brien, Fr. Andrew Rogers, Emily Seward. [www.redfordtheatre.com](http://www.redfordtheatre.com)

## MINNESOTA

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

## MISSOURI

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

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

## NEW JERSEY

**Broadway Theatre**—43 South Broadway, Pitman, 856-589-7519 (3/8K). Organ played before most movies and all stage shows. Harold Ware, John Breslin, Nathan Figlio, Janet Norcross, Bob Nichols.

**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 Street, Rochester, 585-234-2295 (4/23W). January 24, 2:30pm, Ralph Ringstead. [www.theatreorgans.com/rochestr](http://www.theatreorgans.com/rochestr)

**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](http://www.nyfos.org)

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

## NORTH CAROLINA

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

## NORTH DAKOTA

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

## OHIO

**Collingwood Arts Center**—2413 Collingwood Avenue, Toledo, 419-389-9334 (3/8H). Organ often featured for pre-show music. House organists: Paul Jacyk, Emily Seward, Brian Bogdanowitz, George Krejci, and Dick Lee. [www.collingwoodartscenter.org](http://www.collingwoodartscenter.org)

**The Historic Ohio Theatre**—3114 Lagrange Street, Toledo (4/11C). Theatre closed pending restoration; organ mothballed in place and undergoing repair/restoration.

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

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

**Palace Theatre**—605 Market Avenue North, Canton, 330-454-9181 (3/12 Kilgen). Frequent pre-show and intermission use; occasional concerts. [www.cantonpalacetheatre.org](http://www.cantonpalacetheatre.org)

**Palace Theatre**—Cleveland's Playhouse Square, 1615 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. [www.playhousesquare.org](http://www.playhousesquare.org)

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

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

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

## OKLAHOMA

**Tulsa Technology Center, Broken Arrow Campus**—129th East Avenue (Olive Street) and 111th Street (Florence Street), Broken Arrow, 918-355-1562 (3/13RM). May 21, 7:00pm, Dennis James performing. Free admission. Sooner State Chapter ATOS, 3rd Friday of each month, programs and open console. [www.theatreorgans.com/SoonerStateATOS](http://www.theatreorgans.com/SoonerStateATOS)

## OREGON

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

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

## PENNSYLVANIA

**Blackwood Estate**—Blackwood Lane, Harrisville, 724-735-2813 (3/20 W/C). Private residence near Pittsburgh hosts several concerts; proceeds benefit charities and scholarship recipients. [www.blackwoodmusic.org](http://www.blackwoodmusic.org)

**Keystone Oaks High School**—1000 Kelton Avenue, Dormont, 724-446-9744 (3/19W). Unless otherwise noted: shows start at 7:30pm, doors open at 6:45pm, advance tickets \$12, at the door \$15. February 6, 2:00pm, *Theatre Organ from Ragtime to Swing* with Martin Spitznagle at the organ, Bryan Wright on piano, and Boilermaker Jazz Band; March 27, Dennis James accompanies *The Yankee Clipper*; May 1, Ken Double and the Steel City Harmonizers Barbershop Chorus; September 4, Hector Olivera, tickets \$20. [mysite.verizon.net/patos.wurlitzer](http://mysite.verizon.net/patos.wurlitzer)

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

## 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](http://www.tennesseetheatre.com)

## UTAH

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

## VIRGINIA

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

## WASHINGTON

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

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

# Around the Circuit

Theatre Organ Programs  
and Performances

**Paramount Theatre**—911 Pine Street, Seattle, 206-467-5510 (4/20W). All shows start at 7:00pm. Pre-show organ performance at 6:30pm. Jim Riggs, organist. March 15, LeGong: *Dance of the Virgins* (1935); March 22, Tabu: *A Story of the South Seas* (1931); March 29, *Sadie Thompson* (1928), [www.stgpresents.org](http://www.stgpresents.org)

## WISCONSIN

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

**Organ Piper Music Palace**—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27C). 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.

## AUSTRALIA

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

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

**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, 416-499-6262 (4/19W). All shows 8:00pm. April 6, Clark Wilson accompanies the Buster Keaton silent film *Seven Chances*; May 3, Ross McDonald. [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto)

## UNITED KINGDOM

**Civic Hall**—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44CPTN). 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](http://geocities.com/comptonplus/civic_hall.html)

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

**Pollockshaws Burgh Halls**—2025 Pollockshaws Road, Glasgow, Scotland 44-1355-224761 (3/19W). All concerts on Sundays at 2:45pm. 17 January, SCOT AGM followed by open console; 24 January, Phil Kelsall; 21 February, Jean Martyn; 21 March, Robert Wolfe; 23 May, Chris Powell; 20 June, Simon Gledhill; 29 August, Kevin Morgan. [www.scottishcinemaorgantrust.org.uk](http://www.scottishcinemaorgantrust.org.uk)

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-113-2705885 (3/13 CPTN/Christie). All concerts on Sundays at 2:30pm, doors open at 2:00pm. 7 February, John Barnett 40th anniversary concert; 28 March, Nicholas Martin; 4 July, Peter Jebson. [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Stockport Town Hall**—Edward Street, Stockport, Cheshire, +44-161-427-2180 (4/20W). 25 January, 12:00 noon, Nigel Ogden; 22 February, 12:00 noon, John Barnett; 28 March, 2:30pm, Andrew Nix; 29 March, 12:00 noon, Norman Scott; 26 April, 12:00 noon, Byron Jones; 24 May, 12:00 noon, Nicholas Martin; 20 June, 2:30pm, Carolyn Hawkins, *Wurlitzer/Flute Salad*; 28 June, 12:00 noon, John Mann; 26 July, 12:00 noon, Kevin Morgan; 19 September, 2:30pm, Nicholas Martin; 27 September, 12:00 noon, Peter Jebson; 19 December, 2:30pm, Kevin Morgan; 20 December, 12:00 noon, Andrew Nix. [www.itot.org.uk](http://www.itot.org.uk)

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm. [www.voxlancastrica.org.uk/heritage](http://www.voxlancastrica.org.uk/heritage)

**Victoria Hall**—Victoria Road, Salfaire, West Yorkshire, 44-1274-589939 (3/11W). All concerts at 2:30pm unless otherwise noted. 23 January, 7:30pm, Phil Kelsall plays for dancing; 20 February, 7:30pm, Phil Kelsall plays for dancing; 28 March, Jelani Eddington; 28 March, 7:30pm, Donald Mackenzie silent film; 11 April, Keith Beckingham; 9 May, David Ivory; 13 June, Phil Kelsall; 24 July, 1:30pm, Phil Kelsall plays for dancing; 27-30 August, Cinema Organ Society Northern Convention; 19 September, Howard Beaumont Trio; 10 October, Michael Wooldridge; 14 November, Nicholas Martin; 12 December, Richard Hills. [www.cosnorth.co.uk](http://www.cosnorth.co.uk) and [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)



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Theatre Organ Locator




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# Obituaries



## Bob Baker

The Tampa Theatre's chief volunteer organist, Bob Baker, passed away September 10, 2009. He was 61.

Bob was perhaps Tampa Theatre's most popular volunteer organist; he performed pre-show mini-concerts three to four times per week for over 15 years. He was also a mainstay of the tour program, educating thousands of visitors about the Mighty Wurlitzer and the theatre. A quick calculation suggests that Bob performed about 2,500 times for the enjoyment of about 750,000 Tampa Theatre patrons—all for free. His passion was music, but his love was the Tampa Theatre Mighty Wurlitzer.

Bob was born January 25, 1948, in Streator, Illinois. He was a 1966 graduate of Dwight Township High School and continued his education at Lincoln Christian College in Lincoln, Illinois. He was employed for many years with the Nielsen Media Research Company in Dunedin, Florida, as an administrative assistant in operations. He was also the organist for St. Matthew Lutheran Church in Tampa. He was a talented and gifted musician, playing both the organ and piano. He was also very active in the Central Florida Theatre Organ Society and served on its board of directors.

Bob often said he felt most at home performing at Tampa Theatre. He loved having fun with the audience. Before this summer's screening of *Gone With the Wind*, he channeled his inner Carol Burnett and rose from the orchestra pit wearing a green curtain, rod still attached. "I saw it in a window and just had to have it," he told the audience. He brought the house down.

Bob was a close friend to his co-workers and Tampa Theatre staff, a beloved brother and family member, a leader among his Central Florida Theatre Organ Society peers, and an entertainer to all.

—John Bell, President and CEO  
Tampa Theatre



## Richard A. "Dick" Deaver (1937–2009)

The Sooner State chapter mourns the loss of one of our very active and supportive members, Richard "Dick" Deaver, who died October 24, 2009. He was a retired electrical and automation engineer who was a valued member of our tech crew. Even during the past few months when his illness was advancing, he took time out to help us with problems we were having with the relay system on our Robert-Morton.

Dick served as our chapter's vice president for two of his 10 years as a member. Shortly after he joined us, the chapter became involved in restoring the 1927 four-manual, 45-rank Kilgen in the

Central High School. His knowledge and expertise played a huge part in the success of that project. Dick was always willing to help and showed up with a positive attitude and friendly spirit. He was also a musician and performed programs himself, both as solo organist and silent film accompanist. Duke Ellington's music was high on his favorites list, and he almost always included a "Duke tune" in his programs.

Dick leaves a loving wife, two sons, four grandchildren, and many friends. He was just an all-around good guy who will be greatly missed.



## George Losinger

George Losinger, the mainstay organist for the popular Pinellas Park monthly organ mini-concerts, passed away on June 9, 2009. He is survived by his wife, Joyce, who has relocated to Redding, California, to be near their daughters, Linda and Leslie.

## Wurlitzer Weekend 2010

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January 16 to January 18, 2010

1-888-LATOS-22 [www.latos.org](http://www.latos.org)

Friday, January 16th	8:00 p.m.	Greg Breed accompanying <i>Show People</i> at the Los Angeles Orpheum Theatre
Saturday, January 17th	8:00 a.m.	Guest Artist TBA at the El Capitan Theatre, Hollywood
Saturday, January 17th	8:00 p.m.	Jerry Nagano at the San Gabriel Mission Playhouse
Sunday, January 18th	2:30 p.m.	Randy Woltz and the Crazy Rhythm Hot Society Orchestra at Plummer Auditorium
Sunday, January 18th	7:00 p.m.	Ron Rhode at Old Town Music Hall

Venues, artists and programs subject to change. Tickets available through the LATOS website or by calling our toll-free phone number. Tickets are all will-call at the box office.

# Theatre Organ

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	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
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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.

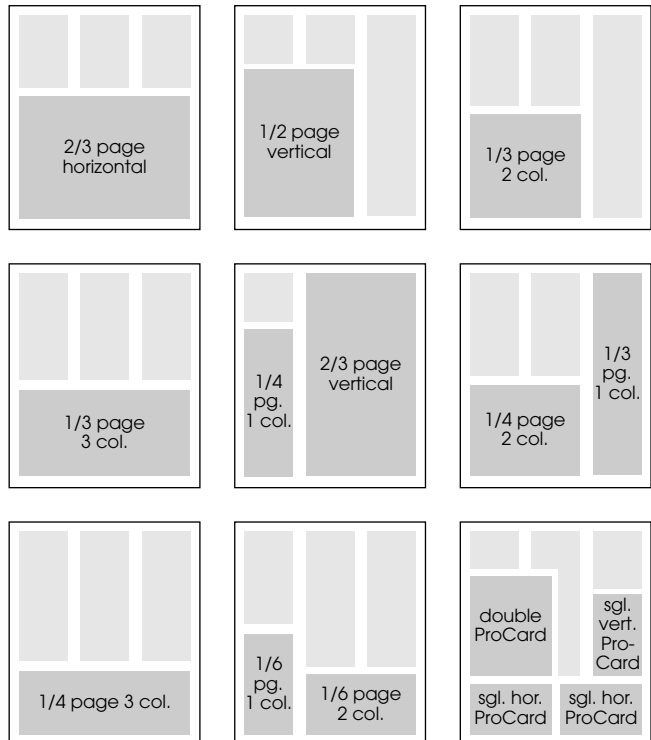
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## ADVERTISER INDEX

Allen Organs .....	BC
Amica International .....	27
Arndt Organ Supply Co.....	60
ATOS Summer Camp .....	2
Ball, Steven.....	51
Cole, Susan: Keyboard Productions .....	48
Crome Organ Co.....	6
Diapason, The.....	27
Eddington, Jelani .....	4
Journal of American Organbuilding .....	IFC
League of Historic American Theatres ..	27
Leather Supply House .....	4
MIDI Concepts .....	IFC
Moelmann, Jack .....	51
Musical Box Society International .....	27
Organ Expressions .....	14
Organ Historical Society .....	27
Parker, Donna .....	48
Ralston, Bob .....	33
Rhode, Ron .....	60
Rogers, Fr. Andrew .....	51
Scott Smith Pipe Organs.....	4
SLTOS Party on the Pipes .....	33
Texas Talkies (Ragtime Revue).....	6
Theatre Historical Society of America.....	4
Wilson, Clark.....	14
Wurlitzer Weekend .....	61
Zollman Pipe Organ Services.....	51

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2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6	
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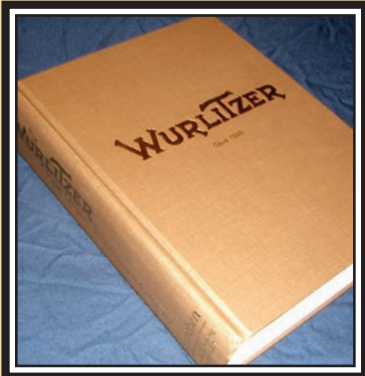
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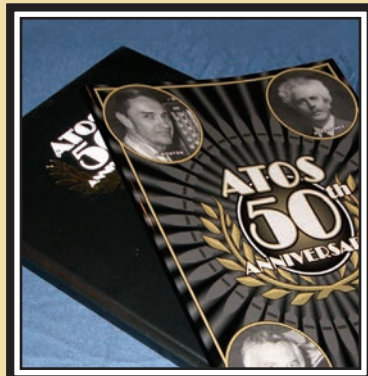
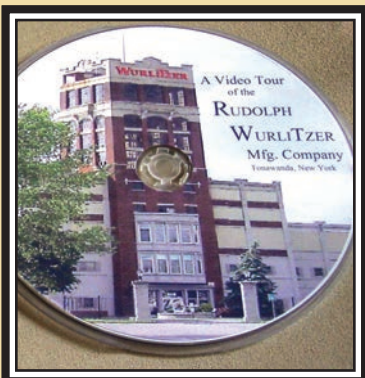
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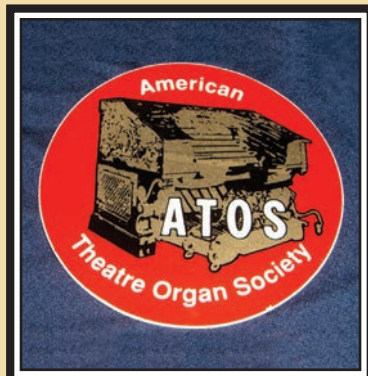
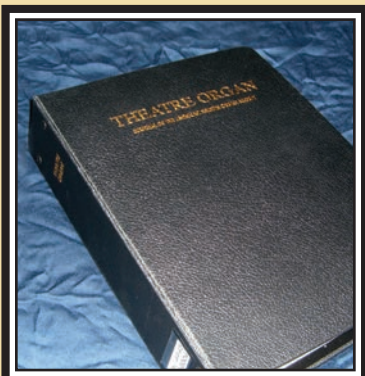
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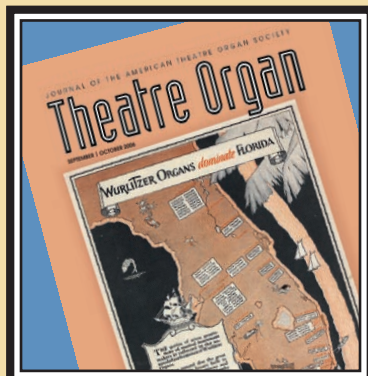
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