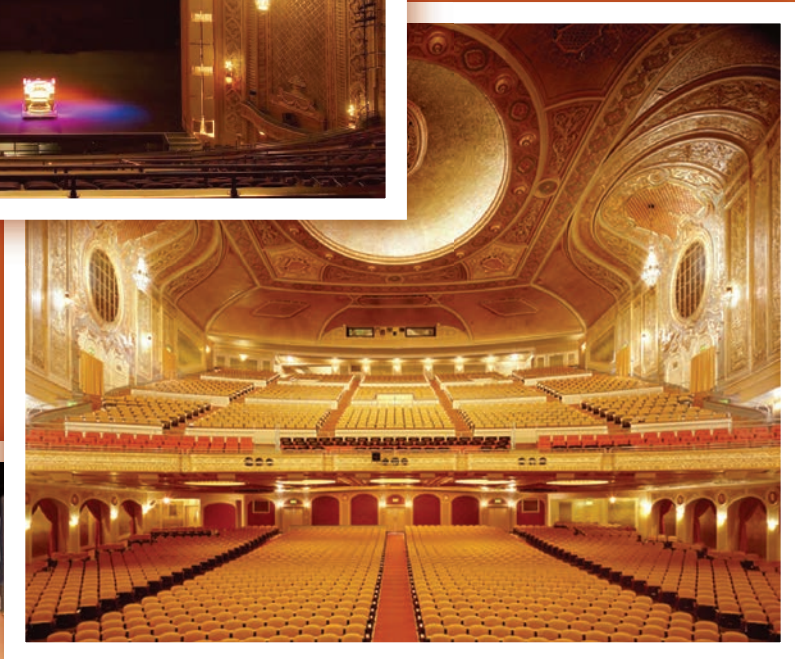
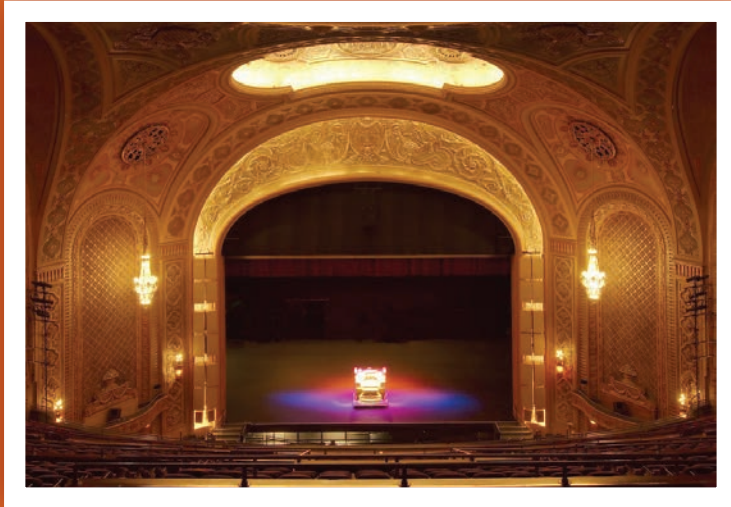


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

MARCH | APRIL 2010



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Keeping the Music Playing

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**Contact: Ken Double,
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Headquarters

A Major Gift Charts a New Course for ATOS



As I write this message to you in the middle of January, the American Theatre Organ Society is truly poised for monumental, positive changes for the future of our organization, the instrument we love, and the music we so very much enjoy.

This modern age of communication has allowed many of you to become aware of the incredible events of December 31, 2009, as it was announced on our website, on *ATOS Theatre Organ Radio*, and via other outlets.

For those of you still unaware, Executive Secretary Jim Merry opened an envelope in the mail on New Year's Eve, and had it been April 1st instead, he would have certainly believed he was being fooled by a prankster.

It was no prank. In the envelope was a check from the estate of the late Kenelm M. Lufkin of Des Moines, Iowa. The check was made out to ATOS. The amount was a staggering \$900,000. Never in our 55-year history has ATOS been granted anything remotely close to this type of gift. I joked with Jim, "I'll bet that made for a very careful drive to the bank." His quick-on-the-uptake response was, "And I didn't run to the drive-thru either. This went straight to the counter."

Let me state something right up front. Mr. Lufkin passed away in January, 2008, and certainly had a sizable estate which required major work to settle, thus causing nearly two years to elapse before ATOS received this glorious surprise. My point is that my fundraising efforts had absolutely nothing to do with Mr. Lufkin granting us this wonderful financial windfall. I never met the man. He was a long-time, independent member of the organization (and also a founding member of the Theatre Historical Society), and

obviously he felt strongly about our two somewhat married-at-the-hip organizations.

But what this gift clearly signals is the truth of what this board of directors has been preaching for nearly three years, what I have been saying, what I have been traveling around the country attempting to unearth: There are individuals in our society who feel very passionately about ATOS. They will make that passion known in many ways, not the least of which might be financial, as long as there is direction, commitment, a program in place—and they are simply asked to give.

This is evident by the now four estate planning gifts that have been made known to ATOS in the past four months and by this near-million dollar gift made to ATOS by Mr. Lufkin. Whether by design and his great wisdom, or simply by accident, Mr. Lufkin was kind enough to grant ATOS these dollars with no specific requests attached. His trustees did request a plaque be made honoring this gift, and that request will most gladly be honored.

Thus, ATOS will have the privilege of using nearly a million dollars to help map out a long-range future and, hopefully, see this first significant gift mark the beginning of a windfall of giving that will allow the organization to move forward on so many fronts.

Let me state for the record the most important part of ATOS' response to this gift: **WE MUST BE GOOD STEWARDS OF THESE DOLLARS!**

It would be easy to start throwing money around like drunken sailors on shore leave (or crazy pilots or infantrymen—a nod to our two favorite Colonels, Hartley and Moelmann). That will not happen. The discussions are underway in terms of how best to allocate these dollars for the long term. Clearly, the endowment fund and the investment fund will receive the bulk of this gift.

Meanwhile, there are new programs that require funding, such as the Technical Experience; ongoing programs such as the Summer Youth Camp and *ATOS Theatre Organ Radio* that need funding until such time as sponsorship or underwriting places them on their own sound financial footing;

there are scholarships that require funding; with our declining membership and increasing costs of doing business, there is the budget deficit that needs attention; our Archive and Library must be tended to in a professional manner. And there is so much more.

In an effort to prioritize the issues, the ATOS board of directors will work in conjunction with the heads of the fundraising committee (Nancy Burton, Dr. Karl Saunders, and Dr. Marie Jureit-Beamish) and representatives of the new financial review committee (Bob Arndt and Joseph Graif) so these experts who have been involved in major campaigns that have received such donations can provide us some guidance, experience, and wisdom as the board makes its final decisions.

At the same time, Doug Powers and others have completed work on the strategic plan that looks at ATOS in the future. That work and Mr. Lufkin's donation could not have come together in a more timely manner.

As we begin to set the course for a new ATOS with vision into the next decade and beyond, the organization has the first of what is hoped will be many major donations, grants, estate planning gifts, and pledges that will secure the financial future and allow ATOS to embark on the kinds of programs that will create more instruments, more positions for full-time players, more exposure world-wide, and more wonderful music for more people to enjoy.

Talk about ending the old year and starting the new with a bang!

Our sincerest thanks have been extended to the trustees of Mr. Lufkin's estate. We are working on the best methods, besides the aforementioned plaque, to honor Mr. Lufkin so that all of ATOS can become more familiar with a quiet man who loved the theatre organ. He loved it so much that, with one single stroke of his pen, he enabled ATOS, the organization charged with preserving and presenting these great instruments, to chart a new course for the future. Happy New Year, indeed.

—Ken Double, President and CEO

Letters

Donated Collection

Your members may be interested to know I am donating to the Theatre Organ Society of Australia one of the largest collections in the world of new LP records of theatre pipe organs. These are from all over the world, including America, England, Australia, etc. Many of these theatre organs were recorded in old theatres and places that are now gone, such as the San Francisco Fox Theatre and [the] Chicago Stadium, etc. I purchased two copies of nearly all of them and imported them to Australia over the years; they cost me a lot of money plus import duty. As you know, organ music LPs have a lovely, large photo of the organ on the cover and the history on the back. Many are full of old-time numbers which we all love, and many champion old-time organists.

The Theatre Organ Society of Australia is going to preserve them, and they already have about half of the collection. I am working on sorting the rest out now.

—Peter A. Andersen
Deepwater NSW, Australia

ATOS Archives

Allen Miller writes to Dr. John Landon TO: Dr. John W. Landon

Dear John,

Your letter to the THEATRE ORGAN Journal editor of October 9 has been forwarded to me. As you know, I have devoted the past 56 years of my life to the future of the theatre organ with special interests in restoration and education. To do this requires a deep concern for the past, our heritage, and its lessons, as well as an eye and ear for how we might advance our cause for its future. I would like to answer your letter by paragraph and hopefully put your mind at ease.

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.

The archive and library is NOT in peril and, if the present board and officers have anything to say about it, never will be.

Unfortunately, as you know from past experience, ATOS has many members with very personal goals, interests, and opinions. Some people become very upset if something gets in the way of their agenda, or even constitutes a change. Considering the number of moves and less than ideal attention ATOS has paid to the archive and library in the past due to space restrictions and because of the amount of money necessary to house the collection at present, with higher expense proposed, the board wishes to investigate several options to be sure that the direction we take is in the best interest of our members.

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.

Absolutely! And your consideration of scholars brings us to a special point. We are investigating several universities where theatre organ studies are either in place or are proposed. One of these is of special interest because its first three years as an organ school, with specific focus on theatre organ as well as pipe organ restoration, is impressively successful with a nicely installed theatre organ and a fully equipped pipe organ shop. In a short time, this school has grown from nothing to 19 students, a couple specifically as pipe organ technicians. In addition, this university has a long-established archival school with a greatly historic collection that includes one of the Gutenberg Bibles! This is all located at Oklahoma University (OU), just south of Oklahoma City.

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.

And they should be cataloged and made available sooner rather than later. Most of

this collection is in storage in Minot only because we have no space for it. I also think of collections we have lost because we really didn't have a good archive or accessible library in place.

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.

Again, we agree 100%! I also have extensive material, already willed to ATOS, but I have had severe concerns about ATOS being able to do anything but place the material in storage, whereas it needs to be in a permanently working display. Having recently seen what is happening at OU, I have already talked with them about placing my collection with them, and they are very positive and sensitive about complying with my wishes.

My suggestion is that the archive be moved to Chicago (in the middle of the country) to make it more available 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.

Well, Oklahoma is also in the middle of the country, and access is not difficult. In fact, I found the airport, car rental, and hotels to be far more convenient, less hassle, and less expensive than my many past trips to Chicago for historic research on Hammond clocks.

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

I could not agree more. However, I would wish to add further that it needs to be available to interested students as well as ATOS members, with the restrictions and protections any good archive or historic library would employ. With your background, you are certainly aware of the amount of work that could be done in

INTERESTING PEOPLE

cataloging and preservation by supervised students of that field of endeavor.

Bob Evans and I are about to investigate the possibilities at OU. We have no intention of giving the ATOS collections away² or placing them where they might be lost or destroyed. Meanwhile, others are making similar investigations, asking the same questions of other institutions.

Whatever action the ATOS board takes, I think you can be assured that it will have been carefully researched and given consideration for the present and future good of our members and for the history and perpetuation of the theatre organ.

Very cordially,
—Allen R. Miller

ATOS Charter and Honorary Member
ATOS Technical Committee
ATOS Restoration and Preservation Committee

(1) Prior to my second visit to OU for the purpose of determining what they might have to offer for preservation of ATOS archives, I had been told this by a scholarly friend. When asked about this, librarians at OU said this was not correct. OU does have original manuscripts of Galileo, Darwin, and others of great importance, all available for research.

(2) One of the first lessons we learned was that donation is a standard requirement of university libraries. All Deed of Gift documents have clauses regarding return of the gift, should the university have no further interest in the materials or not be able to care for it. The ATOS Deed of Gift has the same provision.

Upon examination of what a university library system has to offer ATOS, we quickly changed our stance on actual ownership. We believe that preservation of our historic materials and making it publicly accessible by electronic means as well as personal visit, well into the future and beyond our own lives, far outweighs who actually owns the materials.

W HERE
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cuts across gay Broadway there stands a vast moving-picture theatre. Here before the high-piled magnificence of the largest orchestral pipe organ in the world sits a country boy. His name is Jesse Crawford and, although he is thirty-three years old, nobody could ever take him for anything else but what he is—a good-looking, round-faced country boy.

The remarkable thing about this man who achieved unusual success in his early twenties is that he never has had an organ lesson in his life. He is absolutely self-trained; yet the yearly salary he earns is larger than that of many a big corporation president.

Jesse Crawford was born in Woodland, California, and his parents died when he was very young. Because he had no friends and no relatives to care for him, the good nuns at the orphanage of Our Lady of Lourdes undertook to rear the boy. One of the Sisters gave Jesse piano lessons twice a week; but nobody had time to train the boy's musical tastes.

Despite this handicap, before many years had gone by the Sister realized that there was little more she could teach the lad; for, while he had not her technique, he had something which she never did and never would have—feeling, deep, poignant feeling.

Soon the day came when the boy could no longer remain in the orphanage. He must earn his living and make way for younger and more helpless lads. And Jesse had no trade.

Down in Baltimore, Maryland, about that time, another orphan without a trade, Babe Ruth, was going out into the world. And just as the Babe chose baseball because it was what he liked best, so Jesse Crawford decided to make his way



PHOTOGRAPH BY LEWIS T. SAUNDERS, N. Y.

Jesse Crawford plays the world's largest movie organ, although he never took a lesson in his life

From Country Crossroads to the Crossroads of the World

by playing the piano, because it was the thing he loved the most.

But it wasn't easy. Jesse had had no more training than any other little boy or girl who carries a music roll down Main Street. From town to town he wandered; but none of the picture theatres would engage him because he looked so young. He even tried the movie "store shows," too, without success. In those days, a man who hadn't sufficient capital to start a film theatre would often set up a projection machine in a small store, hire chairs from the village undertaker, and so start a little enterprise without laying out more than two or three hundred dollars.

Almost the entire length of California Jesse Crawford wandered, and nobody offered him a job. And then, after traveling many months and many hundreds of miles on foot, the boy crossed over the

old square piano every musical expression of feeling.

By this time Jesse was earning twenty-five dollars a week; but he had a hunger in him which the piano could never satisfy. Each Sunday when he went to church the music of the organ transported him strangely. You could do such wonderful things with an organ. Press one little white tab and it sounded like a harp. Another turned it into a cello. A whole symphony could be played on an organ—if you only knew the mastery of it.

But dreaming didn't help the boy any, he realized, so he hunted around, trying to find a picture house where there was such an instrument.

At last he found a theatre in the heart of Spokane that contained a fair organ, and he applied there for the position of organist. The only reason the inexperienced

border into the state of Washington. Finally, in South Park, just outside of Spokane, a theatre owner offered him the position of piano player—at \$5 dollars a week!

The youngster found playing the piano for pictures and playing for the convent Sister were two different things. When a film of a storm was thrown on the screen you needed rumbling music, and Jesse had none. He had plenty of pathetic melodies for the death scenes, but nothing rollicking for the comedians, nor lifting for young love. When the villain crept in, ready to harm the heroine, the boy couldn't remember any strains with that peculiar staccato quality which is necessary to express tenseness, expectancy, menace. So Jesse began to improvise.

Three years it took him before he conquered the piano from a film standpoint, before he could make those ivory keys tell stories of love, hunger, joy, fear, war, flood, despair, and death. Three years it took him to teach himself to drag out of that battered,

enced Jesse got the job was because the theatre was doing badly and expenses had to be cut. He was willing to work for ten dollars a week. That was fifteen less than he was earning, but he was glad of the opportunity it provided.

To this day he is not sure how he got through the first performance. Outside of knowing that you played with your hands, he understood nothing. What to do with the three keyboards instead of one was a problem. Before the matinee started, the boy had a half-hour to find out. Somehow he figured out the foot pedals, and managed to join up a simple bass octave with the treble tones.

He finished the afternoon without being fired.

For two years Jesse Crawford forgot

the world. He lived only for that organ. And how he struggled with it! He had no teacher, not even a book of instruction. He just pulled out stop after stop, stepped on strange pedals, and tried one musical combination after another. At the end of two years, however, he had mastered the instrument, and he was ready for new fields to conquer.

Because his playing was exceptional, other theatres heard of him. From smaller houses he progressed to larger ones. Finally, after five years had passed, he was known as one of the best organists on the Pacific Coast. When a famous theatre was opened in Los Angeles, Jesse was summoned to the organ console at a weekly salary as large as he earned the whole first year in his South Park position.

Twelve months later, the young man

was invited to Chicago, where he became organist at first one and then another well-known movie house. His technique and his compensation increased with each move. It was inevitable that he should reach America's musical center, New York. And one day, about two years ago, he was called to the crossroads of the world—to preside over the organ in that theatre building which stands aloft like a thoughtful giant, brooding over crowded Broadway.

In Chicago Jesse Crawford met the girl who is his wife. She was at that time an organist in a large film theatre. She was born in a little town—just as her husband was—and both of them have fought their separate ways to the crossroads of the world by their own efforts.

ROSA STRIDER REILLY

News & Notes

CALL FOR NOMINATIONS OF ATOS OFFICERS

To all ATOS members throughout our world-wide organization: it is again time to request nominations for ATOS Chairman, Vice Chairman, Secretary, and Treasurer.

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS officers (Chairman of the Board, Vice Chairman of the Board, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that part of the meeting in Seattle, Washington, on Saturday, June 26, 2010, at 11:00am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years and is a member in good standing is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit a written résumé to the ATOS Chairman of the Board, Mike Hartley, by **June 15, 2010**. It is strongly recommended that nominations be sent via "return receipt" or

similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS Chairman. Any written materials that are submitted to the ATOS Chairman by the above date will be distributed to the board of directors prior to the board meeting. **In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate himself or herself or any eligible candidate (with their written approval) for these offices.**

Candidates are expected to present themselves at their own expense to the board for a personal interview on June 26, 2010, at 11:00am. Appointment will immediately follow the interview process. Following appointment, the new officers must be ready to assume the duties of their office and to participate in the remainder of the board meeting. Reimbursement of

travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed in accordance with existing policies.

If there are any questions, please contact me.

—COL (Ret) Michael W. Hartley,
Chairman of the Board
American Theatre Organ Society
17 Whippoorwill Drive
Palm Coast, Florida 32164
Phone 386-445-7562
m.hartley@atos.org

WELCOME NEW MEMBERS

November 17, 2009 to January 16, 2010

Eugene and Winnie Allen,
Conyers, Georgia

Reece Harrison Bookout,
Louisville, Kentucky

Morris L. Brill,
Roan Mountain, Tennessee

Edward F. Buchinski,
East Greenville, Pennsylvania

Denis Darida, Grayslake, Illinois

Jack Devore, Akron, Ohio

Glenn and Carol Felten, Helena, Alabama

Bob Ferguson, Morristown, New Jersey

Matthew Fichthorn, McLean, Virginia

Joachim Fontaine, Saarlouis, Germany

Bob Forman, Lawrenceville, Georgia

Frank Fuhs, Olmsted Falls, Ohio

Stephen Gibbs, Cincinnati, Ohio

Mark Henderson, Memphis, Tennessee

Bruce Hendricks, Mason, Ohio

Warwick Henshaw, Bardon Enterprises,
Packerbusch, Germany

David and Jennifer Johnston,
Leavenworth, Washington

Ken Kramer, Cincinnati, Ohio

Gene Lacy, Dallas, Texas

David Lah, O'Fallon, Missouri

Kenny Lewis, Norcross, Georgia

Hennepin County Library,
Minnetonka, Minnesota

Joseph Loewy, Franklin, North Carolina

Frederick Lovejoy, Scottsdale, Arizona

Daniel Mack, Milford, Ohio

Marshall Macomber,
Washington, District of Columbia

Brian Marsden,
Hillsborough, United Kingdom

Robert Martin, Louisville, Kentucky

Michael Martini, Sunman, Indiana

Gerard O'Regan, Gulfport, Florida

Butch Pair, Vestavia Hills, Alabama

Aaron Palmquist, Salem, Oregon

Brian and Norma Pawley,
Williamsville, New York

Rick Pearce, Potters Bar, United Kingdom

Clifford D. Reed, Webster, Massachusetts

John Rich, Mesa, Arizona

Thomas Rohlfs, Rocky Mount, Virginia

William G. Sinclair, Jr., DMD,
Upland, California

Craig Smith, Olathe, Kansas

Charles Smyser, San Mateo, California

Robert Sumsion,
Abingdon, United Kingdom

Tom Tulloy, Billings, Montana

Fr. Terence Wager, Yelm, Washington

Robert C. Wells, Rensselaer, New York

Don and Virginia White, Mansfield, Ohio

Randy Woltz, Buena Park, California

Gary L. Youngs, Santa Clara, California

2010 ATOS YOUNG ORGANIST SCHOLARSHIP PROGRAM

The ATOS scholarship committee is very pleased to once again offer \$5,500 in scholarship funds for 2010. Through this program, theatre organ students are given financial assistance to study with a professional theatre organ teacher or an opportunity for assistance in furthering a musical education in organ performance at the college level.

The ATOS scholarship committee is willing to help beginning theatre organ students locate a teacher. Make inquiries to the committee chair.

ELIGIBILITY:

Theatre organ students aged 13 through 27 (as of July 1, 2010)

CATEGORIES:

A. Theatre organ students studying with professional theatre organ teachers

B. Theatre organ students furthering a musical education by working toward a college organ performance degree

Awards are based on the number of applications received, frequency of lessons, teacher's rate, and the funds available to the scholarship committee in a given year. The maximum award is \$1,500 per student.

Applications for 2010 ATOS scholarships must be submitted by **April 15, 2010**. After review by committee members, the candidates chosen will be notified.

A full description of the scholarship and the application forms are available online at www.atos.org in the downloadable forms section.

Send applications and essays by **April 15, 2010**, to:

—Anna Bonelli Downey
ATOS Scholarship Program
251 South Washington Street #235
Telford, Pennsylvania 18969
Home 215-723-7716
Cell 215-237-1995
annatosdv@comcast.com

ATOS AMATEUR THEATRE ORGANIST COMPETITION

As chairs of the 2010 Amateur Theatre Organist Competition, we wish to encourage all adult amateur theatre organists (age 25 and over) to enter the competition. We welcome you all to a fun and educational experience. The participants last year were very glad to have entered, appreciated the judges' comments, and enjoyed the entire process. We hope to receive your entry and look forward to recognizing the winner in Seattle!

All applicants will receive a written critique from the ATOS concert artists.

The first, second, and third place winners will receive a private, one-on-one session with an ATOS concert artist at the 2010 ATOS convention (optional to each winner).

Winners have the option to perform at the convention.

Basic Competition Rules:

Competition is open to current and future ATOS members aged 25 and over.

Recordings made on either pipe or digital organs will be accepted.

All entries must be received no later than **April 1, 2010**.

For additional information and application forms, visit www.ATOS.org or contact Susan Cole by phone at 352-383-6975 or by e-mail to legatolady@aol.com.

—Susan Cole and Wayne Tilschner, Co-Chairs

MEMBERSHIP REMINDERS

We send renewal notices quarterly that include past due memberships, so you may receive a second notice after you renew. You can locate your renewal date on the mailing envelope of THEATRE ORGAN in the address information area.

Renew on time to avoid missing an issue of THEATRE ORGAN, and send address changes to the membership post office box listed below. Contact me if your copy of THEATRE ORGAN does not arrive by the end of the month of issue or if it is damaged in mailing. I will send a replacement.

Membership cards were discontinued last year to save the cost of processing and mailing them. They are not required to attend any ATOS event. I will confirm your ATOS membership if requested by your local chapter(s).

Please contact me with any membership related questions or concerns.

—Jim Merry
P.O. Box 5327
Fullerton, California 92838-0327
Phone or fax 714-773-4354
j.merry@atos.org

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 total 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

E-mail: 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.

ATOS MENTOR PROGRAM

The ATOS Mentor Program gives a selected qualifying member of ATOS the opportunity to participate in a private coaching session with an internationally known theatre organ artist/educator during the ATOS annual convention. Please note that you must be planning to attend the ATOS annual convention in Seattle, as no expense reimbursement will be provided.

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

In order to be considered for the 2010 Mentor Program, your application letter/e-mail must be received no later than **April 30, 2010**. If you are selected, you will be notified of acceptance no later than June 10, 2010. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. Please be sure to include your name, address, phone number, and e-mail address (if available). Please let me know if you have any questions.

—Bucky Reddish
ATOS Mentor Program Chair
5370 Vinings Lake View Drive
Mableton, Georgia 30126
Phone 770-948-8424
buckyrph1@gmail.com

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, 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, or by downloading the materials from the ATOS website at 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!

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

Professional Perspectives

Where Do We Go From Here?

BY EDWARD MILLINGTON STOUT III



Our wonderful club is now beginning a new decade, some 55 years after its founding. Some might ask if there is a future for the theatre organ, but if they reviewed its past, the theatre organ just seems to find new ways of entering the hearts of music lovers. The so-called “Golden Age” of the theatre organ ended 80 years ago, and yet the seductive Pied Piper persists in charming and attracting new devotees. Yes, it seems to find new venues and that insistence to survive began just three years after its birth in 1910. Farny R. Wurlitzer was convinced the invention of Robert Hope-Jones would be a perfect and attractive replacement for the orchestras supporting productions in the popular New York and Chicago playhouses. The entertainment industry was always dealing with musician strikes, and the reality of having to deal with just one union musician commanding a Unit Orchestra was most attractive. In the year 1910, Farny Wurlitzer was not aware of any efforts to create or promote feature motion pictures.

In the same year, 1910, pioneer film exhibitor Adolph Zukor took his family to see a one-and-one-half-hour German film of a passion play, and he promptly bought the rights to exhibit the film in New York. The film did well, and he was convinced audiences would embrace culturally elevated films as an acceptable substitute for a costly stage play. Zukor’s next major achievement was securing the American

rights for the French film *Queen Elisabeth*, starring the great and aging stage actress Sarah “Heartburn.” It was presented in 1912 under the new banner, the Famous Players Company, which later became Paramount. The feature film had become a reality, and a new market was opening for the Wurlitzer Hope-Jones Unit Orchestra, now in its development stage.

It is true church moan-a-phones found their way into early motion picture theatres, organs that celebrated their somber and colorless ensembles. During the formative years, Photoplayers lurking in the small pits of “shooting gallery” theatres bridged the gap between the elevated storefront operations and real motion picture theatres designed for the purpose. It was not long before the Wurlitzer organ defined what the theatre organ was to be, even in their awkward development period between 1910 and 1913. The success and fame of the Liberty Theatre in Seattle in the year 1914 assured Wurlitzer’s success in the motion picture industry. The Liberty organ was soon followed by the Isis in Denver, which opened the door for the famed 32-rank Wurlitzer in San Francisco’s California Theatre, which opened in November of 1917. The so-called “Golden Age” of the theatre organ lasted a brief time from about 1914 to its practical end by the year 1930. With the exception of important showcase super theatres, most of the charming little Unit Orchestras were put to bed and covered by old exit drapes. Why the mention of “little” Unit Orchestras? Well, most of the theatre organs heard throughout the world were 10 ranks or less. Remember, several 2,000-seat houses were favored with Style 240 Wurlitzers of 13 ranks, and that wonderfully designed style had no problem filling the theatres with rich and vibrant ensembles. During their long slumbering time from the early 1930s until their resounding rebirth in the mid-1950s, dedicated buffs throughout the country spent their Saturday and Sunday mornings trying to keep at least one eye of the sleeping musical treasures half-way open.

These dear souls were unorganized, no pun intended, until 1955. There have always been theatre organ buffs, and you could always identify the exuberant child who poked a hole in his mother’s Hoover only to shove his toy whistle into the awaiting wind supply. Perhaps a few of those children found their way into the Simontons’ gracious living room for the founding of the A.T.O.E.

Fueled by the advent of Hi-Fi recordings and matching playback systems, the theatre organ once again captured the interest of the general public. The now-classic George Wright series on the Vaughn organ sold in the tens of thousands, making the artist a household name. His ability to create delightful and complex arrangements off the top of his head, as well as his outrageous personality, made the two-hour solo concert a reality. He filled the San Francisco Fox and Paramount theatres at midnight time after time, and his blue Thunderbird did not turn into a pumpkin in the early hours of the morning. One man in the country, while standing in the rain with 4,600 others around the block at the Fox, thought to himself, “there must really be something to this.” It was at that moment in history that Carsten Henningsen, Sr. came up with the idea of replacing the piano and banjo player in his Hayward, California pizza parlor with a Unit Orchestra. The nine-rank Wurlitzer turned his business into a gold mine; that was the beginning of a new industry, and the theatre organ had re-invented itself once again. We must remember this most important fact: the patrons were not going to Ye Olde Pizza Joynt to hear an organ play. Their primary reason for going was to satisfy life’s second most important need: eating. The organ was a great bonus and an important reason for Carsten’s success, as there is no better instrument for enhancing a communal event, be it a motion picture theatre or an eatery. Soon there were dozens of pizza parlors with newly inserted theatre organs, providing full-time employment for scores of eager organists. Some of the greatest musical talents in the United States held key positions in the “pizza and pipes”

industry. The heyday of the “musical crust palace” was from about 1962 to the late 1990s, or nearly twice as long as the first “golden age” for the instrument we so love. Why did so many pizza and organ parlors fail and go out of business? There were many reasons, but one of the most damaging was due to poor management and the owner’s failure to understand the sign on the roof said “Restaurant.” They thought the organ alone would sustain business while serving a scant amount of cheese and catsup on a rye-crisp. In time, many of the exceptional talents were replaced by spasmatos arrhythmic hacks providing third-rate music along with the poor food, giving the kiss of death to that business. Like some aspects of the church organ world, large segments of the “pizza and pipes” industry died from a self-inflicted wound. Of the 13 operations in the San Francisco bay area, not one is in business today. The potential for restaurants with theatre organs has not diminished one bit, and that is more than evident with the great continued success of the Organ Stop Pizza in Mesa, Arizona, where Brad Bishop and his dedicated crew continue to set a standard for providing consistently fine food, good entertainment, and excellent management. Likewise, Gary Hansen continues with great success at his fine Organ Piper Music Palace, where he personally supervises his business. Is it not possible for others to emulate the examples set forth by the above businesses, thereby giving the theatre organ endless opportunities to inspire and attract potential organists?

During the past 20 years, several theatre organs have been installed in former motion picture theatres now serving as “Fine Arts Houses.” The real problem associated with most facilities concerns the unwillingness of the management to provide space within or even adjacent to the orchestra pit for the organ console. Solid-state control systems have made it easy to sever the nervous system and lock the consoles away in basement monastic cells for six months at a time. If the organ consoles were in their rightful place, prospective clients might just inquire if the organ was available for their production. The policy for most “Fine Arts Houses” should be, “the organ is an important element establishing the personality of this restored theatre and, like the

effect lighting, we use it prior to or during every performance in the building. Now, if you do *not* want the organ used, there will be an additional charge.” Many of the Pantages theatres located the organ elevator adjacent to the main pit elevator, but on the “house side” of the main pit. In that way there was no conflict or need to remove the organ console. All it takes, folks, is a little vision! It is indeed wonderful that theatre organs have been re-installed in theatres, but they will not realize their true potential when the normally simple task of turning the organ on requires a costly set-up. Fine arts theatres want to have the theatre organ without the inconvenience of the console living in its rightful position within the auditorium.

It is astounding to know there are a few transplanted theatre organs used every night of the week in real motion picture theatres. The Nasser family’s famed Castro Theatre has featured the 21-rank Wurlitzer every night of the week, and that policy is now entering its 30th year. By the way, the Castro organ has been reliably playing on an 85-year-old pneumatic relay and switching system, and the 2000 wire console cable prevents the console from being removed. David W. Packard’s beautifully restored and maintained Stanford Theatre in the heart of downtown Palo Alto, California, is now celebrating its 20th year presenting classic films in the correct aspect ratio, with carbon-arc projection, and twice each evening the theatre’s Wurlitzer greets the awaiting audience.

Through the years, truly ambitious ATOS members have united and focused their collective energy to install their club’s organ in civic buildings and schools. Every one of these guys and gals deserves our gratitude and respect for their desire to share the musical wealth with their communities and with students in reach of the floor-shaking musical mastodons lurking within the protective walls of the school auditorium. It is just amazing how well attended the wonderful Dickinson High School concert series is year after year. It is also most gratifying they are willing to share their collection of treasured recordings with those who wisely appreciate the artistry of organists who are no longer with us. The “Whitman’s Sampler” of Tom Hazleton

invites endless repeated listening. Let us all within ATOS hope the one-of-a-kind, totally original DTOS Fisher Theatre Wurlitzer will be preserved, protected, and re-installed in a new and suitable home. Member George Orbits should be awarded a Purple Heart and a Gold Medal for his uncompromised integrity to keep that large and magnificent Wurlitzer together as shipped from the huge North Tonawanda plant.

The overall picture for the theatre organ looks promising. There are several university music departments supporting interest in providing theatre organ courses as an important part of their overall musical studies. We are already aware of Professor John Schwandt’s fine efforts at Oklahoma University, and Dr. Steven Ball at the University of Michigan celebrates the theatre organ and its potential. Professor David Higgs of the Eastman School of Music has shown respectful interest in the art of film scoring. These wise educators may just realize the real possibility of future silent film presentations losing their original and natural voice. ATOS has actively provided instruction, encouragement, and performance opportunities for many young organists who have, like the rest of us, heard the haunting call from our very own Pied Piper. We as an organization should make every effort to respect and protect the identity of that enchanting Pied Piper born some 80 years ago by preserving its very identity. No truly musical person should ever feel it necessary to apologize while seated at a nine- or ten-rank theatre organ. Jerry Nagano, David Hegarty, and Bill Taylor have held over 150 patrons spellbound in the lobby of the restored California Theatre in downtown San Jose, California, as they filled the room with the vibrant singing chorus from the nine-rank Wurlitzer organ, which is used before every opera and symphony performance. They did not come specifically to hear the organ, but they have made their feelings known during the few evenings when no organist was available. Nine ranks and no waiting, thank you very much. As we march into the new decade, let us all join hands to preserve and further the understanding of the theatre pipe organ, for that is our mandate and our obligation.

Hanover Theatre Organ Premiers

BY JONATHAN ORTLOFF



Tim Evans greets audience members following the performance

If one feels the question of how to integrate the theatre pipe organ into mainstream American entertainment remains unanswered, a sleigh ride through snowy New England will readily produce an answer. On December 20—the day much of the East Coast was shut down by a blizzard—the author traveled to Worcester, Massachusetts, to take in the Hanover Theatre’s musical adaptation of *A Christmas Carol*. The theatre, recently restored and opened, had such a marvelous success with this production in 2008 that they decided to run it again for 12 performances this year. There was, however, one significant change: Whereas the music was provided by synthesizer last year, in 2009 a synthesizer of a very different breed was employed. Enter Don Phipps, ATOS 2006 Technician of the Year, and the 4/35 theatre organ he donated to, and is installing in, the Hanover Theatre.

Although half of the ranks were playing, the organ was well equipped to provide all the music for the entire two-hour show. Tim Evans, the production’s music director, took to the bench lending a well-prepared and entirely appropriate score to the live action on stage. The near-capacity

crowd applauded as the gleaming white console rose out of the orchestra pit as Mr. Evans wove together an overture of familiar Christmas songs and carols. Particularly poignant were the looks on many audience members’ faces as the music began. Younger members sat up quizzically, attempting to find the source of a strange and wonderful sound; older theatregoers wore nostalgic smiles, remembering days and organs gone by. As the console lowered back into the pit accompanied by another round of applause, the company began to tell the familiar tale of Scrooge and Marley, Bob Cratchit and Tiny Tim. At several points throughout the production, the cast broke into familiar carols: “Deck the Halls,” “God Rest Ye, Merry Gentlemen,” “Boar’s Head Carol,” and more, each accompanied by the organ. With amazing sets, dazzling special effects (Marley’s ghost and the Ghost of Christmas Yet to Come in particular), spot-on costumes, and wonderful music and acting, the show has quickly become a Worcester Christmas tradition.

The organ is still very much a work in progress. The Main chamber, with all 16 ranks playing, still has some bugs to work

out; the Solo, with only three ranks playing, obviously has a ways to go. The work completed is quite exemplary. Despite a spiral staircase being dropped into the Main chamber late in the plan—resulting in some tight quarters—the chamber is well laid out and, once cleaned up, will have all the look of a professional installation, as will the Solo. As the chambers are high in the building, the organ is best heard from the balcony and it is, as described by Don Phipps’s brother, John, “mighty.”

Best of all is the relationships Don has fostered with the theatre, both for the organ and for his volunteer crew. While giving the organ its first tuning in mid-December, the author got to witness the goodwill between all involved in the organ project, from stagehands lending help *gratis* in moving large organ parts to the theatre production manager’s ebullient enthusiasm for hearing the organ slowly creep closer into tune. With this strong and positive foundation laid, and the theatre already incorporating the organ into such high-profile roles as in *A Christmas Carol*, it seems certain that this instrument’s future at the Hanover is secure.



Don Phipps (l) and Music Director Tim Evans confer at the console





The Seattle Liberty Wurlitzer

Part 1 BY JONATHAN GRADIN

From the annals of time comes a voice, a voice of theatres long gone, of instruments parted out, moved or, in rare cases, still standing.

Ladies and gentlemen, may I present Exhibit A, Wurlitzer Opus 42 from the Seattle Liberty Theatre, now residing in Spokane, Washington's First Church of the Nazarene. Originally a 3/17, it has been enlarged to a 3/25. This organ was the last to have a direct association with Robert Hope-Jones. This must be understood, or the design of this instrument will make no sense. Wurlitzer never built another like it. Declared by Fanny Wurlitzer, president of the Rudolph Wurlitzer Manufacturing Co., to be the instrument that put them on the map, Opus 42 is unique, with many quirks original to Hope-Jones and resulting from its active history. The church uses it weekly in its traditional service in addition to special concerts and meetings hosted by the Spokane First Nazarene Theatre Organ Society (SFNTOS), the second-newest ATOS chapter.



Console, 1955 (Bill Bunch Collection)



A torch dance on stage at the Liberty

SFNTOS' motto is "Preserving Spokane's only community-accessible theatre pipe organ." The chapter, founded in 2007, aims to expose community members to the theatre organ through events such as its annual *Holiday on Pipes* concert, informal "Friends of the Wurlitzer" meetings, and special guest artist concerts. The chapter is also responsible for maintenance and an ongoing total refurbishment process intended to make the organ a world-class installation suitable for weekly liturgical use while maintaining its original Hope-Jones sound and character.

So how did a church, of all places, end up with a theatre organ of this size and heritage? That is a long and fascinating story, which must be told from the very beginning to be fully understood. Oh, and did I mention that this instrument has an original 25" wind pressure Tuba Mirabilis and 32' Diaphone?

The Early Years in the Liberty Theatre (1914–55)

By 1914, English emigrant Robert Hope-Jones had been working for the Rudolph Wurlitzer Manufacturing Co. for four years. All the Unit Orchestras manufactured up to that point had been small instruments; Wurlitzer had yet to fully break into the organ market with a large, successful model. According to a Unit Orchestra production statement released by the factory, Wurlitzer had only built 35 organs from 1910–13, with significant financial losses.

That all changed in December, 1913, when J. von Herberg and C.S. Jensen, owners of the new Liberty Theatre being constructed at First and Pike in Seattle, decided that a theatre pipe organ would be perfect for it. They engaged Wurlitzer to build an organ after reading about

Hope-Jones' Ocean Grove instrument and Wurlitzer's Pitt Theatre organ.

First Street between Pine and Pike was a great place for a movie palace, according to Seattle historian Paul Dorpat. "It was a principal trolley-turning stage for lines to Madison Park, Capitol Hill, Queen Anne and Ballard," he wrote in an August 21, 1988, article for *The Seattle Post-Intelligencer*.

The Liberty Theatre, a modern 2,100-seat palace with white terra cotta, ivory, and gold decorations, was constructed from the start as a dedicated movie palace, rather than a vaudeville theatre adapted for movies. As such, it only had a narrow stage in front of the curtain, just large enough for an M.C. or host to speak from. According to Dorpat, it was only furnished with two dressing rooms, both on the mezzanine floor. The exterior was readily identifiable due to a large, electrically lighted Statue of Liberty above the marquee.

Organ chambers were provided above the proscenium, house left to right: Main,

LIBERTY THEATRE

JENSEN & VON HERBERG, Inc., Managers

The Best Motion Picture House in the West

CLASS "A" FIRE PROOF BUILDING-15 EXITS

Seattle, Wash. May 7th, 1915

The Rudolph Wurlitzer Co.,
Cincinnati,
Ohio.
Gentlemen:

Ever since our theatre opened for business last October, both our patrons and ourselves, have regarded your splendid Wurlitzer Hope Jones Unit Orchestra, played by an artist, H. B. Murtagh, as one of the distinctive and foremost of the Liberty attractions.

We deem the \$27,000, which represents our initial investment on the Orchestra, most excellently spent. Our daily noon-day concert program invariably draws a throng of music lovers; while the accompaniment to the pictures, themselves, always seem beautiful, appropriate and illuminative, so great is the diversity of effect which may be obtained on this unusual instrument.

The Orchestra, in short, is one of the things which has helped to put the Liberty in a class by itself, both in quality and quantity of its attendance.

Yours truly,

Liberty Theatre Co.

By *John Herberg*



Three Other Views of Liberty Theatre, Seattle, Wash.

OTHER features: Specially designed barrel-back opera chairs. Two dressing rooms by the side of the stage. The exterior of the theatre has marvelous lighting novelty in the shape of a mammoth figure of the Statue of Liberty, forty feet high, and containing 1,200 lamps, in eight different colors. Liberty-ampers of light, giving greater sharpness and brilliancy to the pictures. Two projection machines, capable of handling 3,000 feet of film each. Two projectors in concave. Large corps of women ushers. Conceded to be the finest, largest and most luxuriously appointed photoplay house on the Pacific Coast. On the opening day, October 25th, 1914, the Seattle "Times" gave four entire pages to a description of this theatre. The Wurlitzer Hope-Jones Unit Orchestra installed was especially built at a cost of \$27,000.

Clockwise from top left: von Herberg letter to Wurlitzer (Jeff Weiler Collection); Seattle Post-Intelligencer article (Russ Evans Collection); Seattle Times article (Russ Evans Collection); Wurlitzer catalog page (Jeff Weiler Collection)

Liberty Landmark



COURTESY OF OLD SEATTLE PAPERWORKS

BEFORE THE TALKIES,
THIS THEATER
WAS A GREAT HIT

WRITTEN BY PAUL DORPAT

First Avenue between Pine and Pike streets was a principal early-century trolley-turning stage for lines to Madison Park, Capitol Hill, Queen Anne streetscars and the crush of Place Market and bumper-to-bumper motorgars and you have a World War I-era urban mess that was exciting and even a bit dangerous. Reigning over this congested scene was the Liberty Theatre's monumental electric silhouette. The Liberty Theatre was built in 1914 to surround a 1,500-pipe Wur-



Top - The silhouette of the Liberty Theatre's monumental sign (trolley) holds its torch above a crowded street scene on First Avenue near the Pike Place Market. Above - A parking lot replaces the theater, long a landmark in the downtown area.

litzer organ. Everyone agreed the theater's acoustics were first-rate, and Oliver Wallace, the theater's first organist, had a variety of animal and industrial sounds he could lend to the silent films he accompanied.

The Liberty was a wildly successful operation. One of the first local theaters dedicated to films, it could entertain 10,000 customers in a day. The lines of patrons were reported to back up sometimes to Second Avenue.

In 1939, the Liberty celebrated its 25th anniversary with a complete remodeling including a new neon sign. It reopened to the world premier of "Only Angels Have Wings."

The Liberty was sold in 1950 to the John Hamrick chain of theaters. In 1953 it got a screen and equipment for CinemaScope and stereophonic sound. But the conversion probably wasn't worth it. One year later the Liberty closed, and on June 24, 1955, its razing began. The site now is a parking lot. Postscript: The Wurlitzer organ Pacific Lutheran College memorial gymnasium, it now is in a church in Spokane.

SEATTLE POST-INTELLIGENCER AUGUST 21, 1968

GREAT UNIT ORCHESTRA CONCERTS WILL BE LIBERTY THEATRE FEATURE

Light, Power and Telephone Plans, Specifications and Repairs Furnished.

Herbert C. Moss
Mechanical Engineer
Electrical Equipment of Buildings

705 White-Henry Bldg., Seattle, Wash.
Phone, Elliott 1495.

LIBERTY TO HAVE FINEST OF ORGANS

Its Wurlitzer Hope-Jones Unit Orchestra Stands Without Parallel Throughout America or Europe.

SYMPHONY ORCHESTRA AMONG ITS FEATURES

Smallest Pipe is Width of Straw—Largest Thirty-Two Feet Long—Fifty-Six Instruments in All.



View of Proscenium Arch.

Liberty Theatre Art Exhibit

\$3,000 Worth of Beautiful Paintings Adorn the Walls of Seattle's Newest and Largest Picture Playhouse

THE use of elegance and refinement that is fast in public and semi-public reception rooms by paintings that reflect the highest type of modern art is exemplified in the interior of the new Liberty Theatre, which opens its doors in the afternoon on Tuesday. There the public will find the walls adorned by the paintings executed in oil and tempera, canvases from the studios of some of the most prominent painters of the time.

The Liberty Theatre collection was made up this last week by selection from the finished and more paintings that are being done by a number of artists as works of art, and executed in oil and tempera in the walls of the Liberty Theatre.

Visitors Are Cordially Invited to View the SCHNEIDER COLLECTION

THE SCHNEIDER GALLERIES
818-820 Third Avenue, Seattle



SIMPLEX

Picture Machines to be used in the new Liberty Theatre, the largest and most modern in the city. Each machine is 100 lbs. in weight and 1000 ft. of film, furnished by Seattle Stage Lighting Co.

LIBERTY TO OPEN TUESDAY

The Liberty Theatre will open its doors to the public on Tuesday, October 25th, at 7:30 p.m. The opening night will feature a performance by the Seattle Symphony Orchestra, conducted by the composer, Gustav Mahler. The Liberty Theatre is a new and magnificent playhouse, built at a cost of \$27,000. It is the largest and most modern in the city, and is equipped with the finest of organs and the most beautiful scenery. The Liberty Theatre is a true landmark in the city, and is a source of pride to all who love the arts.

Foundation, Tuba, and Percussion, with an Echo chamber in the dome, as well as two unenclosed side chambers containing additional tuned percussions and traps (see chamber layout diagram). The pit, built only for an organ console and not an orchestra, sat dead center before the screen, allowing the organist to hear musical balances.

After meeting with Hope-Jones in Pittsburgh toward the end of December, 1913, plans began forming for the Liberty instrument, with an original contract price of \$25,000; the final price, however, was \$27,000.

By January, 1914, relations between Fanny Wurlitzer and Hope-Jones, who was laying out the instrument's specification, had become strained, as evidenced by a letter from Hope-Jones, dated January 26 and reproduced in whole here:

Dear Sir,

In ref. to this afternoons [sic] request that you have from me a written statement that I will be responsible for the quality of the work in the proposed instrument for Seattle, Wash.

With our present staff, if we set up & test the instrument in the factory before shipment, I promise that I will either have rectified, or will call your attention to, every incipient defect before shipment.

Under such circumstances the work of maintenance will be very much less than in the case of instruments hitherto sent out. The cost of construction will also be less. You must not however expect that an instrument equal to that constructed in Elmira will be built, in view of our lack of technical organization & training.

It is a matter of entire indifference to me whether you undertake contracts of this kind or not, but if you desire to carry out this one you may rely upon my very best service.

Faithfully yours,

Robert Hope-Jones

This letter was the result of problems with the Criterion Theatre organ in Manhattan, Opus 9, and the Pitt Theatre, Opus 30—a veritable nightmare of unreliability. Also, the monetary losses in developing the Unit Orchestra and operational problems made for very rough relations.

In spite of this, the contract was signed in early 1914. The organ, a 3/17 Special,



Flamenco dancers at the Liberty

left the factory on July 29, 1914, and was installed shortly thereafter, opening to a full house on Tuesday, October 27, 1914. The *Seattle Times* even devoted four pages on Sunday, October 25, to describe the new Liberty Theatre and its amenities, including its organ, billed as the “Largest instrument of the kind the world has ever known.” More than 10,000 patrons could be entertained per day in climate-controlled luxury. The fledgling theatre became so popular that customers would line up all the way to Second Street. Also, according to the *Times* spread, several paintings and other valuable works of art (totaling nearly \$3,000) from the downtown Seattle Schneider Galleries were put on display that week in the Liberty foyer.

Although every 8' CC pipe in the organ is inscribed “3164,” it has been attributed with Wurlitzer opus numbers from 41 (Judd Walton) to 45. The currently accepted number is Opus 42 after David Junchen's thorough research and examination of the remaining Wurlitzer files. It must be noted, though, that Wurlitzer never assigned opus numbers to its organs.

Wind came from a massive 20-hp Kinetic blower, No. C145, that produced 25" of wind pressure at 950 RPM with a 2,000 cubic ft./min. flow rate. The power source was the 550 volt DC streetcar lines; hence, power was only available until midnight or so, since the trolley system closed overnight. Wurlitzer mainly used Kinetic blowers before 1915, according to Eugene M. Nye, avid organ historian and former Tonal Director of Balcom & Vaughan.

A massive setterboard and matrix relay, used on Hope-Jones and early Wurlitzer organs, provided key and stop switching.

Read more about the workings of a matrix relay (vastly different from a conventional switch relay) at <http://www.toff.org.uk/RELAY/matrixrelay.html> on the Cinema Organ Society's website.

The three-manual, panel-style console featured a single 79-stopkey curved stop-rail. Finished in a medium-dark mahogany, it was one of the largest single-bolster consoles Wurlitzer ever built. At an undetermined point while in the theatre, it was painted over with a flower and leaf design (see 1955 console photo). The organ had many features unique to Hope-Jones-era organs. Among the most interesting was a four-rank, 61-note Echo division on an electropneumatic pull-down slider chest, playable from the Great only. It consisted of Trumpet 8, Strings II 8, and Vox Humana 8, as well as an Octave Coupler and Tremulant. The pressure was approximately 6". (See accompanying photos of the Echo chest and internal mechanism.) The chest itself is made of high-quality mahogany, liberally coated with graphite to reduce friction. The wooden sliders rub directly against the wood chest pieces, so tolerances are very tight; modern tracker-action builders, such as Paul Fritts (from whom details of this chest came), use a similar design today.

Another feature was a series of electrically operated ventil switches mounted under the console, which cut off the wind supply to specific high-pressure stops in the event of a cipher.

Several percussions and ranks are also unique to Hope-Jones. For instance, it was equipped with a 26-note set of saucer bells, two harps (one A=435 Hz. and the other A=440 Hz.; the pipework is pitched at A=435 Hz.), two Xylophones and two sets



Opening night (Jeff Weiler Collection)



Snowstorm in Seattle (Paul Dorpat Collection)

of traps. It also featured a Tuba Mirabilis, in its own chamber, on 25" wind; the 32' Diaphonic Diapason unit was also on this pressure. The 32' Diaphones were placed horizontally on sawhorses in the chamber area over the stage, according to Nye, who inspected the organ on two occasions, August 26, 1950 and June 23–25, 1955 during its removal.

The Orchestral Oboe is full length, the Kinura is much shorter than a standard Wurlitzer set, and the Tuba Mirabilis is voiced very brightly, more akin to a Tuba as built by Henry Willis in England. Of particular note is the Tibia construction: large scale, very high (almost square) cutups, and cork stoppers for the metal trebles. The Foundation Strings are spotted metal to 8' CC (no zinc basses) and the Horn Diapason (originally referred to as a Diaphonic String) is lead to 8' DD, at which point it goes diaphonic. (See accompanying photos for visual reference.)

The Liberty Theatre had many famous resident organists, the first of whom was Henry B. Murtagh. The October 14, 1914 edition of *The Seattle Times* spoke thus of him:

Direct from the Vitagraph Theatre in New York City, Henry Bernard Murtagh arrived in Seattle today and will immediately take charge of the mammoth Unit Orchestra now being installed in the Liberty Theatre.

Mr. Murtagh is a graduate of the Hope-Jones Unit Orchestra School of New York, which is limited to six members only...

In commenting on the new Liberty, Mr. Murtagh said, 'I am very enthusiastic about the Unit Orchestra recently shipped from the factory... Its position in the theatre is not only unique, but it will probably produce results superior to those in the Vitagraph Theatre in New York or the famous Pitt Theatre in Pittsburgh.

Murtagh left in 1915 to play for a new installation in Denver. Other organists included Oliver Wallace in 1925, Katherine Beasley in 1927, Frank A. Leon, Eddie Clifford and Albert Hay Malotte, brother of Stanleigh Malotte (see September/October 2009 issue of THEATRE ORGAN, vol. 51, no. 5) and later composer of "The Lord's Prayer," a work that remains popular to this day.

An English emigrant, Oliver Wallace (1887–1963) later went on to become Music Director for Walt Disney, orchestrating and arranging the scores for *Dumbo* (his only

Oscar-winning score, in collaboration with Frank Churchill), *Cinderella*, *Alice in Wonderland*, *Peter Pan*, and many others. He also composed the popular song, "Hindustan."

According to Richard Warburton, former owner of Seattle's Northwest Organ Service and longtime pipe organ friend, Eddie Clifford was known for drinking before his performances and tended to bounce around on the bench. In fact, while playing at Bellingham's Mount Baker Theatre he fell off the organ lift.

One unverified story was that one of the organists brought his gun to the theatre while they were showing a western and, at the appropriate time in the action, fired it straight up, hitting one of the cymbals in the Percussion chamber. Many thought this to be a tall tale; however, recently Organ Curator Clint Meadway found the cymbal in question. To everyone's surprise it had two rough holes in it. Whether these were from the organist's gun, verifying the story, or came about some other way, remains in question.

Organist Eugene Stuart Barrie, who drafted the stoplist for the St. Louis Ambassador Theatre Wurlitzer, recalled one special guest organist on whom the Liberty organ made a great impression.

...Incidentally, the organist of the Alaska Theatre, also in Seattle, was known to pay visits to the Liberty Theatre and sit there very much lost in himself. He told me years later that after leaving the Liberty for his 'organ' [a 3/23 Skinner also installed in 1914]...it was like crossing over from Heaven to Hell. And the name of this unhappy organist—he was a little chap—was Jesse Crawford.

Years later, Farny Wurlitzer recalled this instrument, crediting it with their success:

The first outstanding organ—it isn't by any means the first organ we put in a theatre—was the one we sold to the Liberty Theatre in Seattle... The theatre was built especially as a motion picture theatre ...They depended entirely on our organ for music...The theatre was such a tremendous success from the start—I'm not exaggerating in telling you this—for three weeks the Seattle police had to take care of the crowds that stood for three blocks waiting for their turn to get into the Liberty. And the organ deserved most of the credit...

A letter from von Herberg to Wurlitzer dated May 7, 1915, praises the Wurlitzer Unit Orchestra. Wurlitzer promotional materials often quoted this phrase: "The Wurlitzer Hope-Jones Unit Orchestra has helped put this theatre in a class by itself." (See letter at top left of page 19.)

Hope-Jones, however, never got to hear this instrument in full operation, as he committed suicide on September 14, 1914. His legacy lived on in such instruments as the Liberty organ and the company that had the experience to go on to become a worldwide leader in the theatre organ market.

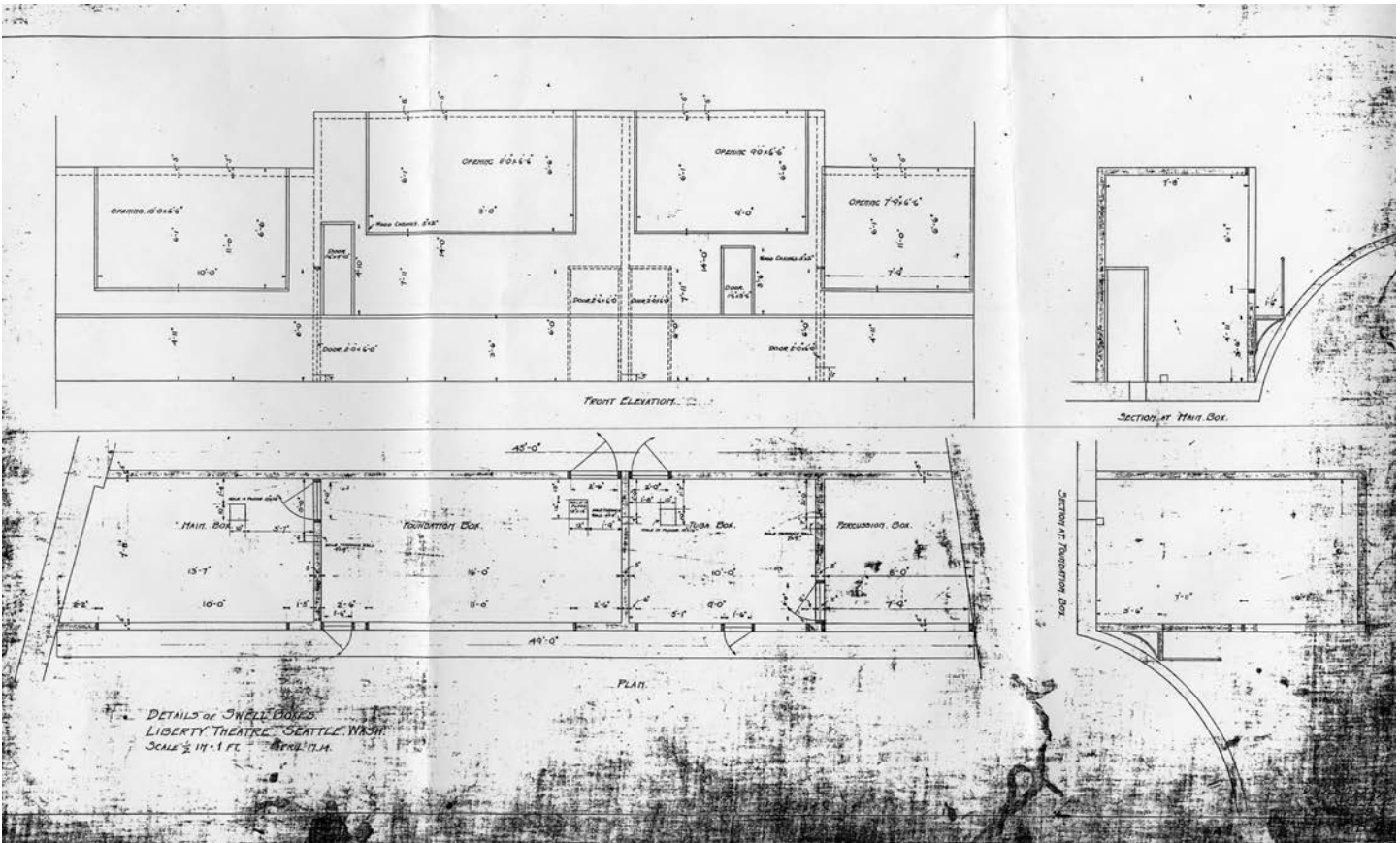
In later years the company used the Liberty as a West Coast demonstrator to other high-end clients; this helped bring in contracts such as the Portland Liberty (4/34) and the Seattle Coliseum (4/32).

In 1929, the advent of sound films brought to a halt the general use of theatre organs. The Liberty Theatre closed that year, reopening the next year with talkies. The organ was never played publicly after that, although maintenance by Gordon Blanchard and Richard Simonton continued until 1935. Simonton, by the way, went on to found the American Theatre Organ Enthusiasts (ATOE), precursor to ATOS, in 1954; he was also notable for the Wurlitzer he installed in his home in Toluca Lake, California, upon which Jesse Crawford made his last recordings.

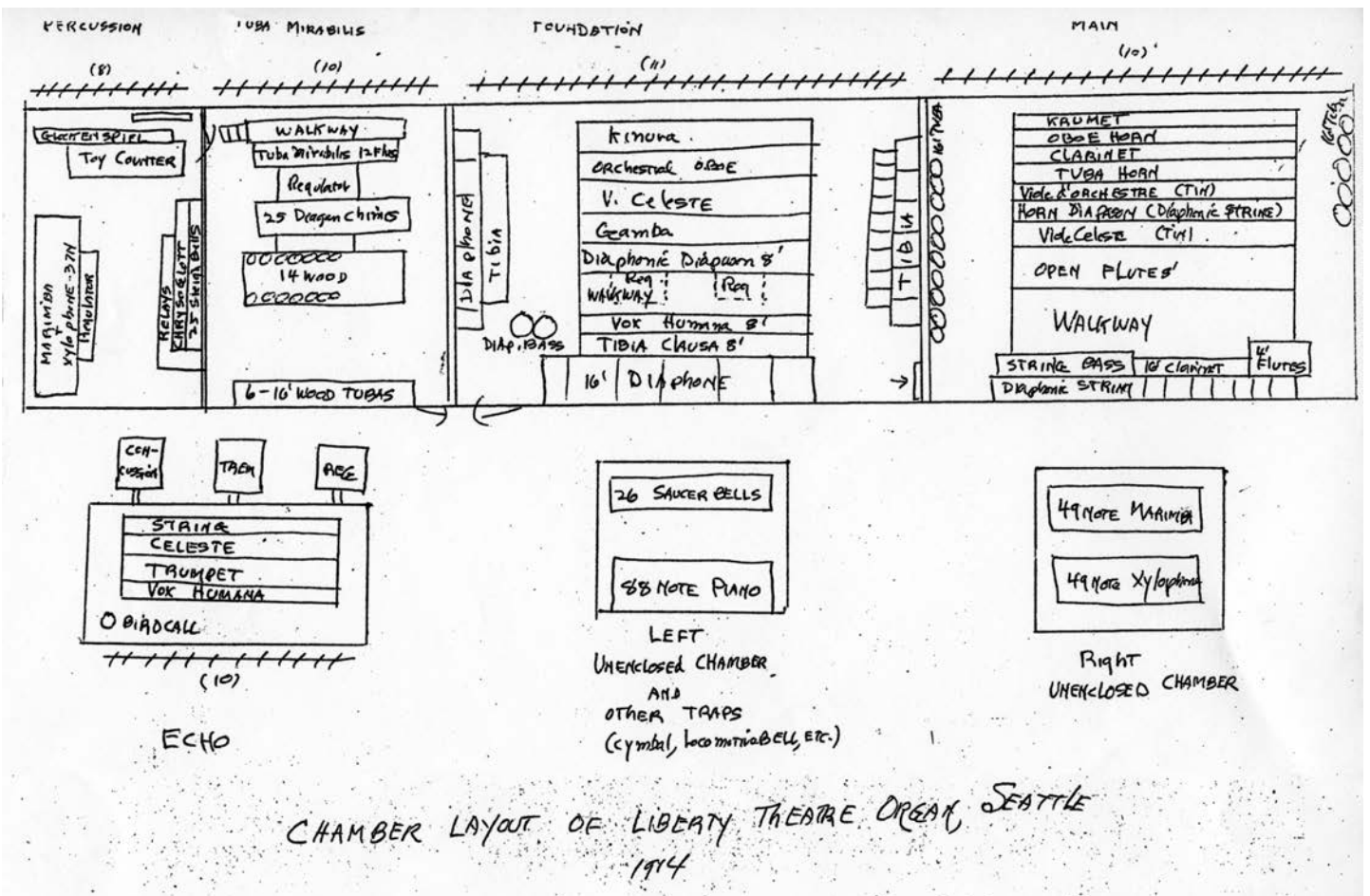
In 1955 the theatre was slated to be demolished. Dr. R. Byard Fritts, Professor of Music at Pacific Lutheran University (PLU) in Parkland, Washington, and father of famous organbuilder Paul Fritts, bought the instrument a few weeks before the theatre was razed. The selling price was \$1,500. With the help of several students he installed it in the PLU gymnasium. The original Kinetic blower went down with the theatre.

With the Liberty Theatre gone, here ends the first chapter of the long, interesting history of Wurlitzer Opus 42. Look for the conclusion in the next issue of THEATRE ORGAN, just in time for the convention which will feature this instrument as the first of two main preglow events!

Special thanks goes to Organ Curators Clint Meadway and Russ Evans, Paul Dorpat, Paul Fritts, the Puget Sound Theatre Organ Society, and the authors of many historic articles documenting the history of Wurlitzer, without whose patient help I could not have written this.



Liberty chamber blueprints



(Russ Evans collection)

Stoplist

This document is a reorganization of Eugene Nye's Seattle Liberty Theatre Hope-Jones Wurlitzer console layout which he typed from handwritten notes of the console appointments per his inspections on August 26, 1950, and June 23-25, 1955.

The four chambers above the proscenium contained 16 ranks plus the piano and percussions. There were four ranks plus the bird whistle in the Echo chamber above the dome. All strings drew celestes but used white stopkeys. The Foundation String stop consisted of two pipes on each pallet. The Main Violes d'Orchestre were on separate toe boards as were the Echo Strings. There were voice and tremulant on/off push buttons on the keycheeks as well. The Echo stops, located on the backrail, played only on the Solo. They coupled to the Great via the Solo to Great coupler. They did not couple to the pedal.

A footnote indication after an item provides details on each revision to the Nye document.

—Clint Meadway, Curator

MAIN CHAMBER PIPES

16 Diaphonic String ¹	73
16 Tuba Horn	85
16 Clarinet	73
8 Flute ²	85
8 Viol d'Orchestre	73
8 Viol Celeste	73
8 Oboe Horn	61
8 Krumet	61

ECHO CHAMBER

8 Trumpet	61
8 String ³	61
8 String ³	61
8 Vox Humana	61
Bird Whistle	

UNENCLOSED

Saucer Bells	26
Piano	73
Harp	49
Xylophone	49

FOUNDATION CHAMBER PIPES

32 Diaphonic Diapason	97
16 Tibia Clausa	85
8 Strings ⁴	122
8 Orchestral Oboe	61
8 Kinura	61
8 Vox Humana	61

TUBA CHAMBER

16 Tuba Mirabilis	85
Chimes	25

PERCUSSION CHAMBER

Glockenspiel	37
Harp	49
Xylophone	37
Chrysolglott	49
Sleigh Bells	25
Trap Assembly	

Original layout of stops on the rail, left to right.

PEDAL

32 Diaphone	
16 Bombarde	
16 Ophecleide	
16 Diaphone	
16 Tibia Clausa	
16 Diaphonic String	
16 Clarinet	
8 Tuba Mirabilis	
8 Octave	
8 Tibia Clausa	
8 String	
8 Diaphonic String	
8 Clarinet	
8 Flute	
Bass Drum	
Kettle Drum	
Snare Drum	
Crash Cymbal	
Triangle	
Accompaniment to Pedal	
Great to Pedal	

ACCOMPANIMENT

16 Diaphonic String	
8 Tuba Horn	
8 Diaphonic String	
8 Clarinet	
8 Oboe Horn	
8 Violes d'Orchestre	
8 Flute	
8 Krumet	
8 Kinura	
8 Vox Humana	
4 Violes	
4 Flute	
4 Kinura	
Harp	
Chrysolglott	
Accompaniment Octave	

SOLO

16 Ophecleide	
16 Diaphonic String	
16 Clarinet	
16 Krumet	
8 Tuba Mirabilis	
8 Tuba Horn	
8 Clarinet	
8 Oboe Horn	
8 Violes d'Orchestre	
8 Flute	
8 Krumet	
4 Clarion ⁵	
4 Violes	
4 Flute	
2½ Twelfth ⁶	
2 Piccolo ⁶	
Glockenspiel	
Xylophone	
Cathedral Chimes	
Harp	
Bells ⁷	
Chrysolglott	



Dan Adamson beside kinetic blower
(Bill Bunch Collection)



Flip top Vox Humana



Sleigh Bells (Photo by Jonathan Gradin)

GREAT

- 16 Bombarde
- 16 Diaphone
- 16 Tibia Clausa
- 16 String
- 8 Tuba Mirabilis
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 String
- 8 Orchestral Oboe
- 8 Kinura
- 8 Vox Humana
- 4 Clarion⁸
- 4 Piccolo⁹
- 4 Kinura
- Glockenspiel
- Xylophone
- Blank
- Solo to Great

Original layout of short key rail

PEDAL SECOND TOUCH

- 32 Diaphone

ACCOMPANIMENT

- Share Drum
- Tambourines
- Castanets¹⁰

ACCOMPANIMENT SECOND TOUCHES

- 16 Bombarde
- 16 String
- 8 Tuba Mirabilis
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 String
- Glockenspiel
- Xylophone
- Cathedral Chimes
- Triangle

PIANO

- Pedal Piano
- Accompaniment Piano
- Solo Piano
- Mandolin

TREMULANTS

- General
- Vox Humana
- Foundation

SFORZANDO¹¹

- Sforzando (red tablet)
- Sforzando (white tablet)

ECHO

- 8 Trumpet
- 8 String³
- 8 Vox Humana
- Echo Octave
- Tremulant

Additional controls:
 On/Off Buttons in keycheeks:
 Accompaniment right-Tremulant
 Great left-Harp
 Great right-Xylophone
 Solo right-Sleigh Bells

Expression Pedals:
 Main
 Foundation
 Tuba
 Percussion
 General¹²

Ventils located under key desk to turn off specific chests in case of ciphers:

- 32 Diaphone
- 16 Ophecleide
- 16 Diaphone
- 16 Tuba Mirabilis
- 16 Tibia Clausa
- 16 Diaphonic String
- 8 Tuba Horn
- Main Organ

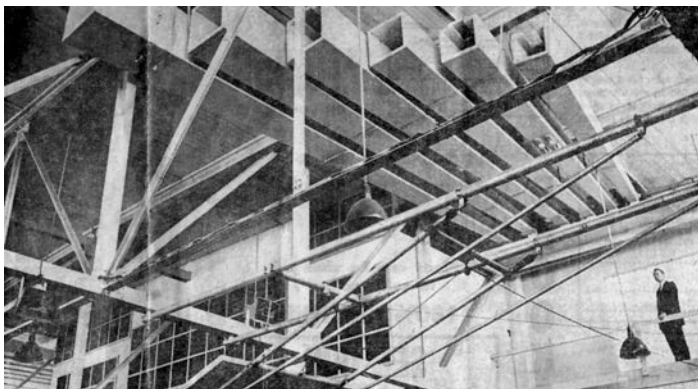
Four toe pistons to left of expressions pedals.
 Five effect pedals to right of expression pedals.

Notes:

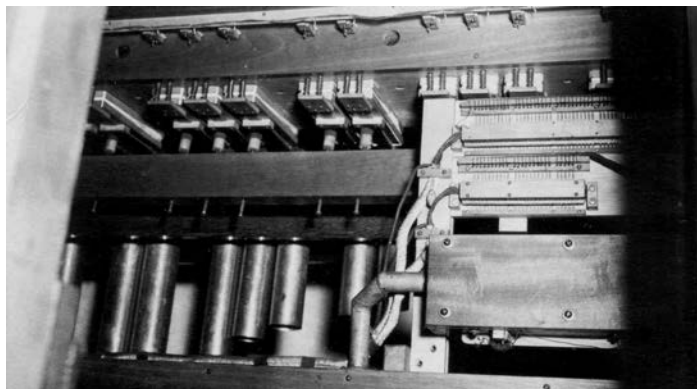
1. Pipes are labeled "H D" and are Horn Diapasons. Metal diaphones to 8 DD, lead from DD# to top.
2. The organ did not have a 16 Bourdon extension.
3. Pipes are labeled "VDO" and "V CEL." They draw together on one stopkey. This is the case for both the Main and Echo pipes and for the Main at all pitches.
4. Pipes are labeled "GAM" and "GAM CEL."
5. Extension of the Tuba Mirabilis.
6. From the Flute rank; the only stops above 4' pitch in the instrument.
7. Saucer Bells.
8. Extension of the Tuba Horn.
9. Extension of the Tibia Clausa.

10. Not on the Nye document.
11. Label over stops engraved "Sforzando Touch." Red and white tablets engraved "Sforzando"; setter board legend suggests that the red tab was for the Tuba shutters, white tab for the Foundation.
12. Nye listed the fifth pedal as "Crescendo." This pedal, to the right of and separated from the other four by a divider, was the master expression. The coupler switches can be seen directly above the shoe position levers in the 1955 photo.

The organ was pitched at A=435 Hertz. The duplicated percussions consist of one set at A=435 and one set at A=440. The A=435 percussions remain in the instrument. The A=440 sets are extant in other installations as is the original matrix relay. The piano is an 88 note pressure Wurlitzer without a keyboard. The organ action plays 73 notes starting at 16' CCC.



Pedal Pipes Gym PLU (PLU Collection)



Marimba (PSTOS Collection)



Main chamber before removal (Bill Bunch Collection)



Tibia Trebles with cork stoppers

Vox Pops

Nathan Avakian: Outside the Box— A Celebration of Music and Movement

BY MIKE BRYANT

This isn't going to be your traditional concert review. That's appropriate, because Nathan Avakian's *Outside the Box* performance wasn't your traditional organ concert.

The Elsinore Theatre in Salem, Oregon, is a beautifully restored facility with a Shakespearean décor. It's home to a terrific 3/26 Wurlitzer, installed and maintained by the father and son team of Clayton and Rick Parks. It boasts a fully equipped stage and a Steinway D concert grand in addition to the upright piano that is connected to the organ.

Now, what could an innovative young artist do with all these goodies? Well, if he thought outside the box...

Nathan did, and an audience of 400 saw a program that not only demonstrated the artistry that resulted in his being named winner of the 2009 ATOS Young Organist Competition, but gave a glimpse into what well may be the best chance for the survival of the art form of theatre organ.

You see, what he presented was not an "organ concert," but a true musical event. The organ was the primary focus, but it also served in a supporting role, accompanying dance routines performed by NW Fusion Dance Company, and a vocal solo beautifully performed by Claire Avakian,

Nathan's talented sister. We'll get to that Steinway a bit later.

Nathan's selection of music was wonderfully varied, ranging from Louis Vierne ("Carillon"), to Jerome Kern ("Waltz in Swing Time"), to George Gershwin ("Embraceable You"), to Dave Brubeck ("Blue Rondo a la Turk"), to Billy Joel ("Root Beer Rag"), to Aram Khachaturian ("Sabre Dance"), and beyond. Throw in a couple of marches, another rag, a tone poem, a Mancini medley, a little Disney, and a couple of ballads, and you have a playlist with truly something for everyone.

There was no point in Nathan's program where one would say "this sounds like the (insert artist's name here) arrangement." While there were a couple of instances where a registration associated with someone's recording of a number popped up, it was transitory. The arrangements were fresh and, I'm told by Donna Parker (Nathan's teacher), his own.

Three numbers deserve special mention. "Waltz in Swing Time" was one of the numbers performed by NW Fusion with organ accompaniment. With the overlaid rhythms, this is not just a tricky number to play, but is also tricky both to dance to and to use as an accompaniment to dance.

Nathan had limited rehearsal time with NW Fusion, but you'd never have known it. NW Fusion is described as a "pre-professional" company for dancers 14 to 18 years of age. Well, pre-professional must mean only that they aren't getting paid, because there was absolutely nothing amateur in quality about their performance.

Dave Brubeck's "Blue Rondo a la Turk" is in 9/8 time (mostly), but not in the typical 3-3-3 accent pattern. Instead, the main theme is 2-2-2-3. The sax and piano solo parts shift to a 4/4 time signature, which alternates with the main theme—sometimes shifting nearly every measure. There is a solo section on the original album recording ("Time Out," 1961) that gave Paul Desmond and Joe Morello opportunities to display their improvisational chops. The temptation for some would be to duplicate Desmond's sax solo, as it is well known from the Brubeck recording. Instead, Nathan took off down his own path and demonstrated some very advanced improvisational techniques.

No dyed-in-the-wool Brubeck fan would be satisfied with "Blue Rondo" being played on, let's say, a Vox and String combination. You pretty much need a piano connected to the organ to pull it off. Sadly, many organ-attached pianos are either too



slow responding or suffer from inconsistent regulation. The Elsinore's piano kept up with the rapid passages Nathan threw at it with no problem at all. Clayton and Rick Parks have put a lot of work into that piano, and it has truly paid off.

Joseph W. Clokey's "Jagged Peaks" showcased the organ's quieter sounds beautifully and effectively captured the mood of this seldom-heard piece.

A word about the organ installation is in order. The organ is installed in three chambers above the proscenium, and it speaks through a reflective grillwork which directs the sound to the main floor and first balcony. The console is located house left in front of the stage, where it doesn't receive much of the reflected sound. The organist simply can't hear the balance of the instrument well. As a result, quiet, subtle accompaniment combinations such as Nathan used in "Jagged Peaks" are tough to keep balanced against the melody. Nathan adapted nicely, and his lighter registrations worked very well.

So what about this Steinway? Nathan's program included a dramatic scene entitled "Too Late for Happiness" which he performed with Signe Larsen, a student at Cornish College of the Arts in Seattle. The stage was set simply with only a park bench and a piano. Ms. Larsen was on the park bench, and Nathan was on the piano bench with his back to her. The piece alternates

between the two characters' dialog and monologue "thoughts" of the characters. The piano accompanies the "thought" sections. Near the end of the piece, the two characters sing their thoughts in a duet.

Two things make this number noteworthy. First, while some organists think they can sing, Nathan really can. Second, he composed the music for the piece. Although this is a commercial one-act with a published score, when Nathan first performed it the publisher was late in sending the music. Nathan wrote replacement music in case the score didn't show up in time to be rehearsed (it didn't). It is difficult for me to see how the original music could fit the piece any better than Nathan's composition.

Nathan's stage presence no doubt comes in part from his background in performing arts (he attends a performing arts high school). His demeanor on the bench exudes a quiet confidence, and his casual ease with the audience had them in his pocket right from the beginning.

A lament heard all too often, in one form or another, is "Theatre organ is dying. We used to fill the house, and now we're lucky if we get 100 people to a concert by a top artist." Those who were fortunate enough to attend this event have seen one of the best counters to that mindset to come along in recent years.

Nathan Avakian is a multi-talented artist who, no doubt, we'll hear a lot about and from in the coming years. His next program will almost certainly be different, but I think we can count on him to bring his love of theatre, dance, and the performing arts in general into the theatre organ world in new and innovative ways.

If you will indulge me in a minute of editorializing...it is programs like *Outside the Box—A Celebration of Music and Movement* that will attract new and larger audiences. Most of this audience consisted of people I'd never seen before, not just "the usual suspects" that show up at organ events. The average age skewed far younger than any organ concert I've attended in years. No doubt some of the great attendance figure can be attributed to the performance being on Nathan's home turf, but the fact that it was an event that combined the organ with other performing arts speaks volumes about the worth of pursuing such combinations as a matter of course.

Theatre organ groups around the country and other parts of the world have found success coupling organ with silent film, big bands, jazz bands, dance groups, live radio re-creations, and the like. The young artists of today are our future, and outside the box is where we need to look to ensure the continued life of theatre organ.

(Photo by Brad Avakian)



David Johnston Awarded OAM

David Johnston was awarded the Order of Australia medal by the Governor General of Australia, with the approval of Her Majesty Queen Elizabeth the Second, on Australia Day, Monday 26 January 2009. The citation reads “for service to music and the community, particularly through organ performances, installations and restorations, and fundraising events.”

In 1961 David joined the Victorian Division of the Theatre Organ Society of Australia and in 1975 was made a life member.

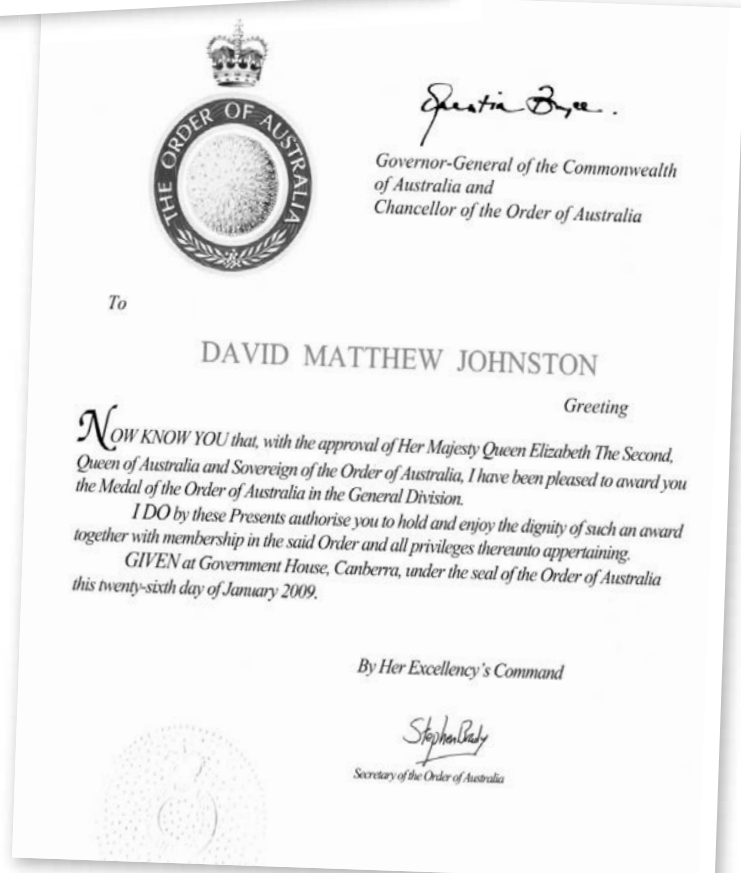
David has worked tirelessly in many capacities to raise money and public awareness of theatre organ projects, not only in his home town of Melbourne, but in regard to theatre organ installations across several states in Australia. He has also actively encouraged and supported school age children to play theatre organs, and adjudicated in theatre organ and keyboard sections of music eisteddfods around Australia. [Editor’s Note: Eisteddfods are traditional Welsh festivals at which competitions are held for performers and composers of music and poetry.]

David’s love of music took him in many directions. He has played in many venues throughout Australia and New Zealand. He has worked in a variety of show business productions and was musical director of some productions, including the internationally telecasted *Carols by Candlelight* in the Sidney Myer Music Bowl, Melbourne from 1969–1992.

Another area in which David has engaged is as church organist and choir-master for a period of 38 years.

However, the area in which David Johnston excels is his musical accompaniments to silent films. He has recorded his original music scores on soundtracks for three Australian-produced films for the National Film Archives: *Silks and Saddles*, *The Breaking of the Drought*, and *Robbery Under Arms*.

—Jo-ann Stenton



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



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Seattle— Where It All Began

BY JO ANN EVANS



Dream Theatre, Seattle, 1908



Seattle Paramount

Seattle has been called “The Cradle of the Theatre Pipe Organ.” Indeed, shortly after the turn of the last century, a series of events took place, not in New York, not in Hollywood, but in Seattle, Washington. Not until much later was the historic significance of these events realized. They set the stage for nearly two decades of frantic development of the theatre pipe organ throughout the United States. Could it have happened anywhere else? Of course! But it happened in Seattle.

In 1914, at First and Pike in Seattle, across from the Public Market, the brand new Liberty Theatre was under construction. Until then, movies were shown in remodeled vaudeville theatres. The Liberty was unique at the time. With no stage or orchestra pit to accommodate vaudeville acts, it was designed strictly as a movie house. The plans called for a pipe organ to accompany the films.

Meanwhile, in North Tonawanda, New York, the Rudolph Wurlitzer Manufacturing Co., a maker and distributor of musical instruments, joined forces with Robert Hope-Jones, an eccentric English organ-builder. Hope-Jones was a true genius whose revolutionary ideas were destined to forever change the design of pipe organs.

Wurlitzer began building organs in 1910, but by 1914 they had yet to install a truly successful theatre pipe organ. They eagerly welcomed an inquiry from Liberty Theatre owners von Herberg and Jensen. The new Wurlitzer incorporated numerous Hope-Jones innovations and provided sounds never before heard in the theatre. For several years, it was to the Liberty Theatre in Seattle that Wurlitzer brought potential clients. It was this instrument that gave Wurlitzer a dominant lead in the theatre organ industry.

During the next five years, movie houses sprang up all over the Pacific Northwest, each one boasting an organ. Competition was fierce among the major builders—Wurlitzer, Robert-Morton, Kimball, and Marr & Colton. But in those early years, thanks to the success of the Seattle Liberty organ, Wurlitzer supplied most of the Northwest theatres: the Liberty chain, with theatres in Yakima, Spokane, and Wenatchee; the Rialto, Regent, and Colonial theatres in Tacoma; the U.S. Theatre in Vancouver and, in 1918, the Coliseum in Seattle, which purchased a four-manual, 32-rank Wurlitzer.

The Seattle Paramount was originally named the Seattle Theatre; it was owned

by the Publix Theatre chain, for which Wurlitzer designed organs. Between August, 1925, and July, 1931, the Publix chain ordered 17 of these instruments, a style known as the Publix #1. Of the 17, two went to the Pacific Northwest—to the Paramount Theatres in Seattle and Portland, both in 1928.

Today there are only three theatres in the United States with Publix #1 organs in place—Birmingham, Denver, and Seattle. The remainder been removed, and many are no longer traceable. The Seattle Paramount Wurlitzer is the largest remaining theatre organ on the west coast located in its original home. It has been maintained by Puget Sound Theatre Organ Society members for nearly 50 years.

Since Seattle is where it all began, it would follow that some famous theatre organists began there as well. One of them was Jesse Crawford, later known as “The Poet of the Organ.” Crawford began his career in the Pacific Northwest, playing the piano in a Spokane nickelodeon when he was just 16. Crawford later became the



Seattle Paramount Wurlitzer

name that towered over all others in the theatre organist world.

Meanwhile, another talented musician was making a name for himself in the Northwest. In 1908, four years before the Liberty Theatre was built, a young man named Oliver Wallace was playing a piano in Seattle's Dream Theatre. The owner decided to replace the piano with a typical church organ, and Mr. Wallace was at the console. When Henry Murtagh left Seattle and the Liberty Theatre, it was Oliver Wallace who was hired to replace him. *The Seattle Times* reported: "Fiery, full of pep and never still a moment, that's Oliver Wallace, musician and man, who, starting Sunday, will handle the giant Wurlitzer [Unit] orchestra at the Liberty Theatre." According to one historian, "It was a well known fact around Seattle that Ollie Wallace could make women cry by his use of the organ sounds." A composer as well, his most remembered hit, "Hindustan," remains a standard. Oliver Wallace, having established himself in Seattle, later played in theatres up and down the west coast and eventually became musical director at the Disney Studios in Hollywood. Gaylord Carter gained fame as house organist at the Paramount Theatre during the 1930s.

In the early days of the Paramount, Ron Baggott and Don Moore made up the popular "Ron & Don" duo. Starting out as local artists playing duo organ in Seattle neighborhood houses, they tried out for the

Seattle Paramount in 1928 and were given the job as opening organists. Ron & Don employed various effects with a small "slave" console connected in tandem with the main console. The main console would rise out of the pit with no one seated at it. Don would be in the pit with the lights out playing furiously as Ron stepped from the curtain bowing and pointing to the console. Then the spot would shift to Don at the slave console. Another story involves a portable short keyboard on a long cable attached to the Great manual; Ron would walk up the aisle taking requests, start the tune with a one-finger melody, and Don would immediately fill in the accompaniment from the console. Ron & Don eventually played many of the big houses on the east coast until the demand for theatre organists collapsed by about 1932. Other significant northwest silent era organists were Glenn Shelley, Gunnar Anderson, and Eddie Clifford.

Thirteen years after Seattle's Liberty Theatre opened, a new technology changed the movie scene forever: film began to be made with sound. In October of 1927, *The Jazz Singer*, starring Al Jolson, opened in New York. Although containing only two sequences with synchronized speech, it heralded the beginning of a new era in the movie industry. As "talking pictures" replaced the silents, the curtain quickly came down for good on the grand theatre organ.

Talking pictures and the Great Depression arrived at about the same time. The combination provided real opportunity for an energetic Seattle entrepreneur, Sandy Balcom. Sandy headed Balcom & Vaughan, a local pipe organ shop. He kept his staff of organ technicians busy through the theatre organ heyday by selling, installing, and maintaining organs for Kimball and Robert-Morton. The Depression opened the door to another era, the "recycling" of numerous no-longer-used theatre organs.

During the 1930s and '40s, Balcom & Vaughan removed pipe organs from smaller theatres, reselling and re-installing them into lodges, night clubs, mortuaries, taverns, radio stations, roller rinks, schools and colleges, and even residences. During a time of soup lines and the Civilian Conservation Corps, employees of Balcom & Vaughan were kept busy throughout all the Pacific Northwest and into California.

Although no longer used, most of the big major movie houses in both Seattle and Tacoma kept their organs until wide-screen productions came along in the 1950s and '60s. Seattle's famous Liberty Theatre Wurlitzer was the first to go. The organ was sold in 1955 to Pacific Lutheran University, and the theatre was razed. Sadly, a parking lot occupies the site of this historic theatre.

Seattle's 5th Avenue Theatre Wurlitzer went to a pizza parlor in the San Francisco Bay area. The Coliseum Theatre Wurlitzer went to Big Bob's Pizza Parlor in Burien,

Jesse Crawford



Henry Bernard Murtagh



Ron & Don

and later was broken up for parts for several other pizza parlor organs. The Seattle Orpheum Wurlitzer was moved to Uncle Milt's Pipe Organ Pizza in Vancouver, Washington. The Robert-Morton organ from Seattle's 7th Avenue Theatre was moved to the Carl Greer Inn in Sacramento, California. The Wurlitzer from Seattle's Blue Mouse Theatre has been installed in a private residence in Kent, Washington.

Tacoma's larger instruments have similar stories to tell. The Robert-Morton organ from the Pantages (formerly the Roxy) is now in the parish hall of St. Columban Church in Yelm. The Music Box Theatre, along with its Robert-Morton organ, was destroyed by fire in 1963. The organ from Tacoma's Rialto Theatre was removed to a private residence, then to a church, and finally broken up for parts.

Only four original theatre organs remain in the Pacific Northwest. Tacoma's Temple Theatre Kimball organ is intact, well maintained, and used for various programs. The Mt. Baker Theatre in Bellingham has its original Wurlitzer, cared for by a local volunteer group. The theatre has been fully restored and is used regularly for many community events. The small community of Mt. Vernon launched a vigorous program to restore its Lincoln Theatre, along with its Wurlitzer theatre pipe organ, and today offers a full schedule of events. Finally, the Seattle Paramount Theatre has undergone

an extensive restoration and is truly a showplace for its original 1928 Publix #1 Wurlitzer. The organ, including the ornate white console with gold detailed ornament, has been renovated and is now a well-established part of the Seattle entertainment scene.

A fifth Washington theatre, the Raymond, in the small coastal town of the same name, lost its organ in the 1950s to a private purchaser. However, in his will the purchaser designated the theatre as the recipient of the organ, and it has now been reinstalled in the theatre where it used regularly for screenings of silent films.

The 1970s brought the Pacific Northwest a new form of theatre pipe organ entertainment: the pizza parlor with a pipe organ. Starting in California, the idea moved north, and in the early 1970s three pizza restaurants featuring pipe organs opened in Seattle, Tacoma, and Bellevue. Many of today's top theatre organists began their careers at pizza parlors. The 1980s and '90s have seen numerous theatre organs reinstalled in public venues. In the mid-1990s, a large Wurlitzer was refurbished and installed in the Washington Center for the Performing Arts in Olympia, Washington. A silent film series is an annual event.

In the 1990s a 3/16 Kimball/composite organ was installed in the Everett Theatre north of Seattle. And at Kenyon Hall in West Seattle, a 2/13 Wurlitzer was installed

and is played regularly. The famous Seattle Liberty Wurlitzer, having spent some years at Pacific Lutheran University in the Tacoma area, was moved in the mid-1970s to First Church of the Nazarene in Spokane.

In the 1980s, in beautiful Gig Harbor, Washington, a young computer genius named Richard Wilcox caught the theatre pipe organ bug. Wanting the thrill of listening to a large instrument in a room of theatre proportions, he custom-built a home, now called Wurlitzer Manor, which houses one of the largest residence theatre organs in the country. Collecting parts from several old instruments, he fitted the instrument with modern technology—a computer. This outstanding instrument is often shared with the public for performances.

The Pacific Northwest has been called the cradle of the theatre pipe organ. And so it was. With Seattle's Dream Theatre the first ever to install a pipe organ for movie accompaniment, with Seattle's Liberty Theatre having owned the first truly successful Wurlitzer, with Seattle's Paramount Theatre still housing its original 1928 Wurlitzer Publix #1, and with two of the country's most successful theatre pipe organists beginning their careers in the area, the Northwest can proudly claim its title: *Seattle, Where It All Began!*

For more information on the 2010 ATOS annual convention, visit www.atos.org/conventions/2010/.

Oliver Wallace

Ruth Taylor

Gaylord Carter





Convention Schedule of Concerts/Activities

OPENING DAY, Tuesday, June 29

The opening cocktail reception in the beautiful Paramount Theatre lobby will be followed by the opening duo concert by Tony Fenelon and John Atwell at the Paramount 4/21 Wurlitzer and grand piano.

TULALIP DAY, Wednesday, June 30

The annual ATOS members' forum and the annual meeting will be held along with several seminars. In the afternoon, 2009 YTOC winner Nathan Avakian will perform at the Everett Theatre's 3/16 Kimball followed by the 2010 Young Theatre Organist Competition. The next stop will be Bellingham and the beautifully restored Mt. Baker Theatre where Lew Williams will perform at the 2/14 Wurlitzer.

MULTNOMAH DAY, Thursday, July 1

Conventioneers will travel south to Portland to hear the Oaks Park Skating Rink 4/17 Wurlitzer. A skating demonstration and Don Simmons tribute concert will be followed by lunch. Then on to Cleveland High School and the Oregon chapter's 3/24 Kimball where Donna Parker will perform. Jonas Nordwall will be right at home at his 4/107 composite classical-theatre organ in First United Methodist Church, topping off a full day in Portland.

NISQUALLY DAY, Friday, July 2

Clark Wilson will accompany a silent movie at the original 2/9 Kimball at Tacoma's Temple Theatre. The capitol city of Olympia and Washington Center for the Performing Arts is the next stop, where Simon Gledhill will play the 3/25 Wurlitzer. A third event in the nearby town of Yelm will feature Chris Gorsuch at the St. Columban 3/16 Robert-Morton.

CLOSING DAY, Saturday, July 3

Back in Seattle, it will be an exciting day beginning with Scott Foppiano at Calvary Christian Assembly Church's 3/19 Kimball-Wurlitzer. Just a short drive will then take conventioneers to Kenmore and Bastyr University's chapel where Jelani Eddington will perform on an Allen digital theatre organ. This building boasts such outstanding acoustics that it is used by numerous groups for recording. After the included lunch at Bastyr, there'll be time back at the hotel to prepare for the gala awards banquet catered by Tom Douglas Catering. Served in grand style on the Paramount Theatre's flat floor, it will be a feast indeed. Capping off the day and the convention, Jim Riggs will play the closing concert at the Paramount 4/21 Wurlitzer.

Artists, Venues, and Instruments



Mark Andersen—Monday afternoon, Wenatchee Valley Museum, Wenatchee, 2/9 Wurlitzer



John Atwell—Tuesday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer (opening concert)



Nathan Avakian—Wednesday afternoon, Everett Theatre, Everett, 3/16 Kimball/composite



Jelani Eddington—Saturday afternoon, Bastyr University, Kenmore, Allen digital organ



Tony Fenelon—Tuesday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer (opening concert)



Scott Foppiano—Saturday morning, Calvary Christian Assembly Church, Seattle, 3/19 Kimball/Wurlitzer



Simon Gledhill—Friday, Washington Center, Olympia, 3/25 Wurlitzer



Chris Gorsuch—Friday, St. Columban Church, Yelm, 3/16 Robert-Morton



Richard Hills—Sunday afternoon, Wurlitzer Manor, Gig Harbor, 4/48 Wurlitzer/composite



Jonas Nordwall—Thursday afternoon, First United Methodist Church, Portland, 4/107 classical-theatre/composite



Donna Parker—Thursday afternoon, Cleveland High School, Portland, 3/24 Kimball/composite



Jim Riggs—Saturday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer



Walt Strony—Sunday morning, Tahoma Studio, Maple Valley, 3/29 Wurlitzer/composite



Dave Wickerham—Monday afternoon, First Church of the Nazarene, Spokane, 3/25 Wurlitzer



Lew Williams—Wednesday evening,
Mt. Baker Theatre, Bellingham, 2/14 Wurlitzer



Clark Wilson—Friday, Temple Theatre, Tacoma,
2/9 Kimball



Cleveland High School, Portland, 3/24 Kimball/composite



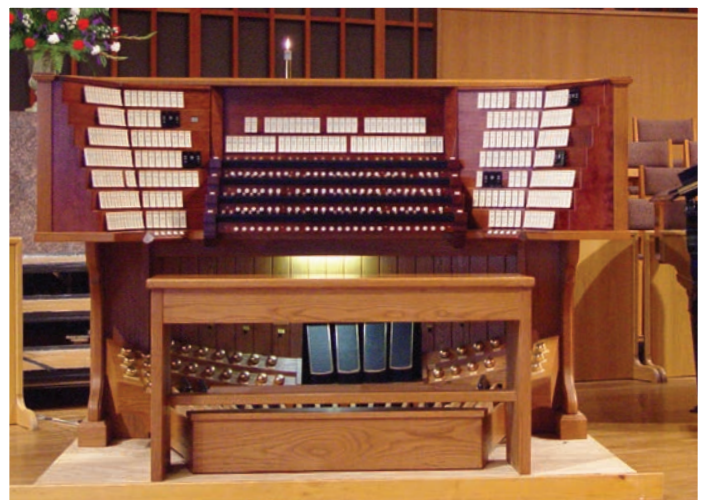
Bastyr University Chapel, Kenmore



Everett Theatre, 3/16 Kimball/composite



Calvary Christian Assembly Church, Seattle, 3/19 Kimball/Wurlitzer



First United Methodist Church, Portland, 4/107 classical-theatre/composite



Mt. Baker Theatre, Bellingham, 2/14 Wurlitzer



Temple Theatre, Tacoma, 2/9 Kimball



Oaks Park Skating Rink, Portland, 4/17 Wurlitzer



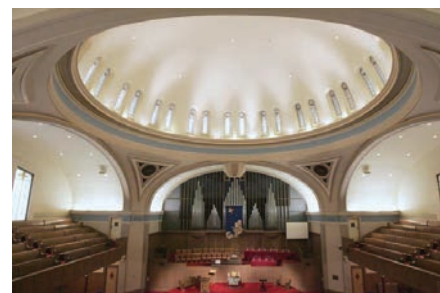
Washington Center, Olympia, 3/25 Wurlitzer



Paramount Theatre, Seattle, 4/20 Wurlitzer



Wurlitzer Manor, Gig Harbor, 4/48 Wurlitzer/composite



Daniels Recital Hall

Optional Overture, Organ Crawl, and Encore

OVERTURE DAY, Monday, June 28

The optional Overture Day promises conventioners a drive through Washington State's beautiful Cascade Mountain range, and across the Columbia River gorge en route to Spokane and the First Nazarene Church. There Dave Wickerham will present the rebuilt 1914 Seattle Liberty 3/25 Wurlitzer in the first concert of the week-long 2010 convention. This historically significant organ is the one credited with putting Wurlitzer on the road to dominance in the field.

The first 150 registrants will then detour to Wenatchee, center of Washington State's famous apple industry, to hear Mark Andersen in concert at the Wenatchee Valley Museum 2/9 Wurlitzer.

Returning to Seattle as the sun sets in the west, there'll be plenty of time to catch up with friends and refresh for the official convention opening day.

ORGAN CRAWL, SEATTLE STYLE, Tuesday, June 29

This is an opportunity to enjoy four interesting and diverse theatre organs in a fun and relaxed environment. Each instrument will be demonstrated and attendees will have a chance to play before moving on to the next venue. Participants will enjoy a visit to Kenyon Hall, an interesting small community hall located in West Seattle and home to a 2/17 Wurlitzer/composite played regularly for various events. The instrument has undergone expansion with antiphonal stops in the rear of the facility, making quite a sound in the building. Another visit will be at Haller Lake Community Club, home to the Puget Sound chapter organ. Originally a Style D Wurlitzer, it was installed in its present location in 1969 and today consists of a three-manual Marr & Colton console, a Kimball Kinura, and seven ranks of Wurlitzer pipework.

The Evans' residence Wurlitzer originated with a Style B Wurlitzer, but today is played from a three-manual console originally from Cleveland's State Theatre. Additional pipework and percussions have been added, and now the instrument has 18 ranks. A Yamaha Disklavier piano is playable from the console.

Also included in the Organ Crawl is a visit to Daniels Recital Hall which houses both a four-manual Artisan digital organ and a 3/51 Austin. This venue is within walking distance of the Marriott, and both instruments will be demonstrated by Mark Andersen.

ENCORE DAY, Sunday, July 4

This is the cherry-on-the-sundae mega-organ day! The first stop will be Tahoma Studio, located in a rural area south and east of Seattle. The Tahoma Studio 3/29 Wurlitzer/composite was the centerpiece of the old Pizza & Pipes in Seattle's Greenwood neighborhood. Now greatly enlarged and installed in a 10,000 sq. ft. building with a 40 ft. ceiling, it boasts an unenclosed 32 ft. Wurlitzer Diaphone. Walt Strony will put this spectacular organ through its paces, and with the huge reverberation space, the sound will knock your socks off! Next will be Tacoma and across the Tacoma Narrows Bridge (the replacement of the infamous Galloping Gertie that collapsed in 1940 four months after opening!) Gig Harbor's magnificent Wurlitzer Manor is located on 13 acres and built specifically to house the 4/48 Wurlitzer/composite. The console was originally from the Brooklyn Fox Theatre in New York. The pipework is visible behind the glass enclosure. This will be an unforgettable concert by none other than Richard Hills. Arriving back at the hotel, conventioners will agree it just doesn't get any better than this.



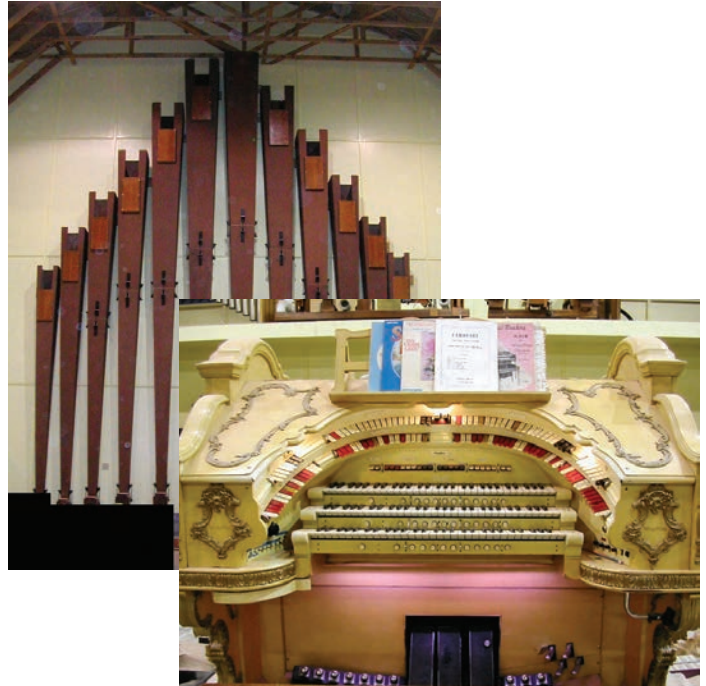
Evans residence, Kenmore, 3/18 Wurlitzer



Kenyon Hall



First Church of the Nazarene, Spokane, 3/25 Wurlitzer



Tahoma Studio, Maple Valley, 3/29 Wurlitzer/composite



Haller Lake Community Club, Seattle, 3/8 Kimball/Wurlitzer

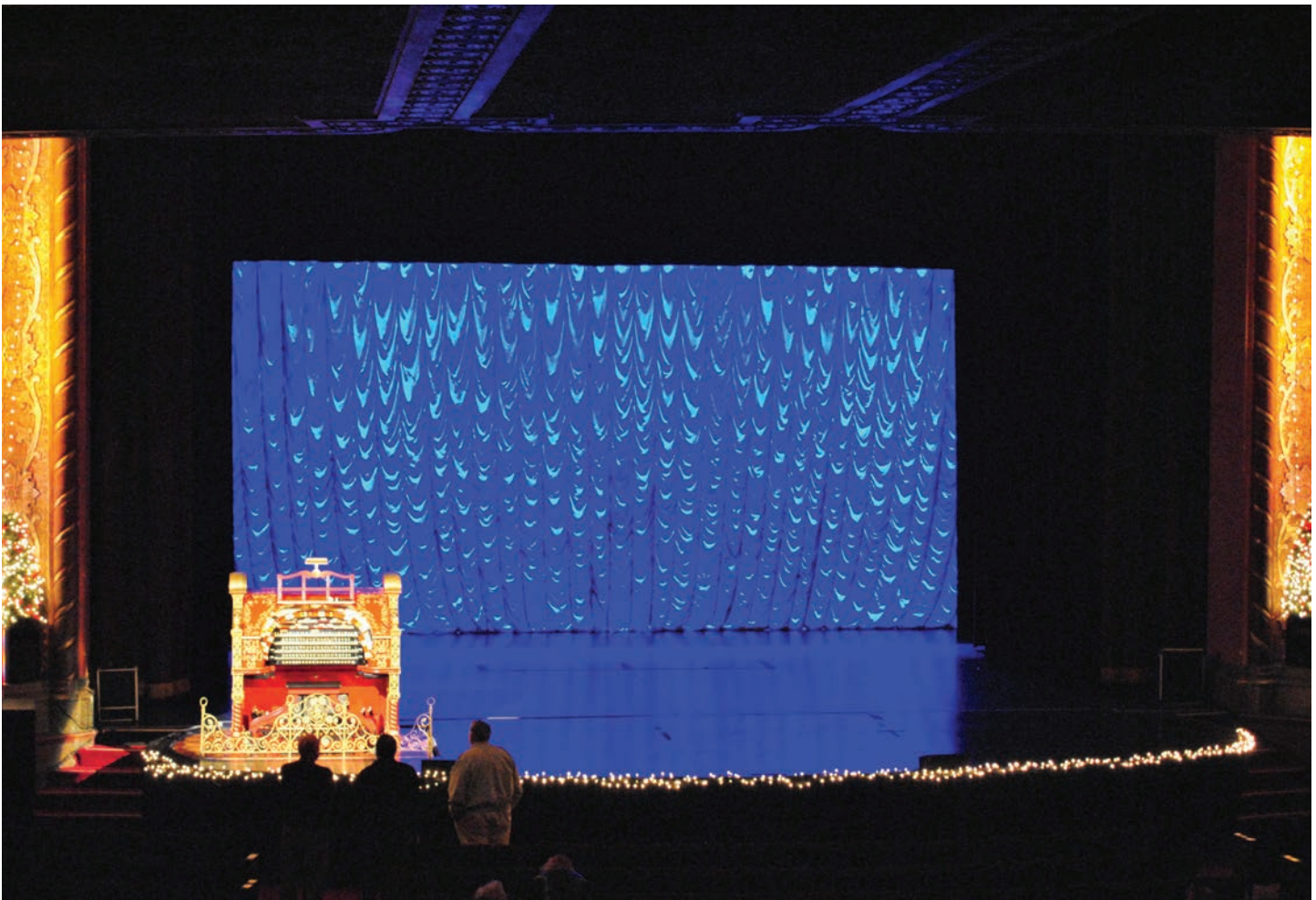


Wenatchee Valley Museum, Wenatchee, 2/9 Wurlitzer



Alabama Jubilee

BY MADELINE LIVOLSI WITH ASSISTANCE FROM JO-ANN STENTON



There is a sign outside of the Alabama Theatre in Birmingham that was erected in 1998 by the Birmingham-Jefferson Historical Society. In part, it states: “Built by the Publix Theatre division of Paramount Studios, this movie palace opened on December 26, 1927. The theatre, in Spanish/Moorish design by Graven and Mayger of Chicago, seated 2,300 in a five-story, three-tiered auditorium. Paramount’s president, Adolph Zukor, named it the ‘Showplace of the South.’ The famous ‘Mighty Wurlitzer’ pipe organ, with 21 sets of pipes [sic], was played for many years by showman Stanleigh Malotte.” During the Alabama Jubilee, November 27–29, the theatre and the Wurlitzer, affectionately known as “Big Bertha,” certainly lived up to this reputation. That weekend, the organ, now at 29 ranks of pipes, was played masterfully by Ken Double, Simon Gledhill, Mark Herman, Donna Parker, and Jim Riggs. In addition, we heard Dr. Steven Ball at the Cathedral Church of the Advent (Episcopal).



Donna Parker



Jim Riggs



Simon Gledhill



Laney Wilson and Ken Double



Gary Jones

“If it weren’t for the local chapter and their dedication, this site would be another parking deck, or another building for UAB.”

—Jim Riggs

Since the Doubletree Hotel was only about a mile from the Alabama Theatre, the decision was made to shuttle the attendees back and forth between the two by bus. James Coats and James Meredith of Coats Classic Cars were in attendance all weekend to provide limousine service in a Rolls Royce or Jaguar for the artists (and a few conventioners!).

Friday evening began with a no-host cocktail party in the lobby of the theatre. This beautiful theatre looked even more resplendent in all of its holiday decorations. It was a wonderful opportunity to find old friends and to make new acquaintances. A piano and bass combo played soft music in the background as we mingled.

Emcee Ken Double gave a most enthusiastic introduction to the first artist of the weekend, Simon Gledhill. Simon said that it was a special thrill to play an organ that was still in its original home. His Duke Ellington medley was a group of 10 songs that he said “need to be played in a theatre.” These selections received an exuberant response from the audience. Mark Renwick had requested the lovely ballad, “But Beautiful,” so Gledhill played his own “Simonized” version. The Sidney Torch mood music, “Going for a Ride,” made one think of taking a ride in a roofless horse drawn carriage, with the sounds of the horses trotting. In recognition of the 40th anniversary of Judy Garland’s death, Simon played three numbers associated with the singer. He brought his fantastic program of about two dozen numbers to a close with the “Light Cavalry Overture.”

Friday evening, Ken Double had kiddingly groused, “I’ve been stuck in this position before. I play after him! It’s like Henny Youngman after Yasha Heifitz!” Well, he had nothing to worry about. We totally enjoyed his exhilarating concert Saturday morning. His console riser, “There’s No Business Like Show Business,” certainly captured our attention. This was followed by “Undecided,” with an

arrangement that featured Tom Hazleton’s “Hammond organ piston.” The tone poem, “Winter Storms,” was so descriptive one could even picture ice skaters on a frozen pond. Ken played a wide variety of music that included ballads, blues, and show tunes. In recognition of our being in the South, he played “Waitin’ for the Robert E. Lee” and “Rock-a-Bye Your Baby with a Dixie Melody.” After intermission, Ken introduced an 18-year-old crooner, Laney Wilson, who sings in the style of Sinatra. Laney finished third in a Michael Feinstein singing competition. To Ken’s accompaniment, he delighted us with “It’s All Right With Me,” “Time After Time,” and “Lazy River.” Near the end of the program, Ken recognized Cecil Whitmire, director of Birmingham Landmarks, Inc., for his help and support with the theatre and the organ. He followed this with “Is It True What They Say About Dixie” and “Alabama Bound.”

The Atlanta chapter, which is a sister chapter to the Alabama chapter, was represented by 29 members at the convention. They gathered for a group photo on the grand staircase after Ken’s concert.

During the time between the morning and afternoon concerts, some people enjoyed a tasty lunch at Lyric Hot Dogs across the street. This deli is usually closed on Saturdays, but proprietor Andrew stayed open all day specifically for our group. While some of us munched away, others walked down the street to explore the Lyric Theatre. The Lyric is now owned by Birmingham Landmarks, which also owns and operates the Alabama Theatre. Their plans are to restore the Lyric to its former glory and operate it as a performing arts house.

Saturday afternoon we went a few blocks from the Alabama Theatre to the Episcopal Cathedral Church of the Advent. There we heard Dr. Steven Ball at the four-manual, 100-rank Möller. He spoke of the history of and the relationship between the classical and theatre organs. The first half of his

program consisted of five movements from Widor’s *Fifth Organ Symphony*. Pieces played in the second part of the concert were all transcriptions. We heard Bernstein’s overture to the opera *Candide*. From Borodin’s *Polovtzián Dances*, Ball played what is popularly known as “Stranger in Paradise.” He told us that he wanted to play something that he could associate with Birmingham. He thought of the statue of Vulcan on Red Mountain and of the fire needed to make steel, which led him to play the “Ritual Fire Dance.” A personal favorite from his program were the eight dances from the *Nutcracker Suite*.

We returned to the Alabama Theatre Saturday night to hear Jim Riggs. Jim is probably the most laid back of all of the artists who played that weekend. He also has a knack for finding some of the most obscure songs. Said Jim, “I usually play such obscure songs there’s no danger of playing the same song as someone else.”

Before Riggs started playing, however, Ken Double called Australian organist David Johnston to the stage. Ken stated that although David was not performing at the convention, he has already made a name for himself during his visits to America. Ken went on to say that David had received an award for his services to theatre organs. Earlier this year in Australia, David was awarded the Order of Australia Medal. (Editor’s Note: See Vox Pops on page 28 for more about David’s award.) The citation reads, in part, “With the approval of Queen Elizabeth the Second...for service to music and the community, particularly through organ performances, installations and restorations, and fundraising events.” David is a wonderful international ambassador for the theatre organ. Congratulations, David Johnston!

Let’s see...obscure songs from Jim Riggs? How about “What a Perfect Combination” from a 1932 Eddie Cantor movie? Or, “You Didn’t Know the Music and I Didn’t Know the Words,” an anti-love song.



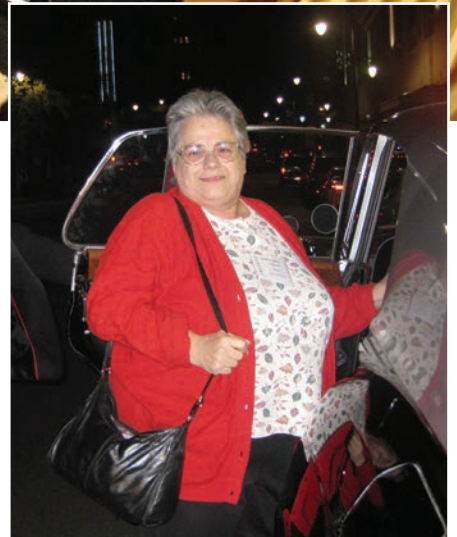
Cocktail Entertainment



Steven Ball



Mark Herman



Madeline LiVolsi



Ken Double (l) and Michael Barone

“I always view the Alabama Theatre as an old lady who, when she puts all her make-up on, really sparkles.”

—Cecil Whitmire

How many of you are familiar with a 1937 musical, *Pins and Needles*, about a garment workers' union? Several of Jim's selections were written in the 1920s and '30s. "What Lyn Larsen calls chestnuts—I have an orchard full," said Riggs. A nice surprise came when he used the computer to play the organ while he recited a dramatic poem written in 1850, "The Legend of the Organ Builder." The organ was background to the poem much as it would be for a silent film. Jim paid tribute to the holidays with a short medley of Christmas songs. He gave kudos to the Alabama chapter when he said, "If it weren't for the local chapter and their dedication, this site would be another parking deck, or another building for UAB."

Sunday morning, in one of the meeting rooms at the hotel, convention chairman Gary Jones introduced Ken Double and special guest Michael Barone. A question-and-answer interview, it turned into a fun, fantastic, fact-filled 90 minutes. Ken said that we were going to have a chat "with an individual who, because of his radio program, has done more for theatre organ than anyone else I know." Michael is the host and senior executive producer of *Pipedreams*. The program began in 1982 and is the only nationally distributed weekly radio program exploring the art of the pipe organ. He told of his childhood exposure to classical music and his experience with school bands. His interest in the pipe organ started at a Presbyterian church, and then he started listening to organ recordings, like those of E. Power Biggs. Michael got involved with a college radio station, then moved on to a station in town. For many years, he did live broadcasts of AGO convention events, beginning with local followed by national broadcasts. Theatre organ became part of the program after a Hector Olivera concert at the Detroit Fox in 1986. During the last 30 minutes of the interview, Barone answered questions from the audience.

Gary Jones called them "the two most beautiful ladies in Birmingham." Donna Parker and "Big Bertha" rose from the pit Sunday afternoon with "Avenue C." After her second number, Donna said that it was fun "to have an intimate group like this where we can visit." (About 100 people registered for the convention.) A few of her numbers were dedicated to friends in the audience, such as "So Blue," "Mama Mia," and a medley of Italian songs. Some pieces remembered old friends like Tom Hazleton and Richard Purvis. Much of Donna's program was very upbeat, with numbers such as "High Hat," "Ease on Down the Road," "Good Morning, Baltimore," and "At the Codfish Ball." Her final piece, "Alabama Lullaby," dates back to 1919.

Gary took the opportunity during Donna's intermission to thank his convention committee—Sabrina Summers (registrar and chapter president), Pat Seitz (treasurer and Record Shoppe), Tom Cronier, and Larry Donaldson (organ maintenance). He also recognized the volunteer members of the chapter. He thanked the artists who had to put up with hectic rehearsal schedule coordination—five artists and one instrument. Donna added her thanks to these people as well, and also included Cecil Whitmire, Coats Classic Cars, "and the deli across the street for staying open all day Saturday."

The final concert Sunday night brought us Mark Herman, winner of the 2004 ATOS Young Theatre Organist Competition. Mark brings a youthful freshness to the theatre organ. He included a little bit of everything in his program—Gershwin, Buddy Nolan, show tunes, Christmas, and Big Band. He called his "Lulu's Back In Town" improvised mayhem and madness. "Making It to Class on Time" is a piece he wrote his sophomore year of high school. Mark included a medley of Cole Porter songs—we don't hear enough of this composer. His closing, "Dizzy Fingers," wowed the audience.

About 30 people remained at the theatre after Mark's concert for a late night jam session. Seven very talented individuals took part in open console. It was a nice, relaxing way to finish off a most enjoyable evening.

A non-musical afterglow had been planned for Monday, November 30. Two chapter members transported the few people who registered for this by car to the Talladega Museum/International Motor Sports Hall of Fame. The tour included a mini bus ride around the NASCAR race track. After lunch, they went to the Barber Vintage Motor Sports Museum, which houses over 1,200 motorcycles.

Something that Cecil Whitmire said sums up the whole weekend: "I always view the Alabama Theatre as an old lady who, when she puts all her make-up on, really sparkles. She sparkles really well at Christmas." The "Showplace of the South," "Big Bertha," and all the artists that performed really sparkled during the Alabama Jubilee convention.

ATTENTION ALL THEATRE ORGANISTS!

The ATOS website has information about all performing theatre organists, including a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility. Please send all information to d.parker@atos.org or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007. E-mail or call with questions (503-642-7009).

ATOS EDUCATORS' GUIDES ARE AVAILABLE

The ATOS *Educators' Guides* are in two editions. The chapter edition is for use by ATOS chapters; it gives chapter members step-by-step guidelines to help them prepare and present a successful theatre organ program to students in their area. The school edition is for the use of educators as they prepare their students to attend a theatre organ program. **Both guides must be used together when presenting a theatre organ program to students.**

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

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A Brand-new Wheeze: Pipe Organ Addicts

by BEN M. HALL

Ah, Los Angeles-Hollywood. It is as though the nation had been gently tipped sidewise, and all the screwballs had rolled out there and stuck.

The most recent item in evidence: on the screen at Hollywood's Wilvern Theatre the classic antics of Harold Lloyd in *The Kid Brother* had to share the attention of the capacity audience. While laughing at the famous silent-film comedian, the patrons kept one eye on the gleaming stack of levers, buttons and keyboards that rose in front of a wondrous pipe-organ played by one Gaylord Carter. When the show was over, the talk was entirely about the 37-rank Kimball that Carter had played, or about the weird arrays of pipes, salicionalis, diapasons and *vox humanae* the audience had seen earlier that day.

The occasion was a convention of hobbyists—the American Association of Theatre Organ Enthusiasts—who had come to dizzyland to talk about, marvel at and listen to the objects of their quaint affection.

The theater-organ addict is relatively new on the American scene, and like all *nouveaux* he looks down on collectors of hub-caps and "Love to Mother from Ausable Chasm" balsam pillows. Instead, his mind wanders back in love and harmless lunacy to the days when theater organists such as the late Jesse Crawford of New York's Paramount Theatre were making \$150,000 a year (1926) tickling *Valencia* on the gilded dentures of their gigantic Wurlitzers. The organ enthusiasts can still recall the era when the theater wheezer supplied the intermission music for group singing of "Ain't she sweet . . . See her coming down the street . . . Now I ask you very con-fi-den-tially . . . Ain't she sweet?"—as a bouncing ball caromed across the screen, hitting each word on the nose and in time.

The West Coast convention offered virtuoso performances by such one-time notables as Ann Leaf, radio's *Little Orphan Annie*; Leonard MacClain, Philadelphia's indestructible "Melody Mac"; and Carter himself, who used to play *Amos 'n' Andy*'s treachery theme, *The Perfect Love Song*, every night for what seemed to be 127 years.

Though it may not readily be believed, the fact is that there are approximately 800 huge theater organs, salvaged from decay and neglect in moth-eaten cinema palaces, installed

in respectable U.S. homes today. What is it like to live in such a hugely haunted home? "It's hell," said a New Jersey housewife whose peaceful split-level house has been turned into a mere shelter for the monstrous Wurlitzer her husband recently fetched home. "When Irving said how would I like to have an organ in the house, I thought he meant one of those little things you plug in the wall. So I said O.K. if it will make you happy, Irving, and keep you home at night. Now look at us. He's put a 10-horse-power blower where my washing machine used to be, the rest of the basement is filled with enough lumber and scrap metal to start a junkyard, my breakfast room is packed with pipes and plumbing, and so is the garage which he's connected to the house. And that thing in the living room. Every time I go in, there it squats, grinning at me with its three keyboards and buttons and colored watcha-ma-call-its. Irving never goes out anymore; he just spends all his time fiddling with it—tuning it, patching up leaks, stuffing my best blankets into its guts to keep down the wind noises or something. And half the time the house is over-run with THEM . . . the ones who come stare at it and take pictures of it or, worse yet, play it. Honestly, I think Irv believes he's married to that monster instead of me. And sometimes I wish he was."

Wurlitzer girls get in the act

Not all Wurlitzer lovers have created as chaotic a home life as Irving has. Many Wurlitzer wives are as badly hooked as their husbands. Clare Cole of North Hollywood, Calif. is the very antithesis of the "Wurlitzer widow." When her musician-husband Buddy made up his mind to acquire an organ Clare told him affectionately, "Look, you love this thing, and I'll do everything I can to help." The Coles' 27-rank Wurlitzer came out of the United Artists' Theater in Los Angeles and cost \$60,000 when it was new. It cost Buddy \$1,000 merely to remove it, \$100 a year to store it while he built a studio for it, and another \$4,000 to put it in shape and install it. Whenever her husband's fellow organ buffs come to town Clare offers them free beer beside the pool. When the conventioners came calling last month Clare, in a strawberry red linen dress, proudly stood by to push the button that started the blower for her husband's opening number.

Mrs. Jack Strader of Cincinnati talks about relays and combination

action and wind supply as glibly as her husband. Mrs. Laura Thomas of Lancaster, N.Y., as secretary of the Niagara Frontier Chapter of the American Association of Theatre Organ Enthusiasts—an interesting number to request from the telephone-information operator—turns out a newsletter of organ lore which she tracks down with the zeal of a medieval scholar.

Anton and Eileen Waldin of Homestead, Fla. have been enjoying their windy dandy for some years. "Our little Kilgen Petite Ensemble is only a three-ranker," says Anton diffidently. "But Eileen surely does love it. Only one trouble. If anybody comes in here and starts playing *Fascination*, Eileen starts crying and has to leave."

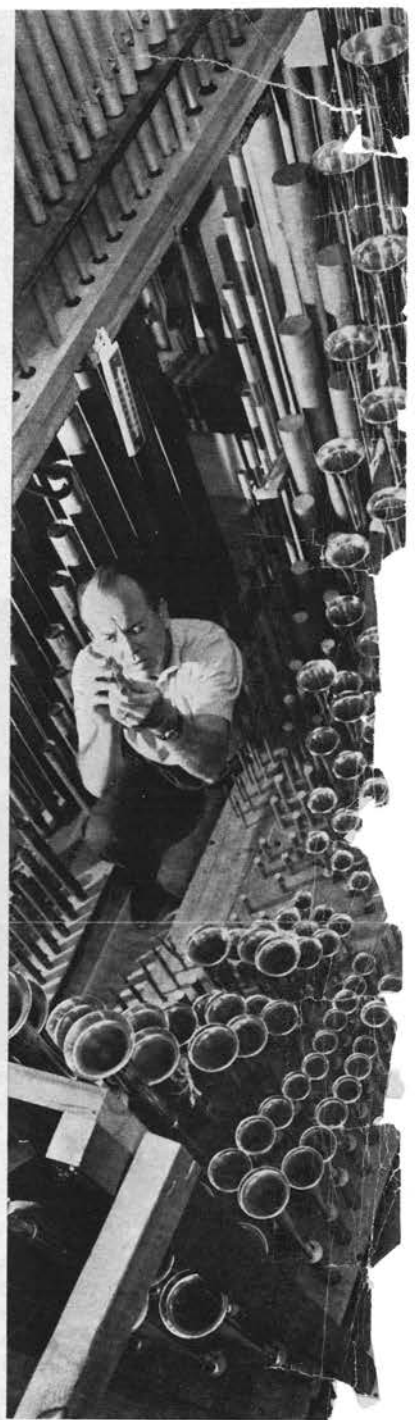
Last year when a California organ addict was given an either-it-goes-or-I-go ultimatum by his wife, he did not hesitate. "So go," he told her. He had cause to regret his rashness when his wife filed suit for divorce—to pay her alimony he was forced to sell his Wurlitzer.

There have been cases involving nervous breakdown, malnutrition and alienation of affection, all dutifully clucked over by organ wives who could, if they chose, organize a powerful ladies' anti-auxiliary. Already there is talk of forming a Wurlitzer-Schmurlitzer Committee to restore a balance of sanity to homes where Dad has begun to hit the pipe.

But perhaps the current issue of *Theatre Organ*, the A.T.O.E.'s slick quarterly magazine, brings the whole problem into focus in its "Questions and Answers" column:

Q. In considering the purchase of a theater organ for installation in my home, I am trying to resolve all complaints ahead of time. What are the most common complaints about home installation?

A. Wives. Money. Wives. Space. Wives. Time. Wives. Neighbors. Wives. If you win the first one you've got it made.

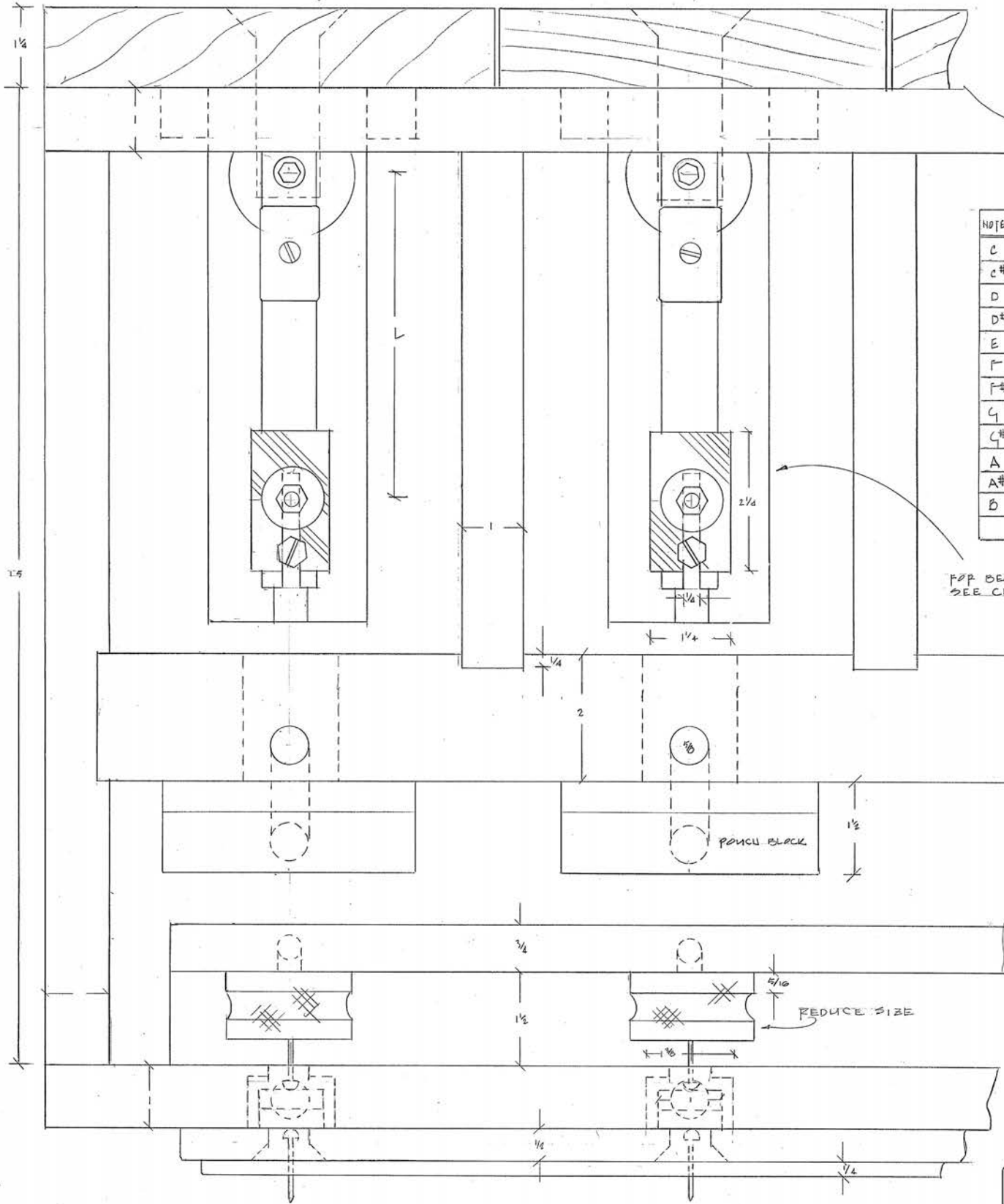


Deep in the chambers of his Wurlitzer, organ buff and musician Buddy Cole fondly checks one of the 2,800-odd pipes. Cole installed the organ in backyard of his Hollywood home. At left, the idol of the organists, the late Jesse Crawford, is shown sitting at Paramount Theatre console in New York.

(Jeff Weiler Collection)

Anatomy of a Diaphone

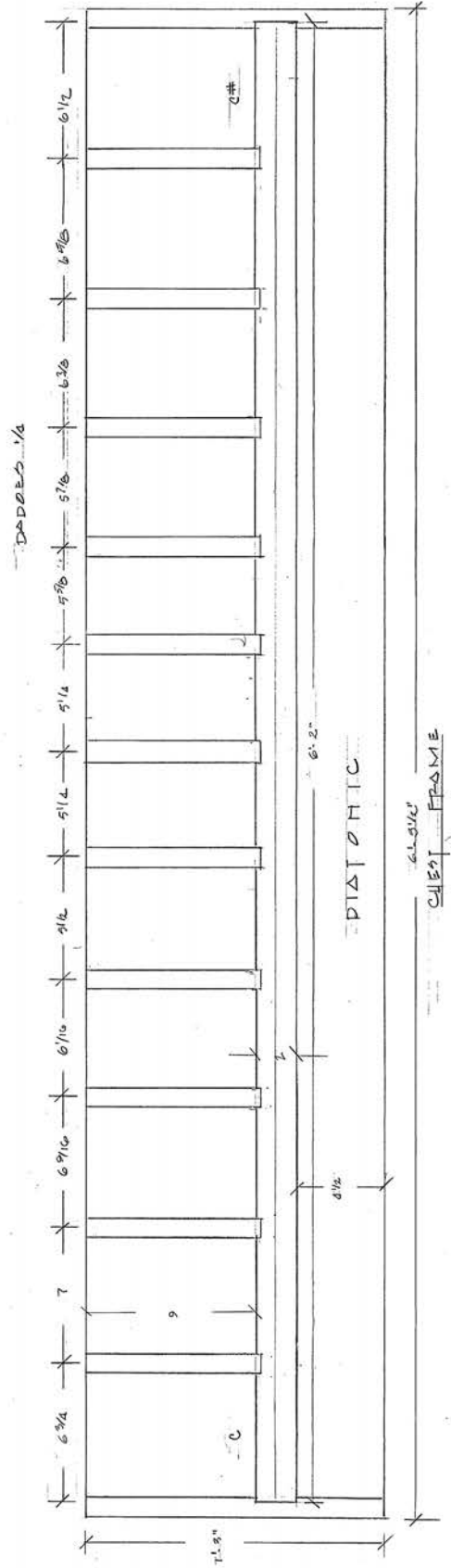
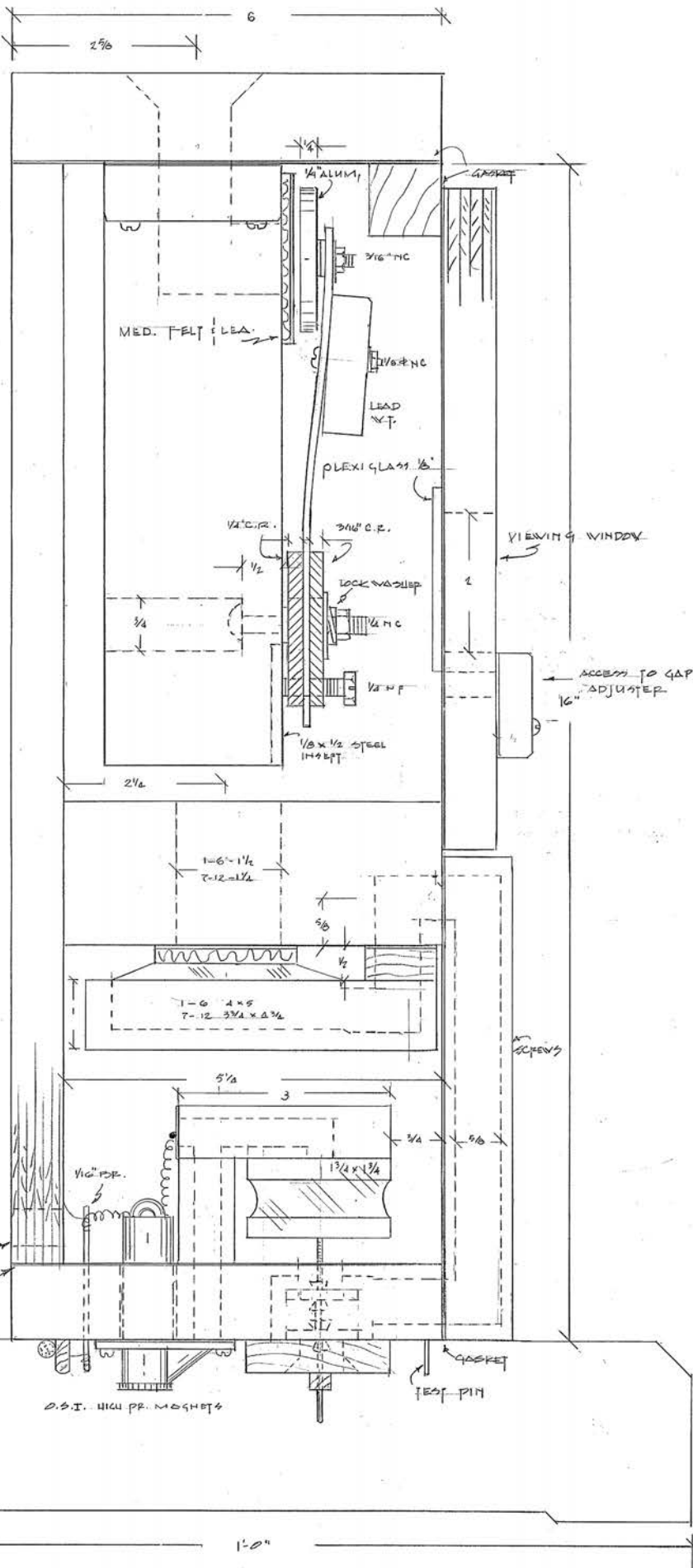
BY LANCE E. JOHNSON, MEMBER, AMERICAN INSTITUTE OF ORGANBUILDERS



(Photos by Johnson Organ Co., Inc.)

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STEP DETAILS -
DRAFTS



We built a new Diaphone last year for the three-manual, eight-rank Wurlitzer/composite organ at Glasrud Auditorium on the campus of Minnesota State University in Moorhead, Minnesota. The original installation was done in 1981 but it never had a good Diaphone to complement the Bourdon. Glasrud Auditorium was built in 1915 and closely resembles the theatres of the period during which the movie palace began to emerge.

The organ installation was a result of a rapidly growing film program that was founded in the 1970s by a film instructor, the late Ted Larson. Shortly after his death in 2000, the university, for the first time, offered a film major with overflowing classes and a waiting list. Many have gone on to careers in Hollywood; others pursued graduate degrees and are now themselves instructors in film. All students enrolled in film must take History of Film and are required to see a number of silent films. Members of the Red River ATOS chapter play film scores at no cost to the university. Another popular activity begun by Ted Larson is *Summer Cinema*, during which classic movies are shown for eight Monday evenings beginning in early June. Each is selected for its quality and genre, and a nominal admission is charged. Four are silent with live organ scores, and four are “talkies.” Each film is preceded by an organ prologue. Film instructors from area colleges take turns introducing the programs. Following the final film, the organ chambers are opened for inspection.

No attempt has been made to explain the origins of the Diaphone, as this topic has been covered in other volumes and especially well in the Junchen-Weiler book on Wurlitzer.

Goals

From the outset, I wanted a system whereby all the adjustments to the Diaphone could be made without lifting off the resonator. This included setting the valve disc gap while the pipe was playing. Also, a quick access to the beater chambers was desired.

Resonators

With the set being roughly based on the Wurlitzer 10" counterpart, we made the resonators out of select yellow poplar, which is an industry standard due to the high cost of pine.

The resonators were tested for leaks by plugging the ends, charging the interior with 10" of wind, then following the seams with a stethoscope with a tiny brass tube on one end. Even a tiny leak can cause problems. For tuners, we chose sliding panels which ride in two tracks. (I have never liked the panels with screw slots.) The tracks are made slightly undersized so that the screws can be tightened insofar as one can still move the slide. By having a long pole with a hook on one end, the pipes can be easily tuned without the use of a ladder or removing the resonator. Screws are set with

just enough friction so the slide will not move on its own. The pipes are finished with a special mix of stain and then are sprayed with amber shellac, and finally clear lacquer. The end result blends in well with other chambered components.

Since the pipes needed to be mitered, I chose the “U” miter so that the center of gravity would be closer to the vertical axis. This facilitates lift out and keeps the resonator in better balance.

The toe gasket is thick packing leather or cow hide fixed with felt and leather glue. This seems to work better than valve leather as it maintains a tight seal and this glue will not get hard and brittle. Some builders used thin valve leather which, after being compressed over decades, would leak. Some 30 years ago, I rebuilt a Robert-Morton Diaphone and used cow hide; it is still soft and flexible.

Generators

The chest action and generators are integrated somewhat in keeping with the Robert-Morton practice, but the action is under the generators for easy service access (see drawing), with dowels inserted crosswise to receive screws. The beater chambers have removable bungs with L-hooks which cross over shoat rings bent into the shape of a staple, to protect the surface. They need to be carefully adjusted so that the hook will bend as it is secured to ensure air tightness. A beater chamber can be accessed in four seconds. A special set of magnet pins are

placed on the bottom near the front so that the serviceman can use a test wire without having to feel his way. Using lumber stock for the back was not an option due to expansion under the extreme differentials in humidity in our northern climates.

Valve Discs

This project got off on the wrong foot when I attempted to have the valve discs punched out at Mid-America Steel; the punchings came out warped. I then elected to cut them out of ¼" aluminum plate using a series of hole saws (see drawing). This element leaves no room for error, as the slightest warping will not allow the beater tongue to vibrate. Cutting out the aluminum plate with a hole saw is tricky business, as the soft aluminum turns to goo from the heat and clogs up the teeth. To mitigate this problem I used a liberal amount of Door Ease® wax to lubricate the teeth as the cutting took place.

Felt and Leather

The felt and leather gasket under the valve disc had to be a precise thickness in order to obtain the correct tone color. Felt and leather glue keeps it flexible. Some builders used only leather which produces a hard sound that may be more desirable in large theatres. If the felt and leather are too thick, the pipe becomes slow.

Tongues

Not all the brass sizes are available today unless one wants to buy a huge amount. I compensated by widening the tongue to obtain the same stiffness as its counterparts. I developed a special tool for adjusting the tongue spring and disc before it was inserted into the beater. I feel it is impossible to properly adjust it for air tightness while laying on felt and leather. Some had advocated using a feeler gauge, but I found this did not work well enough. The disc lies on the block. One can easily see if there is any leakage and then make the appropriate adjustments. Each time I used the gauge, the disc valve sealed perfectly (see photo).

Tongue-Clamping

The clamping mechanism is standard but the bolt is countersunk into the box shallot as deep as possible. Again, with changes in humidity, the shallot will expand and contract so that without this countersinking and lock washer, stability will be lost. On one set of Diaphones, I added lock washers which kept the clamps tight the year around.

Disc/Valve Gapping

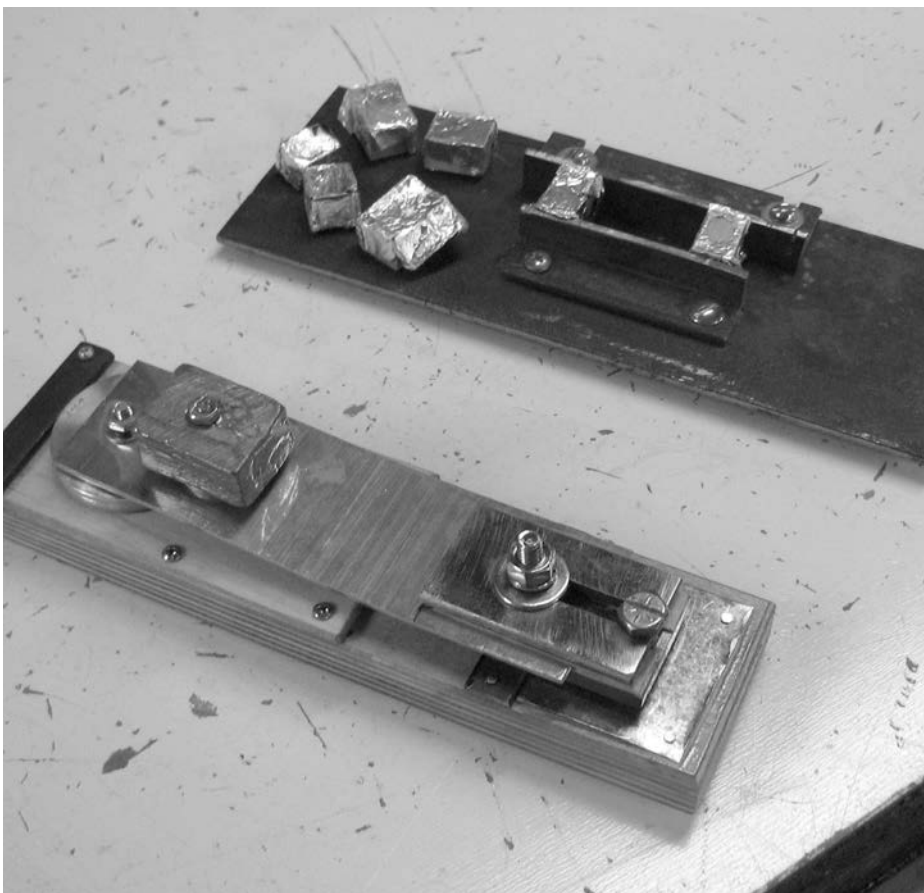
I would not build a set of Diaphones unless I could have complete control over the gapping while the pipe was playing. A fine-thread $\frac{1}{4}$ " set screw of stainless steel was threaded into the lower clamp. It bears against a steel insert in the box shallot so that there would not be steel against wood. One can then play the note and turn the screw, which changes the gap—clockwise to increase and counter-clockwise to decrease. Thread lock would also be an option, but not so much as to make it non-adjustable.

Window

The $\frac{1}{4}$ " Plexiglas window has two purposes: to see if the beater tongue has become loose, causing the valve to leak; and to be able to aim the screwdriver into the gapping screw while the pipe is playing. In poorly lit organ chambers, one would need a trouble light or flashlight to look inside the beater box. Just below the window is the access cover to seal the chamber.



Primary and secondary motors



Newly crafted vibrators



Lance Johnson tests the new Diaphone

Action

The primary and secondary action is conventional and is extremely fast. The relationship between the two elements is critical to ensure rapid action. Standard modern chest magnets are used which are less prone to ciphering. In theory, the secondary should move as fast as the magnet armature.

Weight

The weight has two purposes—to lend momentum for the vibration and to establish the frequency of that vibration. We found that copying Wurlitzer weights did not work on all pipes. An error of one ounce can make the pipe non-tunable. Weights were attached with $\frac{1}{8}$ " machine screws and secured with lock washers. This made it possible to add or subtract weight until the pipe would tune in with the tuning slide at the halfway point. We built our own casting form which is adjustable for any size weight. Using the bullet casting machine, we could then pour the molten lead into the form which was lined with aluminum foil for easy extraction (see photo). The weight can also have an influence on tone color depending on how the pipe is focused. If the weight is slightly high, the pipe will want to tune flat, and the tuning slide will need to be moved down and the pipe cut. In our case, no resonators have to be lengthened or cut.

Voicing the Pipes

To voice the pipes, I built a two-note action so that it could be clamped to my workbench and then winded. The resonator lay across the bench and was attached to the test unit with a heavy, long spring. The toe was tested for leaking once more and the wind was turned on. The gap is then adjusted by inserting the screwdriver through the access hole to the test screw which was turned such that the pipe played its loudest. With the pipe at its loudest point it will be slow to speak. The next operation is to set the beater so that it is fast. The disc valve is drawn closer and, with the faster speech, the pipe will be softer and sharper in pitch.



The vibrator chamber is easily accessed

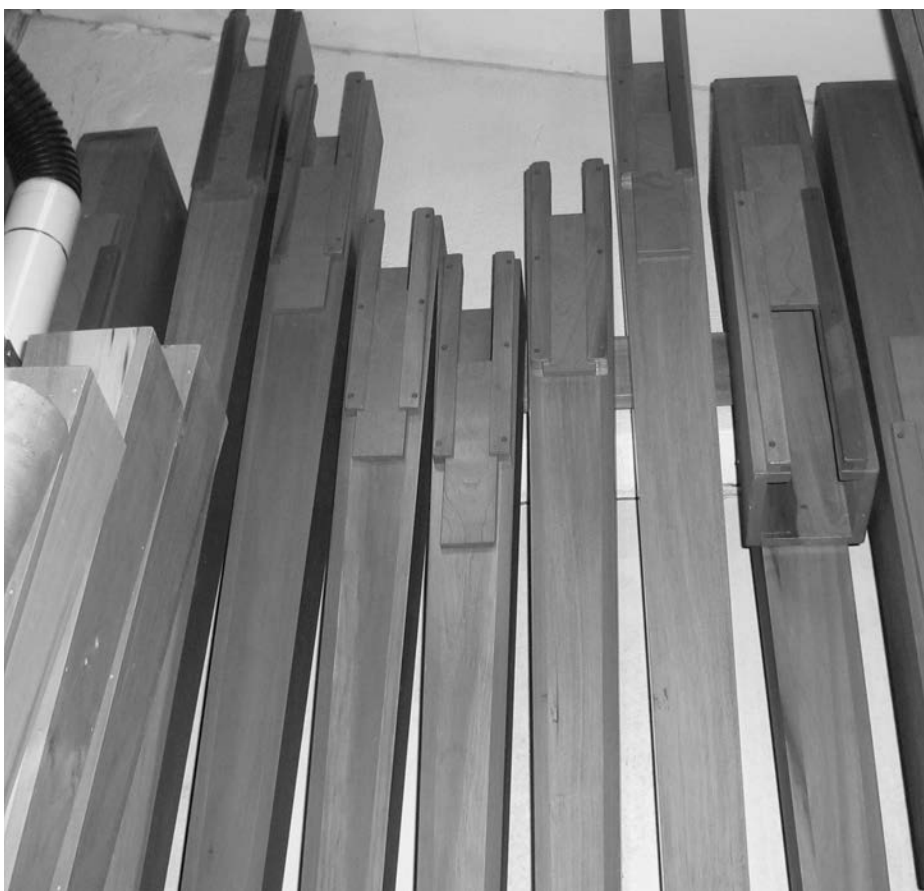
Next, the pitch is checked. I first set the tuning panel halfway up the slot to ensure leeway, sharp and flat. If I find the pipe will not go sharp, the weight must be removed and shaved off. Once the pipe will tune, the next operation is regulation, soft and loud. There are two methods to affect this: if the pipe is flat, regulate disc valve closer to the shallot, then raise the tuner. The other method is the standard one of moving the clamps to lengthen the beater tongue and lower the tuning slide. Once the pipes were voiced, they were regulated for strength and color. Then the rack was installed along with the racking clips.

After installation, the pipes were regulated again to account for room acoustics. The project was very successful and the organists were very pleased.

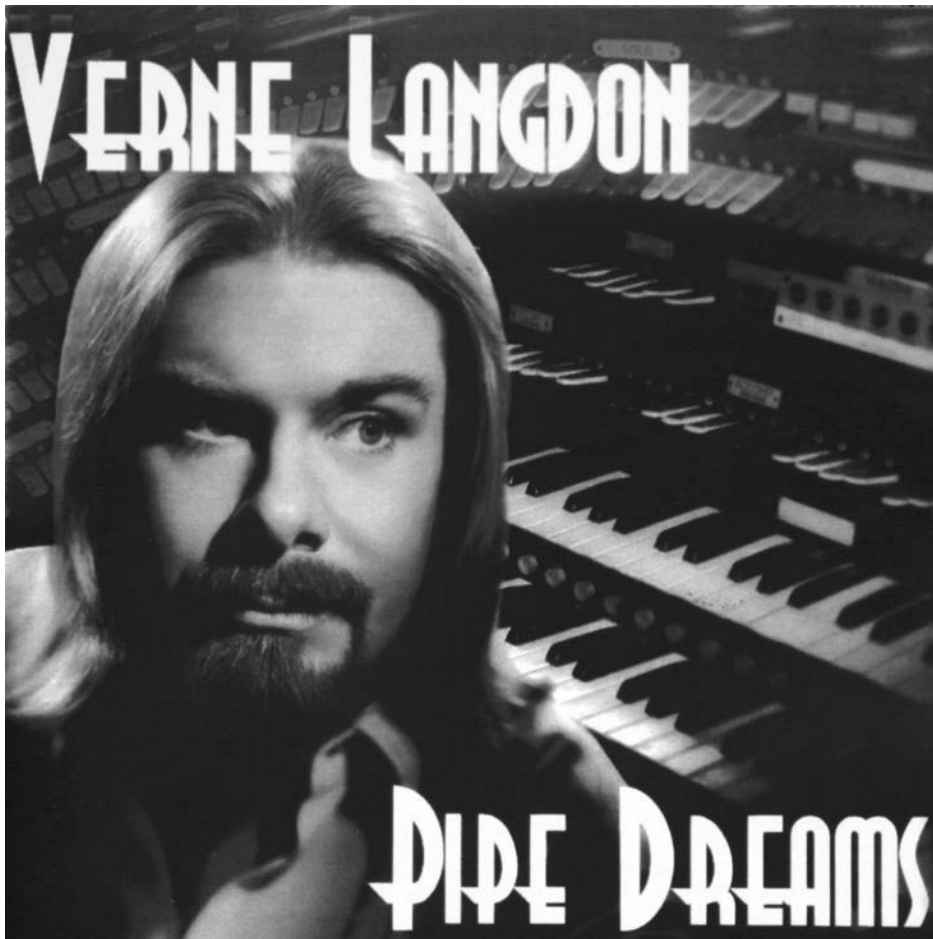
I have had conversations with church organ technicians who had worked on Diaphones for theatre organ groups only to find that the pipes would not respond to being tuned. Unfortunately, one technician had cut off a resonator to get the pipe to tune! Dealing with the weights should mitigate this in the future (removing weight to sharpen the pitch, etc.).



The Glasrud Auditorium organ



The new Diaphone installed



VERNE LANGDON

Pipe Dreams

Pipe Dreams is not your typical theatre organ album, but it is a fine example of another application of the instrument. In addition to accompaniment for silent films and organ solos, the theatre organ was used to accompany live vaudeville performances. This is a collection of historical recordings from 1973–1974 of this genre of music expertly performed by Verne Langdon. In fact, the CD itself is set up like an actual vaudeville show and opens with a “Magic Medley” which includes the tunes “Old Black Magic,” “Magic is the Moonlight,” and “It’s Magic.” It’s so obvious from listening to this console-riser that Verne is a master at classic theatre organ stylings.

Presented in the next 11 cuts on this CD are original accompaniments and segues composed by Mr. Landon himself that could have been used for a live magic show. If you just close your eyes, you can imagine the action that is transpiring on the stage. Verne’s arrangements are aurally graphic and very clever. The album concludes with a rousing rendition of the Paramount Pictures theme, “Paramount on Parade.”

Verne is certainly not a neophyte in the world of performance music or theatre organ. He studied with the famous Korla Pandit, and he has performed at piano and organ on national radio and television over many years. His copious recordings range from theatre organ to harpsichord, and his arrangements span comedy to circus steam calliope.

This instrument on this CD is the notable Lorin Whitney 4/34 Robert-Morton/Wurlitzer composite heard on many vintage theatre organ recordings by artists such as Eddie

Dunstedter, Gordon Kibbee, Jim Roseveare, and others. Mr. Langdon released the cult collector’s album, *Phantom of the Organ*, on this very instrument in 1973.

I think you will find this CD to be an interesting historical archive of material not so often found in commercial recordings of the theatre organ. *Pipe Dreams* can be purchased from Mr. Landon’s e-Bay store for \$24, including shipping and handling, or by writing DejaVu Record Company, P.O. Box 50813, Montecito, California 93150.

—Andy Antonczyk

NIGEL OGDEN

Nigel Ogden Plays Hammond: Celebrating 75 Years of the Hammond Organ

Whether you appreciate the spectacular mechanical invention of the Hammond electric organ or you just like that Hammond sound, you will love this tribute album, *Nigel Ogden plays Hammond: Celebrating 75 Years of the Hammond Organ*. To all organ enthusiasts, Nigel is no stranger, as he is currently celebrating his 30th year as the presenter of the BBC Radio 2’s longest running specialist music program, *The Organist Entertains*. Additionally, Nigel has made, either as solo artist and/or accompanist, over 70 LPs, cassettes, and CDs. His knowledge of the various styles in which a Hammond organ can be used, as he demonstrates on this disc, is beyond one’s imagination. I was both totally entertained and amazed by his collection of styles, sounds, moods, and songs presented on this album.

I could hardly contain myself with his “Remembering the Hammond Organists” section, and his “Beatles Medley” is woven together so cleverly that I have listened to it over and over again. Believe me, all those beloved Hammond sounds are here, from the lush and tremulated, the jazzy gritty sound, the direct rhythmic right off the preamp sound, the majestic and swinging gospel sounds, and many more variations

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

of that inimitable sine wave generation machine.

Here's the complete track list: "The Carioca"; "April in Paris"; "The Continental"; "A Nightingale Sang in Berkeley Square"; "Let's Fall in Love/The Very Thought of You"; "One Morning in May"; "Portrait of a Flirt"; "Desafinado."

Remembering the Hammond Organists: "Robin Richmond Medley—When the Red Red Robin (Comes Bob Bob Bobbin' Along)/Some Like it Hot/Opus One/Ain't She Sweet"; "Fly Me to the Moon" (arranged by Harry Stoneham); "You Made Me Love You" (arranged in the style of Bryan Rodwell); "Swingle Jingle" (arranged by Harold Smart); "Jerry Allen Lunch Box Signature Tunes 1956–1964—Fascinating Rhythm/Hedge Hopper/Lunchboxer."

"Moving South/Valley of a Thousand Palms"; "Up, Up and Away"; "Beatles Medley: All My Loving/Can't Buy Me Love/When I'm Sixty-four/Here There and Everywhere/From Me to You/I Want To Hold Your Hand/Michelle/A Hard Day's Night"; "Toast of the Town"; "A Whiter Shade of Pale"; "You Light Up My Life"; "You Are the Sunshine of My Life"; "Could it Be Magic/How Deep is Your Love?"

The CD booklet itself, in modern parlance, is just the bomb and is brimming with information, pictures, and Hammond history. This highly entertaining and just plain fun CD is available at <http://store.organs.co.uk>. It's a musical bargain at £9.95 (about \$15.95 US).

—Andy Antonczyk

DONNIE RANKIN

At the Civic

This is Donnie Rankin's first commercial CD, and it's a winner. I have been paying careful attention to Donnie since he won the ATOS Youth Competition in 2007. His style has blossomed since that time, and he has evolved into a sensitive and mature artist. Although I can tell he has listened to theatre organ luminaries of the past, his registrations and style are uniquely his own. His phrasing is accurate, and it's very evident that he has extensive musical training. In



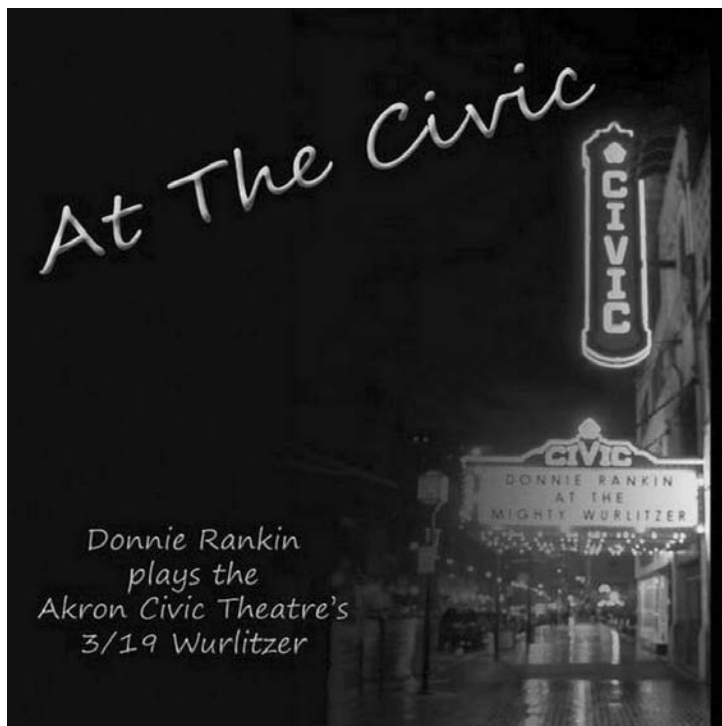
addition to being an organist, Donnie has had many years playing drums and percussions in band. In fact, in 2007 he was also the winner of the John Phillip Sousa Award. In several cuts on this CD Donnie has multi-tracked percussions which are seamlessly and effectively integrated with the theatre organ tracks and are very reminiscent of the style of the late Leroy Lewis.

At the Civic has a wide variety of various theatre organ genres ranging from the sensitive and passionate "Tenderly" to the rhythmic cadence of the "Repasz Band March," two wonderful medleys of show tunes, and a finale of an inspired organ transcription of Anton Dvořák's "Slavonic Dance" (Op. 46 No. 8). You will certainly not be disappointed with this CD in its diversity and artistry, and Donnie has every right to feel a sense of thoughtful accomplishment with it. Were I to make any criticism of this album, it would be that I

would have liked to hear a more responsive stop or percussion in the pedal in the "Repasz Band March." In all honesty, though, I can't really discern if the issue was perhaps more that of a microphone placement. What I especially like about this entire CD is Donnie's originality in registration. His registrations are much more sensitive than many young theatre organists in that he understands sometimes less is actually more, and he knows how to contrast tonal colors of the instrument to impart emotion in his playing. In fact, this CD is one of the most exciting and dynamic premiere albums I have heard. The CD booklet is well written and interesting. In it, Donnie gives us an insight to his general musical philosophy and tells us a little bit about his selection of songs, the instrument, and the Civic Theatre. The back cover of the booklet is in full color and shows the theatre in its charming atmospheric glory.

For the Records

REVIEWS



The complete track listing is “At the Civic”; “(There Ought to be a) Moonlight Savings Time”; “Tenderly”; “Guys and Dolls Medley”; “Repasz Band March”; “Slaughter on Tenth Avenue”; “Samba De Arcata”; “Recuerdos Del Pasado”; *Music Man* Medley; “One-zy, Two-zy (I Love You-zy)”; “You and I”; “Slavonic Dance.”

The instrument on this CD is, of course, the Akron, Ohio Civic Theatre’s 3/19 Wurlitzer, recently expanded and refurbished. The recording was done by Chris Gorsuch, and it is clean and sparkling. I think you’ll really like this CD, which can be purchased for \$17 plus shipping at www.dr4productions.com or for \$17.98 plus shipping at www.ohscatalog.org.

—Andy Antonczyk

SHOPPING FOR RECORDINGS

Allen Organ Company—
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18062-0338, 610-966-2202,
www.allenorgan.com/www/store/maincds.html

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Central Indiana Chapter of ATOS—
1431 North Audubon Road, Indianapolis, Indiana
46219, www.cicatos.org

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708-562-8538, jpatak31@att.net

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Rob Richards—www.robrichards.com

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Wichita, Kansas 67204

Rosa Rio—1847 Wolf Laurel Drive, Sun City
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<http://theatreorgans.com/cds/roberts/>

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Chapter News

ATLANTA

Atlanta, Georgia—On Sunday, November 22, members of the Atlanta chapter converged on the Sharpsburg, Georgia residence of David and Lori Burud. Were their neighbors ever surprised! Our special guest artist (from only 9,600 miles away) was David Johnston of Mentone, Australia, just south of Melbourne. Earlier this year, David was awarded the Order of Australia Medal “for service to music and the community, particularly through organ performances, installations and restorations and fundraising events.” [Editor’s Note: See Vox Pops on page 28 for the more about David’s award.]

David’s manager/promoter/gift store manager/travel companion and videographer, Jo-Ann Stenton, joined him on the trip. David began the program with zest and a taste of things to come. Later, Jo-Ann left her post behind the camera for the bench of the Allen organ. Not at all bad for someone who has, in her own words, “no musical talent.” Our own Larry Davis took to the piano and joined David for a duet of an Australian tune. An energy-filled performance and a great host and hostess made for a memorable afternoon.

—Rick McGee

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



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



Dave Johnston, Jo-Ann Stenton, Lori and David Burud (Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—After our traditional summer break, general membership meetings resumed in September with a potluck dinner. Friends reminisced about two of our most popular members, George Losinger and Bob Baker, who passed away during the summer. Their absence is sorely felt.

In October, the Tampa Theatre hosted a special event featuring our own Rosa Rio. The film, *Yoo-Hoo, Mrs. Goldberg*, is a documentary of the radio and TV star Gertrude Berg. Rosa sometimes played for *The Goldbergs* radio show and knew Gertrude personally. Rosa played the Wurlitzer before the film and then presented *Rosa Rio’s Radio Days*, talking about all the radio shows for which she had played in years gone by.

In December, the Tampa Theatre presented *The Tampa Theatre’s Holiday Revue and Picture Show*, a combination of vaudeville acts and silent film, echoing a time when the theatre was new. The *Franzini Family Holiday Revue* provided holiday-themed entertainment including juggling, singing, and Rosie the Wonder Dog. Children in the audience were pulled into the act for “The Twelve Days of Christmas.” Each day was pantomimed by several children. The unrehearsed production was a delight! Following intermission, a sing-along was presented. Next, Laurel & Hardy’s 1929 silent, *Big Business*, was shown, accompanied by Cliff Schaffer. The movie was appropriate, as Stan and Oliver are trying to sell Christmas trees door-to-door in California. The whole show was nicely done and left everyone in the holiday spirit.

Our final meeting of the year was held at Pinellas Park auditorium. Members and guests played some holiday favorites just in time to get us all in the spirit for Christmas.

—Gary Blais

Cliff Schaffer, President
407-968-0785, Cliff71@aol.com



Cliff Schaffer and Rosa Rio share the spotlight at the Tampa Theatre (Photo by Kim Martin)

CENTRAL INDIANA

Indianapolis, Indiana—Chestnuts roasting on an open fire, Jack Frost nipping at your nose, Yuletide carols being...played on a Wurlitzer? Well, that may not be quite how “The Christmas Song” goes, but that is what happened at the Indianapolis Symphony Orchestra’s *Yuletide Celebration* this year when the orchestra made good use of its recently installed 3/24 Wurlitzer organ. Martin Ellis and Donna Parker took turns showcasing the instrument in a Christmas medley. There were 24 performances throughout December, and the orchestra, organists, and organ performed flawlessly.

In November, Jim Riggs performed at the Wurlitzer in Manual High School. Jim’s arrangements are always exciting—full of life and rhythm! A short silent comedy featuring Stan Laurel and Oliver Hardy was also presented. It is evident that Mr. Riggs knows how to bring silent film to life with his masterful technique and obvious talent.

The Central Indiana chapter held its annual election meeting at Warren High School this year. After the business meeting and announcement of elected officer positions, Mark Herman performed about an hour of popular and Christmas music at the 3/18 Barton, including selections from his recently released CD, *A Kid in a Candy Store*. As an additional treat, his friend and colleague, Anthony Snitker, was invited on stage to sing three songs accompanied by Mark.

It has been a privilege to serve as the chapter news correspondent for our chapter. I have been elected to a new position within our organization, so you can look forward to reading upcoming reports from Tom Nichols. Thanks!

—Justin Nimmo

Carlton Smith, President
317-697-0318,

Carlton@theatreorganrestoration.com

DAIRYLAND

Racine/Milwaukee, Wisconsin—The Dairyland chapter held its annual meeting Sunday, November 15, at the Organ Piper Music Palace. Elected by popular ballot were John Cornue, president; Dean Rosko, vice president; Jelani Eddington, secretary; Gary Hanson, treasurer; finance/membership chairman, Pete Tillema; *Bartola* editor, Fred Hermes; and new board member, Zach Frame. We thanked the two outgoing board members, Ed Mahnke and Gary Bieck, and past president Dean Rosko for all their hard work in the past. After routine business, the group enjoyed the organ music of Ralph Conn and the delicious food for which the establishment is known.

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.

Our Christmas celebration was on Sunday, December 6, at the home of Bill Gans. The pianist/organist for the party was our newly elected president, John Cornue, who played seasonal favorites and a sing-along. A Christmas feast fit for a king followed.

—Sandy Knuth
John Cornue, President
262-248-3458

DELAWARE VALLEY

Telford, Pennsylvania—A holiday party for officers, members, and guests of the Delaware Valley chapter was held at the home of Lee Hulko and Bradley Fair in Cartersville, Pennsylvania. Lee and Brad welcomed us with valet service, catered buffet, and music, music...organ music; we enjoyed ambiance, warmth, and generous hospitality.

The Walker digital organs, theatre and classic style, as well as the Hammond B3, were the center of entertainment with a spectacular performance by Steven Eaklor, world-renowned international organist. Steven is a very talented and versatile organist with extensive classical, theatre, jazz, and gospel-style repertoire. His arrangements reflect his extensive performing experience which includes everything from rock bands to symphony orchestras. We enjoyed every moment of Steven's performance. The Delaware Valley chapter is proud to have Steven Eaklor as a member of our board of directors. After the performance, we had open console for all those in attendance. We thank Lee and Brad for opening their home and look forward to future events to be held there.

—Anna Bonelli Downey, President
215-723-7716, annatosdv@comcast.net



Lee Hulko and Brad Fair (Photo by Bayfoto)



Steven Eaklor (Photo by Bayfoto)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—On Saturday, November 21, ATOS President/CEO Ken Double visited Massachusetts for two very successful concerts at our 4/18 Wurlitzer in Knight Auditorium at Babson College in Wellesley. Ken's repertoire included just about everything from standards to semi-classical offerings. Our chapter vice president, Len Beyersdorfer, accompanied Ken for two vocal selections. The following day Ken took the bench at the Shanklin Music Hall 4/34 Wurlitzer organ. Again, Ken played selections to please just about every audience member. Ken was received enthusiastically at both venues.

On Sunday, December 13, we found ourselves once more at the Shanklin Music Hall for our annual holiday celebration. Our hosts, Sarah and Garrett Shanklin, sponsor each year's performer and welcome us warmly to their "second living room," the Shanklin Music Hall. For the second year our artist was Brett Valliant. This young man's performances seem to get better every time we hear him. Our chapter is blessed with so many wonderful and generous members.

The Hanover Theatre Wurlitzer was used this year to accompany an adaptation of Dickens' *A Christmas Carol*. Don Phipps and crew worked diligently to ensure that the 63% of the instrument that is playing performed flawlessly. While not a chapter project, every member of the organ crew is a member of the Eastern Massachusetts chapter. We are proud of this installation, which will be featured prominently during the 2011 ATOS annual convention to be sponsored by our chapter.

Lawrie Rhoads, one of our chapter members, has generously offered to fund the installation of a Z-Tronics player/recorder for our Babson Wurlitzer. Lawrie's many acts of generosity have benefited EMCATOS. We are ever grateful for his kindness.

—Bob Evans, President
508-5674-0276, bob@organloff.org



Linda Duncan, Lydia Hartley, Mike Hartley,
Sally Evans, and Penny Kelley at the
EMCATOS holiday celebration
(Photo by Dick Handverger)



Brett Valliant at the Shanklin Music Hall
(Photo by Dick Handverger)

GARDEN STATE

Little Falls, New Jersey—In November, we scheduled an all-request concert by Greg Owen to celebrate the 80th anniversary of both the Wonder Morton organ and the Loew's Jersey Theatre. In addition, a short sing-along was presented using newly created song slides by crew member Jim Brown. Greg also accompanied the short Laurel and Hardy silent, *Big Business*. The 4/23 Robert-Morton sounded fantastic, with its beautiful sounds reverberated throughout the grand theatre. The end result was laughter, song, and applause—a bright afternoon.

The annual Garden State Theatre Organ Society Christmas party was held one week later due to a very heavy snowfall. Undaunted, members gathered the following Saturday for festivities at Bob and Cathy Martin's home. Wayne Zimmerman began the afternoon with a mini-concert at the 3/24 Griffith-Beach theatre organ in the Martins' Little Falls music room. He provided a wide and enjoyable variety of music in a short amount of time. Then it was time for open console for organists and jam time for all the other musicians. While everyone enjoyed a buffet meal, they were entertained by organists, pianists, a violinist, and an accordionist. Occasionally those present joined in singing to the tunes being played. It was a full day; however, everyone relished the musical atmosphere. It

Chapter News

was a fitting conclusion for a year packed with organ restoration projects, organ music, shared food, and lasting friendships.

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



Greg Owen at Loew's Jersey
(Photo by Tony Rustako)



Wayne Zimmerman plays the Griffith-Beach
(Photo by Tony Rustako)

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Organist Joseph Roenbeck presented a concert of songs from World War I and World War II at the Norwegian Memorial Lutheran Church (Mindekirken) on November 24. Although new to the theatre organ scene, his excellent arranging skills and creativity were in evidence thanks to his years as a pianist accompanying musical theatre and performing jazz and popular music. Joseph, a native of Long Island, New York, is a graduate student at the University of Minnesota School of Music. The concert also celebrated the 80th anniversary of Wurlitzer Opus 2092, a 3/8 instrument installed in 1930.

Mike Erie and Roger Dalziel's home in Prescott, Wisconsin, was the site of our annual chapter holiday party on December 13, with 15 members and friends in attendance. Mike played a concert of holiday favorites at his 3/14 composite installation which continues to sound great. Four Land o'Lakes members were later heard at the organ and the grand piano, followed by a sumptuous buffet dinner

served by our hosts. Many thanks to Mike and Roger for hosting this great get-together.

On December 19, Lance Luce was featured at the Phipps Center for the Arts. The second half of his program included a Christmas carol sing-along and a presentation of the 1929 short silent comedy, *Big Business*, in which Laurel and Hardy play two businessmen selling Christmas trees door-to-door. Lance gave an outstanding performance, and we look forward to a return engagement.

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



The Norwegian Memorial Lutheran Church
Wurlitzer (Photo by Kim Crisler)

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Saturday 21st November saw the welcome return to Woking of Mr. Sussex by the Sea, John Mann. It seems some while since John has entertained us, as we had hoped he would perform for our chapter some while ago at Tooting. Sadly, that was not to be, on account of flooding. John, who celebrated his 70th birthday this year, was in fine form with an all-round performance of music and his own inimitable blend of comedy. It was good to catch up with John, who has just recorded a new CD for imminent release.

Our two Christmas concerts took place on Saturday, 12th December. Unlike previous occasions, it wasn't possible for members of our technical team to prepare the venue the day before; however, following an early start and rehearsals during the morning, all was ready for the first performance at 2:30pm. These events always attract a large and appreciative local audience, the majority of whom are not members. A number of younger performers were Len's guests this year, including his granddaughters, Rebecca and Rachel Pickford, playing flute and clarinet, and the daughters of two committee members, Louise Ashton playing piano and soprano Holly Coles.

It was good to welcome back the St. Lawrence Chobham Handbell Ringers led by Tim Willetts, and Charley and Sue Brighton with their superb brass musicianship. Charley is well known for his lifelong interest in the Euphonium and solo work, which includes the BBC.

Our compères for the evening were soprano Sandie Stefanetti and Richard Cole. Richard has been Curator of the Musical Museum Brentford and brought for our entertainment a modern version of the first electronic musical instrument, the theremin. Your correspondent is still wondering whether there are any other musical instruments that are played without being touched!

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



John Mann at Woking (Photo by David Coles)



Christmas, 2009, at Woking: Sue and Charley Brighton (l), Len Rawle, Rebecca and Rachel Pickford, Richard Cole, Louise Ashton, Sandie Stefanetti, Holly Coles, and Tim Willetts
(Photo by David Coles)

MANASOTA

Sarasota, Florida—It was nice to be able to welcome back many members and a few guests for the November meeting at Grace Baptist Church, our third gathering of the new season. The mini-concert was a special treat performed by friend and member Tom Hoehn. His great performance was well appreciated

by the audience. We look forward to another concert in the near future.

Thanksgiving has come and gone. November marked the 18th anniversary of the Manasota Theatre Organ Society. I wonder how many of the MTOS pioneers imagined that we would have a Wurlitzer in such a beautiful home as Grace. If you have not yet read about the history of the organ, chapter founders, and all those folks who have given so much time and support, please read the "History" section on our website (www.MTOS.us).

Approximately 50,000 people attended the Christmas light spectacular, which ran from December 9–27. There were almost 400,000 lights (yes, 400,000) that danced with the music that played outside. It's not possible to accurately describe the beauty of the display; one needs to see it for oneself. Inside, two large Christmas trees responded by changing color to every note played on the magnificent Forker Memorial Wurlitzer by Tom Hoehn. It was a feast for the eyes and ears.

A CD produced by Manasota for the Christmas season was on sale during the Christmas lights gala. Tom Hoehn plays beautifully and with precision. This recording has been very well received by all who have heard it.

—Chaz Bender, President
800-813-0594

NEW YORK

New York, New York—On Sunday, November 15, the New York chapter joined forces with the 18-piece Swing Shift Orchestra to present a concert of big band, swing, jazz, and Latin favorites at the Paramount Theatre in Middletown, New York. Organist John Baratta put our 3/12 Mighty Wurlitzer through its paces with the orchestra. John's extensive experience as a school band instructor, along with his talent as an organist, served him well. The very successful program received enthusiastic bravos from both audience and theatre management. Thanks to Paramount crew members Tom Stehle, Lowell Sanders, and Jack Stone, the organ performed flawlessly. Thanks also to theatre director Maria Bruni and her staff for helping to make the production a great success. The Paramount Wurlitzer had a very busy season playing for the theatre's new classic film series and for various holiday stage productions.

On Saturday, December 12, our activities moved to the Lafayette Theatre in Suffern. We started the morning with an open console session and refreshments before the theatre opened to the general public for the Lafayette's annual Christmas show. Theatre operator Nelson Page pulled out all the stops this year

and again sold out the 1,000-seat house for the Christmas movie classic, *It's a Wonderful Life*. As the line of patrons began entering the theatre an hour before movie time, they were greeted first by Nelson in formal attire, and then by organist Jeff Barker at the NYTOS 2/11 Wurlitzer, along with a brass quintet. Jeff and the brass choir alternated playing Christmas carols before the show. Next, dressed in his Father Christmas robes, Nelson and his daughter stepped into the spotlight and read "The Night Before Christmas," while Jeff softly played a beautiful accompaniment on the Wurlitzer. Following several holiday shorts, including a Rudolph cartoon, an impeccable print of the feature film was presented on the big screen. Is it any wonder that *USA Today* has rated the Lafayette one of the "ten great places to revel in cinematic grandeur" in the entire country. Thanks to Nelson Page for his warm hospitality. Our Ben Hall Memorial Wurlitzer was in top form for the show, thanks to crew chief Bob Miloche, assisted by Tom Stehle.

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



Organist John Baratta (l) with band leader Bruce Zuckrow at the Middletown Paramount
(Photo by Barry F. Currie)



Ed Fritz plays open console at the Lafayette Theatre as his son, Eddie, looks on waiting his turn (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—'Twas the season of Thanksgiving and Christmas. There are many things for which we can be thankful. The North Texas chapter had no formal programs during this time, but the organ was far from idle. A pleasant surprise came on November 12 in the form of Brian Hooper, a visitor from New Zealand. He called our president to see if it would be possible to play our MPAC Wurlitzer, to which we replied: "Certainly!" We all greatly enjoyed hearing him play, after which a short discussion about the organ situation in New Zealand took place.

On November 14, a group of chapter members re-arranged organ parts in a more orderly fashion while looking for an Orchestral Oboe. A complete stop was found, but one pipe required repair. The pipes were then installed into the MPAC Wurlitzer, bringing it to its full complement of 17 ranks.

In late November and early December, the McKinney Repertory Theatre presented Dickens' *A Christmas Carol*. The unique feature of this performance was music provided by the MPAC 3/17 Wurlitzer with Benjamin Kolodziej at the console.

Later in the month, the chapter held its regular meeting and Christmas party. Dr. Reginald Peake presented a varied program of musical delights. The following week we had a severe temperature and humidity drop in the area that caused major detuning and some pipe stoppers to fall. A humidifier was quickly purchased. After the organ stabilized, a thorough retuning was performed.

Steve Eldefonso, an ATOS member from southern California, e-mailed asking if there was any chance he could play the Wurlitzer while in Dallas in late December. He entertained many board members with some

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professional theatre organ playing. He said it is getting difficult to obtain practice time in the California area. I believe we will hear more from this gentleman.

The MPAC Wurlitzer was used to provide music for a wedding on December 31 with Bob Whiteman at the console. We've noticed a gradual increase in organ use for programs other than concerts and silent movies. All in all, a full two months, and a busy year.

—Kenneth E. Brown
Don Peterson, President
972.422.7757, dpete.tx@verizon.net



Brian Hooper at the 3/17 Wurlitzer
(Photo by Kenneth Brown)



Steve Eldefonso
(Photo by Kenneth Brown)

ORANGE COUNTY

Fullerton, California—On October 9 Bob Salisbury accompanied the silent horror film *Nosferatu* at the Plummer Auditorium Wurlitzer. Thanks to innovative advertising, we drew a good-sized crowd, including many young fans of this early German classic. In December we held our winter open console and elected the governing board for 2010.

Two photos appeared with our chapter notes in a previous issue of THEATRE ORGAN; they seem poignantly relevant still. Organ students David Marsh and Matt Gerhard not only returned for their second open console, but they played for us as well. Sadly, one of

our long-time members, Bob Andjulis died not long after the photo of him with David was taken. Bob was a fine theatre organist and a mainstay of our semi-annual open console programs, and he will be greatly missed.

—Stewart Goodwin
Ed Bridgeford, President
714-529-5594, ebridgeford@sbcglobal.net

PUGET SOUND

Seattle, Washington—An enthusiastic full house welcomed Simon Gledhill to Gig Harbor's Wurlitzer Manor in November. Simon was new to most of the audience, and his thrilling performance sent them away shaking their heads. What an event it was! Only on rare occasions does an artist connect so completely with an instrument, and this was one of those exhilarating times, for both artist and audience. Simon played a broad range of music, and he explored everything the instrument's 48 ranks could give. Indeed, it was a special day, and everyone fortunate enough to be there looks forward to a return event.

The concert was the culmination of the two-day *Wurlitzer Weekend*, which began Saturday with a workshop on the five-manual Allen at the home of Bill Keller near Olympia. About 25 attended and enjoyed Simon's reminiscing about his early years, his associations with other musicians, and those who were major influences in his musical development. He demonstrated many basic principles of registering the organ and discussed their use for various types of music. It was an interesting and useful afternoon. Thanks to Simon for sharing so much with us.

After two years celebrating at other venues, the Puget Sound chapter Christmas party returned to Haller Lake Community Club, where the chapter's pipe organ is installed. About 85 came out to hear Portland's Don Feely perform a program of holiday music. A beautiful touch was added by Hannah Feely, Don's teenage daughter, who surprised everyone with her lovely singing voice. Together, they presented a varied and enjoyable musical holiday event.

Puget Sound chapter members look forward to welcoming ATOS members from across the country and around the world to the annual convention this summer!

—Jo Ann Evans
Jamie Snell, President
206-525-4521, jamie@pstos.org



Raymond Lavine and Barbara Hammerman, owners of Gig Harbor's Wurlitzer Manor, pose with Simon Gledhill (Photo by Jo Ann Evans)



Don Feely and vocalist daughter Hannah, at Seattle's Haller Lake Community Club (Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—Our annual Christmas party and potluck on December 6 was hosted by Bob and Joyce Markworth at their home. With a threatening winter blizzard, which actually started about a half hour before the meeting, it was amazing that almost 100 members and guests attended the event. Attendees were from the Cedar Rapids, Iowa, chapter, as well as a gentlemen and his family from the New York chapter who were visiting Omaha and inquired about the meeting through our website. Members from the Omaha Symphony were also in attendance.

No doubt the draw was the featured artist for the event, Clark Wilson. Clark's program included several medleys, including George Wright favorites, Irving Berlin numbers, and Judy Garland classics. Christmas selections were inevitable, of course, and Clark presented them with excellent holiday spirit at the Markworths' 3/24 pipe organ, which includes tuned sleigh bells. The program concluded as members and guests joined Clark in song.

After a fabulous potluck organized by Joyce Markworth, Clark returned to the console for another hour or so. Even with accumulating snow and the blizzard hazard, no one was in a hurry to leave. We look forward to Clark Wilson's return. Thank you, Clark, for an enjoyable and memorable program.

Visit our new website at www.rctos.com.

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Clark Wilson at the Markworths
(Photo by Jerry Pawlak)



The audience enjoying Clark's program
(Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—*Got Gospel?* Yes! Our November club social at the Holiday Hills ballroom featured the accomplished Ed Wagner at the console, grand piano, and accordion. Rafters and hands were raised, the music soared, voices blended in a hymn sing directed by club member Don Bullock, and Ed was joined for some inspiring duets by club member Bev Bucci.

We passed white elephant gifts to the left and to the Wright at our December Christmas social. Background music was provided by club member Bill Jacques at the grand piano with his jazz trio, which later became a sing-along quintet assisted by song leader Don Bullock and Bob Castle at the Allen organ.

—Jim Calm, President
jimcalm32@yahoo.com



Ed Wagner and Bev Bucci perform a dazzling duet (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—We've learned to expect the unexpected from member Peter Shilliday (see "The Dorm Room Organ," THEATRE ORGAN vol. 51, no. 6, p. 40). Peter is a student at Missouri University of Science and Technology where he is also a Residential Life staff member. In that role, he organized a trip to the City Museum, home of the St. Louis chapter's 3/17 Wurlitzer.

After getting the excursion fully sanctioned by the university, Peter then signed up over 30 students for the 100-mile bus trip. Certainly the museum itself was a significant draw. However, Peter also used time on the bus to share his enthusiasm for theatre organs. He talked to the captive audience about the theatre organ and its history. Upon arriving at the museum, everyone was taken to the console, where Peter played a couple of tunes that had been given some special polish since his attendance at the ATOS Youth Camp this past summer. He then followed up with a complete demonstration and explanation of the pipes, percussions, traps, and other features available to the organist.

Also on hand were Al Haker and Ken Iborg. Al is the organ crew chief, and he explained more of the mechanics of these instruments followed by a chamber tour. And it wasn't possible to get too technical for these young engineering students! Ken provided a few more tunes to further demonstrate the versatility of the instrument. After an hour, the group then dispersed to enjoy the craziness that is the City Museum; they took home a new understanding of, and hopefully appreciation for, the theatre organ.

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



Peter Shilliday (far right) explains the theatre organ to fellow students (Photo by Ken Iborg)



The tour group getting a view of the chambers at the City Museum
(Photo by Ken Iborg)

SOONER STATE

Tulsa, Oklahoma—In November we had an open console program, giving some of our regular members a chance to play for the group. Carolyn Craft, our program chairman, organized the event for us. Those playing for us before the break were Jeannette Maxfield, Joyce Hatchett, Lynda Ramsey, and Bill Rowland. Wayne Underwood sang for us, accompanied by his wife Myra on the piano. In the second half of the program, we heard Carolyn Craft, Charles Gillam, and Phil Judkins.

Our December members-only catered Christmas dinner was enjoyed by 100 members. Bill Rowland presented a short video with information on the 2010 ATOS convention in Seattle. The table decoration committee (Barbara Purtell, Nancy Gray, and Shirley Eaton) covered the long tables with Christmas wrapping paper and velvet ribbons down the middle, dotted with smaller bows. Of course, we heard Christmas music on our Robert-Morton, which was decorated by a large banner of poinsettias. Entertaining us were Phil Judkins, Joyce Hatchett, Bill Rowland, and Carolyn Craft, plus two vocal selections by Wayne Underwood accompanied by his wife, Myra. Mary Lou Pruitt, Bill

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Rowland, Phil Judkins, Joyce Hatchett, and Ayla Hughes served the food and beverages. Since it wouldn't have been Christmas without Christmas carols, John Story led the group in singing.

—Barbara Purtell

Phil Judkins, President

918-493-6577, pjudkins@sbcglobal.net



Some officers of Sooner State chapter: Phil Judkins, Phil Gray, Carolyn Craft, Bill Rowland, Joyce Hatchett (Photo by Ayla Hughes)

SOUTHERN JERSEY

Franklinville, New Jersey—Members of this chapter consider themselves very fortunate because their president's home has an unusual basement. It is not a family lounge or recreation room. It is a music room, complete with two organs. One is a theatre-style, pre-digital, and the second is a real three-manual, 20-rank Austin pipe organ. This music room has become the gathering place for chapter meetings and social events, most recently a Christmas party on December 12 featuring favorite seasonal music and a sumptuous buffet. It was well attended and will be well remembered. Our president, Joe Rementer, and his wife, Theresa, are perfect hosts. During a short business meeting that was shoehorned into the party, we re-elected our 2009 officers for another year. They are: Joseph Rementer, president; Harry Bellangy, vice president; Chuck Gibson, treasurer; and Marion Oltmann, secretary.

One of the five organists who play the 3/8 Kimball in the Broadway Theatre in Pitman is John Breslin. He has taken on the additional assignment of playing the Atlantic City Midmer-Losh 7/449 for people taking the tour of that huge organ. Only a small portion of the organ is playing, but it's enough to give the visitors a demonstration of its mighty sound.

—Fred Oltmann

Joseph Rementer, President
856-694-1471



John Breslin at the console of the Atlantic City Midmer-Losh (Photo by Harry Bellangy)

SPOKANE FIRST NAZARENE

Spokane, Washington—On December 3 John Ledwon presented a concert, *Hot Pipes on a Cold Evening*, playing many Christmas songs and movie hits.

The concert was free; however, donations were welcome for organ restoration and maintenance. A table with chapter information and CDs was set up in the foyer. One person even joined the chapter!

On December 13, the church and Spokane First Nazarene Theatre Organ Society presented the ninth annual *Holiday on Pipes* Christmas concert to a nearly full house. Ken Fuller played many Christmas favorites, both as sing-along and as piano/organ duets with his wife, Carol. The church's men's quartet, FourGiven, provided musical contrast.

Our chapter is alive and well; I have been appointed publicity chairman. As such, I will design fliers for and publicize concerts, as well as edit and publish the brand-new chapter newsletter, the *Tuba Mirabilis*, named after the 25" wind pressure "crowning glory" stop on this instrument.

Anyone attending the 2010 ATOS convention is encouraged to attend the Prelude, with Dave Wickerham at the console of our 3/25 Wurlitzer. Look for an in-depth article about our instrument in the next issue of THEATRE ORGAN!

The group's website is www.sfnatos.org; the e-mail address is sfnatos@live.com.

—Jonathan Gradin

Ken Fuller, President

509-999-2057, wurl_1@mac.com



Organ restorer Clint Meadway (l), artist John Ledwon, and chapter president Ken Fuller (Photo by Jonathan Gradin)

SUSQUEHANNA VALLEY

York, Pennsylvania—The Susquehanna Valley chapter frequently invites regional organists to present a "showcase." The idea behind these sessions is to demonstrate the wide variety of musical styles and sounds that can be played on the theatre pipe organ. From that standpoint, the recent program by Rich Lewis was an ideal example.

Rich offered a nice variety in his musical selections: up-tempo, bright novelty tunes to ballads; a dynamic medley from a war movie to a lighter medley from a Broadway musical.

He also made excellent use of the resources of the instrument. For example, in one selection Rich had a good interplay between the Vox Humana and solo reeds. Haunting Tibias were featured in another. He used both Tibia Clausas for a Jesse Crawford arrangement. As with many of the better theatre organists, Rich was not afraid to turn off the Tremulants for some nice effects.

All in all, Rich Lewis gave us a delightful showcase of the music and the instrument we all love so much.

—Dusty Miller, President

717-795-2775, pres@svtos.org



Rich Lewis at the Capitol Theatre
(Photo by Roy Wainwright)

were easily recognizable to theatre organ enthusiasts. One of our members said that Carlo is “as much fun when talking as when playing.”

The chapter Christmas party was a potluck at the First Christian Church Fellowship Hall on December 12. Chapter member Johnny Sharp played songs of the season at the Wurlitzer. He was joined by his buddy Bobby Freeman at the Yamaha keyboard. Bobby usually plays for the Diamondbacks baseball games. The festivities continued at an open house at the residence of chapter members Beverly and Tom Fizzell later in the day, with more piano and organ duets.

Sue Westendorf played the Wurlitzer at the Orpheum December 19 to accompany the Phoenix Boys Choir in their Christmas program.



Johnny Sharp (Photo by Beverly Fizzell)

—Madeline LiVolsi
Bill Carr, President

623-694-1746, Billcarr3.atos@cox.net

VALLEY OF THE SUN

Phoenix, Arizona—Everyone enjoyed the all-you-can-eat buffet at our November 15 meeting at Organ Stop Pizza. While we were all chomping away on gastronomical delights, Charlie Balogh provided our musical nourishment at the Wurlitzer. Charlie played a couple of numbers from his soon-to-be released CD. Much of his program consisted of popular requests from the audience.

Blood and Sand, starring Rudolph Valentino, was our November 21 silent film at the Orpheum. Don Hall, an instructor at Gateway Community College in Phoenix, shared some interesting tidbits about Valentino and the making of the film. Ron Rhode continues to be our featured artist accompanying the silent films. We always enjoy his 30-minute pre-film concerts.

Several of our chapter members attended a Carlo Curley concert at Tri-City Baptist Church in Chandler on November 22. He played an Allen Q350 organ. Though a classical concert, most of Mr. Curley’s pieces



Bobby Freeman (Photo by Beverly Fizzell)

Attention All ATOS Chapter Officers

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

Around the Circuit

Theatre Organ Programs
and Performances

The e-mail addresses have been changed, and a new name appears as editor of "Around the Circuit." This will be my final edition as the transition has begun to enthusiastic and capable hands, as well as an extra set of eyes to look over my shoulder to make sure this one is right (some of you saying "finally!"). It has been a pleasure to make acquaintance with you and to work with the staff of ATOS and THEATRE ORGAN. It is time to move on to other things, most notably getting my Kimball theatre pipe organs playing. Best wishes and much success to all of you in the coming years.

—Dave Luttinen

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

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

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

CALIFORNIA (NORTH)

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-644-2707 (4/42W). All shows 2:30pm. 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

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

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

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

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

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

Plummer Auditorium—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). April 18, 2:30pm: Donnie Rankin, 2006 ATOS Young Theatre Organist; June 20, 2:30pm: Robert Israel accompanies the new restoration of Buster Keaton's *The General*. 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

COLORADO

Denver Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-466-3330 (4/20W). March 7, 2:00pm: *Wurlitzer and Wiz Kids*, Martin Ellis and Colorado Children's Chorale, adults \$12, students \$6. www.RMCATOS.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 7:00pm unless otherwise noted. 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

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

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

GEORGIA

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

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

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

ILLINOIS

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

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

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15C). Movie overtures: Friday, David Stephens; Saturday, volunteers. 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.

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21W). Occasional pre-shows, special events, and concerts. www.orpheumlive.com

MICHIGAN

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

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).

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.

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

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

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

NEBRASKA

Rose Theatre—2001 Farnam Street, Omaha, 402-345-9718 (3/21W). July 18, 3:00pm, *Hooray! from Hollywood*, Rob Richards at the Wurlitzer with an 18-piece Big Band, the Swingtones, and the 1927 Laurel and Hardy silent short, *Two Tars*.

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). March 7, 2:30pm: Scott Foppiano; April 17, 7:30pm and April 18, 2:30pm: John Lauter at the 3/11 Eisenhart Wurlitzer; May 30, 2:30pm: Ron Rhode. 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

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

NORTH DAKOTA

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

OHIO

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-389-9334 (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

Ohio Theatre—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. www.ocpa.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

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

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

Palace Theatre—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. 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

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

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (Electronic). Silent film series on Wednesdays at 1:00pm. 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

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

Keystone Oaks High School—1000 Kelton Avenue, Dormont, 724-446-9744 (3/19W). Unless otherwise noted: doors open 6:45pm, shows 7:30pm, tickets \$12/advance or \$15/at the door. 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

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

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

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

VIRGINIA

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

Around the Circuit

Theatre Organ Programs
and Performances

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.lincolnthetheater.org

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

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.sfgpresents.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.

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). March 20, 7:30pm: Martin Ellis in his Phipps debut; June 5, 7:30pm: Chris Gorsuch, ATOS 2008 Organist of the Year, playing music of the Big Band era. Tickets \$22/adults, \$15/students w/current ID. www.thephipps.org

AUSTRALIA

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

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

UNITED KINGDOM

Assembly Hall—Stoke Abbott Road, Worthing, West Sussex, 011-44-1903-206206 (3/23W). 14 March: Phil Kelsall; 25 April: John Mann; 23 May: Richard Hills, Simon Gledhill, and Thomas Trotter; 27 June: Nicholas Martin; 26 September: Richard Hills; 26 October: Phil Kelsall; 21 November: Simon Gledhill. www.worthing-wurlitzer.org

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

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

Musical Museum—399 High Street, Brenford, London, 011-44-0-2085-608108. Prelude before 3:00pm "Movies and the Musical Museum," played by Chris Barber at the Wurlitzer, tickets £6.50/£5.00: 7 March, *Swing*; 21 March, *Casablanca*; 4 April, *Easter Parade*. 19 March, 3:00pm, Richard Cole presents light music at the Player Piano (tickets £8.50). Special Event: 20 March, Theatre Organ Day, 11:00am to 6:00pm, presented in conjunction with the Cinema Organ Society, a day centred around the Wurlitzer, including a silent film, workshops, master classes (all day tickets—including lunch, welcome pack, and evening concert—£25, afternoon tickets £8), followed by Gala Wurlitzer Concert at 7:30pm with Jelani Eddington, Richard Hills, and Donald Mackenzie (tickets £10). www.musicalmuseum.co.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm; doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, phone as above. 13/14 March: Len Rawle; 10/11 April: Michael Wooldridge; 08/09 May: Christian Cartwright; 05 June: *In the Classical Mood* with Michael Haynes; 10 July: Teach-In with Len Rawle; 07 August: Young Organists' Showcase; 11/12 September: Chris Powell; 16/17 October: Richard Hills; 20/21 November: Kevin Grunill; 18/19 December: Gala Christmas Concert. www.netoa.org.uk/

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-1132-705885 (3/13 CPTN/CHR). All concerts Sundays 2:30pm; doors open 2:00pm. 28 March: Nicholas Martin; 4 July: Peter Jebson. www.cinema-organs.org.uk

Pollockshaws Burgh Halls—2025 Pollockshaws Road, Glasgow, Scotland 44-0-1355-224761 (3/19W). All concerts Sundays 2:45pm. 21 March: Robert Wolfe; 23 May: Chris Powell; 20 June: Simon Gledhill; 29 August: Kevin Morgan. www.scottishcinemaorgantrust.org.uk

Rye College—Love Lane, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. 28 March: Iain Flitcroft; 25 April: Tony Whittaker; 23 May: Phil Kelsall; 26 September: Paul Roberts; 24 October: John Mann; 28 November: Robert Wolfe. www.ryewurlitzer.co.cc

Stockport Town Hall—Edward Street, Stockport, Cheshire, 44-0-1614-272180 (4/20W). 28 March, 2:30pm: Andrew Nix; 29 March, 12:00pm: Norman Scott; 26 April, 12:00pm: Byron Jones; 24 May, 12:00pm: Nicholas Martin; 20 June 2:30pm: Carolyn Hawkins, Wurlitzer/Flute Salad; 28 June, 12:00pm: John Mann; 26 July, 12:00pm: Kevin Morgan; 19 September, 2:30pm: Nicholas Martin; 27 September, 12:00pm: Peter Jebson; 19 December, 2:30pm: Kevin Morgan; 20 December, 12:00pm: Andrew Nix. www.ltot.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.voxlancastria.org.uk/heritage

Victoria Hall—Victoria Road, Saltaire, West Yorkshire, 44-0-8454-002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 28 March: Jelani Eddington; 28 March, 7:30pm: Donald Mackenzie accompanying a 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; 12 December: Richard Hills. www.cosnorth.co.uk and www.cinema-organs.org.uk

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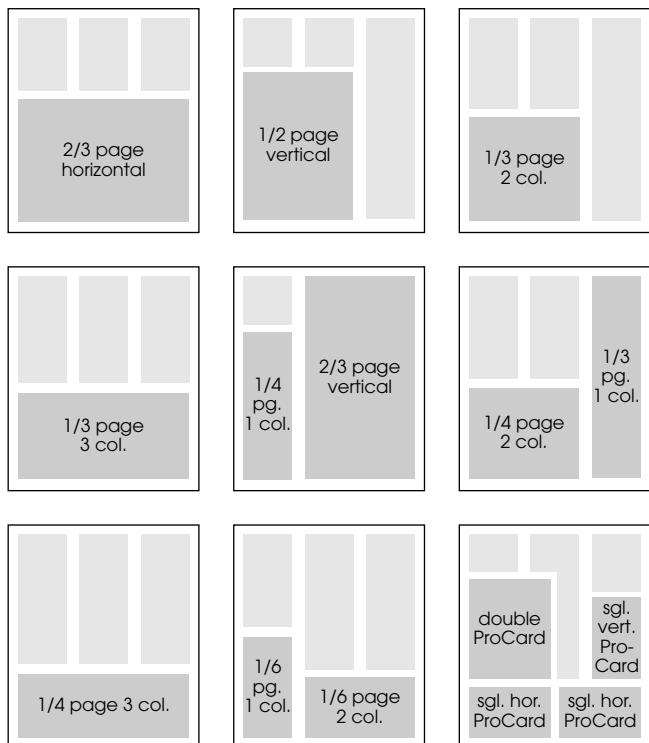
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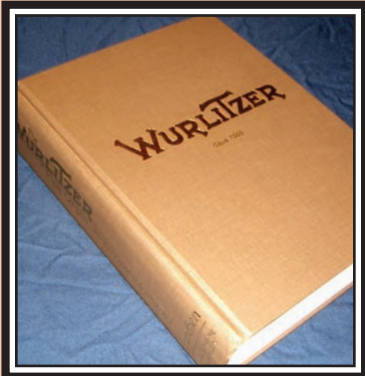
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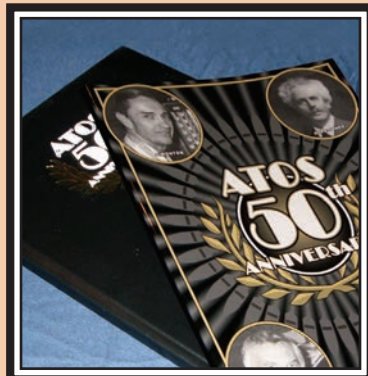
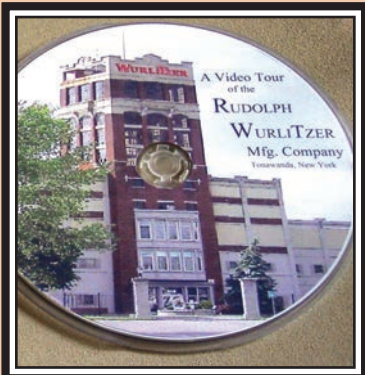
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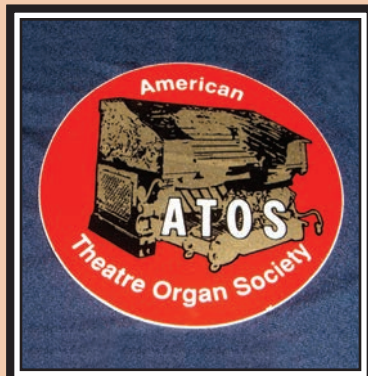
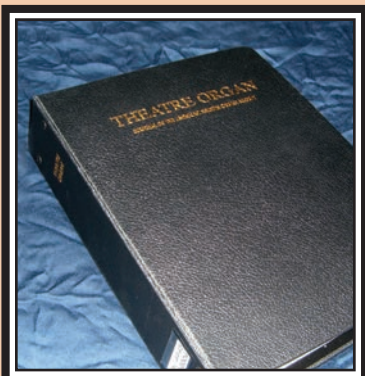
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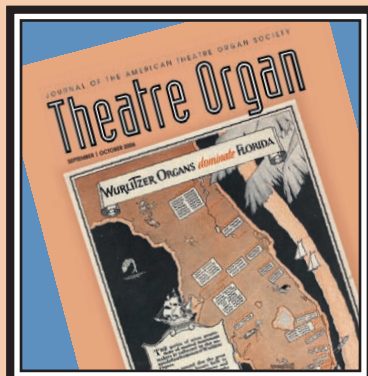
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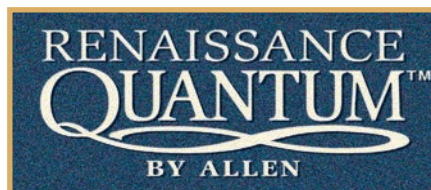
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