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JANUARY | FEBRUARY 2011



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Contents

THEATRE ORGAN JANUARY | FEBRUARY 2011 Volume 53 | Number 1



The Zeiterion Wurlizer console

On the Cover: The beautiful Zeiterion Theatre in Providence, Rhode Island, will be featured at the 2011 ATOS national convention.

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FEATURES

- 11 Welcoming the Newest ATOS Chapter
- 24 ATOS Convention Survey Results
- 26 Bob and the Pipe Organ
- 33 There's Not a Bad Seat in the House
- 41 What's Wrong with This Picture?

DEPARTMENTS

- 4 Vox Humana
- 4 Ciphers
- 5 President's Message
- 6 Directors' Corner
- 8 Letters
- 12 News & Notes
- 17 Fanfare
- 18 Vox Pops
- 20 Professional Perspectives
- 22 Ex Libris
- 42 For the Records
- 45 Meeting Minutes
- 48 Chapter News
- 55 Closing Chord
- 58 Around the Circuit

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Vox Humana

Happy New Year!

In this issue we introduce a new award, the Newsletter of the Year. The winner will get some exposure in the Journal, an award certificate, and bragging rights! You'll find more detail in News and Notes.

We have a little article to whet your interest in the convention being hosted by the Eastern Massachusetts Chapter in early summer. This article could have been titled "The Prodigal Wurlitzer." The organ in the Zeiterion Theatre has come full-circle, back to where it was originally installed. On that note, it's none too early to begin making your travel arrangements. This convention promises to be one you won't want to miss.

This issue has the first in a series of articles chronicling a rather ambitious studio installation currently taking place in the Pacific Northwest. It is unique in several regards, and in addition to giving us something to follow, it will serve as the springboard for several how-to articles. We'll look forward to your feedback on it, and to your suggestions for related articles you'd like to see.

Now that the holidays are over and things have begun to settle back down (everything except the bathroom scale, it seems), it's time to focus again on membership. We hesitate to suggest making New Year's resolutions, but if you are inclined to make them, we can't think of any better ones than those Ken Double has listed in his column. We're up for the challenge; how about you?

Finally, a plea from your editors: ATOS is your organization, and the Journal is your publication. We rely on you to provide content for the Journal. Each issue, somewhere between 20 and 30 chapters submit Chapter News items. The feedback we receive from those who don't submit regularly leads us to believe that some chapters have difficulty finding people to write the item. We hear "I'm not a good writer," and "I never know what to write about." If your chapter finds itself in this situation, let us know how we can help.

While we're on the subject of writing for the Journal, remember that we also rely on you for our feature articles. In the past,

the Journal has sometimes been criticized for focusing too much on the "big" organs and not enough on the "little" ones. Well, guess what? We aren't receiving articles about the "little" ones! We know they're out there, and there are some mighty fine small instruments in both public and private venues. We need you to tell us about them and send pictures. We'll help you turn them into feature articles. Otherwise, we could end up running scholarly papers on the physics of pipe metallurgy, the psychology of the Kinura, the math involved in designing winding systems, or....

Keep in touch.

—Don Feely
—Mike Bryant



Ciphers

- On page 35 of the November/December 2010 issue, the caption for the center photograph identifies Matthew Woodcock, Andrew Nardone, and Brennan Ebeling from left to right. Matthew Woodcock really is there, but he's hidden behind the lift post at the left; only his arms are visible. Andrew Nardone is kneeling on the platform, and Brennan Ebeling is on the floor to the right of the lift.
- In the Vox Pops text on page 44 of the November/December 2010 issue, reference was made to the "Rodger's Organ Company." The founder was Rodgers Jenkins, and the apostrophe did not belong in the company name.
- In the article on the Summer Youth Camp, we misidentified the photographer for a considerable number of the photographs. All of the pictures attributed to Jonas Nordwall, and most of those attributed to Donna Parker, were actually taken by Jonathan Gradin.
- No doubt you'll read of our faux pas with the spelling of "receive" on the insert for the *John Ferguson and Friends* DVD offer. In case you missed it (outside the half-dozen people who looked at it—several times—you are probably the only one who did...) you can point to our mistake once again in this issue. We had all the inserts printed at once to save money so, as a former boss of mine used to say, "It is what it is." Just order the DVD and let it go already. You'll be glad you did.

President's Message

Happy New Year to all of you in ATOS!

On behalf of the board and staff, we hope 2010 was a good year, and 2011 will be even better! Look for some New Year's Resolutions we can keep at the end of this message!

Gads, are we busy! Tom Blackwell, Tyler Morkin and their hard-working crew are looking to unveil the new ATOS website very soon; and talk about "cramming for the final exam," they are on it! Equally busy is the Strategic Planning committee headed up by Doug Powers, who will have a full report for the board to digest at the mid-year meeting, coming up later this month in Atlanta, Georgia.

On the recording side, we now have available the CDs from both of the most recent conventions. These would be both great listening and also wonderful gifts in terms of an introduction to the art form for your friends who perhaps have not been introduced to the theatre organ. And the DVD video series of lessons, *John Ferguson and Friends*, is a must for you amateur players thirsty for knowledge!

We must apologize for the way we spelled "receive" on the insert. Many of you have let us know about that glaring error, and I hope that means you were interested enough in the DVD to read the insert carefully. If you did, then you realize what a tremendous value this is, and will forgive us our spelling trespasses.

I hope you were able to digest the lengthy article on fund raising in the last issue of the Journal; we will continue to highlight this as we move forward. If you have not yet responded to this year's Annual Drive, we invite your participation to help ATOS continue growing.

To that end, i.e. ATOS growth, as you turn the next few pages, you will note a Director's Corner message from board member Tim Needler. Tim, along with John Apple, Bob Dilworth, Tyler Morkin, and Dairyland's Tom Garver, is involved in a major new push for new members.

As noted in the November/December issue of the Journal, ATOS membership is dropping at the rate of some 200 annually, and we must focus on bringing new members into our organization—not only to expand our reach, but for the simple

sake of long-term survival. Executive Secretary Jim Merry recently sent letters to some former members, and that effort provided a most positive response and many renewals.

A special promotion is now in place to attract members to ATOS. Until March 31, 2011:

- New members can join ATOS for a discounted rate of just \$20;
- Any current (or lapsed) member of ATOS who brings in one or more new members can also get his/her membership extended one year at just \$20.

This is a wonderful opportunity to encourage those who are members of local chapters only (and NOT current ATOS members) to join, let them get the Journal, learn about our programs, hopefully experience an ATOS convention, and join our efforts to support and further theatre pipe organ preservation and presentation across the country and around the world.

Read Tim's message and the complete details of the promotional membership offer (see page 6). Take advantage of the chance not only to save on your next annual renewal, but also help stem the tide of declining membership numbers and help ATOS grow!

As things now stand, if we simply do the math and extend the current progression forward, our membership level of 3,400 could dip dangerously low in the next five short years. And when one considers the Youth Camp, the Technical Experience, the DVD Lessons series, consistently excellent conventions, increased Endowment Fund grant monies and so much more, it could be argued that ATOS is working harder and getting more positive results in more areas for the benefit of the membership than ever before.

I cannot emphasize strongly enough the importance of this effort, and our need for our members to help find new members for the organization. The board cannot wave a magic wand and make this happen. We need your help.

You will also see an article on the Zeiterion Theatre and its Wurlitzer, the first publicity about the EMCATOS convention coming up in July. We hope this will whet your appetite for a trip to New England! Since the last regional event there, there are several new organs to hear and a great lineup of artists.

Finally, we welcome ATOS' new treasurer to the board and staff. Atlanta chapter member Mike Hutcherson spent his professional life in banking, despite a degree in Music Performance with an emphasis on organ. He is a great fit for the post, and as we welcome him, we again offer our sincere thanks to Paul Van Der Molen for a job well done for ATOS.

Some suggestions for New Year's Resolutions we can keep! I suggest we resolve to:

- Attend more concerts in 2011;
- Bring along more friends to concerts and chapter programs;
- Bring in at least three new members to ATOS;
- Come to the convention and convince others to come, too;
- Discover a new artist I've never heard before;
- Help the local chapter more in staging and publicizing events;
- Have even MORE FUN this year than last!

Happy New Year.

—Ken Double



Directors' Corner

TIM NEEDLER

One of my most pressing concerns as a newly-elected board member is the drop in ATOS membership. As Ken Double has outlined in his President's Message, declining membership, if it continues, will spell the end of ATOS sometime in the ever-closer future. The main reason for decline is the aging of the current membership, people growing too old to participate, and people simply passing away. While we cannot prevent this, we can try to attract new members to offset the decline and, more positively, increase our numbers.

The membership committee, on which I've been asked to serve, is hoping that you, the members, will help us get new members. You know the organization best. You can explain what theatre organ is all about. You can take friends and relatives to public concerts, or you can talk with people in your own chapter who are already interested as "friends" and would maybe be ATOS members if only asked. And, to assist you, we are offering a great deal on membership: half-price for the newly signed-up ATOS member, and half-price to you, our members, for bringing the new

members in. It's all explained in further detail in the insert (see page 9).

If you've not ever thought about it, ATOS is really a historic preservation organization. We are trying to preserve for future generations a uniquely American musical instrument that came and mostly went in a different era. One could call it the original "synthesizer," but it is so much more than that. We all know the thrill of hearing a vintage theatre pipe organ in a beautiful theatre, a sound oftentimes more exciting and emotionally stirring than a symphony orchestra, maybe because only one person is producing all the sound. As ATOS, we are encouraging more people, especially the younger musicians, to play it; we are training more technicians—again, mostly the younger generation—to make sure these instruments get the best care.


But if we do not also increase our "support group" to keep the preservation thriving, we fail our children and their children; we fail the future Simons, the Lyns, the Marks and so many others whose prodigious musical talents will never include playing "our" instruments or caring for these slowly disappearing mechanical marvels. It is within our power to stem the

losses, but we have to find the best way to do so. No one has all the answers. If YOU have ideas for membership growth that you would be willing to share, I urge you to contact me, either by e-mail (t.needler@atos.org), by phone (317-255-8056), or letter (5440 N Meridian St, Indianapolis, Indiana 46208). I promise that I will respond, discuss, and consider thoughtfully any input you would care to offer.



Tim Needler


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BUCKY REDDISH

We will continue to work on the ETONES newsletter and communicate with our membership and others who are involved with theatre organ, but not necessarily the “pipes” part. It is amazing what technological advances are being made on a monthly—and even weekly—basis in terms of providing those who wish a more realistic sound the opportunity to achieve just that.

As Chairman of the Endowment Fund committee, the members and I are excited and gearing up for an announcement soon about this year's process for grants. What is most exciting and gratifying is the opportunity to provide so much more this year, as the monies available for grants has increased dramatically. Watch for specifics soon.

Finally, you have seen much in this issue about membership and the drive for new members. One of the first steps was taken a short while ago with six chapters being invited to work to bring their “local-chapter-only members” into ATOS. Atlanta chapter was one of the six and, I am proud to say, was the most successful in bringing in new members. There was one major factor

that contributed to our success: the then-President of the chapter made individual, direct contact with almost all members of the Atlanta chapter who were not yet ATOS members. That one-on-one approach is vital to the success of this program because it is that direct, friendly contact that can get the job done. I know firsthand because I was that chapter President.

I was proud to do my part. I was happy to “sell” ATOS to my friends here. And many were happy to join once they heard about all the good things going on.

I plan to do my part once again and ask a whole bunch more to join us. And I hope you will, too. Between our letters going out, the news in the Journal, a continuing effort on-line, and some good old “pressing of the flesh,”—a handshake, a smile, and a sincere “Why don’t you join us?”—there is no reason we cannot succeed in adding lots of new names to the ATOS roster.



Bucky Reddish

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A black and white photograph of Fr. Andrew Rogers, a man with glasses and a beard, wearing a dark suit and tie, playing a theatre organ. The organ's keyboard and pipes are visible in the foreground.

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Theatre Organ Locator

A graphic for the ATOS website. It features a stylized logo with the text "ATOS AMERICAN THEATRE ORGAN SOCIETY" repeated in a grid-like pattern. Below the logo, it says "ENTRANCE" and "Visitors since April 2001 34709" and "Last Updated July 28, 2008". At the bottom, it says "Content of this site Copyright © 2008 American Theatre Organ Society, Inc."

Letters

Reviews Reviewed

OK, I've read the back and forth regarding the record reviews, but a "record" review should be just that, not an organ review. Regarding the record review in the September/October issue [Steven Ball, *1001 Nights*], the prejudice against the magnificent Atlanta Fox organ was unforgivable; this really touches a nerve. Who says that an organ should sound the same as its contemporaries to be considered a "theatre organ"? Isn't an organ in a theatre a theatre organ? Who says that a tremulant must pound away to the point of reiteration to be considered a tremulant? What is considered to be a "Wurlitzer" organ today NEVER existed while the Wurlitzer organ was in production. These hot-rods be damned!! When I started in this then-fun hobby in the 60s you could (fairly) easily identify most of the organs and organists. Now, we have all these "Wurlitzer" organs which must be at least 85 ranks—with a "classical" division, no less—and be "finished" by the same people to sound just like every other 85-rank "Wurlitzer" to be considered worthy of listening to. Try to find one of the real, pedigreed Wurlitzers and listen to the tremulants; you will not hear anything approaching what is, today, considered the "Wurlitzer" sound. Just because the organist did not choose to have a Tibia, Vox or String "solo," don't assume that the organ does not possess or is not capable of producing that sound. Given the choice of the Atlanta Fox or 10 of those sterilized "Wurlitzer" hot-rods, I will take the Fox in a heartbeat (and most Kimballs too). Who in the future will know what a Wurlitzer actually sounded like when all they have heard have been hot-rod "Wurlitzers"? A craftsman never blames his tools. Non-conformity equals variety, and maybe a healthy future!

Thank you for listening.

—Gary Rickert
Oak Forest, Illinois

(Our guidelines for reviewers say that the review should cover all aspects of the CD. That includes not just the artist and performance, but also the characteristics and condition of the organ, and the quality of the recording. As elements of the whole, those factors all bear on the listener's enjoyment.—Ed.)

After reading Don Thompson's letter in the September/October Journal I was compelled to respond. I agree with the editors that Dennis' review of Don's album was not at all brutal, as Don describes, but accurate and spot on. It is refreshing to finally have a reviewer that is honest, factual and is not afraid to "tell it like it is" when necessary. Over the years I have purchased numerous theatre organ albums. Some of those purchases were based on reviews printed in Theatre Organ and a few of those albums purchased were, in this writer's opinion, not as good as the review said they were. Mr Thompson has been involved in the theatre organ world for many years and possesses his own unique style of playing, and whether or not it appeals to everyone is just how it is. When an artist opts to take liberties when playing an established piece of music, and that interpretation is either inaccurate or not as the piece was supposed to have been played then they should be prepared to accept any and all criticism that may come their way. In summing up, I welcome Dennis Hedberg and his reviews. Dennis has been in the theatre organ world for a long time and knows his stuff. Any artist whose album is reviewed by Dennis should take it as honest constructive criticism and nothing more.

—Jeff Morrell
Port Jefferson Station, New York

'I' before 'e' except after 'c,' or when...

1. LETTERS TO THE EDITOR. You should have a prominent "send us letters" on the masthead or something with the e-mail address; and the USPS address for that matter. Encourage the folk! Engage them....

2. MP3 SAMPLES OF ORGAN CDS. I went through the reviewed CDs, and only Steven Ball had an online sample of his work (at least that I could find). So I bought some of his CDs—'cause I'm kind of fond of Atlanta, Christmas music, the Fox—but also because I will never buy another organ CD without hearing at least some of it first. Reviews are fine, but the people selling these things should provide at least a downloadable MP3 sample of their work. Even if they have to sell through a postal address, it's pretty cheap these days to have

a web site, and you can put downloadable MP3s even on a "static," non-interactive web site; I know because I have one of those and I do it. Obviously it's geeky, but you've gone through the trouble of getting the CD made, find a high school student or something.

3. SPELLING. You shouldn't have misspelled "recieve" (sic) in the DVD offer (opposite page 9).

—J.G. Owen
Huntington Station, New York

(We won't weigh in on the MP3 issue—that's a decision for the artist. We do welcome letters to the editor, and encourage Journal readers to keep in touch with us. The collective e-mail address for the editors (editor@atos.org, which reaches both of us), our individual e-mail addresses, and the mailing address for the editorial office are all listed on the masthead page.)

We were initially a little perplexed by item 3; Mr. Owen has misspelled 'receive' in his letter, and it is spelled both correctly and incorrectly on the back side of the DVD offer, the side opposite page 9. We didn't know if he was duplicating our spelling, or if he thought it was spelled 'recieve.' We were all set to just drop that item from his letter, but then we looked at the bigger type in the inset promoting the Bonus DVD. Naturally, when we misspelled it, we set it in much larger type on a contrasting background—apparently so it would be more noticeable... Mr. Owens gets the prize for being the first, but not the only one—definitely, not the only one—to point out our error. — Ed.)

More on grants

I was pleased to see the informative article by Kathy Riley on grants in the most recent issue of THEATRE ORGAN. My "day job" is managing grants in County government. I have the privilege of being involved on both sides of the grant equation—grantor and grantee. I write grants to obtain funding for capital improvement projects and manage those grants once they have been obtained (grantee), and administer a program to fund historic preservation projects in Santa Clara County (grantor).

Kathy presented an excellent, succinct overview of the grant application process. I think it would be helpful for potential grantees to remember that, generally speaking, all grants come with strings attached. There is generally no such thing as "free money," unfortunately. Many grants come with extensive reporting requirements.

It's important to get a good grasp of those requirements early in a project so that you receive your funding in a timely manner. Naturally, grantors want to make sure that their money is well spent and that an applicant will do what they said they were going to do with the money. In many cases, grants are done on a reimbursement basis; therefore it behooves potential applicants to have carefully thought out their project to take this into account.

I hope that many ATOS chapters will explore the terrific funding opportunities available in the complex "Grant World" out there. In challenging economic times, competition for funds is high. Speaking with my "grantor" hat on I will say this: if you are new to grants, get some professional assistance with your project proposal. If you receive funding, become very clear on the grant conditions and reporting requirements. And if your project is not selected for funding, don't give up! Ask for feedback from the grantor as to what would have made your project proposal more competitive. You may very well be able to apply for funding from the same funding source in the future.

All the best,

—Christian Elliott
Santa Clara, California

ATOS, OHS and AGO

As a member of ATOS, OHS, and AGO, I have been a longtime advocate for respect and cooperation between these three professional organizations. I believe we need each other. The healthy conjoining of OHS and ATOS for at least one concert at their Cleveland conventions in 2009 cracked open the door to what I hope will be a growing, long-lasting, and mutually beneficial friendship with many shared goals—one of which is the honest preservation of worthy historic instruments, be they of the classical or theatre type. May we also seek to be part of a harmonious triad with AGO.

Jonathan Ortloff's recent fine article on theatre organs in *The Tracker*, and the kindling interest in the theatre organ at such venerable institutions as the Eastman School of Music and the University of Oklahoma are but a couple of instances of some nascent cross-pollination between two different worlds of organ devotees. I

was particularly heartened by Ed Stout's "Professional Perspectives" article in *THEATRE ORGAN* (September/October 2010) where he opined that "members of ATOS could learn much from [OHS's] value system," and "we are too few to allow shallow and ego driven self-interest to cloud our judgment." Perhaps most important was his observation, "Our sister organizations have opened the great iron door to embrace the Theatre Organ... With civility and culture unraveling... perhaps we as members of ATOS might prop one eyelid open to gaze upon aspects of historical organ building, already appreciated by the Organ Historical Society."

For me, part of "civility and culture" is respecting one another's love of the organ, regardless of what type it may be. That is why I was then sorry to read the "Professional Perspectives" in the November/December issue of *THEATRE ORGAN*. I can accept as humor the reference to a Bach chorale prelude being "rendered on a non-tremulated Quintadena for 20 minutes"—though I can't think of a single chorale prelude of that length, nor, hopefully, of such a performance. However, the reference to tracker organs as "wheezing 'stick-organs' whose only claim to fame is that they play on seepage" and the comments that followed are uninformed and insulting to some readers. This kind of rhetoric is inappropriate for a professional trade journal, even if in an attempt to be humorous. Such statements lose our credibility and only deepen the divide we should be seeking to bridge with OHS and AGO. I cannot recall ever reading in *The American Organist* or *The Tracker* denigrating comments, humorous or otherwise, about theatre organs. It would be an unprofessional perspective and lacking in the civility and culture hoped for in the earlier article.

For thirteen years I played the largest instrument built by the Æolian-Skinner firm, for over four decades I owned a Barton theatre organ, and I presently have at my daily disposal two fine tracker organs—a 2/34 Martin Ott (1993) and a 3/56 Casavant (2006)—both of which I am proud to say I was responsible for. I would not give up my tracker organs for anything, though I've had considerable experience with and love for the aforementioned types. I could write

compelling articles on the virtues of any instrument of quality.

In its Mission Statement, ATOS claims to be "the leading international organization pursuing a *positive* [emphasis mine] difference in conserving and promoting the theatre pipe organ and its music." If we seek cooperation and respect from our sister organizations and journals, as I believe we must, then we must also express truly professional perspectives. My plea is that we maintain respect for one another in our rhetoric, no matter what type of organ or organ music we may prefer. As lovers of the organ, we are too few to do otherwise.

—Dr. John R. Near
Elsah, Illinois

(Ed Stout responds:

Having known and respected John Near for over thirty years I feel it appropriate to answer his fine letter.

In discussing humor, several factors should be considered, especially humor that is "over the top." All humor is not written or pronounced for the sole sake of being wise or for entertaining the readers. "Over the top humor" is often used to deliver a strong and serious message home. Like a pearl formed around a grain of sand, biting humor is formed around an often sad and unpleasant truth.

I will now address some of the offenses noted by Mr. Near, in hopes of clarifying and revealing the "grain of sand" upon which my offenses were based. In his third paragraph, John questioned my description of a Bach chorale prelude being "rendered on a non-tremulated Quintadena for twenty minutes." That observation by me was in large part true, as I heard a visiting organist play the entire work making use of an unattractive Quintadena that had been added to the Great division of the Grace Cathedral organ. The "artist" in question managed to overlook the great abundance of beautiful solo stops in that organ. Although the work did not last for a full twenty minutes, it seemed that way.

My next grievous error in taste and judgment concerns my reference to tracker organs as "wheezing stick organs whose only claim to fame is that they play on seepage." In the course of my fifty-four year career in restoring and maintaining pipe organs I have undertaken the museum-quality restoration of both electro-pneumatic and tracker instruments. Having the "Professional Perspective" of maintaining a large variety of tracker organs, I have formed strong opinions regarding the quality of domestic and imported instruments from the mid-eighteen-eighties to the present.

My findings are, perhaps, at odds with those who blindly worship at Europe's throne. Clearly

Letters

there were—and still are—quality builders in that part of the world, but in my considerable experience it is my opinion that some of the finest tracker organs in the history of organ building were designed, built and voiced in the United States of America by firms like Odell, Hook and Hastings, Henry Erben, and William Davis.

For example, the twenty-seven rank 1886 Odell we restored in St. Josephs Church, San Jose, California had some of the most beautifully-voiced flues I have ever heard, especially the 16' Double Diapason on the Great. Also the 8' Melodia and 8' Gamba on the Great blended so very well, they worked as a lighter "8' Principal." The action on that instrument was light and very responsive. Odell invented the mechanical "composition levers" that led to the basic design of Skinner's capture combination actions.

My real problem concerns the hundreds of cheap, under-scaled Germanic trackers that floated on their own in winter seas to infect unsuspecting churches with their harshly voiced pipework that seemed to be for the pleasure of bats and very small dogs. There was a Bosch tracker, one of many in the San Francisco Bay Area, in which the lowest

pitched Principal on the Great was at TWO FOOT PITCH. I rest my case, your honor!

John, rightly, showed concern over my observations being responsible for seemingly erecting fences between the ATOS, AGO and the wonderful Organ Historical Society. I know most of the members in the OHS and you could not find a better group of people. I have, in earlier Professional Perspectives, lauded them for embracing the Theatre Organ. Most of the members are secure enough to not be derailed by my comments and all of the members I have met possess a fine sense of humor. Many believe divisions exist between AGO members who love romantic organs capable of playing organ symphonies, and those who are drawn strictly to instruments designed to express early music. It is most revealing to observe which members of the San Francisco chapter AGO attend recitals at Trinity, with its magnificent Skinner, and those who favor recitals played on imported tracker organs. There are, without question, self-erected barriers within the struggling organization.

Why are there 75 or fewer persons attending most classical organ recitals? Is it possible the classical organ world is dying from a self-inflicted wound?

In closing, I wish the distinguished Mr. Near all success and good health.)

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Welcoming the Newest ATOS Chapter Columbia River Theatre Organ Society

BY KEN DOUBLE AND MIKE HARTLEY

In the spring of 2010 the membership of the Columbia River Theatre Organ Society (CRTOS) voted overwhelmingly to pursue affiliation with ATOS. In October, 2010, the ATOS board voted unanimously to grant a charter to CRTOS. As the newest chapter in our international family of dedicated theatre organ enthusiasts, we'd like to introduce them to you and welcome them to our organization.

CRTOS was organized in 1994 (as the Columbia River Organ Club) by a number of interested enthusiasts in Oregon and southwest Washington. Today, membership hovers near 100. Over the years, several pipe organs have been donated to them, but they were unable to locate a suitable venue for installation. Different locations were offered and considered but, for various reasons, no agreements were ever struck.

Several years ago, Portland's Hollywood Theatre was saved from the wrecking ball by a group intent on restoring the facility to the thriving community treasure it once was. When it was built in 1926, the Hollywood was the last theatre in Portland built for both vaudeville performances and films. The auditorium seated about 1,500 on two levels. At the time, it boasted an eight-piece orchestra, and a Wurlitzer Style H-3M Special, Opus 1327.

In 1955 the organ went to the Imperial Roller Rink in Portland, and eventually to a private residence in California, where the current owners have further expanded both it and their house.

When Cinerama came into vogue in the 50s, the Hollywood built additional projection facilities and became the first Cinerama theatre in the Pacific Northwest. Cinerama faded as other, more cost-effective, wide-screen processes

were developed. In 1975, the balcony was walled off from the main floor and split in two, and the building became a triplex, which it remains to this day.

Time had not been kind to the Hollywood, and previous owners had allowed the building to fall into considerable disrepair. The preservation group, Film Action Oregon (FAO), purchased the run-down Hollywood in 1997 and set about turning the fortunes of the theatre around.

The roof leaked, and the plumbing was in bad shape. But the board and staff of the Hollywood and FAO managed to restore enough of the building to allow special programs and films to be shown on a daily basis, and expressed an interest in having an organ. CRTOS offered to install, maintain, and retain ownership of an organ in the theatre, if an operating agreement satisfactory to all parties could be negotiated.

The plans have always been to have a pipe organ once again residing in the chambers. The roof over one chamber has been repaired, and funding is being sought to complete the other. CRTOS has received donations of instruments, both complete and parted-out, as well as cash to help fund the project. Enough has been raised for a very good start on the project, but as with most organ projects, there is much more needed.

The current plans call for 21 mostly-Wurlitzer ranks in two chambers, controlled by a three-manual console which will remain on the auditorium's main floor. The blower, pipework, percussions, traps, chests, and console are already owned by CRTOS, and rebuilding is progressing at a steady pace.

Since the beginning of the relationship between CRTOS and the Hollywood, various instruments have been in place: a Devtronix, a Rodgers, an Allen GW4 (loaned for two years by a generous member), and the current instrument,

a virtual organ running Neil Jensen's 19-rank sample set on the console that will ultimately drive the pipes. This has allowed CRTOS to keep the music playing while the organ project is underway. As installation of pipes begins in the chambers, CRTOS will be able to transition from digital to pipes, one rank at a time, until the project is complete.

An exceedingly generous CRTOS member made a donation in memory of his wife, enough to completely cover the conversion of the console and all aspects of the virtual organ, and still leave enough to move the pipe installation forward a considerable amount. The organ, in both virtual and pipe form, is dedicated to her memory as the Beverly Ruth Nelson Memorial Organ.

All components are being rebuilt to as-new condition. Everything is being completely disassembled, restored, replaced as needed, and refinished. Members have invested hundreds of hours so far in work parties, with many more needed before pipes play. When complete, it will join the 3/22 Kimball at Cleveland High School and the 4/18 Wurlitzer at Oaks Park Roller Rink (both heard during the 2010 convention) as the only theatre pipe organs in public venues in the Portland area.

The number of events at which the organ is used has been increasing slowly but steadily. Two years ago, it was used in a one-man show; in 2010, the Hollywood hosted a young filmmaker's festival, music for which was composed and performed by Nathan Avakian. Silent films have been accompanied by Donna Parker, Jonas Nordwall, Mike Bryant, and Australia's David Johnston.

Visit the website at www.crtos.org.

On behalf of the board, staff, and membership of ATOS, we welcome our newest chapter, the Columbia River Theatre Organ Society.

News & Notes

OPENING OF NOMINATIONS FOR THE 2011 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions on the ATOS Board of Directors for the three-year term of 2011 to 2014. Any ATOS member at least 18 years of age who has been a member of ATOS for two years prior to the date of the close of nominations is qualified to run for election to the Board of Directors, provided that the nominee does not serve on the board of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music. Service on the board of an ATOS chapter does not disqualify a member from serving on the board of ATOS. In addition, no person may qualify to run or serve on the board who has any outstanding debt obligation to ATOS that is more than thirty (30) days old. If an ATOS member nominates another qualified member, written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot.

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

The ATOS board usually meets in person twice a year—the first being just prior to the annual convention (usually in the summer), and again during the year (usually in January). Attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. Board members will be involved in ATOS projects, perhaps as the head of a task force or project, and will be expected to report on activities, in addition to serving a group of chapters as liaison.

The board is currently taking action on several exciting programs intended to

increase public awareness of the theatre organ and set a course for the future. This is a great time to become involved in the work of ATOS.

The procedure to be observed in the nomination process is as follows:

1. Each nominee shall complete a nomination form, which will include biographical information and a brief statement not to exceed 150 words. The nomination form will also detail all requirements for candidate résumés and photographs. The form can be downloaded from www.atos.org. Upon request to the Nominating Committee, the form may be sent to a nominee via e-mail or U.S. mail. Be sure to include all requested information and complete the form as directed. Please include a suitable photograph along with your nomination form.

2. Candidate résumés and a photo are to be sent to the Nominating Committee chairperson. It is strongly recommended nomination materials be sent via certified mail with return receipt or similar mail class if originating outside the United States. Nominations may also be sent electronically; however, the sender **MUST** verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2011**.

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

4. It is the sole responsibility of each nominee to ensure compliance with the eligibility requirements for running for the board as provided in the ATOS bylaws and policies. If you have any questions or need clarification of any of the requirements, please contact the Chairperson of the Nominating Committee: Mr. Bill Carr, 11815 North 77th Drive Peoria, Arizona, 85345. 623-694-1746. E-mail b.carr@atos.org.

ATOS ANNOUNCES THE 2010 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS Annual Convention in Providence, Rhode Island and surrounding areas June 30–July 4, 2011.

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

All young people interested in applying for this fellowship should request an application today by contacting Tyler Morkin, ATOS Youth Initiatives Chairperson (t.morkin@atos.org), or by downloading the forms online from the ATOS website, www.atos.org. If you know of a young person who might be interested, please encourage him or her fill out an application today.

All applications must be completed and postmarked no later than **March 1, 2011**. Applications must be submitted by Certified Return Receipt Mail.

For more information, please contact Tyler Morkin via e-mail at t.morkin@atos.org.

ATOS ANNOUNCES THE 2011 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2011. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, the Competition Committee has made several important rule changes over the past several years for this event. Please consult the Young Theatre Organist Competition Rules and Guidelines for the complete rules.

Prize Money—ATOS is pleased to offer up to USD \$1,500.00 in prize money for this year's competition winners. Each finalist will receive an award of \$500.00. The overall winner will receive an additional award of \$1000.00. The 2011 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, 2011**.

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 Providence, Rhode Island 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 still 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 enter as entrants "at large."

A copy of the Competition Rules and Guidelines as well as the application form can be obtained from Competition Chairperson, Tyler Morkin at t.morkin@atos.org, or by downloading the materials from the ATOS website at www.atos.org. All competition materials must be received by the Chairperson no later than April 1, 2011.

The Competition Committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining in the fun for 2011!

ATOS ANNOUNCES THE 2011 THEATRE ORGAN STUDENT OF THE YEAR AWARD

The Theatre Organ Student of the Year Award will go to a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Amateur organ students age 26 or younger are invited to submit applications by **May 1, 2011**. For further information and an application form, please contact Nathan Avakian, Youth Representative to the Board, at n.avakian@atos.org or visit the ATOS website at www.atos.org.

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September 15, to
November 19, 2010

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News & Notes

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News & Notes

CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

There are many “unsung heroes” working quietly and diligently that may be unknown to anyone outside of their

local chapters. Please take the time to nominate these folks so they may receive the recognition they deserve.

All nominations for ATOS awards require a written nomination not to exceed one printed page. Any member of ATOS may nominate anyone for any ATOS award. The award categories are:

- Hall of Fame
- Honorary Member
- Organist of the Year
- Ron Musselman Member of the Year

Nominations should be submitted to the Project Manager for Awards and Recognition, Jack Moelmann, using the information provided below.

If you need more information, criteria, or other details just contact Jack and he will be glad to help you. Nominations for any of the above should be submitted to Jack not later than **March 1, 2011**. Let's continue our tradition of recognizing outstanding members and please don't wait until the last minute. Nominations are being accepted now.

Jack Moelmann
PO Box 25165
Scott Air Force Base, Illinois 62225
Phone: 618-632-8455
Fax: 618-632-8456
j.moelmann@atos.org

NEWSLETTER OF THE YEAR AWARD

We are pleased to announce a new award, the Newsletter of the Year. Many of our chapters put a great deal of effort into their newsletters, and we'd like to recognize them.

The award is open to any chapter who publishes a newsletter at least quarterly. The newsletter can be distributed by mail or electronically. We'll gather the newsletters submitted during the calendar

year, and in early 2012 the Publications committee will select the winning chapter. The award will be made at the national convention.

Judgment will be subjective, but we will look for obvious things like spelling, content (is it informative and interesting?), design, regularity (does it arrive on a regular schedule, or is it rather haphazard?), currency (if distance was not an issue, would we have time to plan to attend listed events?), and overall appeal (does it make us want to join, to attend events, or wish we hadn't missed one?).

The winning chapter will receive a handsome certificate and, of course, bragging rights for the next year.

If you want to participate, here's what to do:

- If you distribute electronically (including just sending a link), add newsletters@atos.org to your distribution;
- If you distribute by mail only, send at least two copies to ATOS—Newsletters, 3111 NE 165th Place, Vancouver, Washington, 98682-8686.

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Fanfare

Random Acts

Over the Halloween weekend, one of your editors played an Oktoberfest-themed program for an ATOS chapter, and the other accompanied a Halloween silent film event sponsored by another chapter. We each thought we had pretty good audiences. Then, a couple of days later, an e-mail showed up, containing a link to another event that took place that same weekend.

Random Acts of Culture is a program sponsored by the John S. and James L. Knight Foundation which is described as “a... program that brings fine art to the population and breaks down barriers...” The goal is to present 1,000 Random Acts of Culture around the country over the next three years. You can read more about the program on the Knight Arts blog, www.knightarts.org/random-acts-of-culture.

The Random Act of Culture linked in the e-mail took place at Macy’s Center City, and featured the Grand Court organ, Philadelphia Opera, and over 600 singers from 32 different choral groups. On Saturday, October 30, the singers, disguised as shoppers, “infiltrated” Macy’s and scattered throughout the sales floors on all levels; the organ began to play and the singers began to sing Handel’s *Hallelujah Chorus*. It appears that sales stopped for about six minutes

as the “real” shoppers stood dead still, apparently transfixed by the experience. Not a sound could be heard other than the music—no pages, no cash registers, nothing but music.

Philadelphia Opera posted the video on YouTube. The last time we looked, which was just after Thanksgiving, it had registered over 5 million hits. We’ll post a link to the video at Theatre Organ Online at www.atos.org.

How does this qualify as a Fanfare event? After all, the Grand Court organ isn’t a theatre organ by any stretch of the imagination. We need first to depart from the “theatre vs. classic” mindset and look at the underlying issue. This is an example of thinking outside the box—something we’ve talked about often—that resulted in incredible exposure! How many of those 5 million-plus viewers didn’t know there was an organ at Macy’s?

Second, it demonstrates what relatively small individual organizations can accomplish if they collaborate and cooperate. This wasn’t something that one organization, acting alone, pulled off. If you visit the Knight Foundation website, you’ll find that almost all of the participating choral groups were small amateur organizations. A good number were church choirs; others were “affinity” choral groups.

True, Macy’s Center City is a unique environment, and that played a role in the success. This event took place in a non-traditional setting—one that could pretty well be counted on to already have a large audience on hand on a Saturday—and it capitalized on the element of surprise. Nobody went to Macy’s that Saturday expecting to hear over 600 people singing. You can imagine the dinner table conversation throughout the Delaware Valley on Saturday evening.

Our challenge should be to learn what we can from this program and leverage it. We can’t just pick up a pipe organ and move it to a department store or a mall food court on a Saturday (but what about a virtual or a digital?). We’ll have to be even more creative to generate that exposure. Even then, we’ll probably have to be satisfied with exposing a smaller number of people. After all, the greater Philadelphia area is the fourth largest population center in the United States. ATOS is loaded with enthusiastic people with good ideas, and also with people who know how to translate those plans into actions.

There’s no time like the present to begin working on our version of this program. Who knows what we might accomplish!



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OF MUSICAL STUFF BY JONAS NORDWALL



For several years I have wanted to write about some of my observations and experiences that influenced my position concerning classical and theatre organ sound. So here we go!

THE PRELUDE

As a “baby boomer” I was fortunate to hear live performances of the best of the 20th century’s artists prior to my teens. Besides my beginnings on the accordion with American virtuoso accordionists Charles Magnante and Anthony Gallarini, I had heard organists Marcel Dupre, Virgil Fox, Richard Elsasser, George Markey, Robert Baker, Robert Noehren, plus world famous instrumentalists and vocalists in solo performance and with the (then) Portland Symphony Orchestra.

In 1955 I got hooked on the theatre sound when I heard the 4/18 Wurlitzer at the Oaks Park Roller Rink. Following formal piano and organ lessons I began playing publicly in the early ’60s on electronic organs.

I met Dennis Hedberg in 1961 at a Richard Elsasser (a future teacher) concert for Conn Organ Company at Portland’s Oriental Theatre. We became best friends which resulted in many musical and business adventures over these many years. By the mid ’60s I was playing intermissions at both Portland’s Paramount and Oriental Theatres. I joined ATOE in 1963 to get a better theatre organ fix.

I began my 32-year career with the Rodgers Organ Company when I was 18. It was a great experience and adventure to help create and participate in developing technologies for the electronic organ industry. Simultaneously, I spent 10 years as the senior staff organist for the Organ Grinder Corporation plus holding my church position, which is now entering its 40th year. I still enjoy playing concerts as a freelance and Allen Organ Company artist. Looking back, my organ associations have been very rewarding.

THE INTROIT

I bought my first George Wright recording in 1957 and finally met him in 1967, which was a great experience. I was allowed to listen to his rehearsal at the Oriental Theatre, and quickly noted the 3/13 Wurlitzer’s sound had changed. What was already a good sound had become more cohesive. All George had done was lower the wind pressure on the 15" Tibia Clausa to 13-1/2" and do some tremulant and pipe regulation. He did not like loud Tibias, as he thought they obliterated the ensemble. He also thought most Wurlitzer Diapasons were “funky” and preferred Diapasons with richer color.

Through the years George and I maintained a great professional friendship. Quite often we talked about sound, musical performances and the future of music. He assisted Dennis performing minor regulations to the Portland Organ Grinder Wurlitzer that just made the organ “that much better.” In my opinion he was truly the most gifted musician who played the organ (classical or popular) in his lifetime. His analytical abilities amazed and greatly influenced me.

Another great influence for me was Maestro James dePriest, the Oregon Symphony conductor for many years. His aunt was the legendary contralto, Marian Anderson and it was obvious that the musical genes carried over to “Jimmy,” his preferred name to orchestra personnel rather than “Maestro.” My years playing under his baton gave me insight into meticulously balanced orchestral tonal concepts, especially the big works of the Romantic school. Jimmy always liked the organ to be its own sound and frequently wanted the organ to slightly dominate the orchestra—very unusual for most conductors. The audience always approved.

I am continually amused reading articles by organists or organ builders who have never worked directly with an orchestra and I wonder where they acquired their “facts.” Years ago I discovered that

the adage “you can’t talk the talk until you have walked the walk” is indeed the truth.

THE EPISTLE

I went to high school and college during the post-WWII “classic organ revival” period. While intentions were noble, the reality is that those extreme classical tonal concepts did more to distance the classical organ sound from the North American populace than to have them embrace it. Those thin sounds lacked tonal substance, and they had unbalanced energy from low to high frequencies. Add the popular rigid, mechanical concept of music-making of the time and it’s no wonder that audiences disengaged themselves from the classical organ. Enough said. Time always proves everything.

THE GOSPEL

I don’t think that many people realize the impact of the theatre organ on the musical world. It certainly assisted the motion picture and broadcast industries, but more importantly it set the tone for the average person to enjoy organ music in their home.

It’s not the E.M. Skinners, Æolian-Skinners, Möllers, Austins, Reuters, etc. that stimulated the musical interests of the average person, but rather the lyrical, rhythmic, wide-angle, sonorous sound of the Wurlitzer pipe organ that propelled the electronic home organ industry. While several original silent era theatre organists assisted in this new musical venture, it was really George Wright who catapulted this new musical industry with his Wurlitzer pipe organ recordings.

As most theatre organ fans know, George’s fame in the traditional theatre organ world was as organist in the ’40s at both bi-coastal bastions of entertainment,

the San Francisco Fox and the New York Paramount Theatres. For the remainder of his illustrious career, he shifted into the broadcast and recording industry. He understood the variations of organ sound requirements, from large auditoriums to the intimate studio settings, unlike anyone else of his generation.

THE HOMILY

I always look at his musical tastes as my guidelines. They make very good musical sense as they appealed both to scholars and the general public.

First of all, note that George did not hold to a musical concept because of historical importance. He observed my favorite Frank Lloyd Wright saying: “form follows function” or, in George’s words, “whatever it takes, do it!”

Theatre Organ Tremulants—an area of mass contention

I recommend you listen carefully to the George Wright recordings of the '60s and '70s. This sound sets the standards. His Pasadena studio organ sound was orchestral, ensemble-oriented, like the San Francisco Fox and New York Paramount organs. George’s tremulants sang, they did not heave like over-the-hill opera singers (no offense intended). These settings were also evident in the Buddy Cole and John Seng/Mundelein instruments.

The heaving, chugging, excessive pitch-bending sounds of many of today’s tremulant settings offend both the general public’s and the articulate musician’s ears. This sound has been a turn-off to the musical world for many years. Avoid it at all costs!

Consoles

All too often, I have played consoles that are really out of regulation with

acceptable performance standards. Remember that the keyboards and pedalboard are the artist’s primary point of contact with the instrument.

For example, let’s consider settings of contact firing points on manuals and pedals. Setting manual contacts with hair-trigger firing points makes the organ slower and more cumbersome to play, not faster. It’s the release that makes the action quick to respond. When the contact points are set high, the key spends too much time engaged. If a concert grand piano were regulated in this manner, most professional pianists would refuse to play the instrument.

The AGO standard for manuals is 3/8" travel with 3/16" contact point. This means that the key contact is made at one-half the total travel distance. With any contact point being less than 3/16" it is impossible to play quick repeated notes. At a recent concert I had to contend with keyboard settings that were so sensitive, that pressing a piston would cause notes to play. Unacceptable! Likewise, when pedalboard contacts are set too high the same dilemma exists.

It’s also a necessity that all of a console’s secondary controls, i.e., stops, pistons, toe studs, and expression shoes work properly. Having to hand-register for the entire presentation is only appropriate for the open console event, not the professional organist in concert. I know I speak for all professional organists. If we want the theatre organ to be considered a legitimate musical instrument, professional guidelines must be followed. No excuses!

Organ Percussions

My all-time favorite point of contention with theatre organ purists is the theatre organ’s percussions. We live in the 21st century, not the 19th. Keeping with historical practices is not important, but utilizing today’s musical sounds and applications are!

Original theatre organ percussions were modified carousel/band-organ types

that reiterated and beat the traps in an unmusical manner. When listening to any recordings of popular music from the late '20s through the present, how many times do you hear reiterating percussions, cymbals sounding like cooking pot lids, and bass drums that either have an oversized boom or anemic thud? Crawford’s wisdom in the New York Paramount studio organ’s design eliminated all traps. He was a wise man!

Our audiences are far more sophisticated. They want to hear the sounds of a modern trap set and tuned percussions. The pizza parlor era taught us this lesson.

THE POSTLUDE

Finally: Post Horns with tremulants. The primary nature of the Post Horn is not a warm, fuzzy, heart-melting ensemble sound. It is the theatre organ’s optimum musical clarifier that creates brilliance and rhythmic impact for large ensembles and stabs without tremulant. George and other theatre organists established this point over a half century ago. In his later years, George suggested that some organs should have a carefully adjusted minimum-effect tremulant on a Post Horn for use as an ensemble sound. But again, that is for a very special, limited type of historical period performance. Along with over-exaggerated tremulants and reiterating percussions, Post Horns with tremulants are not the general public’s choice of theatre organ sound.

If you are fortunate to have more than one Post Horn, have the smaller one on a conservative tremulant, but if there is just one, let it do its primary job—creating maximum enunciation. It’s not just the loudness, but the quick speech and tonal brilliance that is the most useful and important function of this sound.

While I respect the historical concepts of a variety of organ-building styles, there is always the more important practical side of tonal design: it must work for today’s audiences. Think hard about the edict, “Form follows function, not history!”

Professional Perspectives

Questions From On High

BY EDWARD MILLINGTON STOUT III

The search for new and interesting topics for Perspectives is always a challenge for the fear of being a bore to our readers is enough to empty the green vitriol out of the old Pelican pen. Co-editor, Mike Bryant, recently sent some suggested topics via an aging California Condor, which landed safely on its spiked perch near the back porch, now overgrown by potted Late-Blooming Hypochondria.

His first topic questioned the Theatre Organ's status within the world's artistic community. He asked, "Is the Theatre Organ a true art form." Just what is old man Webster's definition of an "art form?" According to the white-bearded old dear, an art form is "a recognized form, such as a symphony, or medium of artistic expression." To begin, as conceived, the Theatre Organ is a one-man symphony and it certainly has expression. Perhaps there is some concern over its periodic exposure spanning some ninety-seven years, with the so-called Golden Age lasting less than twenty years.

In reality the history of the Theatre Organ has been that of an ever changing "art form," consisting of five distinct eras: first, "The Silent Film and Jesse Crawford Era," followed by "The Radio Era," "The HI-FI Revival Era," "The Pizza Era," and presently, "The Fine Arts Re-installation Era." In the teens and twenties of the last century the Theatre Organ was revered for its ability to fill motion picture theatres with symphonic ensembles and endless colorful combinations derived from its basic tonal pallet. Theatre organists became major musical celebrities, with their photos featured on popular sheet music. The most successful practitioner of the art was Jesse Crawford, who became an international star. His nearly two hundred recordings were best sellers and the Poet of the Organ was a household name. Was the Theatre Organ respected enough to be considered an "Art Form"? Without question the answer is yes.

The "disk and track" talking photoplays condemned most of the organs to becoming

condominium apartments for mice, and the Theatre Organ entered the Radio Era—a hibernation period exceeding that of Rip Van Winkle, with the consoles slumbering under old exit drapes. Hundreds of the "great stars" found work in radio stations, some of which had fine Theatre Organ installations. The organs were featured throughout the day and, nearing slumbering time, one could listen to the wonderful Ann Leaf at the Times Square studio or Paul Carson's "Bridges To Dweebland" program. So during the second era the Theatre Organ was in much lower profile, but it was still very much an "Art Form."

The re-awakening of the Theatre Organ in the mid-nineteen-fifties, largely due to new high fidelity recordings, brought the vibrant reproduced ensembles into

millions of homes worldwide. Not until George Wright's unequalled success where his name became known (also worldwide) was the Theatre Organ again catapulted into the popular mainstream of popular music. There were many great artists riding the high wave during this third era, but few were capable of filling four-thousand-seat theatres at midnight. Wright's swinging style, sensuous phrasing, and creative arrangements attracted a new generation of disciples like the gifted Tom Hazleton, who was able to bring his own gifts and insights to the "Art Form." George Wright and his followers breathed new retemulated life into the American Song Book. A Theatre Organ was the perfect musical instrument for making Cole Porter's music soar off the page due to its vast expressive resources.



The 1960s were the dark ages for the large theatres across the United States, as the lack of vision and foresight led to the condemnation of the magnificent structures, buildings that could never be replaced.

As the great temples of the motion picture were reduced to dusty piles of rubble, the grand old electro-pneumatic orchestras found new lodgings within the glass-encased chambers in "Crust Palaces," where the Theatre Organ again had to sing for its supper. This Fourth Era was truly a wonderful time for the instruments and for the dozens of gifted organists who enjoyed their time in the spotlight. There was much attention paid to the gimmick and novelty aspects of the new industry, with some adverse results. Many of the restaurants celebrated the percussion instruments, traps, factory whistles, and arcade and carnival-like lighting effects. There was a need to hold the attention of the public and dazzle them during their brief stay. Having the percussions directly above and around the listener changed the normal balance between the principal ensemble and the percussions. Another departure from the original tonal concept of the Unit Orchestra was the often doubling of the organs through the breaking up of specific styles to become parts for gigantic amalgamations. Often there was considerable loss of clarity due to the huge chambers and shutters being placed far above the manual chests. Has anyone ever questioned why, out of the ten of thousands of pizza patrons exposed to the theatre organ, few if any were impressed enough or attracted to join ATOS and continue their involvement? It is also interesting to note few of the thousands of pizza patrons ever supported solo organ concerts presented within their home area. Because of the over-balance in the novelty aspects of the pizza installations, was the "Art Form" slightly compromised in favor of the midway gain? Only Bo-Bo the Turtle Boy was missing! The era of the "Pizza and Pipes" lasted longer than the original calling for the Theatre Organ. Many believed it largely vanished due to poor food, poor management and, to a lesser degree, a shortage of stellar talent. At one time the San Francisco Bay Area supported nine eating and drinking emporia with organs. The few pizza parlors with pipe

organs remain because they are quality operations with fine organists and they are placed in excellent locations. During the Seattle convention, one lady shared her sadness over the disappearance of the once thriving pizza and pipes operations. It is hoped the formula that continues to work at Organ Stop Pizza, Beggar's Pizza, and Organ Piper Music Palace might stimulate new investors to share a slice of the pie.

As fate would have its way, the present era for the Theatre Organ centers around re-installing instruments back into the hallowed halls from whence they came. When local symphony and fine arts organizations across the country discovered the fine acoustics and practical aspects of converting the few great remaining theatres into Fine Arts houses, many felt it appropriate to find, restore, and install Theatre Organs similar to those originally occupying the real estate. How strange it is that these old instruments seem to fit in the chambers. The real pitfall in nearly every new installation is that no space is allocated for the console to remain in its rightful place within the orchestra pit. The minute solid state made it possible to pull out three plugs and move the console into a monastic cell in a sub-basement, the organs were

doomed to being heard only a few times each year. How sad, because if the console were always in the pit, visitors and prospective clients for renting the house would most often inquire if the organ played and could we use it? There is one fine house in California where the management team is unaware there is a pipe organ slumbering thirty feet away. The same theatre has a style 216 installed in the lobby, with the console hardwired in, and that organ is used some seventy-two times each year before opera and symphony performances.

The organs in the California are not alone in pleasing sophisticated audiences throughout the country. Several fine Theatre Organs are contributing to the artistic success of symphony concerts with thrilling ensembles. Yes indeed, the Theatre Organ is an Art Form.

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- **December 7th**, 2pm Eastern: **Fundraising Tips for Tough Times**
Presented by Halsey & Alice North, The North Group Inc, New York, NY

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ARTIFACTS IN USE:

The Paradox of Restoration and the Conservation of Organs

By John R. Watson

The author of this treatise, John R. Watson, deals with a subject which effects large numbers of ATOS members—the preservation and conservation of organs. Using the definition of an “artifact” that comes to us from the social sciences, he tackles his subject with enthusiasm, erudition and firsthand experience. He tells us that he has been a professional church musician and that he:

- lived among instrument builders as one of them, making thirty-two keyboard instruments including harpsichords and spinets, a piano and a regal (a portable reed organ of the 16th and 17th centuries);
- releathered two mid-twentieth-century church organs and performed restoration on nearly twenty old keyboard instruments as a “conventional” restorer;
- lives among musical instrument historians as one of them;
- has written more than a dozen articles and is writing another book in the field of keyboard history.

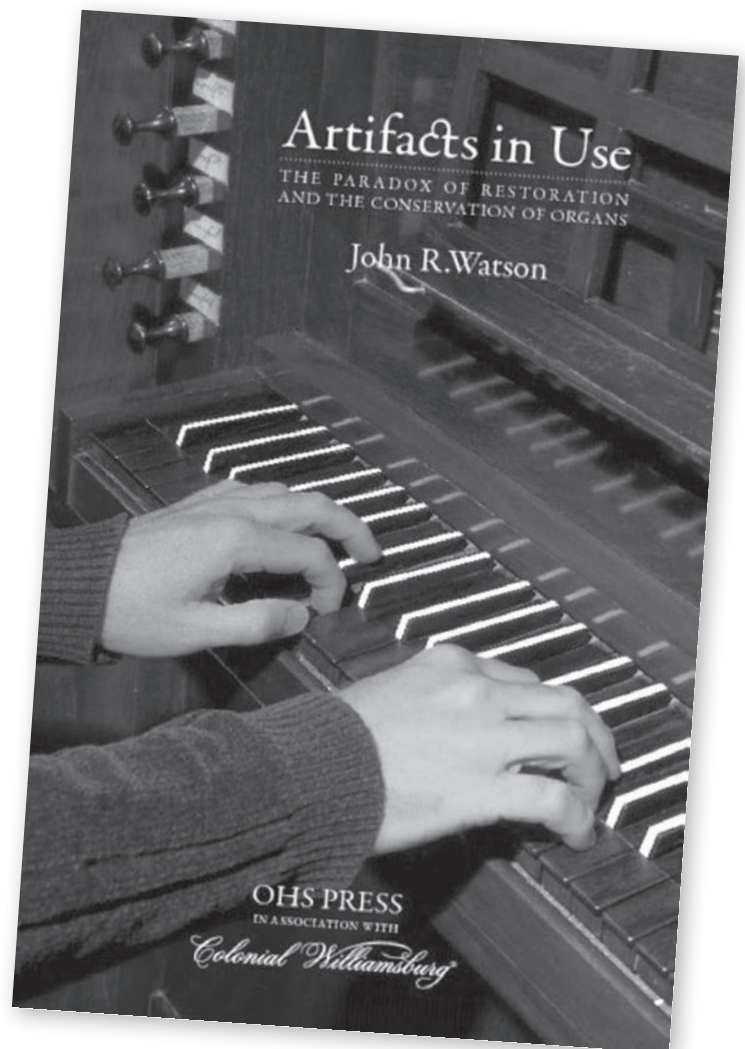
His case studies, he says, “are drawn...from a series of...organ conservation projects which took place in my lab at the Colonial Williamsburg Foundation from 1999 to 2003.”

The *Dictionary of Sociology* defines an artifact as “a material object fashioned by human workmanship; an element of material culture.” Certainly a pipe organ qualifies under this definition. One of the purposes for the existence of ATOS is to preserve and conserve the theatre organ. This writer has been involved in at least five of these restoration/refurbishing projects, some of them church organs, the others theatre organs. The Organ Historical Society has a clear statement about this, which was drawn up after considerable cogitation and discussion—a copy of which appears in this book.

If it is true that our actions are determined by our values, it would seem very important to have our values clearly in mind before embarking on a restoration project. The author of this book devotes a major section of his book to the “philosophical foundations of organ conservation.” In this chapter the author defines the terms “restoration,” “conservation,” and “preservation.” He recognizes that people often use these terms interchangeably.

Restoration involves taking an instrument and “conforming it to an assumed past state.” He argues that restoration and conservation overlap and he calls that overlap, “restorative conservation.” His book explores the region where these two overlap. He argues that restorative conservation should include methods that preserve “historical substance [so that] all of its evidence of the past is better preserved.”

He deals with such topics as doing restoration work in the style of its original builder, restoring beauty, making artistic judgments in restoration, and restoring the original builder’s intent. For example, in restoring an organ in a church one must balance its history against the needs of its continuing use in worship services. He believes this balance can be achieved.



As a subscriber to many organ publications, I have read plenty of articles which discuss conservation and restoration, written from various points of view. I was forced to deal with this issue when installing a 3/7 theatre pipe organ in my home some years ago. My initial response was to restore this organ to its original pristine state, but I immediately faced a very tangible problem: should I keep the original relay which occupied considerable space—and, even when new, was not always reliable—or go with a tiny solid-state relay with high reliability? The space issue trumped the day and the original relay was replaced. I was not fully comfortable with this decision until the instrument was up and playing. This decision led to another, which went against my original restoration value-base. By utilizing a solid-state relay I had room to add more ranks of pipes. A 3/7 grew to a 3/12 instrument.

The author of this book deals at length with these issues, the first fully-developed coverage this writer has ever seen. What theatre organ restoration project has not dealt with this conundrum: shall we restore the organ as it was originally built and, if we do, will any of our best and most talented organists wish to play it? The author deals with this issue fairly in one of the subdivisions of one of his

chapters, “Balancing Historical Integrity with Aesthetic Integrity.” Philosophers tell us that balancing opposing viewpoints is a mark of maturity.

Some readers of THEATRE ORGAN may feel that because this book speaks mainly about church and classical instruments, it has nothing to say to them. Actually, the issues raised by the author apply fully to theatre organ restoration projects. I found Chapter Four, “A Team Approach to Major Conservation Projects,” to be particularly insightful. In this chapter the author gives examples for the use of consultants such as staff musicians, musicologists, organ historians, etc., as persons who will not be doing the “hands-on” restoration work. He states, “It is never a good idea to entrust anyone, however confident they may be, to serve both as judge and jury in a restoration project.” Consultants should work as a team, recognizing that “the best treatment of an organ requires the testimony of not one or two, but all the expert witnesses who can shed light on the case.”

There is much “how to” information here, useful to any restoration project, including numerous photographs of restored instruments and an excellent bibliography. The illustrations are very helpful and there are 52 photographs, charts, and figures in a text of 208 pages, not counting six additional photos in one of the three appendices. The paper cover includes a color photograph of the instrument conservation laboratory at the Colonial Williamsburg Foundation.

I would recommend that anyone contemplating a theatre organ restoration project, as well as those in the midst of such an effort, obtain a copy of this book and give it a careful read. *Artifacts In Use: The Paradox of Restoration and the Conservation of Organs* is available for \$39.95 from the Organ Historical Society at <http://stores.lulu.com/ohs>.

—Dr. John W. Landon



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Seattle 2010— ATOS Annual Convention Feedback Survey Results

As part of the 2010 Seattle ATOS Annual Convention, attendees were provided with a feedback survey form as part of their registration packet. The form included three sections: 15 numeric ranking questions (1=poor 2=weak 3=fair 4=good 5=excellent), two targeted questions (most favorite and least favorite parts of convention), and an area to provide general comments and feedback.

There were 91 surveys returned which represented approximately 22% of the 413 total convention attendees.

Overall, respondents ranked the Seattle convention 4.6 out of 5. On a grading scale, that would be a strong A-. Other positives were the Registration process ranked at a 4.8, and the Hotel accommodations at 4.7. Areas for improvement included the Amount of free time ranked at 3.5 and the ATOS annual meeting at 3.9. The complete rankings are listed here:

In the general feedback section, many constructive comments were provided and several themes emerged, both positive and negative.

A positive theme from nearly 42% of the respondents was the quality of the convention artists and instruments. The yellow-shirted convention volunteers appear to have been well-liked by attendees with 10% of the respondents commenting positively about them. Other positive themes include enjoyment of Nathan Avakian's concert at the Everett Theatre, the visit to Oaks Park Skating Rink, the Paramount Theatre Opening Concert, quality of the bus coaches and the "B3 Draw Bar" late-night club at the top of the headquarters hotel.

Areas for improvement included: long length of bus rides and load time, too many concerts planned on some days and location of hotel (on a steep hill). Several attendees commented on the cost of the

gala awards banquet, and the salmon served for Tulalip Day (advance warning of fish requested).

Thanks to those who took time to share their comments with the convention committee. The summary results and individual survey forms have been forwarded to Bob Evans and the 2011 convention planning committee so that they can incorporate many of the helpful suggestions into the upcoming Eastern Massachusetts convention.

Full survey results are available on the ATOS website, ATOS Front Desk section.

Special thanks to Jon Beveridge for his meticulous tabulation of the survey results.

—Tom Blackwell

	Question	# Responses	Average
1	Information provided before the convention	90	4.4
2	Registration process	91	4.8
3	Information provided at the convention	91	4.5
4	Convention scheduling and organization	91	4.3
5	Concerts (number, quality, length, etc.)	90	4.5
6	Seminars (number, quality, length, etc.)	65	4.1
7	ATOS annual meeting	57	3.9
8	Bus travel (quality, punctuality, announcements, etc.)	91	4.3
9	Awards Banquet	54	4.0
10	Record shop	80	4.2
11	B3 Draw Bar (evening lounge)	71	4.2
12	Amount of free time	89	3.5
13	Food provided	89	4.2
14	Hotel accommodations	86	4.7
15	Convention overall	90	4.6

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



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Bob and the Pipe Organ

BY MIKE BRYANT

Off a two-lane country road near Oregon City, a suburb of Portland, Oregon, is the Craftsman-style home and studio of one Bob MacNeur, whose name is no doubt familiar to many readers of the Journal.

Bob is installing an organ in the studio.

Over many years, Bob has amassed a sizable collection of pipes, chests, consoles (anyone in the market for a five-manual Marr & Colton console?), console parts, blowers, console turntables, percussions, traps, springs, regulators, swell shades and frames, cleats, stanchions, brackets,

flanges, trunks, and all the other organ-related detritus which, for lack of a better term, we'll simply call "stuff." If you need it, you can probably find it here.

Bob's day job is in the boat business. He's a regional manager for a major pleasure-boat builder, so it stands to reason that he would have a boat. Indeed he does, and for a good portion of the year (this is Oregon, after all) it must share space in the studio with all the stuff.

And, he enjoys classic cars. Along with the family cars, the garage holds his mid-70s

Corvette, and there's a first-year Barracuda project car in the studio. Well, most of one, at least. Right now the Barracuda is a body with no engine or interior; the engine has been rebuilt but is stored off-site. The body makes a handy storage rack for all manner of wood that may never be used, but "you never know."

Altogether, between the organ parts, the boat, and the cars, there's so much stuff that it won't all fit in the studio, the garage, or the house. The bulk of it is stored in a warehouse several miles away. Picture the



MacNeur Studio. Main chamber on the left, Solo on the right. Percussion chamber above, in the center. The beams protruding from the wall above the shutter openings will support unenclosed percussions and traps (Photo by Bob Macneur)

This installation is an exercise in recycling.

final scene from *Raiders of the Lost Ark* on a smaller scale. You probably won't find the Ark of the Covenant here but, once again, you never know... Need a Wurlitzer Concert Flute? There's a lifetime supply. How about a Möller cobra-top Cor Anglais? Wurlitzer matrix relay? Console? How many manuals do you want? What brand? Air or electric? Would you like fries with that?

Bob is generous with his resources. In addition to storing and working on his own stuff, he helps out two local ATOS chapters, Oregon and Columbia River,

by providing space in the studio for work parties (both chapters have active organ projects in the works) and allowing them to store some of their stuff in both the studio and the warehouse while awaiting rebuild or installation.

The studio houses a fairly small but surprisingly capable shop equipped with a drum sander, jointer, miter saw, scroll saw, radial arm saw, two stationary belt/disc sanders, drill press, band saw, arbor saw, a couple of thickness planers, an 1100-cfm dust collection system, and an assortment of

other common power and hand tools. If it's wood and will fit through the door, chances are this shop can either fix it or make it.

There's a separate finishing room big enough to handle a good-sized chest. Bigger things, like Wood Diaphone resonators, are finished outside when the weather permits.

All of this is in support of what's coming together at one end of the studio: 32 ranks, mostly Wurlitzer, controlled by three independent consoles.

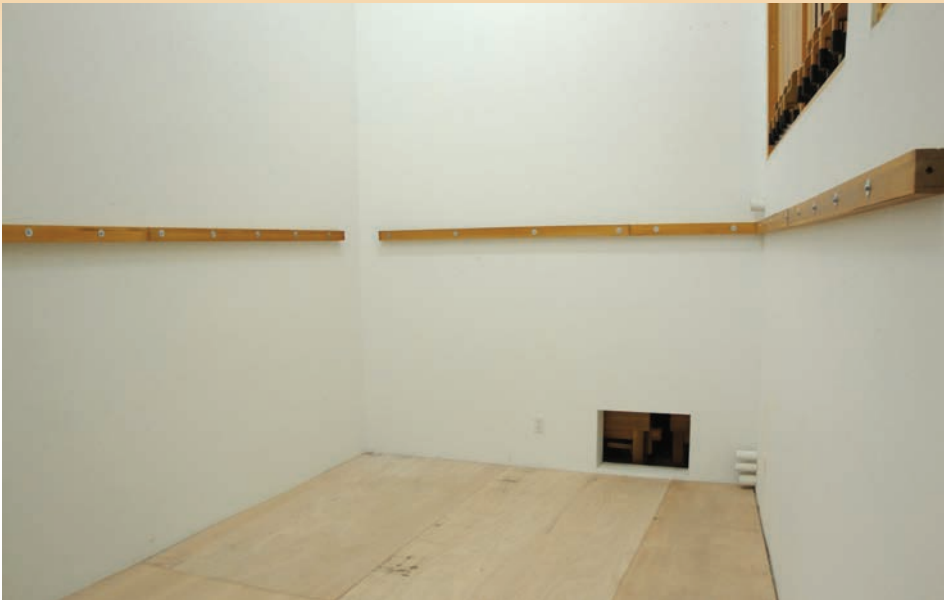
As luck would have it, a lot of the stuff that will go into this organ is in bad shape.



The floor has been painted flat gray, and the 16' Diaphones are in place
(Photo by Mike Bryant)



8' String offsets (four ranks) are mounted behind the 8' Tibia and 8' Diaphonic Diapason. The Diapason and Tibia chests are elevated to provide clearance for the mouths of the strings (Photo by Mike Bryant)



The Main chamber, lower level flooring installed (Photo by Bob MacNeur)



The short-span support pieces for the subfloor are Poplar; the ledger board circling the chamber is Robert-Morton (Photo by Bob MacNeur)



With the subfloor in place, the open space below is wide open (Photo by Mike Bryant)

Some is fire-damaged, some has been subjected to environmental indignities for long periods that have done serious damage (rain, rodents, and rot, among other things), and some pipework is in bad shape—really bad shape. Why is that luck? Well, it provides us with a wealth of material for articles on a number of different topics, of interest not only to those who are involved in their own installation projects, but also to those who just need to maintain an instrument or occasionally help out on an organ project, and those who just sometimes wonder “how does that thing work?”

In this first article, we’ll give you an overview of the project and where it stands today. We’ll update the progress of this project from time to time, and when we encounter things that seem interesting or worthwhile telling you about, we’ll spin off articles on some “how-to” topics as well. As you’ll see from a couple of the pictures accompanying this article, there will also be some “how-not-to” subjects that we can cover.

We don’t plan to cover highly specialized topics, such as forming curved stoprails, pipe voicing, or reed re-curling. These are topics that really call for an expert’s touch. We want this series to focus on what an average person, with patience and moderate skill, can successfully tackle. This project is, without question, very ambitious and certainly much larger than your average residential installation. And, admittedly, it is being done by people with considerable experience who have access to experts in a number of different fields for consultation and guidance.

Over the years, the term “hobbyist” has almost become a pejorative. In today’s context, it conjures up images of shoddy work, the use of inappropriate materials, and a general attitude of “it’s good enough.” What we hope to accomplish with these articles is to show that, while this association may often be accurate, it does not have to be. The difference between “hobbyist” and “professional” is seldom an issue of money or tools, but more a difference in attitude, pride, and not just knowing when you need help or guidance (and being willing to ask for it), but knowing where to find it.

It is important to Bob that not only the work is done to the highest possible standard, but its appearance conforms to that standard as well. You may not go to the extent of refinishing metal pipes, and that’s your choice. If your wood pipes are in good shape, there’s no reason you should refinish them. There is a point at which you might be “gilding the lily.” But we’ll let you know

what techniques for removing old finishes were tried and the varying levels of success of each. Equally important, we'll be upfront about those things you may want to consider outsourcing.

If it is important to you to do it right rather than just to get by, the resources to do so are available to you. (For information on at least one resource, check out the Technical Experience article in the September/October 2010 issue of THEATRE ORGAN.) The best time to get professional assistance is before you ever pick up a tool. Good planning can easily make the difference between a smooth, successful installation and one that has you constantly revising your plans (read that "costing yourself more money"). An organ builder who knows his stuff and has theatre organ experience can help you avoid lots of pitfalls that, without experience, you wouldn't know you were heading straight into. That will be worth far more than what you'll pay for the guidance.

If you own a copy of *ATOS Shop Notes*, you'll find it very handy as a reference guide. Where appropriate, we'll refer you to related *Shop Notes* articles. If you don't yet have a copy, it is available from the ATOS Marketplace.

The Organ

The core of the organ is the former Fort Wayne Paramount instrument (Balaban 3, Opus 2128), which was damaged in a fire at the Tacoma (Washington) Pizza & Pipes restaurant in the late 90s. The unenclosed portions of the organ suffered the most damage from the fire itself, while the chamber contents suffered more from water and falling bits of the building.

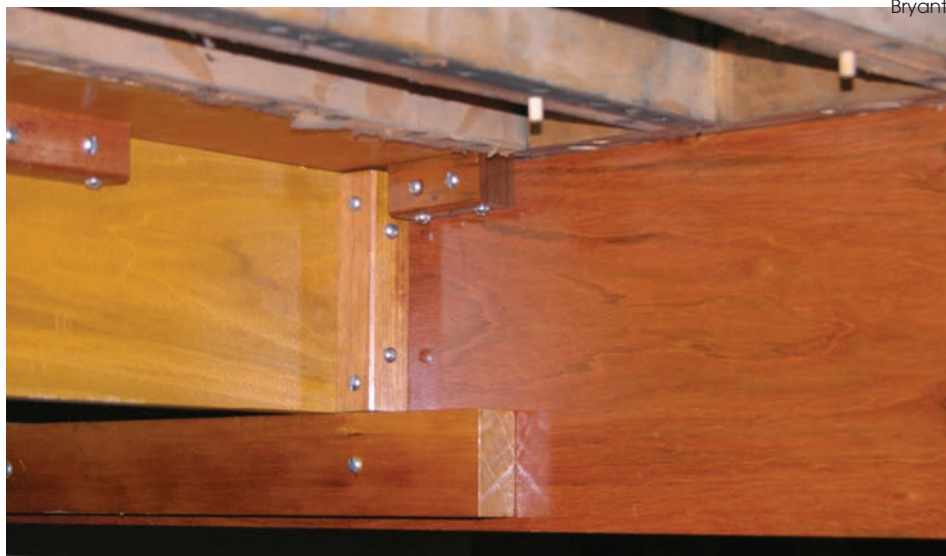
The Fort Wayne console (three-manual "Modernistic" style) suffered major damage in the fire, and successful restoration will be an extensive project in itself, if it can even be done. There is another console available that may be used instead.

17 additional ranks are planned beyond the 15 of the original Balaban 3 specification, as well as an expanded selection of percussions; we'll publish a complete specification in a future article.

You may be wondering about the reason for three consoles. Three? Whatever for? This studio is intended to be a multi-purpose facility; teaching, recording, and live performance. The consoles planned (as of this writing) are a four-manual, a three-manual, and a two-manual. Each console will be specified according to its size: the two-manual will probably control eight or



The 16' octave of the Wurlitzer Tuba hugs the side and back wall of the chamber. (Photo by Mike Bryant)



Detail showing how the subfloor assembly is structured. The small cleats at the top secure the flooring, and were made from Jatoba scraps (Photo by Mike Bryant)



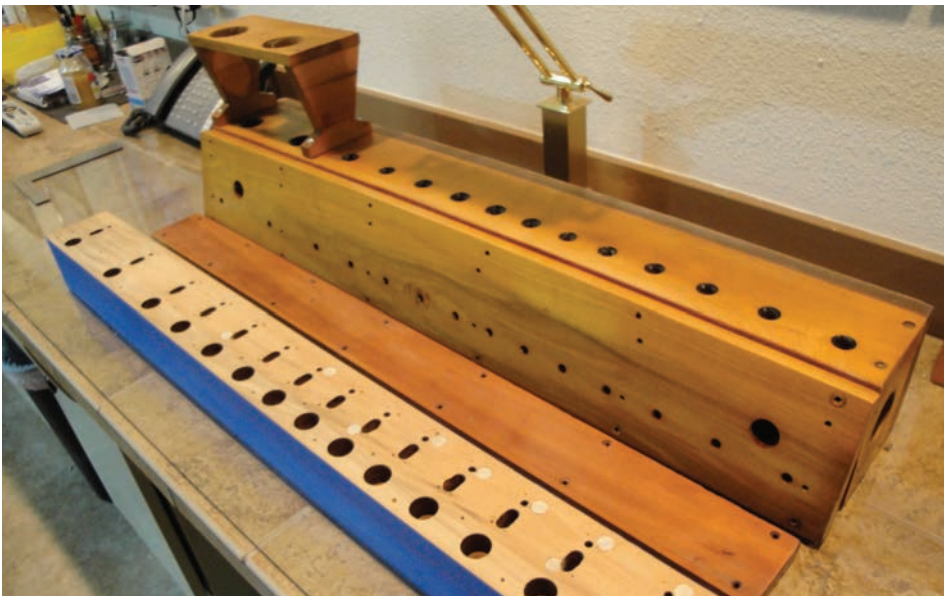
16' Bourdons were mitered to fit. The shelf is part of a water-damaged Robert-Morton Bass Flute. The set was incomplete and beyond repair as a pipe, but after two years of drying, it milled down just fine for this use (Photo by Bob MacNeur)



Bob MacNeur and Rob Kingdom installing part of the racking for the percussions and traps. They will mount above the manual chests. The 16' Salicional and 8' Diaphonic Diapason are visible behind Rob (Photo by Mike Bryant)



The open space in front of the Tubas, and an approximately equal space in front of the lowest four notes of the Diaphone, are the only openings to the lower level (Photo by Mike Bryant)



The light circles on the primary box (by the magnet openings) are dowels to repair stripped out dag holes. Some magnets had multiple holes (some containing broken dags) (Photo by Bob MacNeur)

nine ranks; the three-manual, 15 or so; and the four-manual will control everything. This will give a student the opportunity to learn how to adapt to whatever is available.

There is another reason as well. Bob, Donna Parker, Jonas Nordwall, and the late Tom Hazleton were (and the surviving three remain) close friends. When Tom, Donna, and Jonas formed the Trio Con Brio, the idea of a venue where the Trio could both practice and record without having to rent or borrow instruments was tossed around. When Bob planned the studio, this was incorporated into the plan from the beginning. As the Trio continues with Martin Ellis filling the third spot, that plan is still alive and well.

The Chambers— or, “Upstairs, Downstairs”

There are two primary chambers, each trapezoidal in shape to minimize standing wave generation, and one percussion chamber up high in the center between the other two. These chambers are 20' wide, 12' deep at the outside, tapering to 10' deep at the common wall in the center. Chambers are two-level, with a subfloor six feet up from the floor. The ceilings range from 16 to 22 feet high (10 to 16 feet above the subfloor).

At this point in the project, the Main chamber is under way, and the Solo is still storing stuff. Our design descriptions and illustrations are based on the Main, but the Solo will be constructed the same way.

Two goals in the design were to make the organ easy to service, and to isolate the noisy elements as much as possible from the listening area. To contain the unwanted sounds as much as possible, the walls are constructed of multiple layers of framing, plywood, and acoustic insulation; manifolds for the manual chests will be fed from the bottom, and where individual wind conductors will pass through the subfloor, they will do so in holes the same diameter as the wind line.

The only areas that are open between the levels are the spaces between and in front of the 16' Tuba resonators and the 16' Wood Diaphones (see the photographs), which account for a minuscule percentage of the total floor space.

To enhance serviceability and provide maximum flexibility for winding, the space beneath the subfloor needed to remain as open as possible, with a minimal number of vertical support posts. An engineer

calculated the load and provided the wood vendor with the requirements. To span the depth of the chamber without additional support partway along the length of the joist, the solution turned out to be Jatobà wood, also known as Brazilian Cherry. The Jatobà joists are milled to a full 2" thick by 9" tall, and span the entire depth of the chamber. Except for one place where a joist had to be cut and offset (to clear the Tuba), the lower level is completely open.

Electrical outlets were installed on all four walls. In addition to providing a power source for the relay's power supplies, fixed lower-level lighting is planned to enhance serviceability. Drop cords and trouble lights should not be required, except perhaps to peer straight up into a chest.

The floor is concrete, overlaid with 1" plywood decking, secured with construction adhesive and concrete anchors. Instead of being left with a natural wood finish, it is painted flat gray so that any dropped items (armatures...) should be easier to find.

The subfloor is 1" birch plywood, finished with four coats of polyurethane on top for durability, and shellac on the underside. Many woodworkers feel it isn't necessary to finish both sides of exposed plywood, but none say you shouldn't. Bob's rationale for finishing the underside is that it just presents a more finished appearance—dresses it up a bit, if you will.

The secondary supports for the subfloor are poplar, joined to the Jatobà joists with wooden cleats. Where the loads will be higher, additional support is provided by a 2" x 3" ledger board screwed to the joist. A ledger of the same dimension circles the room and supports the outside edges of the subfloor.

Walking on the upper level feels as solid as the lower level. There is no measurable sag and no feeling of movement or "give" as you walk.

This installation is an exercise in recycling. The 2" by 3" ledger boards and the bearer posts for the joists began life as Robert-Morton swell shades. Custom-length chest legs, mounting platforms for the 16' Bourdon and two of the Diaphone offsets, and some racking components were made from Robert-Morton Bass Flutes that were water-damaged beyond reclamation. Fire-damaged poplar was milled down and used to make replacement components for some of the other offset chests. The unusable offcuts get a trip to the wood stove and heat the studio in the winter. The "you never know when you might need this" offcuts go to live in the Barracuda.



Six-note Tuba offset, before restoration (Photo by Bob MacNeur)



Six note Tuba offset, after restoration (Photo by Bob MacNeur)



Speaking of "how not to," notice the adhesive mounting the secondaries to the chest. This is sometimes referred to as "organ builder in a tube" and is not generally considered an appropriate adhesive or gasket material (Photo by Bob MacNeur)

The main chamber is planned for 15 ranks. There are two seven-rank chests side-by-side, and a single-rank reed chest is installed in front of one of the main chests. All the offsets are installed behind and to the sides of the manual chests. The chests for the 16' Tuba and the 16' Wood Diaphones are on the lower level, with the resonators extending above the subfloor.

The accompanying photographs show the progress of the Main chamber; the latest were taken in early November, 2010. Everything is being completely rebuilt, refinished as needed, and tested prior to installation. In some cases, rebuilding has meant "recreating." Some of the water-damaged offsets required one or more elements to be duplicated since they were beyond repair. One string offset was almost completely beyond repair; only the primary cover and secondary pneumatic blanks could be salvaged from the original. Using another string offset as a pattern, Rob Kingdom built a replica from scratch. Only a keen eye can tell the difference (the final sanding on the original was apparently done with coarser sandpaper).

The pipes are being refinished as needed. Ron Mitchell has done considerable repair work on the big strings and some of the Tubas. Metal pipes were stripped and resprayed; wood pipes were cleaned, and repaired and refinished as required.



(Photo by Mike Bryant)

The Diaphone resonators and chests suffered considerable damage in the fire, and required extensive repair before being refinished. Because of water damage, some of the chest components had to be made new. Eventually, the Diaphones were completed and became the first components to go into the main chamber, before the subfloor was installed.

Next, the subfloor framework was installed and the floor panels were cut to fit, finished, and installed. With the exception of the hinges on the hatch, all mounting is done from below with cleats; no screw heads protrude above the floor. Holes in the flooring for winding won't be cut until the lines are ready for installation. This is primarily a safety measure, to eliminate holes that might become hazards if you should catch your foot in one.

As of this writing, the following offsets have been installed and pipes placed in most:

- 16' Diaphone (1 – 12 wood), three chests
- 8' Diaphonic Diapason, 13 – 18 (metal flues), one chest
- 16' Tuba, two chests
- 16' and 8' Bourdon, three chests
- 16' Salicional, one chest
- 8' Salicional and celeste, two chests
- 8' Viol d'Orchestre and celeste (one chest is 14 notes; it includes the bottom two notes of the 8' Tuba), two chests
- 8' Tibia, one chest

The manual chests, which have not yet been rebuilt, were stripped of toe and bottom boards, and the frames were set in place in the flooring. This was done for two reasons; first, it keeps them out of the way. Second, they prevent you from stepping into a big hole and falling six feet. When the time to rebuild the frames arrives, they'll be removed one at a time and temporary floor panels installed.

What's next?

You've probably noticed in the pictures accompanying this article that the 16' octave of the Bourdon is mitered. All twelve required mitering; the lower six notes were intended to follow the slope of the ceiling, and the upper six all had to fit within the same ceiling height. We documented the process, and that will be the topic of our next installment.

We also have a two-part piece on leathering in the works, and we'll run that when we have enough space in two consecutive issues.

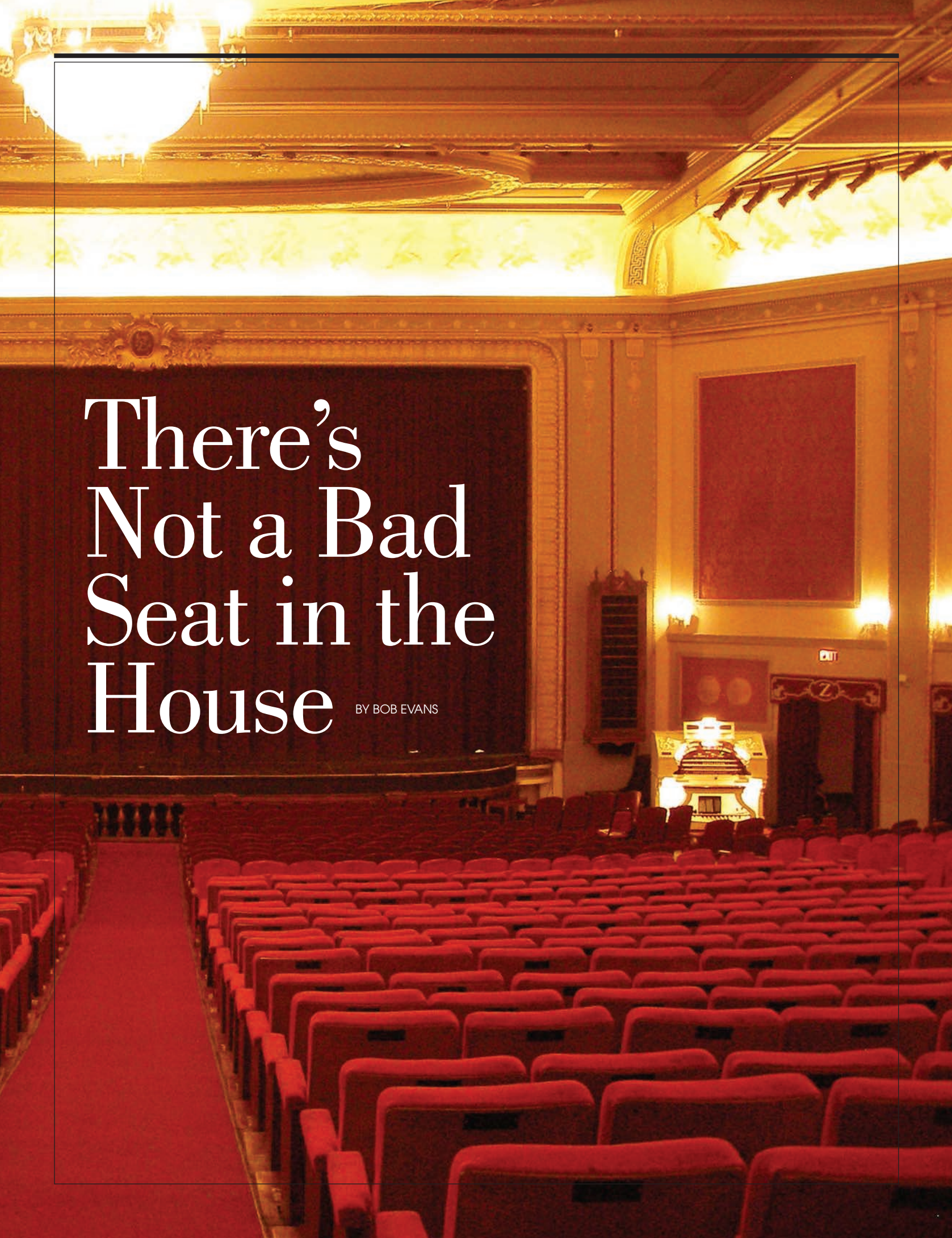
Keep an eye on Theatre Organ Online, too. As the articles appear in print, we'll post additional pictures that will show more detail than what we print.

If there are particular questions or topics you'd especially like to see us cover, send them in an e-mail to editor@atos.org. Put "MacNeur Project" in the subject line and we'll do our best to include it in a future article.



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A photograph of a grand, ornate theater interior. The foreground is filled with rows of plush, red upholstered seats, viewed from behind. A red carpeted aisle runs down the center. In the background, a dark stage is visible, framed by an ornate, gilded archway. The theater's walls are decorated with intricate gold-colored patterns and a large, rectangular red panel. A chandelier hangs from the ceiling, and an "EXIT" sign is visible above a doorway on the right. The overall atmosphere is warm and elegant.

There's Not a Bad Seat in the House

BY BOB EVANS



The Zeiterion Wurlitzer, New Bedford, Massachusetts

Located in downtown New Bedford, Massachusetts, the Zeiterion Theatre is the last old-time theatre left in a city that once boasted seventeen. Built for the live performance of vaudeville, it opened on April 2, 1922 with *Troubles of 1922* written by and starring George Jessel.

A victim of the death of vaudeville, the theatre soon closed. It reopened in September, 1923 as the State Theatre showing silent motion pictures. An advertisement promoting the film *Going Up*, starring Douglas MacLean (whose production company also produced the film), appeared in the local newspaper. In it, the theatre shamelessly promoted both organ and organist at the bottom of the ad, saying:

“Beginning tomorrow, hear E. Flat Bent, America’s Premiere Picture Organist, at the Keyboard of Our New \$30,000 WURLITZER. You have never heard anything to compare with it!”

In the years following, the State boasted five world premieres.

In 1971, the State was “modernized.” Marble walls were covered with wood paneling, chandeliers in the lobby were removed, contemporary rocking seats replaced original leather, and black paint replaced ivory and rose.

Ultimately, the downtown area ceased to draw people, and the theatre closed. A small group of individuals struggled to keep

the Zeiterion from the wrecking ball and their efforts led to the involvement of the Waterfront Area Historic League (WHALE). The Penler brothers of Paragon Travel donated the theatre section of the building to WHALE in the early 1980s. WHALE provided \$200,000 toward the restoration, and the venue reopened as the Zeiterion Theatre on September 25, 1982 with Shirley Jones in concert.

The Zeiterion Wurlitzer

On September 9, 1923 a Wurlitzer Style F Unit Orchestra (Opus 706) left North Tonawanda, New York bound for the State Theatre in New Bedford, Massachusetts. The organ was used continuously for the accompaniment of silent film features, solos, and sing-along presentations. As with most instruments from the day, with the advent of sound films, the organ fell into disuse. Theatre officials sold the Wurlitzer to Paul Downing in the mid 1970s. He had the instrument carefully removed with the help of members of the Southeastern New England Theatre Organ Society (SENETOS) and intended to install it in his Rhode Island home. When Downing died, he bequeathed the organ to SENETOS of which he was an active member.

In 1985, Kenneth Duffie, Vice-President of SENETOS, wrote to the theatre expressing the society’s interest in reinstalling the Zeiterion’s Wurlitzer. Duffie proposed a long-term, no-cost contract that would return the organ to its original home, with SENETOS



remaining as the owner of the instrument. Ken's proposal attracted the attention of Earl Dias, a reporter for the Standard-Times of New Bedford. In his column of January 13, 1985, "A Look at the Arts," Dias led with the following headline: "A Wealthy Patron Could Return Original Organ." The column eloquently stated SENETOS' desire to reinstall the Wurlitzer. George Grimshaw, a former resident of New Bedford, read Dias' column and offered a \$25,000 matching grant toward the restoration and reinstallation of the instrument. The grant was matched and many other contributors joined the effort to reinstall the Zeiterion Wurlitzer.

Original bids were in the \$30,000 – \$40,000 range. As the project progressed many unforeseen factors escalated the cost of restoration and reinstallation. For example, a new, soundproof blower room had to be constructed over the organ chambers. The original blower room now housed electrical components. The project cost roughly \$125,000 by the time it was completed. Among the changes made to the organ were the installation of a Z-Tronics relay system and the replacement of the original console to which a third manual had been poorly added. Over the years the expenditure has proven to be worthwhile. The "Z," as it is affectionately known, has presented silent films and concerts to showcase the Wurlitzer to the public. The Wurlitzer is used each summer before performances of the New Bedford Festival Theatre.

The Zeiterion also hosts many school-time shows during the season. Students from surrounding schools have attended these performances for many years. The Wurlitzer is played before and

after each of these shows. To date more than 700,000 students have heard the Zeiterion Wurlitzer.

But Wait, There's More!

Because of the organ's success at the Zeiterion, Ken Duffie began to wonder how the instrument could be made more versatile and player-friendly. Ken heard that a local theatre organ buff had a late, three-manual Wurlitzer console that was surplus to his needs. Duffie remarked how nice it would be to furnish the Zeiterion Wurlitzer with a three-manual console. Don Phipps, a local theatre organ technician and close friend of Ken, thought that the installation of a three-manual console would be a fitting tribute to Ken Duffie's devotion to the organ. The console was donated and transported to New Bedford where, after countless hours of work, it emerged reborn. On June 28, 2006, the new console was ready for the short ride to the Zeiterion to take up permanent residence. Many members of SENETOS and EMCATOS contributed money and time to the project.

The new three-manual console makes the Wurlitzer far more artist-friendly. The addition of a third manual to the organ specification allows for more unification and therefore increased versatility. The organ sounds much larger than it actually is. In addition, the acoustics of the Zeiterion Theatre provide for an incredibly even distribution of sound. Literally, every seat is a good seat.



A Change of Ownership

In the spring of 2008 the remaining members of SENETOS decided to disband the organization. SENETOS transferred ownership of the Zeiterion Wurlitzer to EMCATOS (Eastern Massachusetts Chapter of the American Theatre Organ Society). SENETOS provided an endowment for the maintenance of the instrument.

Ken Duffie, long-time curator of the instrument, was appointed to the EMCATOS Board of Directors and continues oversight of the Wurlitzer.

Zeiterion Wurlitzer to be Featured at the ATOS 2011 Annual Convention

This marvelous instrument will be prominently featured during the 2011 ATOS Annual Convention hosted by EMCATOS.

Brett Valliant will take to the bench of the Zeiterion Wurlitzer Theatre Pipe Organ on the morning of July 2, 2011. Convention attendees will enjoy the sounds of a Wurlitzer in its original home. Brett is an organist in demand for his ability to perform many different genres of music on the instrument he loves. Whether at an organ in a concert hall, a majestic church organ on Sunday morning, a Mighty Wurlitzer in a theatre, or a Hammond B-3, Brett is right at home. Critics internationally have defined his performances as exciting, refreshing, unorthodox, and astonishing.

Brett Valliant and the Zeiterion Wurlitzer: a winning combination.

Zeiterion Theatre
 New Bedford, Massachusetts
 Wurlitzer Opus 706, 3 manuals, 9 ranks



Tibia Clausa (Ten C)	16	Vox Humana	4
Clarinet (Ten C)	16	Twelfth	2-2/3
Violins (Ten C)	16	Piccolo	2
Bourdon	16	Tierce	1-3/5
Vox Humana (Ten C)	16	Larigot	1-1/3
English Horn	8	Fife (Tibia)	1
Tuba Horn	8	Piano	16
Open Diapason	8	Piano	8
Tibia Clausa	8	Piano	4
Clarinet	8	Harp Sub	
Violin	8	Xylophone	
Violin Celeste	8	Glockenspiel	
Concert Flute	8	Chrysoglott	
Vox Humana	8	Cathedral Chimes	
Quint	5-1/3		
Octave	4		
Piccolo	4		
Violin	4		
Violin Celeste	4		
Concert Flute	4		
Vox Humana	4		
Tenth	3-1/5		
Twelfth (Tibia)	2-2/3		
Twelfth (Flute)	2-2/3		
Piccolo	2		
Fifteenth	2		
Piccolo (Flute)	2		
Tierce	1-3/5		
Larigot	1-1/3		
Fife (Flute)	1		
Piano	8		

RANK ANALYSIS

SOLO CHAMBER

Pipes	
16 Tuba Horn	85
8 English Post Horn	61
8 Tibia Clausa	85
8 Vox Humana	61

Main Chamber

Pipes	
16 Diaphonic Diapason	85
16 Bourdon/Concert Flute	97
8 Violin	73
8 Violin Celeste	73
8 Clarinet	61

Tuned Percussions

Notes	
Xylophone	37
Glockenspiel	30
Chimes	25
Chrysoglott	49
Piano (MIDI)	85

GENERAL

Four Tremulants	
Ten General pistons	
Ten Divisional Pistons per manual	
Three combination toe studs	
Three effects toe studs	
Two double-touch piano pedals	
Two expression pedals	
One crescendo pedal	
Sostenuto/Piano Sustain switch	

STOPLIST

PEDAL

Bourdon (Resultant)	32
Ophicleide	16
Diaphonic Diapason	16
Bourdon	16
English Horn	8
Tuba Horn	8
Octave	8
Tibia Clausa	8
Clarinet	8

Cello	8
Flute	8
Flute	4
Piano	16
Piano	8
Accomp to Pedal	8
Great to Pedal	8
Solo to Pedal	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Tap Cymbal	

ACCOMPANIMENT

English Horn	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Violin	8
Violin Celeste	8
Concert Flute	8
Vox Humana	8
Twelfth	2-2/3
Piccolo	2
Piano	8
Harp Sub	
Harp	
Chrysoglott	
Accomp Octave	
Solo to Accomp	8
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom Tom	
Sleigh Bell	
Tap Cymbal	

GREAT

English Horn (Ten C)	16
Tuba Horn	16
Diaphonic Diapason	16

SOLO

English Horn (Ten C)	16
Tuba Horn	16
Diaphonic Diapason	16
Tibia Clausa (Ten C)	16
Violins (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Violins	8
Clarinet	8
Concert Flute	8
Vox Humana	8
Quint (Tibia)	5-1/3
Clarion	4
Octave	4
Piccolo	4
Violins	4

BACKRAIL

GENERAL

String Celestes OFF	
Great Sostenuto	
Piano Sustain	
Glock/Xylo Reit	

ACCOMPANIMENT 2ND TOUCH

English Horn	8
Tuba Horn	8
Diapason	8
Tibia Clausa	8
Clarinet	8
Violins	8
Piccolo	4
Piccolo	2
Piano	8
Harp Sub	
Octave Glockenspiel	
Solo on Accomp 2nd	
Accomp Traps	

GREAT 2ND TOUCH

English Horn (Ten C)	16
English Horn	8
Open Diapason	8
Solo to Great 2nd	
Solo to Great Pizzicato	

TREMULANTS

Main	
Tuba	
Tibia	
Vox	
MIDI	

MIDI COUPLERS

MIDI to Pedal	16
MIDI to Pedal	8
MIDI to Accomp	8
MIDI to Great	8
MIDI to Solo	8



American Theatre Organ Society 56th Annual Convention Providence, Rhode Island

June 29 – July 5, 2011
Providence Westin Hotel

The All Theatre Pipe Organ Convention

<p>Artists <i>Ken Double **</i> <i>Jelani Eddington</i> <i>Chris Elliott</i> <i>Simon Gledhill</i> <i>Chris Gorsuch</i> <i>Jonathan Ortloff *</i> <i>David Peckham</i> <i>Ron Rhode *</i> <i>Brett Valliant *</i> <i>Dave Wickerham</i> <i>Young Organist Stars (tbd)</i> <i>The American Band</i> <i>Skip Stine (trumpet) **</i> <i>Cathy Chemi (vocalist) **</i> * (Convention & Overture) ** (Encore only)</p> <hr/> <p>Main Venues Babson College 4/18 Wurlitzer Hanover Theatre * 4/35 Wurlitzer Providence PAC 5/21 Wurlitzer Shanklin Music Hall 4/34 Wurlitzer Stadium Theatre 2/10 Wurlitzer Zeiterion Theatre 3/9 Wurlitzer * (Convention & Encore)</p> <hr/> <p>Overture Home Venues Alan Goodnow 3/11 Composite Ned Niemiec 3/12 Wurlitzer Linc Pero 2/7 Wurlitzer</p>	<p>Overture (optional) Wednesday, June 29 – All day Three groups of 50 will tour three home theatre pipe organ installations with mini concert at each, have lunch at White's of Westport, and tour historic Newport, RI by bus. Home Installation (<i>organist</i>): Alan Goodnow's (<i>Jonathan Ortloff</i>), Ned Niemiec's (<i>Ron Rhode</i>) and Linc Pero's (<i>Brett Valliant</i>).</p> <p>Convention Thursday, June 30 Morning – Registration Afternoon – Registration Evening – Opening Concert, Hanover Theatre (<i>Ron Rhode</i>) Friday, July 1 Morning – Meetings / Free Time Afternoon – Young Organist Showcase, Babson College (<i>artists tbd</i>) Evening – Concert, Shanklin Music Hall (<i>Dave Wickerham</i>) Saturday, July 2 Morning – Concert, Zeiterion Theatre (<i>Brett Valliant</i>) Afternoon – Concert, Hanover Theatre (<i>Simon Gledhill</i>) Evening – Concert, Providence PAC (<i>Jonathan Ortloff</i>) Sunday, July 3 Morning – Meetings / Free Time Afternoon – Silent Movie Feature, Stadium Theatre (<i>Chris Elliott</i>) Evening – Banquet/Awards Ceremony, Venus de Milo Monday, July 4 Morning – Meetings / Free Time Afternoon – Concert, Shanklin Music Hall (<i>Jelani Eddington / Chris Gorsuch</i>) Evening – Closing Concert, Providence PAC (<i>David Peckham with the American Band</i>)</p> <p>Encore (optional) Tuesday, July 5 Afternoon – Lunch/Concert, Hanover Theatre (<i>Ken Double, Skip Stine - trumpet, Cathy Chemi - vocals</i>) Bus tour of Boston Evening – Boston Harbor Dinner Cruise (<i>Spirit of Boston</i>)</p>
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**Visit 2011.EMCATOS.com for more information and to register online,
or use the registration form elsewhere in this publication.**



Hotel Reservations – ATOS National Convention 2011

Convention registration does not include lodging; in addition to registering for the convention, you must make hotel reservations. Our headquarters hotel is the Westin Hotel in Providence, an elegant high-rise hotel overlooking downtown Providence. The hotel is convenient to many of the attractions of Providence and has the amenities associated with a downtown luxury hotel. We have negotiated a special ATOS room rate of just \$99.00 per night plus taxes. For those wishing to extend their stays for a few days before or after the convention, the discount period extends from June 25, 2011 until July 14, 2011.

*The hotel address is:
Westin Hotel Providence
One West Exchange St.
Providence, RI 02903*

*Phone: 1-401-598-8000
Toll-Free: 1-800-937-8461*

Reservations may be made online through the EMCATOS convention website with a credit card by going to

http://2011.emcatos.com/2011_ATOS_National_Convention/westin.html

and clicking the link on that page or by telephone at 1(800)-987-8461. **When making telephone reservations, be sure to mention the American Theater Organ Society to qualify for the group rate.**

Getting to the Westin from T.F. Green Airport

Providence is served by T. F. Green Airport, located just a few miles south of Providence in Warwick, Rhode Island. It is served by a number of major airlines with connecting flights from throughout the country.

Car rentals from major firms are available at the airport but rental car usage is discouraged because buses will provide all transportation between the hotel and convention venues. Furthermore, parking at the Westin runs a steep \$26.00 per 24 hour period.

Shuttle van service is available between the airport and the Westin Hotel, departing hourly on the hour. The fare is \$11.00 per person, with the trip taking approximately 20 minutes.

There is also an MBTA commuter rail station on the T.F. Green Airport premises which connects to the Providence train station approximately 1/4 mile from the hotel.

"THE ALL THEATRE PIPE ORGAN CONVENTION"

See You in Providence !
June 29-July 5, 2011





CHAPTER ONE-A NEW ENGLAND THEATER
ORGAN ODYSSEY
ATOS NATIONAL CONVENTION 2011

EASTERN MASSACHUSETTS CHAPTER AMERICAN THEATRE
ORGAN SOCIETY

WESTIN HOTEL, PROVIDENCE RI JUNE 29-JULY 5 2011

"THE ALL THEATRE PIPE ORGAN CONVENTION"

CONVENTION REGISTRATION

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 Night/evening phone _____ I plan to attend the ATOS awards ceremony
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Save up to \$50.00 per person with our Early Bird Special discount. Simply order before May 1, 2011 and the Early Bird price of \$325.00 will be in effect. For orders postmarked or submitted online after May 1, 2011, convention registration will be \$375.00 per person. The optional Overture is \$95.00 per person; The banquet is \$75.00 per person; the Encore day is \$175.00 per person. Note that the convention is open only to ATOS members and their guests living in the same household. At least one person registering must be an ATOS member or the \$40.00 ATOS membership fee (\$55.00 international) will be assessed. You must be registered for the convention to attend any optional events.

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..... ATOS membership fee \$40(\$55.00 international)	\$.....
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Payment must be made via check/money order drawn in US dollars from a US bank or via a credit card. Make checks payable to "2011 ATOS Convention" Full refunds will be available until June 15th, 2011. After that date there will be a \$75.00 cancellation fee. Mail your completed registration form with payment to:

ATOS National Convention 2011
 c/o Dick Handverger, Registrar
 281 Village Street
 Medway, MA 02053

What's Wrong with This Picture?

In the past, the Journal has carried "Mystery Photos"—and we'll continue that, from time to time. Now, as we welcome the New Year, we're introducing another occasional feature, "What's Wrong with This Picture?"

We'll print a picture that has something about it that "just isn't right." Sometimes, just what's amiss will be immediately apparent; other times, well, not so much. We'll also post a high-resolution copy of the picture on Theatre Organ Online; you can download it and blow it up to take a closer look if you want, but in most cases the answer will be readily visible in print.

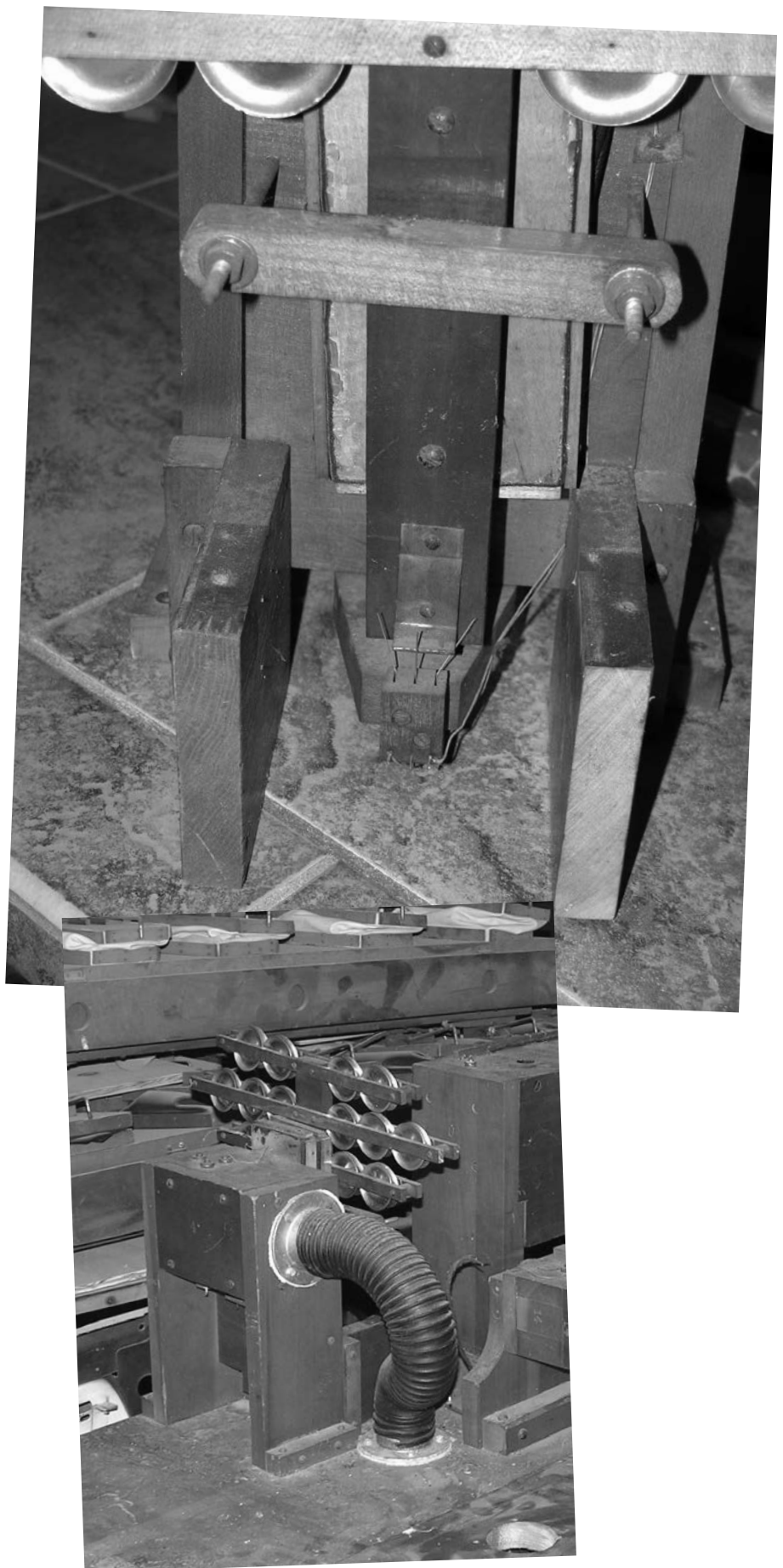
When you think you have the answer, e-mail it to editor@atos.org with "What's Wrong" in the subject line. We'll publish the first correct answer we receive in the next issue. Sorry, no gift certificates, t-shirts, or coffee mugs for the winner. A bit of recognition is all you get.

All entries must be received not later than the first of the month prior to publication (we need the answer to this one no later than February 1).

This issue's subject is a Wurlitzer Tambourine action. Since there is more than one thing you might spot, we'll give a couple of hints this time. For reference, we've included a picture as it appeared just before it was removed from the trunk (in the picture, the wiring has already been disconnected, but it was wired as you'd expect for an instrument still running on an electro-pneumatic relay, complete with cotton-covered wire wrapped in black tape).

We're not interested in the "wings" attached to the base, the thickness of the leather on the pneumatic, the variety of screw types in the flanges, or the flexible hose being used to wind it.

There's something much more obvious. What's wrong with this picture?



PARAMOUNT DOUBLE BILL

Featuring Ken Double
and Bob Castle

Playing the Wurlitzer Pipe
Organ

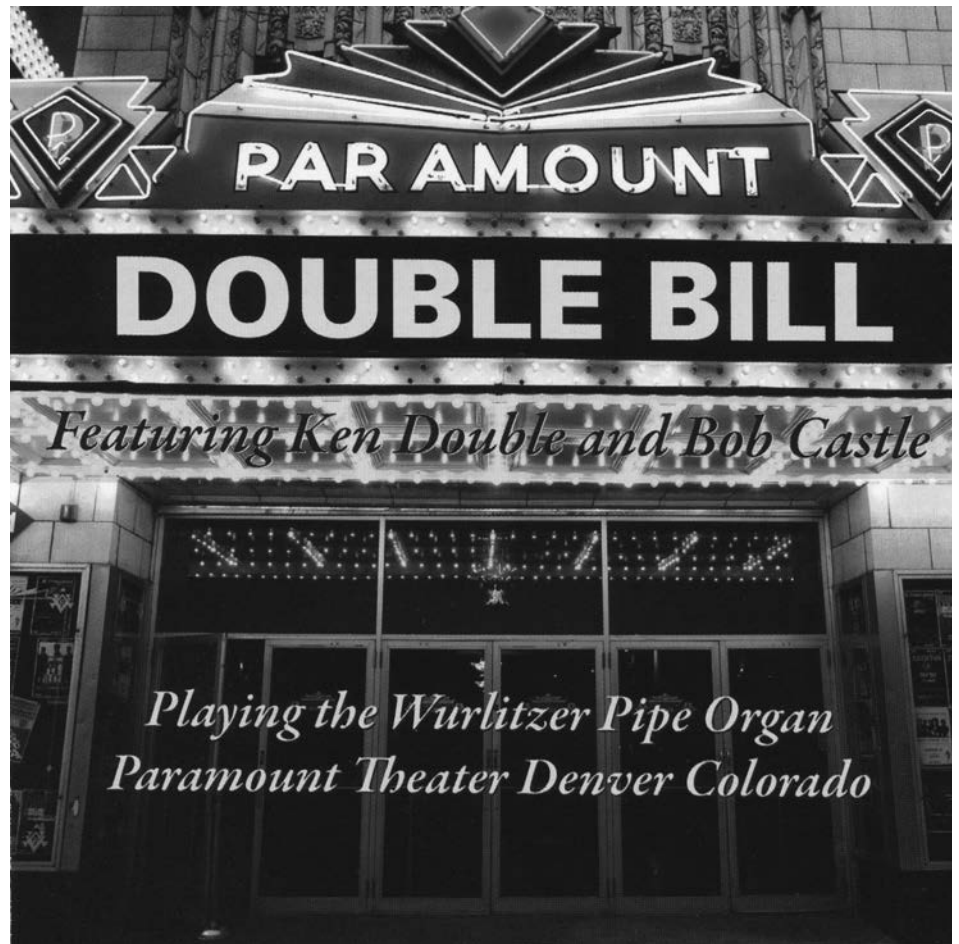
Paramount Theatre Denver
Colorado

It is almost always thrilling to hear a big organ in a big room but in this case something is amiss. Maybe by the end of this review I'll figure out what's bugging me so much about *Paramount Double Bill*.

Organ concerns I may have, but no concerns of Ken Double. His music is easily as infectious as his personality. Opening with a rather long but lively five-minute rendition of "Coquette" he shakes the cobwebs from the enhanced Publix #1 in Denver's Paramount Theatre. Curiously, the next two songs are also five minutes in length but each is quite different. A gentle ballad, "Blame It on My Youth" carries the melody with the Solo Tibia Clausa, Brass Saxophone, and a hint of the Orchestral Oboe, later joined by strings. Overall, quite nice. After an introduction different to what is usually heard, "Ol' Man River" follows its usual path towards a full organ climax.

Three from Duke Ellington is not a medley, but three Ellington compositions treated individually. "Do Nothin' Til You Hear from Me" features a nice passage with the organ's piano. "Satin Doll" is smartly played, highlighting a Glockenspiel/Vibraharp combination and features a brief untremmed passage with a rare Wurlitzer Tromba. This rank replaces the Tuba Mirabilis normally found in a Publix #1. Coming from an early Wurlitzer in the Denver Auditorium it sounds more like an English tuba from Willis than the more familiar smooth-voiced tubas of later Wurlitzers. "Sophisticated Lady" rounds out the Ellington group with just the right tempo and laid-back phrasing. Most satisfying.

The next section, *Hits And Hit Makers Of The 60s*, is a medley of "It's My Party," "So What's New?," "Breakin' Up is Hard to Do," "I Only Want to Be with You," and



"Meditation," which was heard in the 2001 movie *Shrek*. Mr. Double captures the subtle bossa nova rhythm which compliments his on-stage persona. "I Only Want to Be with You" provides a good opportunity to hear the Trivo English Post Horn substituted for the Solo Vox Humana and played in its lower register, where it can growl with authority. Definitely, a worthy Wurlitzer stand-in. Since "So What's New?" asks a question, so will I: How it is that C # 38 of the Kinura is so out of tune? Kinuras can be such little stinkers.

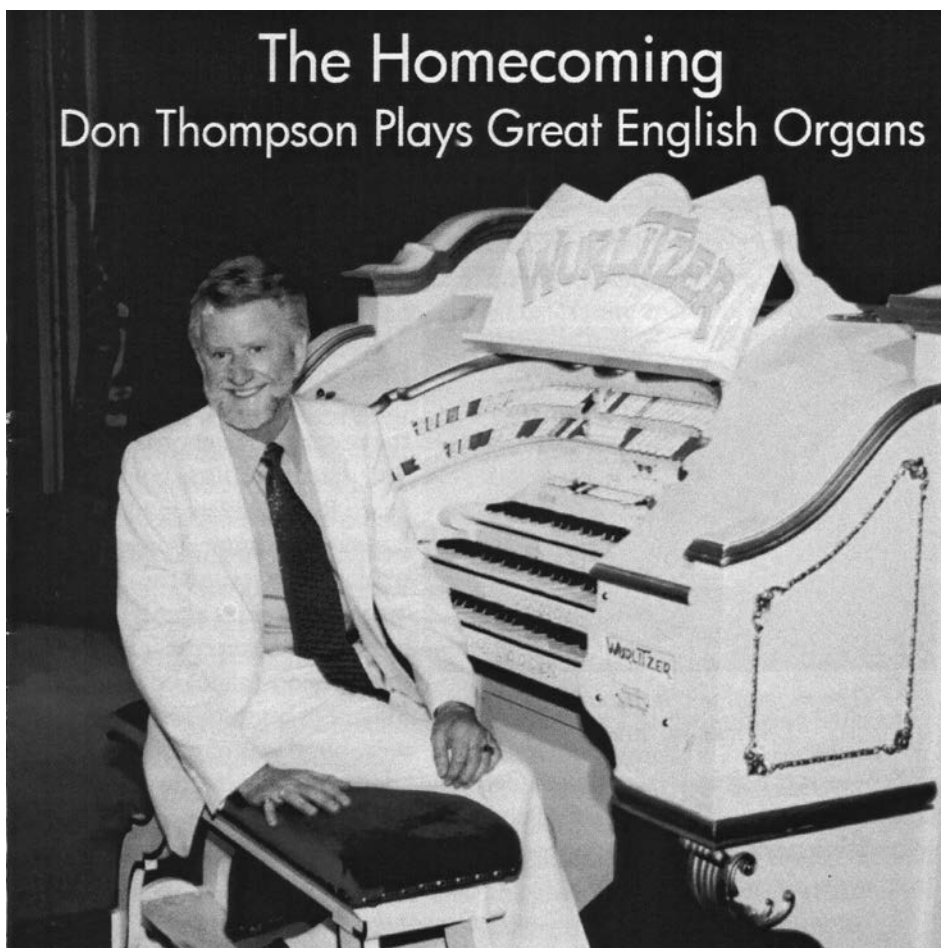
"Man Of LaMancha," "Dulcinea," and "The Impossible Dream" make up *Music From Man Of LaMancha*. A song I always liked to play—or tried to play—was "The Impossible Dream." I never could get the timing right. Ken Double has no such problem and gives a good accounting.

I first met Bob Castle, house organist for the Denver Paramount, in the summer of 1968. Even then, he had been a permanent fixture of the Paramount for years. Ken

Double generously invited Bob to share the bench for a few tracks. Bob plays "Jean," "Don't Sleep in the Subway," and "What Are You Doing the Rest Of Your Life" in a way only someone with intimate experience with his instrument can muster. All three well done.

Completing the 65:08 *Paramount Double Bill's* playlist are "To The Land Of My Own Romance," and a combination of "Sunny" and "You Are The Sunshine Of My Life."

There are several word plays one can make of this album's title—*Paramount Double Bill*. Obviously the principal artist is Ken Double, and he double-bills with Bob Castle, and the Denver Paramount Wurlitzer is one of only a few with double consoles. [It is the only two-console Publix 1 remaining in its original home.—Ed.] I hoped there would be some tracks with both musicians playing in duet using both consoles. Sadly there is not. When I inquired of Ken the reason he explained there simply wasn't



THE HOMECOMING Don Thompson Plays Great English Organs

For a West Coast guy like me, unfamiliar with British theatre organ installations, Don Thompson's *The Homecoming* offers an insight. On this interesting recording Mr. Thompson gives us a sampling of, I think, six Wurlitzers (keeping track of the Wurlitzers on this album is kind of like playing a carnival shell game), two Comptons, and one Rutt—some extant, some not. The Rutt is a marque unfamiliar to me. Like other recent Don Thompson albums I've reviewed, *The Homecoming* is comprised of re-released tracks recorded many years ago, some from public performances. Jacket notes suggest as early as the late 1950s and as recent as 2000.

Beginning with the 3/14 Wurlitzer in the Tower Ballroom, Mr. Thompson opens to applause with a spritely rendition of "San Francisco" following the announcer's brief introduction. There is a lot of room ambience, making it difficult to parse out the organ's resources to hear what Mr. Thompson is doing with them. His registrations are full with lots of bright Tibia mutations but not much bass.

"Moonlight Serenade" is taken at an appropriately slow tempo. A Tibia/Saxophone-centered combination carries the melody line with reed accents sounding like they are coming from some distance compared to the Tibia. The Tibias don't seem to have much tremolo. It is hard to say whether this is the normal British taste in tremulants or due to the change Wurlitzer made to its Tibia voicing in their later instruments.

Mr. Thompson puts his Capezio boots to good use as he romps and stomps through a boogie, jive-hopping version of Woody Herman's "Woodchopper's Ball." The vigorous applause testifies it was obviously a crowd pleaser as some audience members can be heard clapping in time with the music. The Tower Ballroom segment concludes with a nice medley from Noel Coward's *Cavalcade*.

Now, here is where things start to get interesting. The Empress Ballroom is just

enough time for Bob and him to work out any good duo arrangements.

At the beginning of this review I wrote that something was bugging me about this recording. After listening to it several times, I have narrowed it down. Good ensemble comes from small pitch and phase differences spread among many instruments or, in this case, among many ranks. On this organ, the ensemble suffers from two related conditions: first, there is far too little pitch difference between the celeste ranks and their respective unisons (the Viol d' Orchestra and Viol Celeste, and the Concert Flute and Flute Celeste). These celestes are tuned so close to their respective unison ranks, they might as well be left mute; they contribute nothing. When done right, celestes will celeste (or beat) among other celestes as well as their respective unisons.

Secondly, it sounds like the Main chamber's treble pipes, especially flutes, are very much in your face. They don't sing—

they scream! When I later mentioned this to a Theatre Organ editor and another well-known theatre organist, both very familiar with the Denver Paramount Wurlitzer, each told me the Main chamber treble pipes don't scream, regardless of whether one is sitting on the bench or anywhere else in the house. So, the organ is vindicated and microphone placement choices should be questioned as the culprit.

Given the solid performances by Ken Double and Bob Castle I give *Paramount Double Bill* a hearty 3½ star rating.

Paramount Double Bill is available directly from Ken Double at 1615 Defoors Walk NW, Atlanta, Georgia 30318. Cost is \$20.00 US and \$22.00 international with checks or money orders payable to Ken Double.

—Dennis Hedberg

For the Records

REVIEWS

a short distance from the Tower Ballroom. In its original form, its Wurlitzer was the Tower's first instrument but was enlarged when it was moved to the Empress. Mr. Thompson admirably shows off the organ with "Russian Rag" featuring the organ's piano. Although having the big ballroom acoustic, on this recording I find the organ to be better balanced than the Tower Ballroom tracks.

Even more interesting, this organ was moved again, this time to the Playhouse Theatre, Manchester. In this more sensible acoustic we can make a better assessment of the organ and what Mr. Thompson is doing with it. He plays "When Your Lover Has Gone" with meaningful phrasing and appropriate registrations featuring a well regulated Tuba balanced against the Tibia Clausa. This Tibia's tremulant thankfully does not exhibit the nervous quality I so often associate with British theatre organs.

Refuting the idea that bigger is better, the next stop on this recorded organ crawl is a small 3/8 Wurlitzer in the Granada Theatre, Clapham. With the theatre stripped of all furnishings just prior to demolition, this small organ sounds much larger but yet retains a clear voice. Mr. Thompson plays "Repasz Band March," "Sleigh Ride" from Prokofiev's *Lt. Kije*, and a quickstep medley in the style of Reginald Dixon which includes "When You're Smiling." All are up-tempo with predominantly big registrations and generous percussions, but cleanly played.

We move next to the Watford Town Hall wherein resides a 3/12 Compton. "Overture to *Pineapple Poll*" is Mr. Thompson's sole offering at this venue. It is an up-tempo piece based on Sir Arthur Sullivan's *Savoy Operas* played with lots of four-to-the-bar chords in the left hand. Augmented with the pedal, in places the whole accompaniment is reminiscent of a circus calliope. While the Compton's voicing is consistent, its chest action is devoid of the percussive attack associated with Wurlitzer. This is readily apparent in a passage featuring the Tuba. Be that as it may, Mr. Thompson's rendering fulfils the composer's vision.

The St. Albans Organ Museum possesses a small 3/6 Rutt and a 3/10 Wurlitzer. I don't know if both organs are in the same room, but regardless, the

recorded sound of both instruments is 100% organ and absolutely zero percent room ambience. Being only six ranks, I suspect five ranks are winded together with one tremulant, with the Vox Humana winded independently. For the most part Mr. Thompson wisely chooses simple registrations like Tibia and Tuba Horn, accompanied by Concert Flute and Viol, for maintaining a clear melody in both selections played on the Rutt—"My Old Flame" and "While We're Young." All in all a nice handling of an instrument with limited resources.

On the other hand, the title song, "The Homecoming," played on the Wurlitzer, features a Weber Duo-Art grand piano with an excessive use of the Tibia Clausa and Vox Humana as accompaniment. That registration complete with its gurgling Vox played in chords in lower octaves of the keyboard detracts from an otherwise pleasant work.

Built mostly around "If Ever I Would Leave You" and "Fie On Goodness!" Mr. Thompson presents a fairly accurate reading of the orchestral score of the overture to the Broadway musical *Camelot* on the 3/19 Wurlitzer from the Odeon Theatre, Newcastle. Opening with a Chrysoglott and Glockenspiel run and trill he comfortably moves through a variety of registrations available on the largest Wurlitzer to be heard on *The Homecoming*.

In a medley Mr. Thompson calls "A Musical Tour of London," he exercises the 4/16 Wurlitzer in the Gaumont State, Kilburn. Selections include "Knightsbridge March," "Limehouse Blues," "Westminster Waltz," and "A Foggy Day" among others. "A Foggy Day" is disappointing—I expected to hear a gentle ballad but instead got another four-to-the-bar foxtrot.

The final instrument in this organ crawl is the 5/17 Compton in the Odeon, Leicester Square. "Spring is Here" is given a somewhat elaborate treatment but with some questionable phrasing that detracts from the intended mood of the piece. The introduction to "Breezing Along with the Breeze" includes the tweeting birds sound effect and some gawdawful contraption I think is the much-storied Melotone. If it

isn't, then this organ is in much need of some major surgery.

Fortunately, sanity is initially restored as we move on to "Moonlight in Vermont," but when Mr. Thompson ventures off into some up-tempo section with an added Glockenspiel, the Vermont moonlight goes bye-bye.

"The Boy Next Door," "Indian Love Call," and "Somewhere Over the Rainbow" comprise the final medley Mr. Thompson calls *Three Great Hollywood Ballads*. All three are passable but through no fault of Mr. Thompson are sabotaged by the Compton's hideous Vox Humana tremulant.

The 21st and final track of this 73:55 album just might be its best—certainly the best from the Odeon Compton, a flashy toccata titled "Von Himmel Hoch." When played without tremulants, the Compton makes an impressive sound. While I may have criticisms of Don Thompson's pops playing I can't deny the fine technique displayed in this piece. The audience's applause certainly agrees.

Through his many public appearances and recordings Don Thompson's style is well known to theatre organ aficionados. *The Homecoming* doesn't reveal anything new in that department. Given the state of recording technology at the time these tracks were laid down, and the choices made in microphone placement, in many cases it's difficult to get a clear impression of each instrument's personality. *The Homecoming's* strength lies in its giving the listener an opportunity to experience several instruments all within about an hour's time. For this I rate *The Homecoming* with 3½ stars.

The Homecoming can be ordered from Pipe Organ Presentations at www.pipeorganpresentations.com at \$17.00 US or £12.00 for UK customers only.

—Dennis Hedberg

Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Tuesday, August 24, 2010

8:00 p.m. E.D.T.

Chairman of the Board Mike Hartley called the meeting to order at 8:05 p.m. E.D.T.

Officers Present: Mike Hartley, Chairman; Craig Peterson, Vice-Chairman; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John Apple, Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Doug Powers, Bucky Reddish, Nathan Avakian (Youth Representative to the Board). Board Members Absent: Bob Dilworth, Allen Miller.

Staff Members Present: Ken Double, President/CEO; Jim Merry, Executive Secretary; Jelani Eddington, Contract Administrator; Mike Bryant, Co-Editor THEATRE ORGAN.

Chairman Hartley declared a quorum.

The minutes of the ATOS Annual Board of Directors meeting were approved as amended.

The minutes of the ATOS Annual Membership Meeting were approved for publication.

Treasurer's Report: ATOS income is slightly down compared to this time last

year. This could be because of a decrease in membership. ATOS is in good shape financially.

Mr. Evans moved to rescind the action taken at the June 9 teleconference, and reported in paragraph 5(pp), having to do with the status of the negotiations and agreement(s) for the ATOS Archives. The motion was **passed**.

The board then voted to replace the rescinded action discussed in paragraph 5(pp) of the June 9 minutes with a more succinct and clearly worded action, as follows:

MOVED (1) That the Report of the Archive Relocation Committee dated May 25, 2010 be accepted; (2) approve the concept of a partnership with the American Organ Institute (AOI) and the University of Oklahoma (OU) as outlined in the above report; (3) approve the draft copy of the ATOS-AOI Deed of Gift (Attachment A of the above report), and (4) Any final agreement with AOI or OU will be brought before the Board for a vote. The motion was **passed**.

The intent of the two actions was to clarify the status of the draft documents, and to clearly establish that any final agreement requires further board action.

Mary Strauss of the St. Louis Fox has proposed the formation of the Stan Kann Scholarship Fund to honor the memory of Stan Kann, long-time organist of the St. Louis Fox. In a previous meeting the

Board agreed, in principle, to support this endeavor.

Mr. Van Der Molen moved that ATOS match the \$600 from the Stan Kann Scholarship Fund. The motion was **approved**.

Mr. Evans moved that the ATOS Bylaws and Policies be amended as provided in the August 12, 2010 memo of the Bylaws & Policies Committee. The motion was **approved**.

Mr. Moelmann moved that board meetings conducted by teleconference be limited to ninety minutes. The motion was **approved**.

Chairman Hartley acknowledged with regret the resignation of Paul Van Der Molen as ATOS Treasurer. Chairman Hartley publicly recognized the fine job that Paul has done for ATOS.

Paul stated that he has enjoyed his tenure as ATOS Treasurer but feels that it's time he focused on home and family more.

Mr. Evans moved that Jelani Eddington be empowered to sign any documents necessary for the licensing and production of the Seattle CD Set. The motion was **approved**.

Chairman Hartley declared the meeting adjourned at 8:58 E.D.T.

/s/ Bob Evans, Secretary

Note: The meeting was conducted under *Robert's Rules of Order*; Mike Bryant, Parliamentarian

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Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK

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Chapter News

ATLANTA

Atlanta, Georgia—Our regularly planned program for September was postponed so that chapter members could attend the memorial service for Cecil Whitmire at the Alabama Theatre in Birmingham. We will REALLY miss you, Cecil!

On Saturday, October 16, a good number of the Atlanta chapter journeyed to Americus, Georgia to visit the Rylander Theatre, its resident Möller, and the gracious artistry of John McCall—who is no stranger to the chapter, nor to the Rylander audiences.

The afternoon began with a welcome from the disembodied voice of John Tanner, and the organ played—no John. John walked to the console as his pre-recorded opening selections ended, took his place at the console and an afternoon of entertainment ensued.

While organ curator John Tanner dealt with an air problem, John had to entertain the audience (stall). He used the time to relate the events that led to the installation of the Möller. Through chance conversations about the redo of the Rylander, the lack of an organ came up. A key individual thought this to be a serious oversight, and soon an organ was requested. Chapter member James Thrower had a Möller 3/11 that he donated to the cause (actually sold to the Rylander for \$1.00).

Special presentations of the Atlanta chapter's Lifetime Achievement Award were made to Fred Boska and John McCall. John knew about the award for Fred, but had no idea he was on the roster as well.

A great afternoon's entertainment: great music, a movie, special presentations, an artist (in every sense of the word), and open console. Even our youngest member, Joshua Dill, performed.

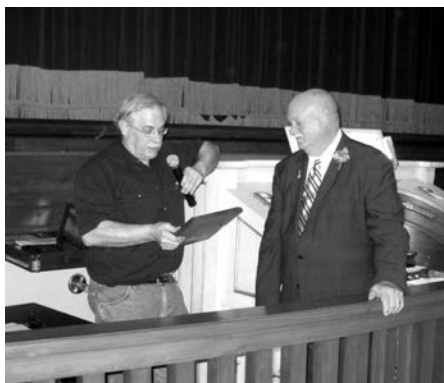
Thanks to John McCall for his fine and entertaining program, the technical expertise of John Tanner, the gracious folks with the Rylander, and the audience for spending their day at the Extravaganza at the Rylander.

—Rick McGee

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



Ron Carter presents the Lifetime Achievement Award to Dr. Fred Boska (Photo by Elbert Fields)



John Tanner presents the Lifetime Achievement award to John Clark McCall (Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—Chapter meetings resumed on September 12, after our traditional summer hiatus, with a catered dinner. This was a special event held at the Pinellas Park Auditorium. We proudly unveiled our new three-manual console. Chapter president Cliff Shaffer thanked all the members for their hard work and long hours wiring and installing the new console, relay and combination action, as well as performing corrective maintenance on the organ itself. Mr. Shaffer kept everyone in suspense until he drew the stage curtains and introduced another chapter member, Vince Mirandi, at the new console. Vince masterfully played a variety of numbers, demonstrating the additions and new features of the organ. Following the concert, everyone was invited to come up on stage and check out the new console.

On October 10, we gathered at Pinellas Park Performing Arts Center for the *Joe Koehler Senior Follies Variety Show*. For the past seven years, this group has put on a variety show with the proceeds going to a non-profit organization. This year they generously donated their time and energy to support the Central Florida

Theatre Organ Society. The show was quite entertaining and humorous. We sincerely thank Mr. Jay Wygant, director, and all the performers for their time and generosity.

On October 24, the Tampa Theatre presented the silent movie *The Phantom of the Opera*, with Lon Chaney, accompanied by chapter president Cliff Shaffer on the Wurlitzer theatre pipe organ, and assisted by Rosa Rio's grand-niece, Melissa Muys, singing arias from the opera *Faust*. The movie was well received with its distinct vocal and organ accompaniment.

—Gary Blais

Cliff Shaffer, President
321-527-8894, cliff71@aol.com



Vince Mirandi at Pinellas Park (Photo by Gary Blais)



Members inspect the new console at Pinellas Park (Photo by Gary Blais)

CENTRAL INDIANA

Indianapolis, Indiana—In April, our chapter members met at the Warren PAC, where we were treated to a fine performance by 14-year-old Emily Seward, the 2008 ATOS Student of the Year. In May we visited the Strand Theatre in Shelbyville, where Kurt Schakel entertained us on a Hammond C-3. The Strand will someday house a recreated 2/11 Louisville Uniphone organ, currently being rebuilt under the supervision of

chapter member David Finkel, who gave an interesting presentation about the Strand Theatre project. Chapter members were then treated to the film biography of Jerome Kern, *Till the Clouds Roll By*.

In June, our concert series featured longtime chapter friend Ron Rhode on the Warren PAC Barton, which he knows so well, having played its debut at the 1997 ATOS national convention. This same organ was featured in late June during the Pipe Organ Encounter sponsored by the Bloomington AGO and the Jacobs School of Music at Indiana University. Chapter member Tom Nichols gave a verbal presentation explaining the basic differences between theatre and classical organs, and Justin Nimmo played a mini-concert and supervised open console time for the 41 POE students.

In July we held our annual pitch-in picnic at the home of Billy Tandy, who favored us with a performance on his two-manual Allen. In August we were treated to a concert by Martin Ellis on the 3/24 Wurlitzer at the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. There were many unfamiliar faces at this meeting, and some of them joined ATOS!

Our September concert featured Jonathan Ortloff at the Warren PAC Barton, where we enjoyed his interesting registrations and style of playing. In October we met at the lovely Paramount Theatre in Anderson, where chapter member (and new Indianapolis resident) Mark Herman performed on their historic 3/12 Page.

—Tom Nichols

Carlton Smith, President
317-697-0318,

carlton@theatreorganrestoration.com

COLUMBIA RIVER

Portland, Oregon—On one of the hottest days of the year, August 15, a good contingent of club members gathered at the lovely Vancouver, Washington, home of Gary Nelson for our Annual Potluck-Picnic.

As is always the case, the food was spectacular! Our members are the best cooks! CRTOS Treasurer Ron Deamer took a spot at the grill, where he kept the hot dogs, hamburgers, and bratwurst coming.

Many thanks to Gary Nelson for hosting a delightfully relaxing afternoon.

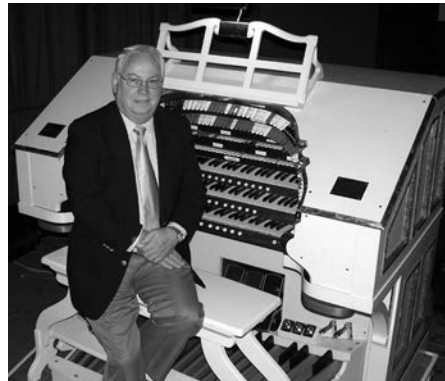
October 23 took us to the Sherwood, Oregon home of members Allan and Nancy Plunkett for an open house/open console session on their marvelous Style D Wurlitzer. A professionally installed and maintained instrument, it's always a delight to play. Allan added a very high-ceilinged foyer to the front of their house where the shutters are installed

near the top of the wall, thus giving the sound room to develop before the player or listener hears it. In addition to playing the Wurlitzer, we often head outside to play with numerous friendly cats, dogs, and horses roaming around the property.

For the past several years at Halloween, we have traditionally screened one of the standard silent horror films, such as *The Phantom of the Opera*. Although attendance has been good, we wanted to try something a bit different this year. One movie that was suggested was *The Bat*, a true silent classic from 1926 that is rarely seen. Mike Bryant created a delightful score for the film which captured both the humor and horror aspects of the film. The acting is good, sets are excellent, and there is a bit of political-incorrecness thrown in as well. This film is often thought to have been Bob Kane's inspiration for the Batman character.

—Terry Robson

Rick Parks, President
503-375-3574, rick@elsinoretheatre.com



Mike Bryant at the Hollywood Theatre
(Photo by Ron Deamer)

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland picked a gorgeous day when we traveled to Elkhart Lake on September 12 to the home of Gary and Nancy Bieck. Gary has a three-manual, 18-rank Wurlitzer in a large music room. The artist for the afternoon was our own Jelani Eddington from Racine. He played to a standing-room-only crowd, as over 60 people came to be inspired. As usual, Jelani did a professional job, playing a variety of music, and getting all the various sounds out of the instrument. As an encore, he did a medley of patriotic music in remembrance of the 9/11 tragedy. At the end, a large American flag was unfurled from the ceiling, giving everyone goose bumps and earning a standing ovation for Jelani. A pot-luck meal and open console followed.

Halloween was observed on October 17, when Fred Hermes hosted us at his Basement Bijou for a showing of *The Phantom of the Opera*. The film was adapted from a little-known and little-read 1910 novel by Gaston Leroux, *Le Fantôme de l'Opera*. Universal Studios bought the rights to it, seeking a new product to brighten its dimming screens. The film went through three major revisions before the 1925 version achieved success and critical acclaim for Lon Chaney Sr., "the Man of a Thousand Faces," for his portrayal of Erik, the Phantom. Chaney brought *Phantom* to millions, and millions more have seen and enjoyed the songs from the Andrew Lloyd Webber musical of the same name.

The Basement Bijou is home to a five-manual Wurlitzer, and the organist was Dennis Scott, who always does a fantastic job of "spooking" us with his scary music as we watch the film. It was the perfect way to celebrate Halloween.

—Sandy Knuth

John Cornue, President
262-248-3458



Jelani Eddington and Gary Bieck at the DTOS social (Photo by John Knuth)

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, October 10 we were happy to present the first public performance on our newly rebuilt Wurlitzer 3/24, Opus 585. Because of its newness, we called the event a "shakedown" performance since we expected to encounter some problems which can only be located by playing the instrument for prolonged periods.

The organ is installed in the Colonial Theatre in Phoenixville, a suburb of Philadelphia just a couple of miles northwest of historic Valley Forge. The Colonial, in its early days, was the home of live vaudeville, and featured big-name attractions such as Harry Houdini and Mary Pickford. The organ came to us from the estate of Roland Kurek of New Jersey who purchased it with the intention of installing it in a public place where it could be enjoyed by everyone. Unfortunately, Mr. Kurek passed away in 2000 and never realized his dream. In

Chapter News

his will, he stipulated the organ be donated to an organization that would keep it intact and install it in a place where it could be enjoyed by the public.

The program consisted of five short silent movie comedies accompanied by our chapter president, Wayne Zimmerman. Reactions from the 120 plus in attendance during intermission and after the show were quite positive. The organ had a few problems during the show, but overall it sounded great, considering we know it is not complete and not tonally finished.

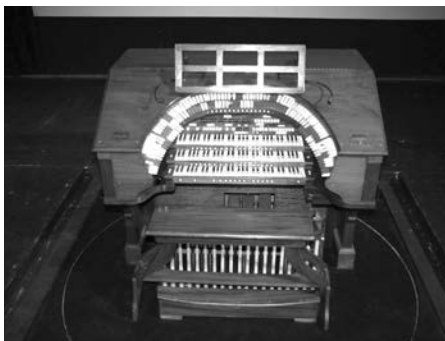
Many thanks to Patrick Murphy & Associates, our dedicated volunteers and members and, of course, to Wayne for an outstanding performance.

—Dick Metzger

Wayne Zimmerman, President
610-429-5378, waynezims@aol.com



Wayne Zimmerman at the Colonial Wurlitzer
(Photo by Dick Metzger)



Console of the Colonial Wurlitzer
(Photo by Bill Gelhaus)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS began our 2010–11 Concert Season on October 3 with an outstanding concert by Jonas Nordwall on the world-class 4/34 Wurlitzer at the Shanklin Music Hall in Groton, Massachusetts. Jonas' program was varied with many musical genres represented. His mastery of the theatre organ was evident.

The audience enjoyed a delightful afternoon with a consummate musician.

This concert was the first held at the Shanklin Music Hall since the passing of its founder, Garrett Shanklin. To say the least, "things" seemed different. Although Garrett was not physically present, one could sense his spirit throughout the afternoon. Jonas' program was one which Garrett would have heartily approved.

October 10 found us at the Stoneham, Massachusetts Town Hall where resides a 2/14 Wurlitzer, formerly installed at radio station WNAC. When the station purchased a Skinner pipe organ, the Wurlitzer was purchased by a local family and installed in the Stoneham Town Hall. The organ sounds wonderful and the acoustics of the hall are marvelous.

Long-time EMCATOS member Ed Wawrzynowicz took control of the Wurlitzer. Ben Goldstein joined Ed on saxophone and clarinet, with Don Pentleton on drums. These three gentlemen provided an afternoon of smooth and listenable music. In fact, several couples took to the dance floor. We always look forward to Ed and his friends playing for us.

November 5 found many of us at the Hanover heater for the Performing Arts where Don Phipps was honored by the theatre for his donation of the 4/35 Wurlitzer, as well as the countless hours he has spent seeing to its installation. His all-volunteer crew was also honored at that time.

The Hanover Wurlitzer will make its "official" debut in June 2011, at the first concert of the upcoming ATOS Annual Convention, *Chapter One—A New England Theatre Organ Odyssey*.

—Bob Evans

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



Jonas Nordwall at Shanklin Music Hall
(Photo by: Dick Handverger)



Ed Wawrzynowicz, Ben Goldstein, and Don Pentleton entertain at Stoneham Town Hall
(Photo by Dick Handverger)

FIRST STATE

Wilmington, Delaware—Chapter members attended a September meeting at the home of Joe and Theresa Rementer, which features their three-manual pipe organ. Our visit included a tour of the chambers and history of the organ. The organ was a touring organ which was once used at the White House. Joe also has a three-manual Allen. Guests Harold Ware and Janet Norcross treated us to various musical selections played on both organs. Attendees compared and contrasted the two organs while enjoying their music. Joe and Theresa, we thank you for your hospitality.

First State celebrated Halloween by sponsoring a classic silent film evening at Dickinson High School. Featured were *The Phantom of the Opera* (1929), with Lon Chaney and Mary Philbin, plus *Habeas Corpus* (1928), with Stan Laurel and Oliver Hardy. Organist Glenn Hough did an outstanding job providing accompaniment on the Dickinson Kimball theatre organ. This was First State's first silent film event. Thanks to all the volunteers who made this well-attended event a success. Stay tuned for upcoming silent film events.

Chapter members enjoy concerts hosted by the Dickinson Theatre Organ Society (DTOS). All concerts feature the three-manual, 66-rank Dickinson Kimball. Last year we were treated to meet-and-greet sessions with many of the artists. We look forward to future meet-and-greet sessions. Artists for 2011 include Dick Smith on January 29 and Jelani Eddington with Chris Gorsuch on March 12. Please visit www.dtoskimball.org for additional concert information and to learn more about DTOS.

First State invites you to join us at a chapter event and at DTOS concerts. Please visit the First State chapter at www.atos.org (find a local chapter) or see us during intermission at a DTOS concert.

—Brian Blackwell
Paul Vines, President
302-378-1912

GARDEN STATE

Little Falls, New Jersey—Installation of new officers was the central part of our September business meeting. Tony Rustako became our new 2nd Vice-President, Organ Crews, and Georgiana Paril became Treasurer. Both have been active members for many years and have approached their new responsibilities with great energy. Many thanks to them as well as to their predecessors, Catharine Oliver and Joe Vanore, who both gave tremendous service during their time in office, and continue to serve vital roles in Garden State.

The remainder of the September gathering was wonderful music played by the indomitable Candi Carley-Roth on the 3/23 hybrid at Nina Heitz's marvelous home in New Hope, Pennsylvania. Crew members including Tony Rustako, George Andersen, and Denise Andersen ensured that the organ would be ready for her performance. As a result, toe-tapping rhythms filled the beautiful music room throughout Candi's mini-concert. The music continued to flow as open console followed while members enjoyed a picnic supper and fantastic desserts.

An enthusiastic audience filled the Loews Jersey Theatre in October as the 4/23 Wonder Morton provided the foundation for a thrilling silent movie, *The Mark of Zorro*. Chris Elliott's dazzling accompaniment wowed 'em, and they cheered the heroes and hissed the villains loudly. Crew members Bob Martin, George Paril, Jim Brown, and Paul Citti smiled the most broadly as the marvelous Morton performed flawlessly.

The Wonder Morton again thrilled the record-breaking crowd (1100 people!) who poured into the Loews Jersey Theatre to see the original horror film *Nosferatu*, offered by the Friends of the Loews. Wayne Zimmerman provided a masterful accompaniment to this creepy film. His showmanship was highlighted even before the movie began, as he played to entertain everyone during the 40-minute delay caused by such a large crowd entering the building. Too many people, what a great problem to have!

—Catherine Martin
Michael Cipolletti, President
732-899-1588, [mic22@verizon.net](mailto:mcc22@verizon.net)



Georgiana Paril and Tony Rustako join Candi Carley-Roth at the Heitz' console
(Photo by Alan France)



Chris Elliott at the 4/23 Wonder Morton in the Loews Jersey Theatre (Photo by Cal Bacon)

HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter's 2010–11 season began with the annual banquet held onstage at Proctors Theatre in Schenectady on September 20. The theatre is home to Goldie, the beautiful 3/18 Wurlitzer. The banquet included a buffet catered by a local restaurant and featured the swearing in of 2010–11 officers, remarks from Proctors' CEO Phillip Morris, and a thank you from John Vanderlee of the New York chapter to Carl Hackert for his assistance in the installation of the Gus Pratt Memorial Organ at the FDR High School, in Hyde Park. Talented members of the club entertained on Goldie throughout the festivities.

The MVP Gold free noon organ series began anew for the 2010–11 season at Proctors Theatre on September 21 with artist Ned Spain and guest artists. The October 12 concert featured organists Ed Goodemote and Al Moser, as well as guest performers Tom Gerbino and Reverend Linda Martin.

Proctors Theatre hosts a volunteer appreciation party yearly in support of its hundreds of dedicated volunteers in all areas of theatre administration. Each volunteer

group nominates one special member who is honored by the theatre with a plaque and special recognition at the event. For 2010, the Hudson-Mohawk chapter's recipient was longtime member John VanLaak who, throughout his over 90 years, has fostered the theatre organ and played a large role in the acquisition of Goldie by the theatre in the 1980s. His contributions continue. Since he was unable to attend the September 29 celebration, Frank Hackert presented him with his plaque at the Halloween-themed October meeting, which John hosted at his residence.

Hudson-Mohawk members also performed other genre-related activities. Avery Tunningley accompanied a classic silent film at Proctors Theatre for two well-attended showings in September. John Wiesner played a concert at Watervliet Methodist Church on October 24.

—Norene Grose
Frank Hackert, Chairman
518-355-4523, fhackert@gmail.com



John Van Laak (Left) receives the 2010 Proctors Theatre Organ Club Volunteer of the Year award from Frank Hackert
(Photo by Norene Grose)

JOLIET AREA

Joliet, Illinois—JATOE has had a busy time lately. We were entertained by Ron Reseigh in August at the Barton in Joliet and he did a bang-up job. His talents are never-ending. We had a really good turnout and much really great open console along with our usual feast of finger food.

In October we were entertained by Don Springer, who is a very popular organist in our area. He played some wonderful music and was thoroughly enjoyed by all. Our turnout was, as usual, very good. Once again we had much open console and very good food.

One of our long time members, Bill Barry, passed away recently. Bill was one of the original founders of CATOE and will be greatly missed. Keep playing up there on those golden pipes.

Chapter News

Twelve of our JATOE members traveled to the Dixon Theatre the weekend of October 16 to hear Ron Rhode dedicate their 3/12 Barton pipe organ to the theatre. The beautiful art deco Dixon Theatre fits the new organ to a tee. Ron played three programs: one each on Friday evening, Saturday afternoon, and Saturday evening. Many people attended all three. Ron played a perfect concert and explained the twelve ranks of pipes to us. He never seems to make a mistake and we wondered how he manages to look so young. He says it is good genes, but we think he has a picture of Dorian Grey hidden in his attic.

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—The beautiful late-summer temperatures brought out 45 chapter members, guests, and friends for our September 11 meeting at All God's Children Metropolitan Community Church. The nucleus of the chapter's 3/12 hybrid organ is a six-rank Robert-Morton from Diamond Jim's supper club in Lilydale, Minnesota. Thanks to efforts of the late Larry Ford, AGC-MCC organist and LOLTOS chapter member, we utilized the existing organ chambers to install our organ along with pipework and components from the KDKA Wurlitzer. The consoles have changed over time. When first installed, it had the three-manual Wurlitzer console from the KDKA organ; the current console is from the Ambassador Theatre in Philadelphia, donated to the chapter by the late Dr. Bill Lindquist.

Ed Copeland played a concert of favorites, spanning over six decades. Ed is one of the house organists at the Heights Theatre in Columbia Heights and is the crew chief on the 4/15 WCCO Wurlitzer. Open console followed, with several members playing.

Ed and James Blomberg continue to put their combined efforts into making the chapter hybrid organ sound great, including recently wiring several traps to the toe studs. Thanks to the congregation at AGC-MCC, Pastor Paul Eknes-Tucker, and Minister of Music Mike Haase for allowing us to use their beautiful sanctuary for our meeting, and for supporting our event!

Ken Double opened the 2010–11 Organ Series at the Phipps Center for the Arts in Hudson, Wisconsin, with a concert of standards and popular favorites. Skip Stine, featured trumpeter with the Harry James band, joined Ken for several numbers which brought a standing ovation from the appreciative audience. The 3/16 Wurlitzer continues to sound better with each performance.

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



Ed Copeland after his concert at All God's Children MCC (Photo by Kim Crisler)

LONDON & SOUTH OF ENGLAND

Woking Surrey—As we feared, our hire fee for the Wurlitzer Hall at Woking will rise by over 100% from January. The committee decided, after a show of hands from our regular audience, to continue with Saturday evening, but the admission charges for concerts will have to rise significantly.

For the third concert in a row we welcomed a past winner of our Young Theatre Organist competition, all of whom also competed in the USA competition. Although all had studied classical organ, it was interesting to see how each had developed such different styles.

Robert Sudall, a 2006 graduate of the Royal Northern College of Music, was our guest in October. Bach is one of Robert's classical organ specialities, others being playing piano in his own jazz trio and conducting his own 25-piece orchestra (when he can find the time).

The highlight of Robert's performance was his interpretation of a Turkish pop song, "Caddelerde Ruzgar," which translated means "Wind on/through the Street." Robert's Turkish wife, Melis, helped him arrange the music to suit the theatre organ. He said that most Turkish music is not written down, and when it is, it is very different from our western style of scoring.

We were also musically transported to USA with the little-heard music from *The Americanisation of Emily* which starred Julie Andrews, then on to Latin America and New York where Robert's love of jazz again shone through, but without losing the lovely soft tones the Wurlitzer can provide. The very appreciative audience wanted to know where Robert had been hiding, why had they not heard more of him, and when was he going to make a theatre organ CD?! We just need to keep the flow of such talented organists going to carry on playing the great instruments we all love so much.

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



Robert Sudall at Woking (Photo by Michael Clemence)

LOS ANGELES

San Gabriel, California—On October 3, we produced our annual Oktoberfest program at the San Gabriel Mission Playhouse. The event began with a German-style lunch, followed by a musical program featuring local artist, Christoph Bull.

Dr. Bull, raised in Germany, is classically trained. He has been professor of organ studies at UCLA since 2002. Among his selections were several German folk tunes, which fit the *Oktoberfest* theme nicely. The newly-refurbished 3/17 Wurlitzer was in perfect form, much to the delight of the audience. A laser light show was furnished by Nu-Salt Laser Light Shows, adding a spectacular dimension to a fine musical performance.

Plans are in place for our annual membership meeting and mini-concert, featuring Jerry Nagano, on December 12 at South Pasadena High School. The 3/17 Wurlitzer at this location premiered during the 2005 ATOS national convention, which featured the late and wonderful Tom Hazleton.

Our annual *Wurlitzer Weekend* is slated for mid-January. On Friday evening, Bob Salisbury will accompany the rare silent comedy, *Her Wild Oat*, on the original

3/14 Wurlitzer at the Orpheum Theatre in downtown Los Angeles.

Saturday morning we will visit Disney's El Capitan Theatre in Hollywood to hear the 4/37 Wurlitzer, originally installed in the San Francisco Fox. The guest artist has yet to be announced by the theatre management, but is always a pleasant surprise. Saturday evening will find us back at San Gabriel's Mission Playhouse, listening to the amazing artistry of Jelani Eddington.

Sunday completes our weekend with an afternoon program at the Plummer Auditorium at Fullerton High School, produced by our friends at OCTOS, followed by the annual appearance of Ron Rhode at Old Town Music Hall in El Segundo. In all, our guests will have visited five venues and experienced a wide variety of fine theatre organ sounds and styles.

—Dorsey Caldwell

Maureen Fuller, President

805-991-6000, maureenpaula@aol.com

NEW YORK CHAPTER

New York, New York—On September 19, New York chapter members and guests met at the Middletown Paramount theatre for open console on the chapter's 3/12 Wurlitzer. The afternoon activities concluded with an excellent mini-concert by Bernie Anderson, Jr., which was open to the public and well attended. Thanks to the Paramount staff for their support, and to NYTOS crew members Lowell Sanders, Tom Stehle and Jack Stone, who had the organ in fine tune.

On October 23, Bernie Anderson, Jr. received a well-deserved standing ovation from the audience for his accompaniment of the silent classic *Dr. Jekyll & Mr. Hyde*, presented on the 3/15 Austin-Morton at Chaminade High School. Thanks to Brother Rob Lahey and crew, the organ was in top form. Bernie was back at the Middletown Paramount Wurlitzer to accompany the annual Halloween silent movie show, *The Phantom of the Opera*, on October 29. Flawless performances by both artist and instrument brought the movie to life on the big screen. Special thanks to Nelson Page for providing his 35mm print of the Lon Chaney classic.

After years of planning and fundraising by NYTOS board member John Vanderlee and other chapter members, the Allen Custom 324Q organ which was donated to Franklin D. Roosevelt High School in Hyde Park by NYTOS with financial assistance from two generous community donors, was formally dedicated at Roosevelt's *Harvest Pops* concert on October 27. Organist John Baratta accompanied all of the school's instrumental and vocal groups, nearly two hundred students, in a concert which featured Beethoven to

Berlin, and Saint-Saens to Michael Jackson. Organist Juan Cardona, Jr. was also featured, performing a selection of theatre organ solos. Enthusiastic cheers and standing ovations from the packed auditorium expressed the community's appreciation for the gift of this fine instrument and new resource for the school's extensive music program.

—Tom Stehle

Anders R. Sterner, Chairman

917-327-5251, arsesq@arsesq.com



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



John Baratta, John Vanderlee and Juan Cardona, Jr. at Roosevelt High School (Photo by Juan Cardona, Sr.)

NORTH TEXAS

Dallas/Fort Worth, Texas—The chapter's busy schedule continued through September and October with three programs utilizing both the McKinney Performing Arts Center 3/17 Wurlitzer, and the chapter's three-manual digital traveling organ.

On September 11 a program called *Pipedreams for Kids* was presented with Jim Pitts at the Wurlitzer console. Since this program was designed to attract kids (of all ages), Jim started off by playing several pieces from current movies and TV shows. He demonstrated several features of the organ to show the children what a theatre organ can do. He then accompanied two silent shorts to

demonstrate how the organ was used to add life to silent movies. The first was a 1914 Charlie Chaplain short, *Kids Auto Races*. The second was the 1922 *Cops* starring Buster Keaton. The third part of the show was a game, "guess the TV show or movie this tune came from." The prizes were new Presidential Dollar Coins in special plastic holders. Everyone thoroughly enjoyed this part of the show. All in all, the program was a success.

On October 9 and 10 the North Texas American Saddle Bred Horse Association held their annual show in Las Colinas, Texas. The chapter was requested to provide organ music for the event. This was an ideal use for our traveling organ. Bob Whiteman at the console provided the appropriate music for each activity which included matching the beat to the various horse gaits. Bob reported that the music was very well received.

The third program was our annual Halloween program on October 30. With Jim Pitts again at the console of the MPAC Wurlitzer he accompanied a Laurel & Hardy short, *Habeas Corpus*, then the main feature, *Dr. Jekyll & Mr. Hyde* starring John Barrymore. The program was enjoyed by all and the organ operated flawlessly.

—Kenneth E. Brown

Don Peterson, President

972-422-7757, dpete.tx@verizon.net



A happy young prize winner at the Pipedreams for Kids program (Photo by Ken Brown)

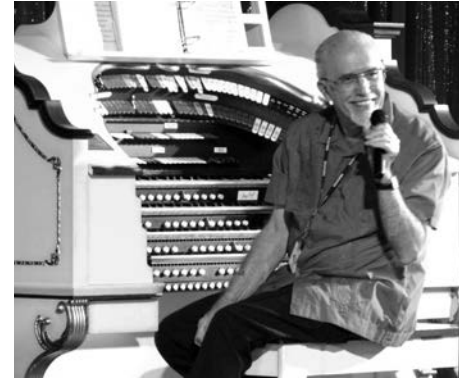
Chapter News



Bob Whiteman at the traveling organ console
(Photo by Don Peterson)



Brett Valliant at the Markworth Kimball
(Photo by Jerry Pawlak)



Lee Traster presents Fantasy Destinations
(Photo by Bill Kwin)

RIVER CITY

Omaha, Nebraska—Brett Valliant from Wichita was the guest artist at our September 19 chapter meeting held at the Markworth Residence. Brett's program was immensely entertaining as he presented the Markworth 3/24 Kimball theatre pipe organ extremely well. Most of the audience commented that they have never heard some of the registrations Brett presented in his program, as he innovatively and masterfully created an outstanding musical program. Brett's version of "Bohemian Rhapsody" was one of the selections we had never before heard presented on a pipe organ.

After Brett's formal program, he continued to entertain the audience for another two hours. It was a great afternoon of entertainment and food. Thanks to Joyce Markworth for organizing the pot-luck, as she served more than 70 with great food and desserts, and to Bob Markworth for continuing to sponsor great artists and programs to entertain our chapter.

The chapter's October 10 meeting was held at the Rose Theater in Omaha. The Rose is home to a 3/21 Wurlitzer that the chapter continually maintains and concertizes. After a short business meeting, Jeanne Sabatka, Greg Johnson, and Jerry Pawlak, officers of RCTOS, presented a musical adventure of melodies from Cole Porter, *The Sound of Music*, and famous football anthems.

Keep up-to-date with us. Visit our website: www.rctos.com

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



Greg Johnson, Jeanne Sabatka, and Jerry Pawlak at the Rose Theater Wurlitzer
(Photo by Bob Markworth)

ROCKY MOUNTAIN

Denver, Colorado—Don't make me pull this theatre organ over! Our September club social took us on a virtual road trip to four historic theatres with *Truck Stops and Tab Stops*, researched by club member Janice Blakney and performed by organists Doug Thompson, Jim Calm, Kevin Utter and Bob Castle.

Our virtual road trip continued in October to many exotic locations with organist Lee Traster's *Fantasy Destinations*, assisted by vocalist Don Hermasillo, Tom Grings on accordion and bass, and Don Rea on drums.

—Jim Calm
Jim Calm, President
jimcalm32@yahoo.com

ST. LOUIS

St. Louia, Missouri—Our September meeting was held at the home of Dave and JoAnn Bartz. Dave showed off his performance skills, and the capabilities of his Allen 319 Renaissance Unit Orchestra, with a selection of classical and popular music including numbers by Jerome Kern and the team of Kander and Ebb. Dave invited Gary Broyles to play a portion of the afternoon's program. Gary, in his first performance for the club, chose to play his own arrangements of music from George Gershwin to Sam Pottle (he wrote the music for *The Muppet Show* theme song). Dave also enjoys model railroading. Those who arrived early were treated to two very impressive model railroad layouts with trains running. All of this contributed to a very enjoyable afternoon.

The October meeting was hosted by Dennis Rathert at his home. The overflow crowd which spilled outside enjoyed not only the beautiful weather, but also medleys of pop standards and show tunes played on Dennis's Allen 311 Renaissance Unit Orchestra to which Dennis added sounds. The program was performed by featured artist, SLTOS own Fran Ettling. Fran is a well-known theatre organist and pianist in the St. Louis area. She played medleys from Broadway shows, tunes by Hoagy Carmichael and Irving Berlin, several songs about women and love, and other favorites making good use of the added sounds. She even included sing-along medleys of pop standards and folk tunes. It was an impressively-presented program of an amazing amount of music.

—Gary Broyles
Jim Ryan, President
314-416-0146, jjm@sltos.org



September meeting host Dave Bartz (left), with Gary Broyles (Photo by JoAnn Bartz)



Fran Eftling at Dennis Rathert's home (Photo by Gary Broyles)

SIERRA

Sacramento, California—September and October were both silent movie months at the California Auto Museum for Sierra Chapter. In September, Bob Salisbury performed at the 3/16 Wurlitzer accompanying *The Iron Mask*. On October 24, our annual Halloween-themed silent movie featured *The Cat and the Canary*, accompanied by Portland, Oregon's Paul Quarino. Note in the photo that the bucket in the background (on the left, behind Paul) is one of about 60 placed around the floor as the season's first downpour revealed leaks in the huge old warehouse that is now the Auto Museum.

Sierra's primary organ tech, Dave Moreno, was racing to finish installing a new Syndyne combination action in the Grant High 4/21 Wurlitzer, in time for the upcoming annual November George Wright Memorial Concert, this year featuring Jonas Nordwall. George Wright attended Grant High School in Sacramento and played the then-recently-installed Wurlitzer in the school's auditorium. The 1975 Balcom and Vaughn Wurlitzer replica console (which replaced the 1938 Kilgen console, destroyed by arson in 1973) had developed reliability problems in the combination action. See the chapter website for console pictures and audio of George Wright at this organ in 1940.

—Randy Warwick
Carol Zerbo, President
916-624-9182, cazbo@sbcglobal.net



Paul Quarino at the Auto Museum, with handy accessory bucket (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—The Sooner State chapter enjoyed a virtual tour of New York through the artistry of members Lynda Ramsey and Paula Hackler at our September 17 meeting. The two, posing as good friends who were planning a tour of the Big Apple, had titled their program *A Little Bit of This and a Little Bit of That*. The scene was set with a backdrop of the New York City skyline. Among the things they "experienced" in New York were some *Indiana Jones*, *My Fair Lady* and other Broadway shows, and some country music, all before they discovered Frank Sinatra was in town. Naturally, they included Frank's hit songs about Chicago and New York. They closed by lifting us "Up, Up and Away," back to reality. The ladies always combine organ and piano beautifully, and Lynda's husband Randy sang for us as well.

On October 15, the very talented Bill Rowland accompanied the 1923 Lon Chaney silent movie, *The Hunchback of Notre Dame*, on our Robert-Morton theatre pipe organ, to the delight of 185 attendees. As always when

we feature movies, there was popcorn and lemonade.

Two of our long-time members, Lee and Dorothy Smith, had completed installation of a 12-rank Wurlitzer in their home just before Dorothy died. Lee and his son have donated the organ to Tulsa's Will Rogers High School. A non-profit foundation has been organized to maintain the organ. Also, we are excited to announce that the Wurlitzer theatre pipe organ from Tulsa's Orpheum Theatre is coming back to Tulsa. The three-manual, nine-rank organ has been donated by Chuck Wright of Dallas and will be combined with the Will Rogers High School installation. Plans are now underway to decide the configuration of the ranks. The end result will be known as the Dorothy Smith Memorial Organ.

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



Paula Hackler and Lynda Ramsey (Photo by Wes Eaton)



Bill Rowland at the Robert-Morton (Photo by Phil Judkins)

Chapter News

SOUTHERN JERSEY

Franklinville, New Jersey—On Saturday, September 25, we showed Paul Vines and Brian Blackwell, two of the leaders of the new First State chapter of ATOS, the wonders of the Rementer's music room basement. They enjoyed demonstrations of Joe Rementer's Austin 3/20 pipe organ and the three-manual, pre-digital, Allen theatre organ played by Janet Norcross and Harold Ware. Not many basements can boast two playable organs and a piano. The visitors were amazed at the fine craftsmanship and finish of the pipes and woodwork in the chambers.

The Broadway Theatre of Pitman, New Jersey, continues to keep several of our members busy. The theatre management presents six to eight major stage presentations each year, and we are dedicated to play the 3/8 Kimball before each stage performance. Audiences are quick to show their appreciation of the organ preludes with good rounds of applause. We are grateful to member Harold Ware who does a great job scheduling organists for the theatre.

We are happy to announce a new organist on the Broadway crew, Sue Crispin. She plays a new Allen three-manual digital organ in the local Methodist Church, and is quick to adapt to the theatre organ. We are pleased to have her aboard.

Several of our chapter members are working with the Atlantic City Convention Hall Organ Society in the restoration of the Hall's two organs. The console for the ballroom 4/55 Kimball has been completely rebuilt by Ken Crome and is ready for reinstallation. The Kimball should be playing by early next year. Progress is still proceeding on the huge 7/449 Midmer-Losh organ, but completion is years away.

Anyone living near or visiting the Philadelphia/New York City area would enjoy the three-hour tour of the building and organs. E-mail acchostour@gmail.com to get the ball rolling.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—Over the past couple of years, SVTOS members Don Kinnier and Judy Townsend have collected many resources for accompanying silent movies. In the future they will be adding more real gems of theater music from the huge collection of music from Bobby and Diane Lilarose.

This vast store of public domain materials is online in the SVTOS web site: www.svtos.org (go to the Resource Catalog page). Some examples: sheet music from Sam Fox Photoplay books, Carl Fischer, and Eclipse books; *Musical Accompaniment of Motion Pictures*; *How to play the Cinema Organ* by George Tootell; and many links to other websites around the world.

In October, SVTOS was delighted to have John Lauter, resident organist at the Detroit Fox, perform at the Capitol Theatre for our members. John thoroughly entertained SVTOS by demonstrating the many sounds of the 3/20 Wurlitzer with a varied program featuring old and new standards, show tunes, and selections by such wide-ranging composers as Gershwin, John Williams, Jobim, and the Turtles! Included were several selections of "descriptive music" and a march by the Canadian/British composer, Robert Farnon.

Earlier in the day while preparing for his Showcase that evening, John was suddenly drafted to become a part of a victory celebration that had been moved into the theatre at the last minute because of rain. The local minor-league baseball team, the York Revolution, had won their division championship, and the fans and team were ready to celebrate. The event was televised live on all of the local network stations. It was a great opportunity to show off the organ, and John got the capacity crowd to its feet, proving that he was more than up to the challenge!

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



John Lauter (Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—On September 13, Phoenix College celebrated their 90th anniversary with an impressive program in the Bulpitt Auditorium. Each decade, from 1920 to 2010, was remembered with music, readings, vintage costumes, and historical portrayals. Piano instructor Ellen Brown evoked the music of the 1930s with a Gershwin medley played on the restored Wurlitzer.

We enjoyed Ellen's talents again on September 19 when we had our chapter meeting at the auditorium. Ellen began the program with the numbers she had played for the college anniversary program. Chapter members Don Story, Dwight Beacham, and Mark Crenshaw each played a few songs on the Wurlitzer. Then, with Ellen seated onstage at the grand piano, these three returned to the organ for a few really fun-to-hear duets.

We got together for a fundraising event at Organ Stop Pizza on October 3. By presenting an OSP flyer when ordering our food, a percentage of those food sales came back to the chapter as a benefit to us. Thanks to Jack Barz for organizing this for us. We enjoyed listening to Donna Parker at the Wurlitzer that evening.

The Wurlitzer at Phoenix College was played again by Ellen Brown for a choral program on October 9.

October 17, we had our always-popular all-you-can-eat pizza buffet at Organ Stop. Charlie Balogh provided the musical entertainment, playing some of his favorites and some requests.

On October 30, *The Hunchback of Notre Dame* was our first silent film of the season at the Orpheum Theatre. Ron Rhode accompanied the film on our chapter-owned Wurlitzer. Ron also plays a thirty minute mini-concert before each film. His music that night had a Halloween theme.

—Madeline LiVolsi
Bill Carr, President
623-694-1746, billcarr3.vots.atos@cox.net

Closing Chord

Frank Garrett Shanklin

August 5, 1930 – July 27, 2010

Garrett's passion to create and to build came at an early age. When he was growing up in Winchester, Massachusetts, he built forts in the vacant lot next door. Later, while attending Phillips Exeter Academy, he built a high-fidelity sound system in his dormitory room. While a student at MIT, he built the structure of an 18' inboard motorboat in the hobby shop and the ROTC barracks dormitory shower room.

Garrett was born August 5, 1930, in Arlington, Massachusetts, son of the late Doris Garrett Shanklin and Dunbar Lancaster Shanklin. After graduating from Phillips Exeter Academy, class of 1948, he entered MIT where he earned a degree in Chemical Engineering in 1952, and a Mechanical Engineering degree in 1953. He was inducted into the Army and, along with 12 other mechanical engineering graduates, completed a comprehensive training course on the latest tracked vehicles. Shortly after he was shipped to Germany, his wife Sarah and infant daughter Carole joined him.

Upon his return and discharge from the Army, he became Project Design Engineer for Improved Machinery in Nashua, New Hampshire from 1958–59. He then joined United Shoe Machinery Corp., working in the Atomic Power Department in Beverly, Massachusetts until 1961.

In 1961, he founded Shanklin Corporation, designing and manufacturing of shrink packaging machinery. For the next 40 years, with the help of many wonderful employees, the company became the largest and most highly respected manufacturer of that type of machinery in the country. Garrett always said that he could "feel" the machines, that he could put his hands on a machine, listen to the sounds, and solve the problem. One of Garrett's favorite recollections was when a country lawyer he knew well once asked him to stop by and talk about a timely retirement so that he could enjoy life, Garrett answered, "That's news to me, I thought I was enjoying life all along."

Garrett was an avid seaman from the age of 14, sailing and racing his Knockabout on Cape Cod where, for the last 25 years, he could be found at the helm of his 33' Bristol, "Tradewinds."

Different seasons brought different interests. Spring and fall brought out the 1913 Stanley steam car or the 1913 Silver Ghost. Many antique car tours throughout this country were enjoyed. Winters would find him avidly tackling the ski slopes of New Hampshire and Colorado.

Ever since his first experience with the Wurlitzer theatre organ in 1968, Garrett was always drawn to its construction and operation as well as with the beautiful sound produced. Garrett embraced his new passion with the same intensity and dedication that was well known to friends and family. His home Wurlitzer installation evolved from two manuals and seven ranks through the years to the three manuals and 17 ranks of today. Through that evolution, many artists and future artists shared and enjoyed countless opportunities to play a tasteful home installation.

Garrett dedicated much of his free time to the support of the Eastern Massachusetts Chapter of the American Theatre Organ

Society (EMCATOS). From volunteer help, club organ crew chief, to the board of directors he was able to learn from and to teach back to wonderful fellow enthusiasts through the years. Garrett was bestowed with the honor of Life Member and the prestigious "Member Extraordinary" by EMCATOS.

Within the realm of theatre organ enthusiasts, perhaps Garrett is most often associated with the Shanklin Music Hall. By the mid 90s, he had exhausted all options for expanding the home installation without losing the magic of what he had already achieved. In 1997, he decided to design and construct an acoustically dynamic hall with a spectacularly restored Wurlitzer theatre pipe organ. The historically significant console, which once graced the stage of the Boston Metropolitan Theatre (now called the Wang Center), became available, and became the focal point of the four-manual, 34-rank installation in the Shanklin Music Hall. In April 1999, his dream was realized! Dedicated to the preservation and presentation of a piece of "Americana," the Shanklin Music Hall was open to the public. World-renowned theatre organists have thrilled and entertained countless audiences of all ages ever since.

Frank Garrett Shanklin, of Groton and Menauhant, Massachusetts, died peacefully at his home in Menauhant on July 27, 2010. His wife of 58 years, Sarah Weston Shanklin, their four children, three sons-in-law and a daughter-in-law, and ten grandchildren survive him. A private service was held in Menauhant, and on September 12, 2010, there was a public Memorial Celebration for Garrett Shanklin at the Shanklin Music Hall, Groton, Massachusetts.

Garrett's dream of preserving a piece of Americana is being fulfilled through the creation of a foundation to preserve the Wurlitzer for future generations to be embraced with a truly unique experience.

Donations may be made to: Shanklin Music Hall Foundation c/o Norm Shanklin, 260 Abbot Hill Road, Wilton, New Hampshire 03086.



Closing Chord

Alden Stockebrand

Nov. 26, 1932 – Nov. 22, 2010

Alden Stockebrand, 77, a familiar figure to so many ATOS members for decades, passed away peacefully on November 22, 2010, with Gib Petzke, his partner of 34 years, at his side.

Alden loved planes, trains, ships—any machine. He pored over train and ship schedules as if they were mystery novels. But even more, he loved the theatre organ, its music, and people.

He was from Evanston, Illinois, where he became a police officer in 1954, rising through the ranks to lieutenant, and specialist in (what else?) traffic control. He is best known in ATOS for being the best transportation coordinator ever.

He also served ATOS in many ways which were less visible but perhaps more important. Elected to the Board of Directors in 1988, he served until 1991. Then he was elected Treasurer, serving until 1999, while fully computerizing ATOS' financial records. He was publisher of THEATRE ORGAN Journal from 1991 to 1999. He oversaw funds in the endowment during his many terms on that board.

Alden grew up in a large, lovely home in a smart neighborhood. His father, Alfred Stockebrand, was a doctor who no doubt imprinted a certain seriousness on Alden's perspective. His mother, Marianne, was a loving, artistic, bon-vivant, known for frequent musicales and cultured, society friends.

His local Evanston theatre, the Varsity, had a Geneva theatre pipe organ with a unique "thatched roof" console. Alden was exposed to that at a young age, as well as his mother's 1901 Steinway grand piano. When she remarried, Alden gained access to a Hammond BC electronic organ owned by his new step-dad, Robert Anspaugh. Alden studied piano but yearned to learn to play the organ.

One day in 1958 he walked into the Allen Organ showroom in Chicago and sought out the great Kay McAbee. He asked Kay to take him on as a pupil, which Kay did. Few in ATOS ever heard Alden play piano or organ, but Alden had three great

hits: the Warsaw Concerto, the Bumble Boogie, and Jealousy.

After engaging McAbee as organ teacher, Alden was invited to join his teacher in trips to the 1926 Joliet Rialto Square Theatre—but it wasn't so fabulous at the time. With faded glory, flaking plaster, peeling paint, and dead bulbs in chandeliers, there were hundreds of projects to be done to prepare it for public concerts. Alden threw himself into the task, fixing up and cleaning up the great movie palace and its original Golden-Voiced 4/21 Barton theatre pipe organ.

Soon the theatre and organ were ready. Alden teamed with Kay McAbee and others to create one of the first organizations in the country dedicated to presenting theatre organ programs. One of its projects was to build a "new" theatre organ with Kimball and Barton pipes. McAbee recalls the specific evening in Joliet's Merichka's Diner, when Alden proposed a name for the group. "Let's call it Kimbar," said Alden. And so they did. Their historic first and second Rialto concerts were in 1961 and 1962.

Alden also joined the Chicago chapter of ATOS and became a leader, eventually serving as vice chairman under his friend Richard Sklenar, who was chair 1975 to 1977. The two co-produced the 1977 convention, the largest and most successful in history, with 1,152 attendees. Alden commanded a fleet of 23 buses to marshal the troops all over Chicagoland, from Mundelein Seminary to the WGN radio studios.

After this outstanding accomplishment, Alden was in demand as chief of transportation for 13 ATOS conventions (1969 to 2001). He also worked eight regionals.

In 1976 Alden drove to Milwaukee to hear Walt Strony at the Pipe Organ Pizza restaurant. Here Richard Sklenar introduced Alden to Gib Petzke. The two stayed together for the rest of Alden's life. Notable in their collaboration was installation of a theatre pipe organ at their home. The organ was purchased from their friend, the maestro Lyn Larsen.

Larsen recalled: "In 1991, Alden and Gib purchased the organ from my home and moved it to their new home in Chicago, on

Oakdale Avenue. I designed and finished the organ, both in Chicago and later, when they moved to Milwaukee. Alden, who was expert in things mechanical and technical, did the installations. But far beyond that, Alden was one of my closest friends in my entire life."

Back in the time of Kimbar, Alden was known as captain of a sleek power boat docked in a downtown Chicago marina. He named it the "Kimbar." Its adventures in Lake Michigan were many. One was a cruise to Racine, Wisconsin, so his fellow passengers could enjoy a Kay McAbee concert at Fred Hermes' residence 5/28 Wurlitzer, from Detroit's Michigan Theatre.

Alden sold the boat around 1968, and in 1974 he purchased a Winnebago motor home. With Alden at the wheel, he and his friends ventured to scores of theatre organ events. Most notable was in 1974, when Alden, Ione Tedei and Richard Sklenar convinced CATOE's board to take a chance on an unknown and untested 18-year-old talent named Walt Strony. The premiere was at suburban Chicago's Pickwick Theatre, on its original 3/11 Wurlitzer.

"Alden did have a major part in launching my career," Strony remarked, a day after Alden's passing.

Alden invited almost a dozen guests to accompany him in the Winnebago to Strony's first public concert. Riding along were Sklenar, Pearl White, John Muri and others, all enjoying a festive cocktail party on wheels (except Alden, who was driving). The party, the trip, and of course, the concert were tremendous successes.

Alden cultivated and circulated amongst many of the greatest theatre organists of the past fifty years. Among his close personal friends were: Kay McAbee, John Seng, Tom Sheen, Tom Gnaster, John Muri, Billy Nalle, David Hamilton, Pearl White, Walt Strony, Edna Sellers, Barbara Sellers, Dennis Scott, Rob Calcaterra, Lyn Larsen, and Simon Gledhill.

A celebration of his life will be held at a later date. In lieu of flowers, memorial contributions may be made to: Zilber Family Hospice, 1155 Honey Creek Parkway, Wauwatosa, Wisconsin 53213.

—Michael D. Kinerk and Dennis W. Wilhelm

Gary Bergmark, Lyn Larsen, Kay McAbee, Peter Miller, Jack Moelmann, Tim Needler, Joe Owen, Gib Petzke, Robert Ridgeway, Dennis Scott, Richard Sklenar, and Walt Strony also contributed to this remembrance.



Alden Stockebrand, at work in the chambers of his residence theatre pipe organ in Milwaukee



Alden Stockebrand with partner Gib Petzke (left) at the Kimball console of their mostly-Wurlitzer residence organ



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Around the Circuit

Theatre Organ Programs
and Performances

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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 (4/78W). 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 W Adams, Phoenix, 623-694-1746 (3/30W). Silent Saturdays at the Orpheum: 6:45pm: Film Discussion, Don Hall, Gateway College, Film Studies; 7:00pm: Organ Prelude, Ron Rhode, Organist; 7:30pm: Feature Film. Tickets: Children 12 and under free, Students w/ ID: \$10, General Admission \$17. Available at the theatre box office 6:00pm to 7:30pm day of show. February 26: Jack Holt & Noah Berry in *Wild Horse Mesa*; April 9: Madge Bellamy in *Secrets of the Night*. www.silentsaturdays.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.sierrachapteratfos.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)

Arlington Theatre—1317 State St, Santa Barbara, 805-685-9891 (4/27RM). January 22, 2:00pm: Scott Foppiano concert and silent movie. Tickets \$10. members.cox.net/sbtos/

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

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

Fullerton High School Plummer Auditorium—201 E Chapman, Fullerton, 714-870-2813 (4/28W). January 17, 2:30pm: Mighty Wurlitzer with the Mike Henebry Swing Band. Tickets \$20. www.octos.org

Granada Theatre—616 Kentucky Street, Bakersfield, 661-330-6733 (4/24RM). www.theatreorgans.com/spohngranada

Old Town Music Hall—140 Richmond St, El Segundo, 310-322-2592 (4/26W). Organ played before and during shows, including silent movies. The theater opens on Friday at 8:15pm, Saturday at 2:30pm, and Sunday at 2:30pm.

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

CONNECTICUT

Thomaston Opera House—158 Main St, Thomaston, 860-283-6250 (3/10MC). www.thomastonoperahouse.org

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-2603 (3/66K). January 29, 7:00pm: Dick Smith; March 12, 7:00pm: Jelani Eddington and Chris Gorsuch on dual consoles; April 26, 10:00am: John Terwilliger; April 30, 7:00pm: Richard Hills; June 11, 7:00pm: Ron Reseigh. www.dtoskimball.org

FLORIDA

Pinellas Park City Auditorium—4951 78th Ave, North Pinellas Park, 727-557-6087 (3/10C). Third Tuesday of every month from 11:30am to 1:00pm: Pipe Organ Concert. Free to the public.

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 Hobbis, and Heidi Lenker.

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

GEORGIA

Earl Smith Strand Theatre—117 North Park Square, Marietta, 770-293-0080 (GW4Q). 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

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/18B). Organ featured for pre-show before each show including live and film productions. April 9, 7:00pm: Jon Durkovic featured as accompaniment to Fitzgerald's historic play *Our Friends, The Enemy*. www.fitzgeraldgrand.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

Beggars' 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 (4/27B). 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

MARYLAND

Weinberg Center for the Arts—20 W Patrick St, Frederick, 301-600-2839 (2/8W). Ray Brubacher and Mike Britt, organists unless otherwise noted. Tickets are General Admission, \$7 adults, \$5 students, available at door. January 14, 8:00pm: *Girl Shy*; February 12, 3:00pm: *Love* (Garbo/Gilbert); March 18, 2011, 8:00pm: *Sparrows*; June 18, 8:00pm: *Flickers & Selected Shorts*.

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. Submit information for inclusion online at www.atos.org/calendar/calendar_form.shtml. Edited by Micah Bisson.

MASSACHUSETTS

Knight Auditorium at Babson College—Wellesley Ave., Wellesley, 508-674-0276 (4/18W). January 9, 2:30pm: Jonathan Ortloff. www.emcatos.org

Shanklin Music Hall—130 Sandy Pond Rd., Groton, 508-674-0276 (4/34W). February 27, 2:30pm: Donna Parker. www.emcatos.org

MICHIGAN

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

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. Steven 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 St NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings year-round.

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 Steven 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

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.

Loew's Jersey—54 Journal Square, Jersey City, 732-741-4045 (4/23RM). www.loewsjersey.org

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

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

NEW YORK

Auditorium Theatre—885 East Main St., Rochester, 585-234-2295 (4/23W). Tickets: RTOS members no charge, \$15 for all others. January 23, 2:30pm: Ty Woodward; February 13, 2:30pm: The Eastman Group plays Theatre music. www.theatreorgans.com/rochester

Eisenhart Auditorium—657 East Ave (at S Goodman Street), Rochester, 585-234-2295 (3/12W). March 13, 2:30pm: Tim Schramm with guest on dueling organs; April 10, 2:30pm: Paul Roberts. www.theatreorgans.com/rochester

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

Cincinnati Music Hall—1241 Elm Street, Cincinnati, 513-621-1919 (3/31W). Concerts, special events presented by the Ohio Valley chapter of ATOS. www.ohiovalleychapteratos.org

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

Palace Theatre—605 Market Avenue North, Canton, 330-454-9181 (3/12 Kilgen). Frequent pre-show and intermission use; occasional concerts. www.cantonpalacetheatre.org

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). 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.cinematolovers.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). All concerts: Doors at 1:15pm for 2:00pm start time. Tickets are \$12 in advance (patos.mail@verizon.net), \$15 at door unless otherwise noted. March 5, 2011: *Theatre Organ from Ragtime to Swing*; April 16: Jack Moelmann; May 21: Nathan Avdikian. mysite.verizon.net/patos.wurlitze

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

Around the Circuit

Theatre Organ Programs
and Performances

VIRGINIA

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

WASHINGTON

Calvary Christian Assembly—6801 Roosevelt Way NE, Seattle, WA (3/19 K/W Hybrid). February 6: Jonas Nordwall. www.pstos.org

Lincoln Theatre—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7W). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays. www.lincolntheater.org

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). Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration. www.stgprepresents.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). Tickets, \$22 for adults, \$15 for student with current ID unless otherwise noted. January 22, 2:00pm, Dave Wickerham; March 5, 7:30pm, Clark Wilson accompanies Buster Keaton's *Steamboat Bill, Jr.*; June 11, 7:30pm: Ron Rhode. www.thephipps.org

Public Museum of Grand Rapids Meijer Theatre—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Story time slide program on Monday mornings year round. Organ also played on Friday mornings. Tours by appointment.

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, +61 3 9789 1455 (3/15W). Organ before films, Saturday evenings.

Karrinyup Center—Perth, WA +61 8 9447 9837 (3/21W). All concerts on Sundays at 2:00pm.

Orion Theatre—155 Beamish Street, Campsie, NSW, +61 2 6351 3122 (3/17W). All shows Sundays at 2:00 PM. 12 December, Tony Fenelon & John Atwell.

Orpheum Theatre—380 Military Road, Cremorne, NSW, +61 2 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. www.theatreorgans.com/toronto

UNITED KINGDOM

Assembly Hall—Stoke Abbott Road, Worthing, West Sussex, +44 1903 206206 (3/23W). 21 November: Simon Gledhill. www.worthing-wurlitzer.org

Civic Hall—North Street, Wolverhampton, West Midlands +44 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.

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Eden Grove Methodist Hall—Eden Grove Horfield, Bristol, +44 1179 497742 (3/10CPTN). All shows 7:00pm unless otherwise noted. 22 January: Janet Dowsett; 26 February: Richard Hills; 26 March: Byron Jones; 30 April: Len Rawle; 20 May: Birthday Bash with Byron James; 21 May: Birthday Bash with Phil Kelsall; 25 June: David Lowe; 23 July: Damon Willets and Matthew Bason; 27 August: Chris Powell; 24 September: Michael Wooldridge; 22 October: John Mann; 26 November: Robert Wolfe; 10 December: Christmas Show with Byron Jones (plus 11 December 2011 at 2:30pm). Visit website for any late changes. www.wizardcompton.org.uk

Musical Museum—399 High Street, Brenford, London, +44 2085 608108 (3/12W). 1 January 2011, 2.30pm: Wurlitzer and More! Gala New Year's Day Concert, tickets £12.50/10.00 concs; 16 January 2011, 3.00pm: Chris Barber plays prelude before the film *On The Town*, tickets £6.50/£5.00 concs; 30 January 2011, 3.00pm: Chris Barber plays prelude before the film *Carousel*, tickets £6.50/£5.00 concs. Visit website for most current schedule. www.musicalmuseum.co.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, +44 1388 762467 (3/19W). 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. Tickets: £6. 12/13 March: Nicholas Martin; 9/10 April: David Redfern; 7/8 May: Donald Mackenzie; 11/12 June: Damon Willets and Christopher Rae; 13 August: Youth Showcase; 10 September: War themed concert, artist TBD; 8/9 October: John Mann; 12/13 November: Simon Gledhill; 17/18 December: Kevin Morgan. www.netoa.org.uk

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, +44 1132 705885 (3/13 CPTN/CHR). All Concerts Sundays, 2:30pm. 3 April, 2.30pm: Phil Kelsall MBE; 3 July: Kevin Grunill; 25 September: TBA

Pollockshaws Burgh Halls—2025 Pollockshaws Road, Glasgow, Scotland, +44 1355 224761 (3/19W). All Concerts Sundays 2:45pm. www.scottishcinemaorgantrust.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.voxlancastricia.org.uk/heritage

Victoria Hall—Victoria Road, Saltaire, West Yorkshire, +44 8454 002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 5 March 7.30pm Phil Kelsall MBE Plays for dancing; 13 March 2.30pm Nigel Ogden; 10 April 2.30pm David Lobban; 8 May 2.30pm Simon Gledhill; 12 June 2.30pm Phil Kelsall MBE; 14 August 2.30pm Robert Sudall; 11 September 2.30pm Nicholas Martin; 9 October 2.30pm Kevin Grunill; 13 November 2.30pm Keith Beckingham; 11 December 2.30pm Robert Wolfe. www.cosnorth.co.uk and www.cinemaorgans.org.uk

Woking Leisure Center—Kingfield Road, Woking, Surrey, +44 1494 674944 (3/19W). Tickets: General Admission £8, children free. 15 January, 7:30pm: Michael Wooldridge; 19 February, 7:30pm: Kevin Grunill; 16 April, 7:30pm: Simon Gledhill; 14 May, 7:30pm: Dorian Collins; 11 June, 7:30pm: Len Rawle.

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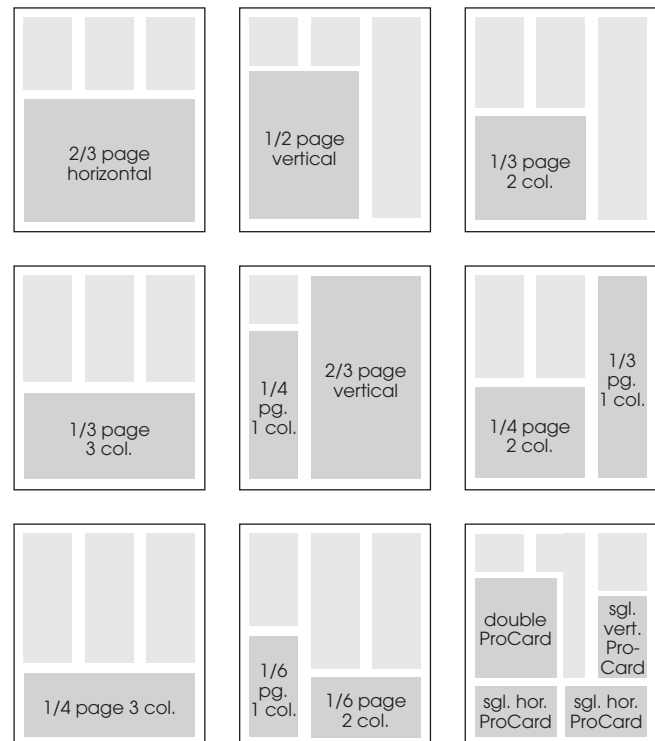
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ADVERTISER INDEX

Allen Organs	BC
Amica International.....	41
Arndt Organ Supply Co.....	6
ATOS DVD Teaching Series	IFC
Ball, Steven.....	45
Cole, Susan: Keyboard Productions	6
Chapter One, Convention.....	38
Crome Organ Co.....	16
Diapason, The.....	3
Eddington, Jelani	60
Luce, Lance	61
League of Historic American Theatres ...	21
MIDI Concepts - "Duet" TO Module	32
Master Class, Arranging	25
Moelmann, Jack.....	61
Musical Box Society International	23
Organ Expressions	61
Organ Historical Society	60
Ortloff, Jonathan.....	23
Parker, Donna.....	6
Ralston, Bob	25
Rhode, Ron	6
Rogers, Fr. Andrew	6
SLATOS Party on the Pipes.....	10
Scott Smith Pipe Organs.....	60
Theatre Historical Society of America.....	60
Wilson, Clark.....	61
Zollman Pipe Organ Services.....	45

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2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
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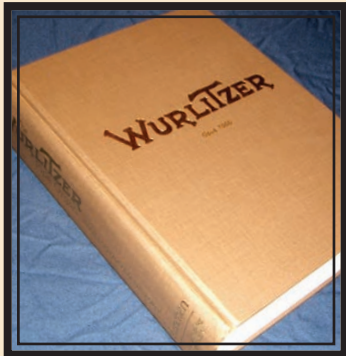
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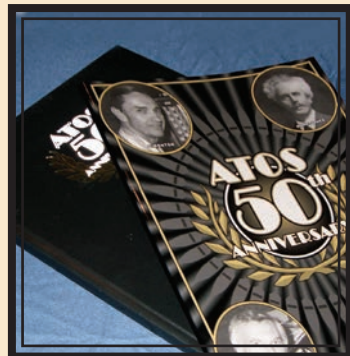
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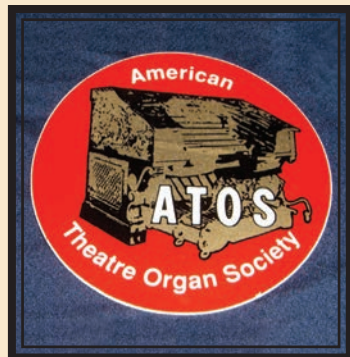
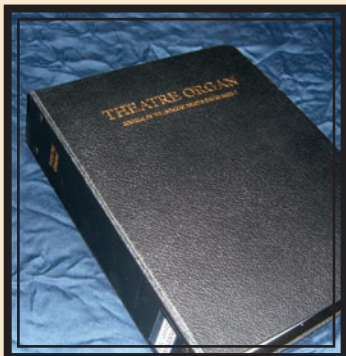
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