

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

MARCH | APRIL 2011



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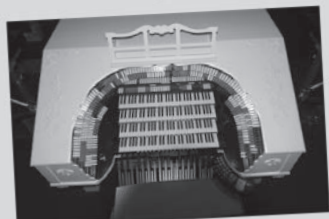
# Contents

THEATRE ORGAN MARCH | APRIL 2011 Volume 53 | Number 2


**The Hanover Theatre March**



*Dedicated to Donald L. Phipps,  
who marched on Worcester with his brigade of pipes,  
and gave the gift of his life-long dream.*




**The Mighty Hanover Wurlitzer**



**Donald L. Phipps**

*music by Leonard E. Beyersdorfer  
transcribed by R. Jelani Eddington*



*On the Cover: Don't miss the unveiling of the Hanover Theatre Wurlitzer at the ATOS convention. Reserve your spot now! Details begin on page 37.*

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[www.atos.org](http://www.atos.org)

## FEATURES

- 20** Len Rawle, MBE
- 23** What's Wrong with This Picture?
- 24** 12 Steps to Filling the House
- 29** Dreams Do Come True  
Hanover Theatre  
Wurlitzer
- 37** ATOS Chapter One  
2011 ATOS  
Convention

## DEPARTMENTS

- 4** Vox Humana
- 5** President's Message
- 6** Directors' Corner
- 9** Letters
- 10** News & Notes
- 15** Fanfare
- 18** Professional Perspectives
- 48** For the Records
- 52** Chapter News
- 62** Around the Circuit
- 66** Meeting Minutes
- 69** Closing Chord

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ATOS MISSION STATEMENT—The American Theatre Organ Society (ATOS) is the leading international organization pursuing a positive difference in conserving and promoting the theatre pipe organ and its music, preserving original instruments where possible. We provide support and guidance to all ATOS chapters and others, with promotional and educational opportunities to both those within the Society, and to the public worldwide through the Internet, publications, conventions, and personal contact. We are passionately devoted to providing professional leadership and resources so the theatre pipe organ will thrive in the 21st century.

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# Vox Humana

Spring is here—in the northern hemisphere, at least.

Just think about the variety of songs on the topic: there's Rodgers and Hart's "Spring is Here," of course, and "On a Spring Note" from Sidney Torch. Vivaldi had a go at it, and Richard Rodgers tackled it again with "It Might as Well Be Spring" from *State Fair*. Elvis Presley, chimed in with "Spring Fever" in 1965.

Bette Midler recorded "Spring Can Really Hang You Up the Most" and Donna Summer had "Spring Affair." Just a couple of years ago, the Finnish band Suburban Tribe released "First Spring Day."

From the '30s to the present day, spring has been a recurring theme in music. The "Spring" tunes of the '90s and later don't bear much resemblance to those from the '30s, and the styles of Donna Summer and Bette Midler are a far cry from Vivaldi and Torch.

No matter the era, though, spring has always hinted at a new awakening; a freshening-up and a hopeful look forward. That's a big part of what you'll find in this issue. We've covered the new awakening

of an organ—just in time for its Official World Premiere at the convention this summer. You'll read Dennis Hedberg's first five-star review of a CD—and it is a CD that very effectively blends the old and traditional with the new and innovative. We recognize a very special group in our Fanfare department for their work introducing the theatre organ to the blind and visually impaired.

The membership "special" runs through the end of March. This has, so far, proven to be an effective way of awakening dormant former members and attracting new ones to ATOS. Those new ones represent a hopeful look forward.

The new, redesigned ATOS website is just around the corner. It will feature a fresher look (very "spring-like" indeed), more user-friendly navigation, and consistent branding. It will allow us much greater automation capabilities than we have now. One area that will benefit greatly from this more seamless integration is Around the Circuit.

Entries continue to be made online through the web form (visit [www.atos.org](http://www.atos.org) and choose "Around the Circuit" and you'll find the link to the online form), and they will be posted to the website almost immediately. The cutoff date or deadline for inclusion in the Journal remains the 10th of the odd-numbered month prior to publication. In preparation for the conversion to the new web structure, we manually transferred the data and cleaned things up. Please review your entries in this issue (and on the website) to be certain your events are listed correctly.

Meanwhile, enjoy spring, make your plans for the convention, and keep in touch.

—Don Feely  
—Mike Bryant



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# President's Message

It's going to be a great year!

Greetings from Atlanta, where by the time you read this, the snow and ice should be gone, and the description "the sunny South" should once again be appropriate.

There is much to discuss as 2011 marches right along. We are in the midst of another election cycle for ATOS and there are excellent candidates who have presented themselves for a board position. We hope you will read over their materials and participate in electing your representatives for your governing body.

Meanwhile, the board gathered for the mid-year meeting back in January, and from that meeting came several major items. Much has to do with the Strategic Planning Initiative. You will soon be seeing proposals for some major changes in governance and operation, and we will most certainly seek input and suggestions from the membership.

One area concerns the more than 40 tasks, assignments, and committees that generate work and attention from the board. This has been discussed in the past, but now there is action toward diminishing tasks that do not specifically help in pursuit of the ATOS mission. It is our intention to finally trim this to a much more manageable 25 tasks and functions, and allow the people involved a better chance to get more good work done for ATOS.

We sincerely hope you are making your plans for July 2011 and the EMCATOS-hosted Annual Convention. As usual, the lineup of artists is first rate. And the instruments are sensational. As it was two years ago in Cleveland, it shall be in 2011: great organs in great theatres. PPAC in Providence and the five-manual Wurlitzer; the new 4/35 at the Hanover Center in Worcester, MA; The Zeiterion Theatre and its charming Wurlitzer; the quaint Stadium Theatre; and when we are not in theatres, it's venues like the Shanklin Music Hall and Babson College, both with stunning four-manual Wurlitzers.

It shall be a glorious summer in New England, Fourth of July in the heartland of our nation's history, and a slew of great concerts. I certainly hope to see many of you there.

During the mid-year meetings, the board was able to get a "sneak peek" at the redesigned ATOS website. Tom Blackwell, Tyler Morikin and a host of others have been working on this for a long time. Tom's direct involvement with the successful Seattle convention generated a bit of a delay, but I firmly believe the wait will prove to have been well worth it. It is dazzling, updated, flexible, informative, entertaining, and a HUGE step forward for ATOS. And the work continues as the site will continue getting fine-tuning on a regular basis.

Many of our members are "techies." I guarantee you Tom et al will be happy to have your input and suggestions. The good news—it's a great new site. The great news—it's going to get even better!

The membership campaign continues, and we urge you to participate. The "half-price deal" is still in effect; thus not only can you bring somebody new into the fold for half price, but any member sponsoring a new member can renew his/her membership for half price. This is an excellent incentive to get those "chapter-only" members to join the national organization, or go out and recruit some brand new members.

To our chapter presidents: Some of your compatriots have copied the one-page flyer from the Journal and included it in their individual chapter newsletters. This is a great way to spread the word, AND THE BENEFITS, of this offer.

Meanwhile, we are thrilled with the response to both the Seattle convention CD package, and the DVD lessons series *John Ferguson and Friends*. Both have sold very well, and continue to do so. Both have been well-received and reviewed. And while one—the CD—provides wonderful musical entertainment, the other—the DVD—is helping our amateur

players, without access to specific teaching help, learn to play better.

Finally, after I had written my last message to you (in December for the last issue), we were the recipient of another outstanding gift. This was a major gift to ATOS, unrestricted, and it was given to us in addition to this individual's previous pledge of an Estate Planning gift. The board again voted to place these dollars into the Endowment Fund as it grows ever closer to the magic million-dollar level. These dollars go directly to chapter projects, thus to you local members working on instruments in your area. Our thanks to all who have given, be it pledges via Estate Planning, gifts like this most recent one, or every one of those \$25, \$50, \$100 and \$500 gifts in the Annual Fund or added to your membership dues. These gifts represent dollars so very important to the operation and growth of ATOS, and we thank you.

Spring is fast approaching, and with it springs hope (remember, I'm a Cubs fan), renewal, a fresh start, and a bright outlook. This is all encompassed in many of the activities now at work with ATOS.

We invite you—better yet, we URGE you—to get more involved with your local chapter; get more involved with ATOS and our efforts to help serve you better; bring a new member to the fold; attend more concerts; come to the convention; and help us grow in 2011.

—Ken Double



# Directors' Corner

## JOHN APPLE

It has been a pleasure for me to serve as your representative on the ATOS Board of Directors from 2003–2005 and 2008–2011. I consider that YOU, the membership of ATOS, are the heart and soul of this organization. All of you have supported the theatre organ, our reason for being, through your work and dedication to preserve and perpetuate this art form.

We have a tremendous challenge as we face this century with a diminished economy and a lack of respect among the younger generations for live entertainment that has its origin prior to their lifetimes. The members of the ATOS board have been keeping this in mind as we have ongoing discussion on how we can sustain and create interest in the theatre organ and its role in our American entertainment of today and tomorrow. I am committed:

- To increase interest in the theatre organ. As a former chair and current member of the membership committee, I seek to find ways to gain members for ATOS and our chapters. Thus far, our efforts have produced new and returning members. I continue to have discussion with people (including many of you at conventions) for finding creative ways to use the theatre organ in order to attract people old and young. I feel strongly that it is important to work together with venue managements so that there are regular programs involving the theatre organ, so that audiences and future performers can hear this instrument.

- To assist in developing a strategic plan for ATOS. During my first term, I had stressed to the ATOS board that we needed to create a plan based upon three factors: from where have we come; where we are now; and where we are going. As a result I was asked to chair a task force that has evolved to a strategic plan; developed by board members, staff, and consultants; that charts our future as ATOS and its relationship to its chapters. For several months, I have been involved in examining our ATOS structure and its board of directors as to how we can be more effective in our membership being involved in ATOS. I am also committed to working with other organizations that can assist us in our mission.

- To preserve the theatre organ. I have been and will continue to be involved in preserving and securing a body of instruments in original condition in order to keep them as their builders intended, and for the continued maintenance of organs of any type in facilities that have programs open to the public.

- To preserve and secure the physical assets of the history of the theatre organ and of ATOS. The current version of the ATOS strategic plan proposes a national headquarters site within a decade. In addition to this, Scott Smith, in his article “Make No Little Plans: A Need for a National Headquarters” (THEATRE ORGAN, January/February 2009), proposed a physical site, including an archive, as part of his vision. I have been and will continue to be committed for our historical and physical assets to be an active part of our future under our control. In addition, as chair of the Simonton Literary Prize, I continue to seek and encourage new research in documenting the history of the theatre organ, its music, and its musicians.

- To continue having dialogue with you, the ATOS members. During my terms on the board, I have felt strongly that it is of utmost importance that we engage you, our constituency, to get your ideas and your input on our actions. As a director, I have striven to do this at every opportunity during each convention. I have found it very pleasurable to get to know many of you and to find out what you do to assist the cause of the theatre organ.

I encourage you to contact me and other board members so that we can represent you more effectively.

—John Apple  
704-567-1066, j.apple@atos.org



## MICHAEL HUTCHERSON

One of the songs in the musical *Cabaret* contains the phrase “money makes the world go around.” So true! Money allows our organization to achieve goals, while working on our mission to preserve and promote the theatre pipe organ. We have to make that money work for us and our endeavors—but it takes management to do so. I am deeply honored to be appointed treasurer by the board of directors, and to help with that management.

Music has been a vital part of my life for as long as I can remember. Little did I know, as I began taking piano lessons at age nine, just how music would shape my life. I started organ lessons when I was 13 and soon began playing as an assistant organist for our church. The assistant part didn’t last long—I soon became “the organist.” My work with church music grew during my high school years. Beginning college at Mercer University in Macon, Georgia, naturally I enrolled in its music program. I graduated with a BA in organ performance. During my sophomore and junior years I worked as a summer intern at one of the local banks. When I headed back to college for my senior year, the bank president offered me a position with the bank upon graduation—if I was interested. He knew of my involvement with music, but after completing my music degree I surprised us both when I accepted his offer. A musician becoming a banker!

I worked my way through the ranks at the bank doing everything from teller, loan collector, and loan officer—to helping install and maintain one of the first Automated Teller Machines (ATM) in the state of Georgia. Along the way I was hired away by bigger companies, working for many well known banks. Before I took early retirement from banking (after 38 years), I was a Senior Vice President doing community development for a large regional bank. One of my major customers was a national sorority (non-profit) that I enticed to our bank. I helped them relocate and build a new national headquarters building, just around the corner from the bank. There are few areas of banking that I



haven't worked in. And yes, I even financed a few pipe organs along the way!

My love of the pipe organ has continued. While in college I served as President of the Phi Mu Alpha Music Fraternity and I was a church organist for over thirty-seven years. I also became a member of the AGO while in college. Still an active member, I have served on its board of directors and as treasurer of one of its largest chapters, the Atlanta chapter. I became a member of the Atlanta chapter of ATOS several years ago, after seeing how much fun theatre organ can be.

I look forward to working with the other directors of ATOS, as we guide the organization to meet the challenges ahead. I look forward to using the skills that I developed, after working in the challenging and changing banking industry for over 38 years, to help manage our resources as the premier organization preserving and promoting the theatre pipe organ.

—Michael Hutcherson



## TYLER MORKIN

As of this writing, work is rapidly underway to launch a new website for the American Theatre Organ Society, a project that I am co-leading with our website manager, Tom Blackwell. While the current site offers much in the way of content, the site's organizational structure can be difficult to follow at times. Furthermore, modifying and maintaining the site, from the administrative end, has remained largely unchanged since the site was launched in the mid to late 1990s. The current configuration requires that all content editors be proficient in HTML and web design principles before modifying and maintaining pages. As we all know, technology and the internet are ever-evolving and, as such, our website redesign project is vital to the continued presence of ATOS and the theatre organ art form as a whole.

The new website will feature a much improved and refreshing graphical user interface. The navigation of the site will be condensed into several drop-down menus, organized by logical high-level headings. The new site will feature a site-wide search, allowing content to be easily accessible even when it cannot be located in the drop-down navigational menus. On the administrative side, the site will be maintained using a content management system (CMS), which is unquestionably the trend in website administration worldwide. The implementation of a CMS allows pages to be maintained by anyone with basic computer knowledge, without needing to know HTML or in-depth fundamentals of web design.

The new website and content management platform allow ATOS to offer much more to our members, chapters, and the general public in the future. As a result of this project, future website additions could include: chapter publication resources, providing access to professionally-designed flyers, brochures, and advertisements to assist with the promotion of chapter events; a web hosting service where chapters would have an avenue to create professional-looking web pages under the umbrella of ATOS—without needing to be proficient in web design or web programming languages; the digitization of back issues of THEATRE ORGAN for instant searchability and member access; and the integration of social media sites, such as Facebook and YouTube, allowing ATOS to reach more people than ever before.

In terms of the World Wide Web, the possibilities are exciting. Tom Blackwell and I are working diligently to ensure that ATOS's presence on the web clearly defines the organization as the international leader in the preservation of the theatre organ. More great things are sure to come!

—Tyler Morkin



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A black and white photograph of Lance Luce, a man with glasses and a beard, wearing a suit and tie, sitting at a large pipe organ.

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Save the dates for the fifth annual

# ATOS SUMMER CAMP

July 25-29, 2011  
Boston, Massachusetts  
(and surrounding areas)



The ATOS Summer Camp heads to Eastern Massachusetts in July 2011 with the Shanklin Music Hall and its 4/34 Wurlitzer (pictured above) as a home base. Special visits have also been planned to the Hanover Theatre, Babson College, Zeiterion Theatre, and the Providence Performing Arts Center.

We are delighted to present this year's guest instructor, Ron Rhode, who will share his vast knowledge of creating and playing vintage theatre organ arrangements. Our staff instructors, Jonas Nordwall, Donna Parker, Jelani Eddington, and Martin Ellis will return to guide participants through a diverse range of topics. The camp will feature lectures, private coaching, master classes, and plenty of "hands-on" time at each of the instruments.

The Summer Camp is a fantastic opportunity for young students from all backgrounds and levels of experience. We look forward to seeing you in July!

*Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements will be made for students to stay at a nearby hotel. For more information, please contact Jelani Eddington at 262/639.8788 ([rj.eddington@atos.org](mailto:rj.eddington@atos.org)) or Donna Parker at 503/642-7009 ([d.parker@atos.org](mailto:d.parker@atos.org)), or visit us online at [www.atos.org](http://www.atos.org).*

# Letters

## BOB'S PIPE ORGAN

When I received the January/February issue of THEATRE ORGAN, I was thrilled to see the feature article on Bob MacNeur's studio organ installation! I'm looking forward to future articles as the work progresses.

I met Bob back in 1980 (I was 13) when he was general manager of the Paramount Music Palace in Indianapolis. I also met Donna Parker, one of the featured organists who played the 4/42 Wurlitzer. Bob was a most gracious host and gave me pipe chamber tours while Donna was playing during business hours. Bob, Donna, and I remain good friends to this day.

Also around this time, my cousin and I were building a pipe organ in our grandmother's basement in Indianapolis. I remember many trips with a U-Haul truck to Bob's warehouse to get pipes, swell shade frames, a Kimball console, and other parts for our project. On one occasion we weren't able to rent a truck, so we had to use my grandmother's Plymouth to bring home some of the biggest Stentorphone pipes I've ever seen. We had pipes sticking out of the windows and the trunk, and I think we even tied a few to the roof! That organ is now long gone, but I still have those wonderful high school memories.

Good luck, Bob, with your studio organ, and I hope I can be in the audience when Donna, Jonas, and Martin play the opening concert!

—Matt Dickerson  
Avon, Indiana

## GOOD AND BAD

As a 41-year member of ATOS, I just wanted to send a little note of encouragement your way as I've watched, with great delight, the steady improvement of the Journal under your guidance.

Since I have some idea of the huge degree of effort involved in producing a QUALITY publication, I'm all the more happy and delighted to SEE the good directions in which you are steering the Journal.

I hope your recent solicitation for general-interest articles bears fruit, particularly if you make it clear that

such articles do not necessarily have to be lengthy, that short pieces can be just as interesting and informative—and less intimidating to write for those who may not feel very comfortable about their writing skills. Pictures go a long way to help tell a story.

As for the decline in membership, well, that's a matter I'm not as hopeful to see turn around in any meaningful way. The direction in which so-called popular "music" is going, that is corrosively bombarding the culture of young people, I find difficult to see being very supportive of the theatre organ's rich history and musicality in the future. Hope I'm wrong.

Meanwhile, keep up the good work. Such can only help the future of ATOS.

—Dr. Edwin M. Young  
Tehachapi, California

## READER REVIEW

Of all the TO CDs I have purchased over the years, this one [Seattle Convention 2-CD Set] IS the best ever!!!!

I like the alternating of artists and instruments! This keeps the music refreshing. My only criticism is that the clapping at the end of each piece could be a little longer, but that is so subjective.

One of my dislikes about individual CDs is that the same basic instrument sounds and the same artist often lack somewhat in variation even though they are wonderful organists and organs.

Thanks for the hard work!

—John Groff  
Milwaukee, Wisconsin

(We asked Dennis Hedberg, who mastered the disc, about the audience response cutting off so quickly. In order to fit all the material on two discs, he had no other choice than to limit the time for audience response.—Ed.)

## COVERS & CDs

First off, I would like to compliment you folks on the excellent articles you have been turning out on various home theatre pipe organ installations plus some recent theatre installations. These have been very well written with good (excellent) pictures, information, and stoplists. Keep up the good work in this area!

Now, I would like to raise a couple of issues. Virtually all of the organs featured on the cover have been Wurlitzers or

Wurlitzer hybrids. When the former Seattle Fox/Carl Greer Robert-Morton 4/16 was restored and installed in the Bob Hope Theatre in Stockton (California), I expected to see its console appear on the cover of THEATRE ORGAN, but it never did! Likewise, neither did the restored Bob Balfour Morton in New Jersey or the Morton in the Balboa Theatre in San Diego.

Is it possible the current staff of THEATRE ORGAN are overwhelmingly prejudiced in favor of Wurlitzer as opposed to organs by other makers? Too bad if this is so, as I have always taken the opportunity to order recordings of other fine organs (Robert-Morton, Kimball, Barton, Möller, etc.) by great artists whenever the opportunity presented itself. And I have thoroughly enjoyed the distinguishing tonal characteristics of each builder. In fact, the first theatre pipe organ I ever heard live was the 3/10 Robert-Morton in the Wilma Theatre in Missoula, Montana. I also had the opportunity to play that organ a number of times and it had much of the firepower and brilliance of its larger siblings.

Finally, I would like to raise the issue of the present stock of CD recordings (transferred to CD) by dead artists. I personally will never order another theatre organ CD unless it meets the following criteria: (1) it features more music from the '60s through '90s, and (2) more recordings are available of the aforementioned organs—the Mortons at the Bob Hope, Loews in New Jersey, and the Balboa in San Diego. I did obtain a very fine recording by Scott Foppiano of Christmas music on the Arlington Morton two years ago.

—Scott L. Grazier  
Deer Lodge, Montana

(We thank Mr. Grazier for his compliments. We have little, if any, control over the articles submitted to us. We would be more than happy to publish articles on instruments from other makers if they were submitted. We hope that those involved with the instruments Mr. Grazier mentioned, (as well as others) will heed his request and submit articles to us.

As to CDs, again, we can only review what is submitted. We hope that artists will take note of Mr. Grazier's desire for more current content, and consider that he is probably not alone in that regard.—Ed.)

# News & Notes

## ATOS BOARD MEETING

Atlanta, Georgia was the gathering spot for ATOS board members, as they convened for the annual mid-year meeting in January. Atlanta was chosen because it was deemed the least expensive, most accessible meeting location. As an additional cost-saving measure, only the board was requested to attend and all staff reports were conducted through conference calls. Michael Hutcherson was welcomed as the new ATOS treasurer (see Director's Corner in this issue). The agenda included discussions on the Strategic Plan, the agreement with Oklahoma University regarding the archives, the redesigned ATOS website, and a major gift to be added to the endowment fund. The chairman and treasurer introduced a new operating budget process with tighter controls, and established a \$300,000.00 floor for the reserve fund. The date and time of the annual membership meeting were established, and the board will convene again for the annual meeting at the convention in Providence, Rhode Island.



Mid-year board meeting:  
Ken Double, Craig Peterson,  
Mike Hartley, Bob Evans,  
Allen Miller, Tim Needler, Bob  
Dilworth, Doug Powers, Mike  
Hutcherson, Jack Moelmann  
Tyler Morkin, Donna Parker,  
Nathan Avakian, John Apple  
(not pictured, but present:  
Bucky Reddish)



## 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](mailto:n.avakian@atos.org) or visit the ATOS website at [www.atos.org](http://www.atos.org).

## STUDY WITH A PROFESSIONAL

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

Any member in good standing may apply, and the application process is simple. Submit an e-mail or letter to Bucky Reddish, ATOS Mentor Program chair at the address below. Provide information about yourself including age, the type of instrument you normally play, the number of years you have been playing/studying the organ, as well as your present playing skills and abilities. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Include reasons why you would like to be selected, what you would expect to gain from the session, and any other information you would like to have taken into account.

In order to be considered for the 2011 Mentor Program, your letter/e-mail must be received no later than **April 30, 2011**. If you are selected, you will be notified of acceptance no later than June 10, 2011. The preferred method for transmittal is e-mail, but regular mail is acceptable. Please be sure to include your contact information including address, phone number, and e-mail address (if available). Contact Bucky Reddish with any additional questions.

—Bucky Reddish, Chairman  
ATOS Mentor Program  
5370 Vinings Lake View Drive  
Mableton, Ga 30126  
[b.reddish@atos.org](mailto:b.reddish@atos.org)  
770-948-8424

## 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 will offer up to \$1,500.00 (US) 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**—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 Chairman, Tyler Morkin at [t.morkin@atos.org](mailto:t.morkin@atos.org), or by downloading the materials from the ATOS website at [www.atos.org](http://www.atos.org). All competition materials must be received by the chairman 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 on the fun for 2011!

## ANNOUNCING THE F. GARRETT SHANKLIN TECHNICAL SCHOLARSHIP

The ATOS Technical Committee announces the creation of the F. Garrett Shanklin Technical Scholarship. This scholarship will provide financial assistance to enable eligible ATOS member(s) to attend the annual ATOS Technical Experience.

Guidelines for eligibility and an application for the F. Garrett Shanklin Technical Scholarship will be posted to the ATOS Web Site.

The F. Garrett Shanklin Technical Scholarship is made possible by a grant from the Eastern Massachusetts Chapter of the American Theatre Organ Society.

## WELCOME NEW MEMBERS

September 15, to  
November 19, 2010

Jon Burgess, Hudsonville, Michigan  
Ryan F. Crawford, Winamac, Indiana  
Ernie Dossin, St. Petersburg, Florida  
Tim Duckworth, Columbus, Indiana  
Raymond E. Gunn, Montesano, Washington  
Bernard L. Kobel, Brookfield, Massachusetts  
Andrew LaTorre, Otto, North Carolina  
Joe Loglisci, Stamford, Connecticut  
Jake Madsen, Denver, Colorado  
Kerry McKernon, Fairfax, Virginia  
Alan D. Nissila, Sacramento, California  
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Marc Paron, San Bruno, California  
William Pomeroy, Durand, Michigan  
James F. Powers, Hagerstown, Maryland  
Glenn Reinke, Seminole, Florida  
Larry E. Richards, Sparks, Nevada  
Will Riley, Los Angeles, California  
Dr. John Gibb Simpson, Bloomington, Indiana  
Rev Dennis A. Steckley, Palestine, Illinois  
Paul Tichy, Lake Oswego, Oregon  
John J. Trenberth, Andalusia, Pennsylvania  
James M. Weaver, Washington,  
District of Columbia  
Carl J. Whittenburg, St Louis, Missouri  
Charles G. Wright, Round Rock, Texas  
Kenneth Wuepper, Saginaw, Michigan

# News & Notes

## CONTRIBUTIONS TO ATOS IN 2010

(This list does not include donors to the Annual Fund)

† = Endowment Fund designation

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**NOTICE OF THE ANNUAL MEMBERSHIP MEETING**

TO: Members of the American Theatre Organ Society (ATOS)

FROM: Bob Evans, ATOS Secretary

DATE: Friday, July 1, 2011

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 10:00 a.m. at the Westin Hotel, Providence, Rhode Island .

**Agenda:**

- Approval of the 2010 Annual Membership Meeting Minutes as printed in THEATRE ORGAN (May/June 2011)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary. Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

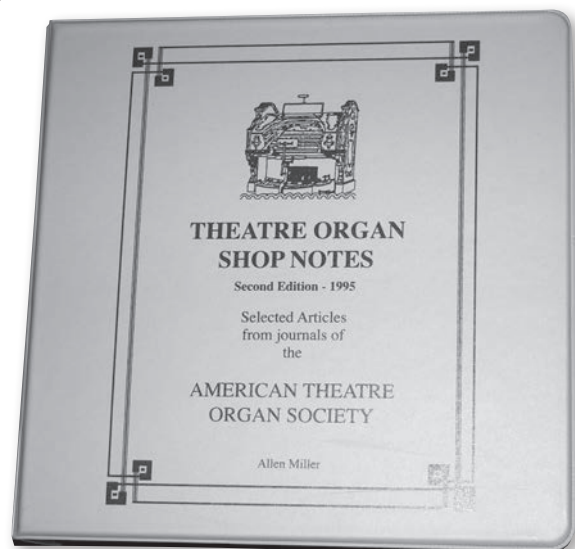
**SHOP NOTES**

*Theatre Organ Shop Notes, Second Edition—1995* is once again available from the ATOS Marketplace (see the order form at the back of this issue).

Long out of print, *Shop Notes* was reprinted with new scans of the pages, and the addition of several color pages. The improved sharpness of the newly-scanned photographs and line drawings are well worth the cost of the upgrade by themselves.

*Shop Notes* is a compilation of over 100 articles selected from ATOS journals up through 1995, encompassing a wide variety of subjects. Contrary to what the name implies, this is not simply a technical manual; rather, you will find articles on historic and otherwise noteworthy instruments, people, and venues in addition to the wealth of technical articles.

The price for *Shop Notes* is \$90.00 (US) including domestic shipping. If you already own a copy of *Shop Notes*, you qualify for an upgrade at a reduced price; mail the title page of the old edition along with your order. (Upgrades do not receive a new binder.) For international orders, contact the ATOS Marketplace directly.



# News & Notes

## ATOS ENDOWMENT FUND/LOAN APPLICANTS

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

All grant applications involving a theatre pipe organ, or component(s) thereof, are first reviewed by the chair of the ATOS technical committee to determine if the proposed project complies with at least the minimum standards as set forth in the ATOS "Guidelines for Conservation and Restoration." This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to

be done. Following this review, the chair of the ATOS technical committee shall make his/her recommendation to proceed with consideration of the application (or not), in writing, to the ATOS Endowment Fund board of trustees.

After all applications have been reviewed, the ATOS Endowment Fund board of trustees will vote to recommend awarding a specific monetary grant for each of the applications. The results of this vote will then be submitted to the ATOS board of directors for final approval or disapproval during their annual meeting (July, 2011). Applicants will be informed of the results following the board meeting.

Not more than ninety percent (90%) of the accrued interest on the Endowment Fund principal may be distributed as grants for projects or programs. Not more than twenty-five percent (25%) of the principal may be loaned for projects or programs. All loans must be secured by real property, and a promissory note

establishing a reasonable interest rate and payment schedule shall be drafted and signed by both parties. Given the current financial climate, available funds are limited and preference will be given to ATOS chapter-owned and sponsored projects.

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

### **2010-2011 ATOS Endowment Fund Board Of Trustees**

Bucky Reddish, Chair  
Mike Hutcherson, Financial Secretary  
Tim Needler, Recording Secretary  
Bob Maney, Trustee  
Bob Lachin, Trustee

## THE SIMONTON LITERARY PRIZE: A CALL FOR PAPERS

The Simonton Literary Prize was established in July 2000 by the board of directors of ATOS in honor of Richard C. Simonton, a founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. The purpose of the prize is to encourage, promote, and reward original research and writing about theatre pipe organ history, conservation, restoration, and related subjects. The winning entry shall be awarded a \$1,000 monetary prize, certificate, and publication in THEATRE ORGAN. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

### **Competition Rules and Regulations**

1. The Competition is open to anyone except currently serving officers or staff of the American Theatre Organ Society or their families.

2. Entries must not have been previously published, nor may they be

submitted more than once. An author may submit only one entry per year.

3. Entries may be submitted in any standard format, providing they can be viewed without difficulty. Acceptable methods include files in formats such as plain text, RTF, Microsoft Word, Open Office Writer, and Adobe PDF. Entry must contain from 5,000 to 7,500 words, not including footnotes. Illustrations and other graphic images and photos from collections such as the ATOS Archives are encouraged because they help to communicate in today's rich media.

4. Entry must be clearly marked as "Submitted for Simonton Literary Prize Competition." A signed copy of these rules must be received by the Chairman before an entry becomes eligible for consideration. The full set of rules and the appropriate form is available online at [www.atos.org](http://www.atos.org)—see Downloadable Forms.

5. Except as provided above, copyright ownership remains with the author.

6. Entry must be received by the Chairman no later than **December 31** of the competition year. The Chairman will notify the Prize Winner on or about April 15 of the year following submission. The Award Certificate will be presented at the ATOS Convention, and the winner is encouraged to attend to accept his award in person. The monetary prize shall be distributed upon selection. Successful transmission of all documents is the responsibility of the author and will be acknowledged promptly by the Chairman. Submitted entry will not be returned, so retain the original.

Submit entries to:

—John Apple, Chairman  
Simonton Literary Prize Committee  
4146 Sheridan Drive  
Charlotte, North Carolina 28205  
[john@michaelsmusicservice.com](mailto:john@michaelsmusicservice.com)  
704-567-1066



# Fanfare

## Music to the Masses

*In December, Nathan Avakian performed at two unusual venues in the New York area. Here, he shares his experiences:*

As a young organist, I am always inspired when events are organized which provide a casual introduction for the general public to the theatre organ. In December, NYTOS and the Nassau and Queens AGO chapters sponsored events that took the NYTOS traveling Allen digital theatre organ to public venues to provide live holiday music. The organ was played for two days at the Broadway Mall in Long Island, and two days at JFK Airport. I was able to perform once in both locations. Even though we did not collaborate on the project, it was a privilege to share alternating performance dates with Ralph Ringstad, Jr.

While performing theatre organ in any context is gratifying, there is no audience reaction more redeeming than that of a young child simply staring at the instrument, captivated by its elegant complexity and inviting sound. These holiday performances inspired this kind of introduction to numerous shoppers and travelers. What better way to spread holiday cheer and simultaneously accomplish our important goal of acquiring a new generation of theatre organ listeners! I commend John Vanderlee, as well as NYTOS and Vince Alukonis, Dean of the Queens, New York AGO chapter for their efforts to organize these events. I hope the success of these performances inspires similar events in future years.



*From top:*

*Nathan Avakian, John Vanderlee,  
and Vince Alukonis*

*Nathan Avakian at the JFK airport  
Airport travelers have a holiday treat*

# Fanfare

## Feel the Music—A unique introduction to the pipe organ

BY LARRY KLUG, Webmaster, Ohio Valley Chapter

I was diagnosed with Nystagmus along with other visual impairments when I was three years old. At 19 I first heard and saw a theatre pipe organ. A local TV news station was showing Marilyn “Bubble” Libbin playing the Albee Theatre’s Mighty Wurlitzer theatre pipe organ at the Emery Auditorium in 1978. I joined the Ohio Valley chapter of the American Theatre Organ Society in 1980. I couldn’t play the organ, but I was fascinated with the sound as well as the appearance of the console and pipes. I left the Ohio Valley chapter in 1986 to pursue other interests. One of them was my new wife, Molly.

I worked in retail store advertising for 18 years, then as a computer specialist for a marketing agency for two years. In March 2003, I was hired by the Clovernook Center for the Blind and Visually Impaired as their computer instructor. Not only do I train blind and vision-impaired individuals how to use computers, but for a week or two during the summer, I also work with children.

As I worked at the Clovernook Center, I began to see things a lot differently in regard to accessibility, realizing how important adaptive accommodations are for the blind and visually-impaired. During July 2005, I worked with two groups of children with various visual impairments. My coworker, Barbara Liszniewski, blind since birth, was the only blind organist in the Cincinnati chapter of the American Guild of Organists. She begged me to return to the organ community to apply my talents of developing a website that would allow visually-impaired individuals access. In January 2007, I rebuilt a website for the Cincinnati chapter of the American Guild of Organists ([www.cincinnatiago.org](http://www.cincinnatiago.org)).

Typical, visually-impaired individuals rely on screen magnification programs to see content on the computer. As for blind individuals, they use a screen reading program that provides audio description to a computer. Both assistive programs require knowing how to utilize the computer’s keyboard.

During a dedication concert of the Albee Mighty Wurlitzer theatre pipe organ in



Ron Weheimer stands with Clovernook’s Tech Camp kids after a tour of his studio  
(Photo by Clovernook Center for the Blind and Visually Impaired)

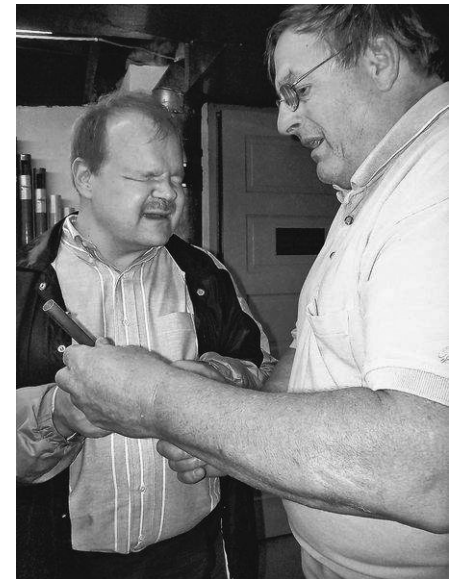
November 2009 at Cincinnati’s Historical Music Hall, President Joe Hollmann along with other executive committee members of the Ohio Valley Chapter approached me to develop a website for their organization. I applied the same techniques that will allow a blind or vision impaired computer user to access the website ([www.ohiovalleychapteratos.org](http://www.ohiovalleychapteratos.org)).

During the construction of the website, I had the privilege of visiting various pipe organs that were installed in members’ homes. One of them was Joe Hollmann, who has a two-manual, nine-rank Wurlitzer in his basement. The pipe chamber is easily accessible for anyone to visit while the organ is playing. I couldn’t help asking Joe if I could invite a dozen individuals from the Clovernook Center for the Blind to hear his instrument.

On May 13, 2010, five blind individuals along with sighted guides were given an opportunity to literally feel the music. A reporter from a community newspaper was among the attendees. Both Joe and I explained the history of the theatre pipe organ. I also brought a bag of various organ pipes for the attendees to hold. The

reactions of the attendees were shared on the front cover of a community newspaper.

During the last week of July, the Clovernook Center hosted a technology camp for children aged seven to twelve. Five of the attendees were totally blind.



Joe Hollmann has Mike Horn (who is blind) hold an organ pipe  
(Photo by Heidi Fallon—Hilltop Press)



*Larry Klug gives a "hands-on" tour of the Wurlitzer console to Sarah, who is blind*  
 (Photo by Clovernook Center for the Blind and Visually Impaired)

*Lillie, also blind, plays the Wurlitzer as Larry describes the areas of the console*  
 (Photo by Clovernook Center for the Blind and Visually Impaired)



*Blind organist Barbra Liszniewski plays a classic piece on Joe's Wurlitzer 2/9*  
 (Photo by Heidi Fallon—Hilltop Press)

Since computers have a huge impact for creating and recording musical data, the instructor contacted professional organ builder, Ron Weheimer. He has a unique collection of musical instruments including a four-manual, 37-rank Wurlitzer in his studio that was connected to a computer. He also has a pipe organ workshop in the basement. Ron invited each child to play on the Wurlitzer console. I had each child touch the sides of the console to provide a sense of the size of the instrument.

Portions of the theatre pipe organ guide that is posted on the ATOS website were printed large and in braille for each individual to save as a reference. Ron gave an organ pipe to each attendee as a memento of their visit to his music studio. This unique outreach should create opportunities for individuals with disabilities to expand their interests in music. The theatre pipe organ is not only a feast for the sighted, but expands the mind's eye as well. The blind can literally feel the music.

Special thanks to Joe Hollmann, Ron Weheimer, and the staff of the Clovernook Center for the Blind and Visually Impaired for making these events possible.

# Professional Perspectives

## Give Me Those Old Time Managers

BY EDWARD MILLINGTON STOUT III

There is a new trend affecting the operation of Fine Arts Theatres throughout the country and that is the concept of "Management by Team." The new or restored theatre does not have an "in house" full-time manager, but instead "events managers" are assigned to oversee specific events performing in the facility. Now, just what does that have to do with the Theatre Organ? The answer is plenty, if there is indeed an organ in the building.

Most recycled and restored motion picture theatres face the same problem when considering a Theatre Organ, and that problem is Real Estate. Very few Fine Arts Theatres are willing to allow the grand old consoles their rightful position within the orchestra pit area. The mass banishment was made easier with the introduction of solid state relay systems, with a dozen wires instead of 3,200 doorbell wires snaking their way from the pit to a mechanical

wonderland of electro-pneumatic relays and switches, often located in the vast catacombs of the cathedral of magical flickering shadows. The problem of hiding organ consoles was covered in full in Professional Perspectives "Taking The Back Seat, Or Get That Gaudy Thing Out Of Here," written in January, 2007.

One of the problems with the "Team Management" concept is the complete lack of a "learning curve," which was a vital part of real and responsible theatre management during the golden age of the motion picture theatres. Often the head usher knows more about the theatre than the temporary "manager for the night," who most often has no training either in presentation, or in patron comfort and safety. The Theatre Organ again suffers with modern management concepts because the "events managers" are often not aware of the theatre having an organ. Well, just look around in

the auditorium; There is no evidence in sight, because the console is moldering away backstage or in a leaky basement.

Recently a "Team" employee was showing a prospective client through a beautifully-restored theatre that has two Wurlitzer organs, both restored and in operating condition. The "teamette," who was clearly playing on vacuum, walked right past the Wurlitzer style 216 console in the lobby and made no mention of the organ being available for their proposed reception within that very space. The problem began far up the ladder in the vast organization where little is known of how the magic is created and there is little or no understanding of the era in which these great palaces flourished. Without knowledge and appreciation for the dedicated showmen of the past, lost opportunities are the order of the day. Perhaps we should cast a glance back to the late 1950s, when many of the original Theatre Managers were still "on the street."

Theatre managers were true celebrities within their communities, especially the manager of the finest theatre in town. In Pontiac, Michigan, Bernard Smith was manager of the Oakland Theatre, the largest and most grand of theatres in the city of some sixty-five thousand civilized persons. The dapper Mr. Smith inspired one Pontiac lad to fabricate his own basement movie theatre, whereby neighborhood kids were escorted down the plank-like stairs into the tiny auditorium in which the walls were fabricated with the finest Indian Blankets, out of respect for the Indian tribes who were thrown off their lands. The basement operation was first class, with two 16mm projectors in operation to afford seamless presentations. Jesse Crawford 78s popped and scratched forth from a 1926 Victor Orthophonic Credenza. Bernard Smith, the Oakland's distinguished manager, had little



clue regarding how his skill in maintaining flawless presentations effected the little seven-year-old standing in his shadow.

Throughout the country ninety million patrons each week enjoyed their favorite theatre in calculated and sensitively planned comfort. Every sense was to be stimulated as no detail of the magic-making escaped the manager's constantly searching eyes.

There was the great Paramount manager, Earl W. Long, who began his long career in 1919 as an usher at the Brockton Theatre in his hometown of Brockton, Massachusetts. Within a short time he was elevated to the position of assistant manager and then again to the position of manager in another Brockton pleasure dome. Earl Long loved the sound of the Theatre Organ the first time he walked down the long sloping aisle of the Brockton. In 1919 the organ could have been a tubular Hinners! In 1928 Earl W. Long was moved into the advertising department of Paramount Publix Theatres in New York City where he was also involved in Paramount's managerial school. In 1947 he arrived in San Francisco to oversee Paramount's three Market Street theatres, with his office being located in the huge Paramount, formerly the Granada, building.

Mr. Long was aware he had a "legendary" Wurlitzer slumbering within its towering six pipe chambers and he was determined to have the style 285 Wurlitzer singing forth as often as possible. He met San Francisco organman Edward M. Stout through his friend Mark Alling, who was the manager of the Golden Gate Theatre. Young Stout had undertaken extensive repairs to the style 240 for Mr. Alling and he was pleased to make the recommendation. Tom Hazleton became associated with the Paramount project and he made his Theatre Organ debut on the 4/33 Wurlitzer on May 5, 1961, at the age of nineteen. Tom was so nervous Earl Long hosted the concert and announced all of the musical offerings. It was clear to the thrilled house he was from the Boston area as he mentioned the "lovely Quintanarder" would be heard in the next number. Like all of the great managers and showmen who created the motion picture business, Earl Long and Mark Alling were always finding reasons to justify the use of the Mighty Wurlitzers within their charge.

When the Paramount premiered major films, often the stars of the film were live on stage, thereby filling all 2,700 seats. The African safari film *Hatari!* had lines around the block and young Tom Hazleton was playing the theme music with everything that great 285 could deliver, including the 25" Diapasons. A slightly swashbuckled John Wayne was pulled from the wings out to the apron by a chained Cheetah, which Wayne was trying to hold onto. The big cat's glowing eyes kept glaring at Tom, who was captive at the four-manual console far below. (It is believed Tom was wearing Depends!)

Again, the grand old Wurlitzer sang forth when the house was filled with screaming children awaiting the entrance of The Three Stooges on the Paramount's stage. Tom played "Three Blind Mice," again with full organ, to control the house. Another time the theatre was playing a terrible film with Walter Pidgeon in which an undersea community was built on huge steel tripods. The film's great and only claim to substance involved a huge underwater earthquake. Ever the inventive showman, Earl Long asked if we could use the 32' Diaphone Thunder levers during that part of the film. We replied "Yes, of course" and that

meant five times each day of the run. Well, with the wooden panels over the console lifted to offer a view of the picture sheet, Tom and his organ technician not only shook the building with all seven of the 32' Diaphones, but also unleashed the 25"-pressure Bombards. The screams could be heard two blocks away.

In 1965 Earl Long announced to the press the terrible news sealing the theatre's fate. There were tears in his eyes when he stated, "I have never officiated over the death of a great theatre." We shall never see the likes of Earl Long, Mark Alling, Robert Apple, Managing Director of the San Francisco Fox or his gifted and devoted House Manager, Ken King. These magnificent men had a deep passion and love for every aspect of the theatre business. What a contrast to the lighter-than-air dipsoids who cannot notice what is going on in the theatre because that would require turning off their cell phones.

By no means is all lost, because there will always be dedicated organ buffs and ATOS members who will continue to educate the unaware and encourage the use of the multi-horse-powered Pied Pipers that captivated our souls long ago.

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# Len Rawle, MBE

BY PETER COLLETT

To theatre organ enthusiasts, the name Len Rawle is synonymous with a gentleman of great talent, enthusiasm and wisdom as a player, preservationist and technician. To hear that Len had been awarded an MBE in Her Majesty the Queen's 2011 New Years Honours list was a great surprise, but at the same time seemed to me richly deserved.

For those not familiar with the British honours system, twice a year (at the New Year and on her official birthday) our Queen announces honours for those who have made outstanding achievements in their field of service—anything from business to politics, science to music. The MBE stands for Member of the Order of the British Empire, and is given for “achievement or service in and to the community of a responsible kind which is outstanding in its field or very local ‘hands-on’ service which stands out as an example to others.” Each recipient receives a medal which is presented personally by Her Majesty the Queen or another high ranking member of the Royal Family.

Len's award was given for “Services to Music,” the nomination being specifically for his work in theatre organ preservation.

A group of 70 or so family, friends, organists, and enthusiasts had accepted an invitation to attend a special celebration organised by Richard Moore at the ATOS London & South of England chapter's Woking venue on Sunday, January 9. The celebration was a complete surprise to Len, who entered the hall to warm applause and “Congratulations” played on the Wurlitzer by Michael Wooldridge.

Richard Moore welcomed and congratulated Len and went on to describe some of the many stages in his efforts to secure an MBE for Len. Richard is Chairman of the Friends of the Rye Wurlitzer and had been impressed by Len's willingness to help and advise with the installation there, some 20 years ago. A continuing association led to a desire to see

Len's lifetime of commitment to the theatre organ rewarded.

A description of the nomination process with words from Richard Moore, interspersed with music from Michael Wooldridge and tributes from those unable to attend, was entertaining and informative. The application had taken some three years, during which time Len had no idea of the nomination, his first knowledge being at the beginning of December 2010 when a letter arrived from Admiralty Arch notifying him of the award!

The initial application in 2007 had included no less than 14 letters of support. By the end of the process Richard had collected many more and had written letters to many influential people including the Queen, the then-Prime Minister Gordon Brown, the Lord Lieutenant of

Photos by Mike Clemence



Assembled Guests

Hertfordshire, and the chief Minister of the Isle of Man asking for their support.

Many tributes were paid to Len's teaching and playing skills, as well as his ability to preserve, restore, and make theatre organs work. Richard Moore described Len as "a giant" in his field. His positive enthusiasm, encouragement, and willingness to share his knowledge were described as second to none.

As well as spoken tributes from Ian Ridley on behalf of the ATOS London and South of England chapter and Grant Pilcher from the Theatre Organ Club, tributes were read from fellow organists, The Cinema Organ Society and several organ societies from abroad. Throughout the process a Powerpoint presentation scrolled through 112 pages of tributes, photographs of Len, and some of the 40 or so instruments that he has been involved with, plus a substantial tribute from the Friends of the Rye Wurlitzer.

News of Len's award had crossed the pond and a special message was read from Ken Double and Mike Hartley on behalf of the ATOS Board of Directors:

"The world of the theatre pipe organ has always championed, honoured, congratulated and expressed gratitude to its best and most influential individuals—be it the Crawfords, the Wrights, the Dixons, Torchs and Foorts on the playing side—to the Simontons, the Junchens and so many more of our dedicated founders and supporters. We owe so much to those who have given so much.

On behalf of the Board of Directors, the staff and all of the membership of ATOS, we wish to express our heartfelt thanks and most sincere congratulations to Len Rawle on receiving this high honour bestowed upon him, an MBE for his contributions to the world of the theatre organ. That his many years of selfless dedication to the preservation of our unique artform should be singled out by Her Majesty, the Queen of

England is something that brings honour to ATOS the world over, and is so very richly deserved.

From your friends in ATOS throughout the world, congratulations and Thank You, Len for all you have done and continue to do for the preservation and presentation of the theatre pipe organ."

Richard Moore is clearly an expert in the kitchen as Len was presented with a selection of home-made jams, marmalades, and chutneys. As those assembled took a break for tea, two enormous jam sponges topped with photos of Len were cut. In addition everyone attending received their own souvenir jar of jam or chutney.

Into the spotlight came Len, the star of the show. He thanked everyone for sharing the celebration, declaring that he was "knocked out" by the surprise! Len described the award as not representing just his own achievements, but all those

*Len with Richard Moore*



*Len and Michael Wooldrige*

who bring the theatre organ world together, paying tribute to those who help in restorations, concerts, maintenance, and the many other activities that give the theatre organ a life. He declared his MBE as an “award for everyone” and said that he felt that the award engendered a sense of wellbeing in the organ fraternity.

Len paid tribute to the many people who have been part of his musical life: his mother who had paid for piano lessons which started when he was aged four; and to his father, whose suggestion that they could install some pipework under the stairs of their terraced home, introduced him to the idea of a pipe organ at home and led to organ lessons.

Len also described how he had received much technical knowledge from employees of both Wurlitzer and Compton organ companies, which had enabled him to be successful and to pass on these skills for future generations. He also spoke of how privileged he was to be involved with the teaching of young organists, both through his career as Musical Director at Yamaha and through the ATOS London Chapter Young Organists competition.

The afternoon was rounded off with entertainment at the Woking Wurlitzer from Michael Wooldridge, Richard Cole, and Richard Hills concluding, of course, with Len himself.

The following week at Woking, Michael Wooldridge kicked off the 2011 concert series. He invited Len to say a few words about his MBE which was much appreciated by our Woking audience, giving them a chance to congratulate him. Len was also able to tell us that the official investiture of the award will take place on May 6 at Windsor Castle.

To detail Len’s career and achievements in the theatre organ world would require an article in itself, but just a flavour of his activities reads as follows:

- Installation of the former Empire Leicester Square Wurlitzer in the home he built around it, surely the finest home installation of its type, broadcast on radio and particularly remembered from Sir John Betjeman’s celebrated documentary “Metroland.”
- Over 30 recordings and concerts throughout the world, including numerous inaugurations of restored and re-installed instruments.
- Spearheading the successful project to raise the entombed Granada Tooting Wurlitzer.
- A workshop for over 2,500 school children at Shea’s Buffalo Theatre, and numerous lectures, workshops, and written material.

- Through his work at Yamaha he established a network of over 100 music schools, and trained 400 teachers which led to 11,000 students being taught each week.
- With his father Les, involvement in the saving of over 40 theatre organs. In addition his advice, practical help, tonal finishing, plus support and enthusiasm for many more projects.
- Installation of the ex-City Cinema, Leicester Wurlitzer into the Gaiety Arcade at Douglas on the Isle of Man, an exemplar of how careful planning, negotiation, musical knowledge and a lot of hard work can produce an installation of excellent quality, both visually and musically.

A more detailed biography can be found on Len’s website at: [www.lenrawle.eu/scripts/Biography.html](http://www.lenrawle.eu/scripts/Biography.html).

Congratulations, Len, and thank you for all that you have done and continue to do for the theatre organ. Our niche musical world would be the poorer without you and without your considerable contribution!



*Left to Right: Richard Hills, Len Rawle, Richard Moore & Richard Cole (Courtesy of Brentford Musical Museum)*



# What's Wrong with This Picture?

## The Quietest Tambourine...

Before we get to the answer and recognize our winner, we need to announce a change in the process. We received our first answer on almost the same day the Journal was expected to hit your mailbox—provided you are a domestic reader who receives it by First Class mail. Members outside the United States, or who do not opt for the First Class mailing option, are therefore at a disadvantage.

To eliminate this advantage, for subsequent “What’s Wrong with This Picture” entries, we’re going to move from the “first in with the right answer” to a pseudo-random selection of the correct answers received in awarding the bragging rights. We plan to print out all the correct answers, place them on top of an unbalanced regulator, then turn on the tremulant. The first one that falls to the floor will be our winner.

Well, OK.... We’re actually going to award the prize to the answer we like best.

The prize remains the same—the winner gets to see his or her name in print. Of course, that could also happen if you’re awarded an MBE, or you could submit an article for publication....

Now, on to the answer. We received a good variety of responses, most of them

pretty close, and a couple that were pretty far out in left field.

The obvious problem centers on the reiteration block. Let’s review how a simple reiterating action works: The circuit for our tambourine runs from the relay, through two contacts on the reiteration block, and then to the magnet. At rest, the circuit is closed by the shorting bar mounted on the power pneumatic. When the relay fires, the magnet energizes and the power pneumatic inflates (for brevity, we’ll skip the “primary is exhausted to atmosphere...” explanation and focus on the power pneumatic).

The shorting bar extends beyond the hinge point of the pneumatic, so when the pneumatic inflates, the shorting bar moves away from the reiteration fingers, breaking the circuit. This de-energizes the magnet, and the power pneumatic moves back toward rest position as it deflates. In so doing the shorting bar contacts the reiteration fingers, again completing the circuit and the process starts anew. This continues as long as the key is held down.

Looking at the picture, it is clear that the two contact fingers that are wired are the outside ones, and both are bent away from the shorting bar. (If you visited Theatre Organ Online, the high-resolution color picture posted there made it much more apparent.) The result? This will be the quietest tambourine you never heard.



Since the circuit is not complete, the action won’t fire.

So, who’s our winner? James Scoggins was first with the correct answer. We’re going to give an Honorable Mention to Nelson Denton, who not only zeroed in on the bent contacts, but also pointed out that it isn’t likely this tambourine would play at all, since neither of the two wired contacts actually touches the shorting bar.

If you have a picture you’d like to submit, send it to [editor@atos.org](mailto:editor@atos.org) along with your complete contact information (so we can give you credit—or blame, as the case may be). Be sure to give us the highest-resolution picture you can.

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# 12 STEPS

BY JONATHAN GRADIN

## to Filling the House

More than 450 people (a capacity audience, and a record attendance) filled Spokane First Church of the Nazarene on Sunday, December 12 for the 10th annual *Holiday on Pipes* Christmas concert, featuring Spokane First Nazarene Theatre Organ Society (SFNTOS) President and church organist Ken Fuller on the 3/25 Wurlitzer/Composite theatre pipe organ (see THEATRE ORGAN March/April and May/

June 2010), his pianist wife, Carol, and the First Nazarene men's quartet, FourGiven.

Generous donors among the attendees donated more than \$4,300 toward an \$8,000 rebuild of the blower.

In an era when audiences seem to be declining, and fundraising is becoming more and more difficult, how did we manage to fill the house and secure more than half the funds necessary for blower repairs?

First, a little about the program itself, then an analysis of some items—particularly in the oft-overlooked publicity angle—that helped make the evening a success. Hopefully, these tips will be useful to chapters, churches and other organizations looking to develop a good concert series.

The concert, which went for slightly more than one hour, opened with the “Escape from Austria Overture” (actually a medley from *The Sound of Music*—we made up slightly humorous names in the bulletin program for the songs) that demonstrated the wide scope of the organ's tonal resources, and some of the newly-added ranks.

The bulk of the concert, however, consisted of popular Christmas songs in sing-along form, with lyrics projected overhead. These sing-alongs, which the audience enjoys, are a tradition that was established near the start of the series 10 years ago.

Ken Fuller has been playing at First Nazarene for more than 50 years and has been coached by Lyn Larsen and Ron Mitchell in the past year. His experience with the instrument—especially in years past when the instrument was less than 50 percent operable—combined with these lessons gives him an advantage. Being the chief church organist as well as a well-known personality in the city through his association with Music City Pianos, the city's largest family-owned piano store, helps bring in people.

The FourGiven Quartet, a group of men in the church who have been singing together for 20 years, provided contrast in the concert. The quartet recently started touring area churches with Southern Gospel concerts. Their participation in the 2009 *Holiday on Pipes* was an indisputable highlight, and 2010's event was no exception. Their two sets, totaling four songs, provided variety, but also spoke beyond the immediate message of Christmas to the ultimate reason for the holiday.

Ken and his wife Carol closed out each half of the concert with piano/organ duets: Two hymns—one classical style, one theatre—and “White Christmas,” a perennial favorite and a \$500 fundraiser (one attendee pledged that amount if the song was performed).

# Successful Strategies and Solutions

So, what did we do correctly to bring about a record attendance and record donations? Outlined below are several key points and tips for application in other situations.

## PUBLICITY

**1. Start with good print publicity, including posters and press releases.**

Design a flier or poster for the event and have it printed on good paper with a good printer. For posters, 11x17 is an economical size and can be printed quite sharply at an office supply store for less than \$1.25 per copy; letter size typically is less than \$0.50 per copy.

It is critical that the poster covers all the Ws (Who, What, When, Where, Why and How) in a concise manner. Give the poster a single focal point (picture, headline) then have the remaining info in a natural pattern of reading flow (left-to-right, top-to-bottom for most people). An imperative in designing a poster and planning the program is to avoid the terms “Organ Recital” and “Organ Concert.” Instead, market it as a show with a catchy name (last year we came up with *Hot Pipes on a Cold Evening* with John Ledwon).

Good tools and design sense mean the difference between successful publicity and wasted effort.

The saying goes “A poor workman blames his tools”; however, tools—in this case software and design sense—are important. I won’t go too in-depth here, but I use the Adobe Creative Suite 3 (InDesign, PhotoShop, Illustrator) for all my publicity work. This is expensive, professional-level software that most newspapers and magazines use nationally. However, not everyone has access to these, so I would recommend using Microsoft Publisher for newsletters and fliers as a minimum resource. MS Word is good for text editing, but please don’t use it for professional fliers, as it is not designed as a precision design/layout tool.

One major mistake by novice designers is using too many fonts and font colors, or using typefaces that seem cool but look dreadfully unprofessional. Graphic



*The capacity crowd for Holiday on Pipes*

*Organist Ken Fuller*



*Ken Fuller at the Wurlitzer, Carol Fuller at the grand piano*



Photos by Jonathan Gradin

designers refer to it as the “ransom note look.” The worst to use is Comic Sans. NEVER use it in professional designs! A good design should generally use no more than two font families (e.g. Times and Arial); using a wide variety of weights (bold, italic, light, semibold, etc.) can be good if used consistently and with restraint.

Make all designs line up in some sort of grid, be it a column grid or a modular (rectangular) one. This will lend a polished and professional look to your publications.

Once the fliers are designed and printed, post them at libraries (free and generally hospitable to nonprofits), schools (college music departments are a plus) and any other community bulletin boards where they’ll be noticed. Post a JPEG of the flier on Facebook and other sites.

Write a press release and submit it to the local newspapers and free publications (Spokane has a free tabloid-sized paper called *The Inlander* that covers many music and arts-related happenings in the city). The press release should be no more than 200 words (100–150 is ideal) and should be written in news style (5 Ws, short, concise sentences with the most important idea at the top). The lead should contain all the basic info and the last paragraph should be contact info.

The press release (e-mail the author for an example; contact information is at the end of the article, in the last paragraph) should be accompanied by a brief calendar item, in case the paper decides not to use the release.

## **2. Utilize free Internet resources (Facebook and other social-networking sites, event boards, new organizations’ new pages) to maximize exposure for your event.**

This is probably the most underutilized free tool available to chapters. Putting events on the chapter website and keeping it updated is a good idea; however, not many new people are going to see it or know to look.

Hence, the advantageous inception of social networking and event boards. The latter can be found by searching “[City Name] Events” on Google. Typically a city will have its own event list, as well as those event boards managed by the media (e.g. radio and television stations, newspapers, and even “alternative” newspapers). Listing events is usually free, although approval sometimes takes a day or two as part of their spam prevention efforts.

Second, Facebook—the bane of the younger generation to some, the greatest thing since the telegraph for others—can be a great tool for publicity, including photos, event listings, status updates and more. Plus, millions of people are online, so the chances of networking are huge, especially if the Facebook presence is publicized elsewhere. All forms of publicity (Internet, print, word-of-mouth) are utilized together for best results.

SFNTOS has a page on Facebook: [www.facebook.com/SFNTOS](http://www.facebook.com/SFNTOS). Some organizations create a Facebook Group (exclusive to members of Facebook); others make an actual profile (like that of a person) for the group. I prefer the Fan Page, which allows the nonmember public to see all updates, view photos and notes (great for writing reviews). To create one, go to [www.facebook.com](http://www.facebook.com) and (without signing in) click the “Create a Page for a Band, Celebrity or Business” link.

We have about 170 fans on Facebook, and our presence there has brought in some money. An old school friend of Ken Fuller saw our page and the need for funds to rebuild the blower. She sent in a check for \$50.

Facebook is advantageous for those groups with limited website storage space, as an unlimited amount of photos can be uploaded in albums of up to 200. The image size is reduced for screen viewing (no zooming in to read stoptabs!) but that shouldn’t be of concern. Maintain original files on a backup hard drive, though, for printing and other publicity purposes.

## **3. Timing for publicity is essential.**

Some chapters don’t nail down details until shortly before the event and forget to distribute publicity materials until about a week or two before the event. They then wonder why no one comes.

Internet event board listings and Facebook events should be made no less than one month prior to the event date. More time is better. Press releases should be submitted to newspapers about three weeks to one month in advance. Posters should be placed one-two months in advance, earlier for higher-profile events. Submit event listings to “Around the Circuit” as early as possible. THEATRE ORGAN items have to be all in at least two-three months before publication; you don’t want a concert notice being published after the event. (We strip references to events that would have already taken place from Around the Circuit before printing.—Ed.)

## **4. Good visuals are important at the concert, especially to attract visiting members to the chapter.**

For *Holiday on Pipes* the bulletin was designed to mimic the poster design and keep a cohesive look (layout, typefaces) with the rest of SFNTOS’ publicity materials (brochures, TUBA MIRABILIS newsletter).

For all events, we also have a set of 24x36 mounted and laminated posters promoting SFNTOS and our free *Friends of the Wurlitzer* concerts. These cost \$50 to print at Office Depot, but will last for many years. They are set up near the sanctuary doors, beside which a chapter information/membership/donations table is sited.

## **MARKETING AND FUNDING YOUR EVENT**

### **5. Try to establish a regular, yearly event if possible.**

*Holiday on Pipes* attendance has steadily increased throughout the years, especially as the organ also improves. I first attended in 2007 when the renovation had barely begun. With the help of our volunteer staff, the organ curators, and the Ron Mitchell/Lyn Larsen duo, the sound has improved immensely. Those who attended Dave Wickerham’s 2010 Convention Overture will undoubtedly agree.

Word of mouth is especially important to an annual event, and regularity is good for repeat attendees. *Holiday on Pipes* has always been held the second Sunday in December, so the church and chapter members plan for it. Also—harkening back to No. 3 above—*Holiday on Pipes* is a joint SFNTOS/First Church of the Nazarene event, which draws members from a larger sphere of influence than if it were just an SFNTOS event.

### **6. Try to coordinate with other performing groups.**

*Holiday on Pipes* has always been promoted as “Ken Fuller and Friends.” “Friends” usually includes his wife and children (son Scott is FourGiven’s lead singer, and daughter Carrie is a professional piano teacher and singer). This variety of other instruments and performing styles,

## 10th 'Holiday on Pipes' Hits Record Attendance



President Ken Fuller, center, describes the theatre organ to the 450 audience members, who contributed more than \$4,300 to the renovation. Below, Ken and wife Carol (piano) perform a duet of "White Christmas" to close out the evening. Photos by Jonathan Gradin/SNTOS

### President Ken Fuller, Wife Carol, FourGiven Quartet Entertain 450

**Jonathan Gradin**  
TUBA MIRABILIS Editor

More than 450 people flocked to Spokane First Church of the Nazarene Dec. 12 for the 10th annual "Holiday on Pipes" concert, featuring SNTOS President Ken Fuller at the Wurlitzer, his wife Carol on piano and the FourGiven Quartet.

Ken opened the program with the "Escape from Austria Overture" (actually a "Sound of Music" medley—humorous names were given to most songs) that displayed the large dy-



amic and tonal range possible with the organ, which keeps sounding better each year.

In the program bulletin, specially designed by yours truly, several organ solo songs signed by yours truly, several organ solo songs were marked as sing-along numbers, with lyrics projected overhead. These included "Christmas Rock Hop" ("Jingle Bell Rock"), "Nuts on Fire" ("The Christmas Song"), "I'm Comin' Home!" ("I'll Be Home for Christmas") and "Small Israeli Village" ("O Little Town of Bethlehem").

Ken and Carol performed three duets: "A Mighty Fortress is Our God," played in classical, tremolo style; "White Christmas" (an attendee pledged \$500 to the renovation if this parental favorite was played); and "Praise to the Lord, The Almighty," which incorporated Christmas themes.

Ken has been coached the past year by Lyn Larsen and Ron Mitchell. He says his New Year's resolution is to work on registration and theatre organ style, learning how to properly use the newly added ranks.

A highlight of the evening was the First Nazarene men's quartet, FourGiven, who performed several gospel songs that looked beyond the immediacy of the Christmas season to the ultimate purpose for the holiday: Christ's sacrifice and gift of salvation. Scott Fuller (Ken's son), Gregg Powell, Kevin Hyatt and Barry Roth comprise the group.

During the intermission, Ken described the theatre organ and the renovation progress, including the blower situation (see Page 5) and encouraged attendees to give at the foyer table (as this was a free concert, he said, he didn't want to take an offering). He also announced that an anonymous donor had pledged \$2,000 if SNTOS could raise that amount, a goal that generous audience members exceeded by more than \$300.

The 11th annual "Holiday on Pipes" will be held 6 p.m. Sunday, Dec. 11. Arrive early and expect a great performance!  
View concert photos: [www.facebook.com/SNTOS](http://www.facebook.com/SNTOS) (Facebook account not needed).



Spokane First Nazarene  
Theatre Organ Society

Spokane First Church  
of the Nazarene

PRESENT THE 10TH ANNUAL

# Holiday on Pipes

Extravaganza of Christmas Songs  
Starring

Ken Fuller

Playing the 96-Year-Old  
Mighty Wurlitzer  
Theatre Pipe Organ!



Also Featuring  
The Men's Quartet **FourGiven**  
Singer **Carrie Hoogstad**  
Pianist **Carol Fuller**



6 p.m. Sunday, Dec. 12, 2010

## Holiday on Pipes

Sounds of Music, Christmas at the Mighty Wurlitzer

6 P.M. DEC. 12, 2010

### PROGRAM

Feel Free to Sing Along with Songs Marked (\*)!

- Escape from Austria Overture  
(Sound of Music Medley) ..... Ken Fuller, Organ
- Christmas Rock Hop\*  
(Jingle Bell Rock) ..... Ken Fuller, Organ
- Small Israeli Village\*  
(O Little Town of Bethlehem) ..... Ken Fuller, Organ
- I'm Comin' Home!\*  
(I'll Be Home for Christmas) ..... Ken Fuller, Organ
- Come, Make a Place in Me ..... FourGiven
- Who Do You Think? ..... FourGiven
- The Power and Majesty of God  
(A Mighty Fortress is Our God) ..... Ken and Carol Fuller, Organ/Piano

### INTERMISSION – INFORMATION ABOUT THE ORGAN

- Draggin' the Sled\*  
(Sleigh Ride) ..... Ken Fuller, Organ
- A Winter Stroll\*  
(Walkin' in a Winter Wonderland) ..... Ken Fuller, Organ
- Merry Christmas, Darling ..... Carrie Fuller Hoogstad
- Nuts on Fire\*  
(The Christmas Song) ..... Ken Fuller, Organ
- Daystar ..... FourGiven
- Where's the Snow?\*  
(White Christmas) ..... Ken and Carol Fuller, Organ/Piano

Free-will offering will be taken to raise money for urgently needed pipe organ blower repairs (See back for details).

## About Tonight's Artists



Ken Fuller at last year's "Holiday on Pipes."  
Photo by Jonathan Gradin/SNTOS

Ken Fuller and wife Carol have been serving Spokane First Nazarene's music department more than 50 years! He is also President of the Spokane First Nazarene Theatre Organ Society.

Raised in Seattle, Wash., Fuller initially took piano lessons from his Ohio Music Conservatory-trained mother but soon began accordion, which he played during and after his high school years, becoming a member of the Sun Valley Trio.

In 1958 he married Carol and took up playing the organ as interim organist, a position which became full time after the acquisition in 1973 of the Mighty Wurlitzer theatre pipe organ.

2001 was the first "Holiday on Pipes" concert, a series which has proved popular.

FourGiven, the Spokane First Nazarene men's quartet, has been praising God and uplifting hearts through song for more than 20 years.

Two members of the original group still perform: Lead Scott Fuller, Ken's son, and baritone Kevin Hyatt. Filling out the quartet are Barry Roth, bass, and Gregg Powell, tenor.

All are married and reside in Spokane. FourGiven performs around the Northwest at churches, retreats, and "any event interested in good Southern Gospel music."

FourGiven can be found on Facebook: search "FourGiven Spokane." Several video previews are available.



FourGiven Quartet. L-R: Gregg Powell, Scott Fuller, Barry Roth, Kevin Hyatt. Libby Photo

To book a concert, or for further information, call 509-879-6670 or email [FourGiven123@comcast.net](mailto:FourGiven123@comcast.net).

Carrie Fuller Hoogstad, daughter of Ken and Carol Fuller, has graced previous "Holiday on Pipes" concerts.

She works for Music City Pianos in Spokane, selling pianos and teaching lessons.

Visit Music City Pianos at 1322 N Monroe, or call 509-838-8312 for lesson information and pianos, including state-of-the-art, realistic digital pianos and a selection of quality pre-owned models!



Carrie Hoogstad. Photo by Ken Fuller/SNTOS

rather than just the organ, provides something for everyone in a pleasing, free package.

If the other group has a following of their own, enlist their support to help market the event. They may be willing to share their publicity “machine” and, in some cases, their mailing lists.

## **7. Get the audience involved!**

Most of the Christmas songs during *Holiday on Pipes* are sing-alongs, which are much more fun than looking at a performer’s back for an hour or more. The concert wasn’t originally planned that way, but people loved to sing; the format was adopted soon after the series began.

If the audience has a good time, they’ll help promote it in the future.

## **8. Maintain a good relationship with the building owners, if you use a rented or donated space.**

In our situation, we are fortunate to have a church staff that supports the organ as a ministry and outreach tool, allowing its use for free *Friends of the Wurlitzer* concerts, chapter meetings and *Holiday on Pipes* in addition to the weekly traditional service.

The church owns the organ and SFNTOS members maintain it. Funds received so far have been from generous society and church members.

Your goal should be for the building owners to want you back for your next event.

## **9. Solicit matching funds from generous donors for your project.**

Be specific with the amount needed and have a plan available for prospective donors to evaluate. A specific request is much more likely to receive donations than a general call for funds.

In our case, our blower—a 1918 35-hp Spencer from the Seattle Coliseum Theatre—had a crack in the fourth of five impeller blades. As the other four impellers showed signs of warping and wear, Seattle-based blower expert Bob Otey has been contracted to build five new blades, then mount and balance the whole assembly. At \$1,200 per blade (these are of a special, shrouded design that requires the utmost precision in manufacture and

installation) plus mounting, balancing and labor, this results in an \$8,000 price tag, a specific fundraising goal.

An anonymous donor (a member of the church who heard about the situation during a service) pledged \$2,000 if SFNTOS could raise that same amount before January 1. At *Holiday on Pipes* we raised \$2,300, including the aforementioned \$500 gift for the performance of “White Christmas.”

While our donor volunteered to match the \$2,000, you may have to solicit other people, organizations, or businesses to do the same. Even if it means putting their logo on the event poster as a sponsor, that may be worthwhile—it demonstrates community support.

## **10. Try creative, fun methods of fundraising.**

Last year, we initiated an “Adopt a Key” and an “Adopt a Stoptab” program, whereby donors can pay \$35 to have their name on a key or tab. We have a Key Poster and a Stoptab Poster that represent each key and tab on the current console; members write their names on or above the key/tab in question.

Other organizations have “sold” notes from ranks—a note from the Concert Flute might go for \$25, while a note from a more “exotic” rank, like the Kinura, might sell for \$100; if you have replaced stop tabs, the mountings can be trimmed off the old ones and they can be made into pins or key rings; very often, organ builders and repair technicians will have “orphan” pipes that they’re willing to give you for little or no cost. For a few dollars, you can mount them on a board and sell them as a souvenir art piece, or use them as awards.

You are limited only by your imagination and creativity.

## **11. Stress the benefits of membership and offer special perks.**

We offer a free, professionally-printed bookmark with each membership, free admittance to chapter meetings, and the quarterly TUBA MIRABILIS newsletter, on which many ATOS and AGO people have commented as having a professional look. The goal of all chapter correspondence should be a clear, concise, eye-catching publication that will draw new members and readers.

## **12. Chapter members and leaders: have a friendly attitude toward visitors, other members, and the instrument.**

We are all ambassadors of a small, little-known passion. This means that members should encourage others, whether they be former professional organists (we have some of those) or beginners at the keyboard who are fascinated by the instrument.

I know some very avid supporters of the theatre organ who shy away from most chapters and the ATOS organization because of a few members’ egos and a “Where’s the coffee and donuts” attitude rather than caring for and maintaining the few instruments left.

Thankfully our group is an exception. We have less than 50 members, yet our volunteer crew numbers more than 20 people who work together wonderfully. I think this friendly spirit of cooperation and help shines through into events and our publicity appearance.

I hope these tips will prove useful to your chapter. For additional information or more publicity examples visit [www.sfntos.org](http://www.sfntos.org) or [www.facebook.com/SFNTOS](http://www.facebook.com/SFNTOS). Past issues of our newsletter, the TUBA MIRABILIS, are available on the Events/News page of the website.

The 11th annual *Holiday on Pipes* concert will be 6:00pm Sunday, December 11, 2011 (once again the second Sunday in December). We expect an even larger crowd and a better-sounding program, as the new, properly specified console should be in by Easter and other renovation items finished soon thereafter!

Spokane is beautiful in the winter; if you’re in the area in December, plan to attend *Holiday on Pipes* and see how we “practice what we preach.” And bring a friend who has never heard a real theatre organ before.

Jonathan Gradin is Publicity Chairman of SFNTOS and a journalism student at North Idaho College. He’s happy to answer questions about the points discussed in the article, or critique and give tips for newsletters and publicity materials. Email: [jgradin@sfntos.org](mailto:jgradin@sfntos.org).

# Dreams Do Come True

## The Hanover Theatre Wurlitzer Story

What started as a dream became  
a labor of love for Don Phipps of  
New Bedford, Massachusetts

BY BOB EVANS IN COLLABORATION  
WITH DON PHIPPS



*Jonathan Orloff at the  
Wurlitzer Tribute Event  
Hanover Theatre  
Auditorium*

Photos EMCATOS  
Collection

## The Dream

After the advent of talking pictures, theatre organs fell into disuse. Later, the popularity of television forced many theatres to close and subsequently be lost to the wrecker's ball. In the late 1940s and '50s many unwanted theatre organs ended up "going to church." Often poorly installed, with minimal repair and restoration, these instruments many times proved unsatisfactory due to reliability problems.

Eventually, they were replaced either with electronic instruments or new pipe organs of a more classical design, better suited to the worship service. Don was fortunate enough to acquire portions of a number of these instruments and eventually assembled a large collection of Wurlitzer

parts salvaged from both churches and theatres.

In 1990, retirement provided Don with the time to restore and assemble an instrument from these parts. By 1992, a twelve-rank instrument, playable from a temporary church-style console, was installed in Don's shop.

Thoroughly engrossed in the project, Don decided to "go for broke" with the purchase of a computerized organ control system and the procurement of the largest standard four-manual Wurlitzer-style console case. Trivo, Inc. also supplied four ranks of Wurlitzer-style reed pipes and a Trompette-en-Chamade.

"I always thought the difficult part would be to rebuild and install the organ in my shop in New Bedford. Over a six-year period, this involved the combined

efforts of several people, more than 10,000 man-hours, and more money than I would ever care to admit. After completion, the 32-rank instrument remained in my shop for ten years. However, I soon came to the realization that I wasn't getting any younger, and, as time marched on, it became very apparent that I would do well to find a suitable permanent home for the instrument where it could be enjoyed by many people for many years to come. Like the fellow trying to find a home for his 6,000 pound elephant, this turned out to be a far greater challenge than the original building of the instrument.

"After three failed attempts at finding a home for the organ in locations which, in retrospect, would have proven unsatisfactory, I became aware of the renewed momentum of the Hanover



*The 30-hp blower arrives*



*A Man and His Toys*



*A little Pizzazz for the Solo*



*Chrysoglott installed, Main chamber*



Theatre project under the leadership of Troy Siebels. After contacting Troy, I met with him at the Shanklin Music Hall to show and demonstrate to him an instrument of similar size and tonal resources. Very soon thereafter, I received the preliminary architect's drawings of the proposed restoration, and was able to determine that there was sufficient room for the organ."

A verbal agreement, sealed with a handshake, started the project in motion.

A June, 2007 farewell concert by well-known theatre organist Ron Rhode marked the official end of the "Phipps' Experience" Mighty Wurlitzer.

Although considerable work on additional components for the 35-rank Hanover Wurlitzer had been underway for months, the harsh reality of the magnitude of the task ahead began to sink in when

removal of components from the "Phipps' Experience" Wurlitzer began in earnest two days later.

## The Labor...

Installation at the theatre began in December, 2007 with the assembly and placement of a muffler box above the blower platform.

Because of budget constraints the organ crew faced many challenges.

The first challenge was installing 220 feet of 14-inch soldered galvanized windline. Routing the windline was a major challenge as the line had to go through crawl spaces with almost no clearance.

Original chambers did exist but they had been destroyed when the theatre converted to Cinerama. Although new walls with

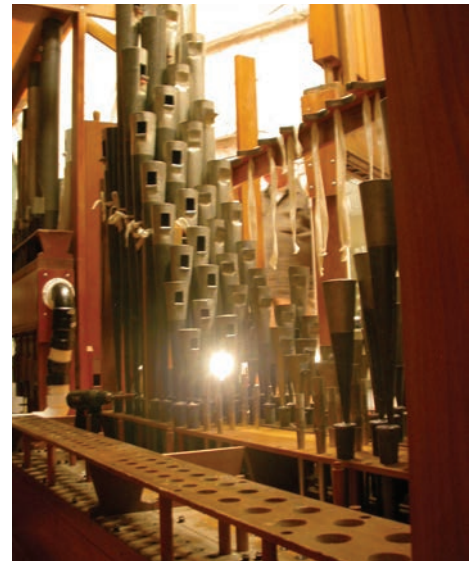
shutter openings were constructed and new floors and ceilings were provided, rehabilitation of the original remaining chamber walls was necessary.

Starting with the Main chamber a ton and a half of unstable plaster and cement were removed with air hammers, and two layers of fire retardant plywood were installed over the new concrete chamber floors. After preparation of the chamber walls and installation of the shutters, 28 gallons of sealer and paint were applied. Later, the same process was repeated in the Solo chamber. Now the actual installation in the Main chamber could begin.

In July, 2008 installation of components in the Main Chamber began. Almost daily Don Phipps and his brother John carried parts from New Bedford to Worcester (73 miles) for installation.



*The Bombarde, with the custom trolley visible above*



*The Main chamber, beginning to look like an organ*



*Don Phipps and the Diaphones*



*Diaphone Crew; L-R Dick Handverger, John Phipps, Don Phipps, Len Beyersdorfer, and Ray Deshaies*

Sometime later the 30-hp blower, provided and rebuilt by Bob Otey, arrived at the theatre in the back of Don's pickup truck.

The crew worked steadily on the Main chamber throughout the fall and early winter. The organ crew's last memory of 2008 was the sound of the first notes played on the tremmed Concert Flute.

On February 1, 2009 the newly refinished four-manual console was delivered and soon placed on the console lift provided by the Hanover Theatre.

By April, 2009 the Main chamber was complete, and almost immediately work began on the Solo chamber.

After chamber rehabilitation, the crew worked on the infrastructure and installation of smaller components in anticipation of the date when a rented scissors lift would hoist

the major components to the outside door of the Solo chamber, where several crew members were ready to receive the precious cargo.

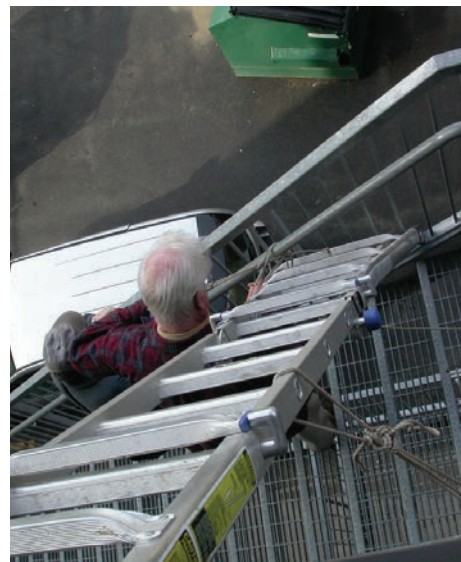
Part of that cargo was the four lowest notes of the 25" pressure 16' Bombarde. Members of the crew and the Hanover Theatre's Executive Director, Troy Siebels, signed the low C. Soon the Bombarde was impressively seated on its chest. Work continued almost daily with the goal of having a total of sixteen ranks of the instrument playing reliably for the organ's public debut as "the orchestra" for multiple performances of the Hanover Theatre's production of *A Christmas Carol*. The organ performed admirably and received much positive attention from the audiences and in the press.

After the 2009 holiday season work resumed. One of the greatest problems in the Solo chamber was how to manhandle the 16' Bombardes—how to install them and hoist them for any needed adjustment or repairs. A 500-pound capacity overhead trolley was designed and fabricated in the New Bedford shop and installed under the chamber ceiling. Experience has shown this trolley to be most effective when handling these huge pipes.

Meanwhile, in the orchestra pit, the console sported new gold leaf ornamentation. This addition adds to the visual spectacle as the console rises on its lift. The final stoplist as authored by tonal consultant and finisher Clark Wilson necessitated changing over a hundred stop tabs and relocating every Syndyne stop action in the console.



*The first chest installed in the Main*



*Forty steps up, forty steps down. Then, there's the ladder...*



*The chamber begins to fill*



*A manual chest emerges from the faithful Grand Caravan*

## ...and the love

On November 5, 2010 the Board of Directors and Management of the Hanover Theatre for the Performing Arts demonstrated their immense gratitude to Don Phipps and his dedicated crew for their time, talent, and treasure in installing this magnificent instrument in its permanent home. Don and his crew were awarded the theatre's 2010 Encore Award during the Franklin Square Society's recognition event *An Evening of Majestic Proportions*.

Jonathan Orloff, along with three professional singers, performed to an audience of over 1,300 enthusiastic attendees. So successful was this event featuring the Wurlitzer that the theatre has initiated plans to produce it annually. The press was most enthusiastic with the coverage of the event.

Almost immediately after this recognition, the crew began to ready the Wurlitzer for its role as "the orchestra" for the 2010 production of *A Christmas Carol*. As the first notes of the overture began the audience responded enthusiastically as all thirty-five ranks of the Mighty Wurlitzer filled the Hanover Theatre with Christmas cheer. The organ performed flawlessly and helped establish itself as a holiday tradition at the theatre. Over twenty thousand people heard the Wurlitzer during eleven performances of this holiday classic.

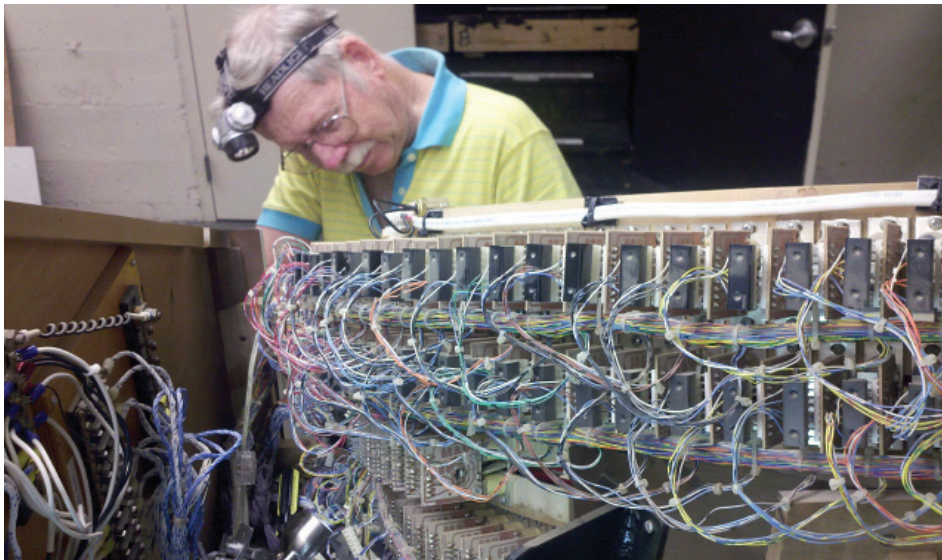
As Len Beyersdorfer, vice-president of EMCATOS and a key member of the organ crew said, "We want to make the Wurlitzer a fixture rather than a feature."

During the installation, the crew invested over 12,000 man-hours of labor (not counting travel time), or nearly six

man-years. The Dodge Grand Caravan racked up over 58,000 miles transporting components between New Bedford and Worcester, and crew members made too many trips to count up and down the 40 stairs between the ground and the outside Solo chamber door.

Did Don Phipps' dream come true? The answer is an unqualified "Yes!" You'll be able to see and hear the results at the ATOS national convention. Ron Rhode will take the bench for the "Official World Premiere" of the newly-reborn Mighty Wurlitzer at the Hanover Theatre for the Performing Arts at the opening concert of *Chapter One—A New England Theatre Organ Odyssey* on June 30, 2011.

For a complete pictorial history of the installation visit [www.thehanoverorgan.org](http://www.thehanoverorgan.org).



John Phipps works on moving the Sydneyne stop actions



Tim Evans, Christmas 2009  
(only half the organ was playing)



Troy Siebels signs Diaphone CCC



Ken Duffie (L) and Don Phipps prepare to send the blower aloft

# The Hanover Theatre Wurlitzer

## 4 Manuals, 35 Ranks

### Chamber Analysis

#### MAIN CHAMBER

	Pipes
8 Chorus Trumpet (Dennison)	61
16 Tuba Horn	73
16 Diaphonic Diapason	73
16 Open Diapason	85
16 Tibia Clausa (II) (Wurlitzer/Robert-Morton)	97
8 Trumpet (Style D)	61
8 French Horn (Austin)	61
8 Oboe Horn	61
8 Clarinet	61
16 Concert Flute	97
4 Flute Celeste	61
8 Violin	73
8 Violin Celeste	73
8 Viol d'Orchestre	97
8 Viol Celeste	73
8 Vox Humana (II)	61

#### SOLO CHAMBER

16 Bombarde/Tuba Mirabilis (Wurlitzer/Trivo)	85
16 English Horn (Trivo)	16
8 Brass Trumpet	61
16 Tibia Clausa (I)	97
8 Tibia Clausa (III)	85
16 Horn Diapason (Wurlitzer / Kimball)	88
8 Horn Diapason Celeste (Schopp)	61
8 Orchestral Oboe	61
8 Kinura	61
8 Krumet (Trivo)	61
8 Saxophone (Trivo)	61
8 Solo String (Kimball)	73
8 Solo String Celeste (Kimball)	73
16 Gamba	85
8 Gamba Celeste	73
8 Quintadena (Tom Anderson)	61
8 Vox Humana (I)	61
8 Vox Humana (III)	61
8 Fanfare Trumpet (Trivo)	61

#### PERCUSSIONS

	Notes
Marimba Harp	49
Xylophone	37
Glockenspiel	30
Sleigh Bells	25
Chimes	25
Piano (Yamaha DU-1A, Orch. Pit)	85
Chrysoglott	49
Vibraphone (Prepared for)	49

#### CONSOLE

4 61-key manuals  
 1 32-note pedal clavier  
 4 expression pedals (Percussions, Main, Solo, Master)  
 Crescendo pedal  
 2 piano pedals  
 1 swing-out tray  
 Console shell by Rich Menacho  
 Uniflex 2000 Organ Control System  
 Over 400 stop tabs, pistons and controls

#### WIND SUPPLY

New 30 HP, 1750 RPM Spencer Turbine Blower  
 2 Stage, 5000 CFM, 25" static;  
 3rd stage to 35" static for Bombarde/Tuba Mirabilis  
 208/240-Volt 3-phase  
 23 Regulators and 15 Tremulants

Specification and unification as recommended by Clark Wilson, Tonal Consultant

#### Stoplist

##### SOLO

English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Minor Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8
Horn Diapason 2 Rks	8
Tibia Clausa I	8
Tibia Clausa II	8
Tibia Clausa III	8
French Horn	8
Clarinet	8
Saxophone	8
Krumet	8
Orchestral Oboe	8
Kinura	8
String Ensemble 8 Rks	8
Oboe Horn	8
Vox Humana I	8
Vox Humana II	8
Vox Humana III	8
Piccolo I	4
Piccolo II	4
Piccolo III	4
Twelfth (Tibia I)	2-2/3
Twelfth (Tibia II)	2-2/3
Piccolo (Tibia I)	2
Piccolo (Tibia II)	2



Piccolo (Tibia III)	2	Tibia Clausa I	8
Tierce (Tibia I)	1-3/5	Tibia Clausa II	8
Piano	8	Tibia Clausa III	8
Harp Sub		Saxophone	8
Xylophone		String Ensemble 8 Rks	8
Glockenspiel		Vox Humana I	8
Chrysoglott Sub		Vox Humana II	8
Chrysoglott		Fifth (Tibia I)	5-1/3
Vibraphone		Clarion Mirabilis	4
Sleigh Bells		Piccolo I	4
Chimes		Piccolo II	4
Solo Sub	16	Piccolo III	4
Solo Unison Off		Twelfth (Tibia I)	2-2/3
Solo Super	4	Twelfth (Tibia II)	2-2/3
Fanfare Trumpet	8	Piccolo (Tibia I)	2
		Piccolo (Tibia II)	2
		Fife (Tibia II)	1
		Piano	8

##### SOLO HARMONICS

Solo	12-4/5
Solo	10-2/3
Solo	6-2/5
Solo	5-1/3
Solo	4-4/7
Solo	3-1/5

##### BOMBARDE

English Post Horn	16
Bombarde	16
Brass Trumpet (Ten C)	16
Solo Trumpet (Ten C)	16
Ophicleide	16
Major Diaphone	16
Tibia Clausa I	16
Tibia Clausa II	16
Tibia Clausa III (Ten C)	16
Saxophone (Ten C)	16
String Ensemble 8 Rks (Ten C)	16
Vox Humana Ensemble (Ten C)	16
English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Minor Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8

##### GREAT

English Post Horn	16
Bombarde	16
Brass Trumpet (Ten C)	16
Solo Trumpet (Ten C)	16
Minor Trumpet (Ten C)	16
Ophicleide	16
Major Diaphone	16
Diaphonic Diapason	16
Diaphonic Horn 2 Rks	16
Tibia Clausa I	16
Tibia Clausa II	16
Tibia Clausa III (Ten C)	16
Clarinet (Ten C)	16
Saxophone (Ten C)	16
Krumet (Ten C)	16
Orchestral Oboe (Ten C)	16
Kinura (Ten C)	16
Solo Strings 2 Rks (Ten C)	16

Gambas 2 Rks	16
Viols d' Orchestre 2 Rks (Ten C)	16
Violins 2 Rks (Ten C)	16
Oboe Horn (Ten C)	16
Quintadena (Ten C)	16
Bourdon	16
Vox Humana I (Ten C)	16
Vox Humana II (Ten C)	16
Vox Humana III (Ten C)	16
English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Minor Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8
Horn Diapason 2 Rks	8
Tibia Clausa I	8
Tibia Clausa II	8
Tibia Clausa III	8
French Horn	8
Clarinet	8
Saxophone	8
Krumet	8
Orchestral Oboe	8
Kinura	8
Solo Strings 2 Rks	8
Gambas 2 Rks	8
Viols d' Orchestre 2 Rks	8
Violins 2 Rks	8
Oboe Horn	8
Quintadena	8
Concert Flute 2 Rks	8
Vox Humana I	8
Vox Humana II	8
Vox Humana III	8
Fifth (Tibia I)	5-1/3
Fifth (Tibia II)	5-1/3
Major Octave	4
Octave	4
Octave Horn	4
Piccolo I	4
Piccolo II	4
Piccolo III	4
Solo Strings 2 Rks	4
Gambettes 2 Rks	4
Viols d' Orchestre 2 Rks	4
Violins 2 Rks	4
Flute 2 Rks	4
Tenth (Tibia II)	3-1/5
Twelfth (Tibia I)	2-2/3
Twelfth (Tibia II)	2-2/3
Twelfth (Tibia III)	2-2/3
Twelfth	2-2/3
Piccolo (Tibia I)	2
Piccolo (Tibia II)	2
Piccolo (Tibia III)	2
Fifteenth	2
Piccolo	2
Tierce	1-3/5
Fife	1
Piano	16
Piano	8
Piano	4
Harp Sub	
Harp	

Xylophone Sub	
Xylophone	
Glockenspiel	
Chrysoglott	
Vibraphone	
Great Sub	16
Great Unison Off	
Great Super	4
Solo to Great	16
Solo to Great	8
Fanfare Trumpet	8

#### GREAT SECOND TOUCHES

English Post Horn	16
Bombarde	16
English Post Horn	8
Tuba Mirabilis	8
Tibia Clausas I & II	8

#### GREAT PIZZ

English Post Horn	16
English Post Horn	8
Solo to Great	8

#### ACCOMP

English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Minor Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8
Horn Diapason	8
Horn Diapason Celeste	8
Tibia Clausa I	8
Tibia Clausa II	8
Tibia Clausa III	8
French Horn	8
Clarinet	8
Saxophone	8
String	8
String Celeste	8
Gamba	8
Gamba Celeste	8
Viol d' Orchestre	8
Viole Celeste	8
Violin	8
Violin Celeste	8
Oboe Horn	8
Quintadena	8
Concert Flute	8
Flute Celeste	8
Vox Humana I	8
Vox Humana II	8
Vox Humana III	8
Octave	4
Octave Horn	4
Octave Horn Celeste	4
Piccolo II	4
Piccolo III	4
String	4
String Celeste	4
Gambette	4
Gambette Celeste	4
Viol	4
Viol Celeste	4
Violin	4

Violin Celeste	4
Flute	4
Flute Celeste	4
Vox Humana I	4
Vox Humana II	4
Vox Humana III	4
Twelfth	2-2/3
Piccolo	2
Piano	8
Piano	4
Harp Sub	
Harp	
Chrysoglott	
Vibraphone	
Accomp Super	4
Solo to Accomp	8

#### ACCOMP PERCUSSIONS

Snare Drum	
Tom Tom	
Tambourine	
Castanets	
Chinese Block	
Chinese Block (Reit)	
Sand Block	
Sleigh Bell	
Cymbal	
Jazz Cymbal	
Triangle	
(BLANK)	

#### ACCOMP SECOND TOUCHES

English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8
Tibia Clausa I	8
Tibia Clausa II	8
Tibia Clausa III	8
Clarinet	8
String Ensemble 8 Rks	8
Piccolo Tibias I & II	4
Piano	8
Harp Sub	
Octave Glockenspiel	
Vibraphone	
Chimes	
Accomp Traps to 2nd Touch	
Great to Accomp	4
Solo to Accomp	8

#### ACCOMP PIZZ

Solo to Accomp	8
----------------	---

#### PEDAL

Diaphone Bass	32
Tibia Bass	32
English Post Horn	16
Bombarde	16
Major Diaphone	16
Ophicleide	16
Bass	16
Tibia Clausa I	16
Tibia Clausa II	16

Diaphonic Horn	16
Clarinet (Prepared for)	16
Double String	16
Oboe Horn (Prepared for)	16
Bourdon	16
English Post Horn	8
Tuba Mirabilis	8
Brass Trumpet	8
Solo Trumpet	8
Minor Trumpet	8
Tuba Horn	8
Major Diapason	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa I	8
Tibia Clausa II	8
Tibia Clausa III	8
Clarinet	8
Solo Strings 2 Rks	8
Gambas 2 Rks	8
Viols d' Orchestre 2 Rks	8
Violins 2 Rks	8
Oboe Horn	8
Flute	8
Piano	16
Piano	8
Harp	
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	
Jazz Cymbal	
Triangle	
Accomp to Pedal	8
Great to Pedal	8
Great to Pedal	4
Solo to Pedal	8
Accomp Traps to Pedal	

#### TREMULANTS

Main I	
Main II	
Main Reeds	
Solo	
Solo Reeds	
Solo Strings	
Trumpet / Sax	
Tibia Clausas	
Vox Humanas	
Tuba / Diaphone	
Tuba Mirabilis	
Brass	

#### CELESTES

String Celestes Off	
Horn Diapason Celeste On	
Flute Celeste On	

#### REITS

Harp Reit.	
Xylo Reit.	
Glock Reit.	

#### SUSTAINS

Piano Sustain On	
Sustain Off	

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



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# ATOS CHAPTER ONE

# The All Theatre Pipe Organ Convention

## OUR HOST CITY

### Providence, Rhode Island

The Eastern Massachusetts Chapter of the American Theatre Organ Society (EMCATOS) chose Providence, Rhode Island as the host city for the convention for a number of reasons:

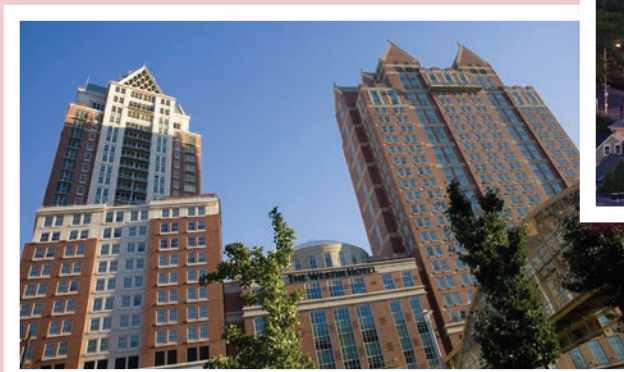
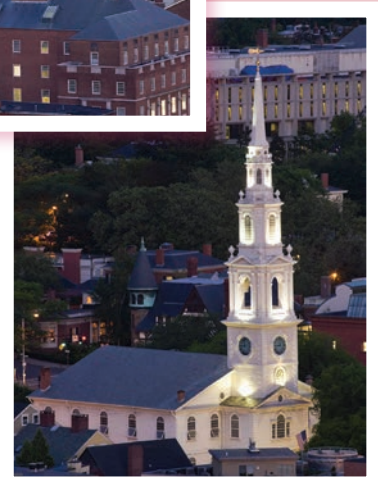
1. Providence accommodations are significantly lower priced than those of Boston. The hotels are large enough to accommodate large numbers of people and the city's location allows bus trips of a very reasonable length to the various venues.

2. Providence is rich in history and offers many attractions to the visitor that are easily reached on foot. One of the special attractions is Waterfire. Waterfire is a visual display created by a series of wood-burning braziers placed along the river. When a Waterfire is scheduled the area surrounding it is transformed into an outdoor bazaar where performing artists entertain the vast audiences and vendors ply their wares. The food is incredible and the atmosphere electrifying.

3. The restaurants in Providence are incredibly good and many are reasonably priced. The visitor can revel in five-star rated restaurants, visit the food court of the Providence Place Mall that is connected to the Westin, or venture a couple of blocks to the front of Providence City Hall in the late evening to partake of a hot dog from legendary Haven Bros. Diner. (The diner is towed to this spot every evening.)

4. The Providence-Warwick Convention & Visitors Bureau will maintain a table in the hotel lobby for your convenience. The staff will gladly make restaurant reservations for you, provide you with directions to certain locations, or help in any way possible to make your stay a pleasant one.

5. Providence is a friendly city with much to see and do. We hope that our convention attendees will take advantage of what the city has to offer.



*From top:*

*A symbol of Providence*

*The historic East Side of Providence*

*The First Baptist Church in America*

*Our host hotel*

## CONVENTION OVERTURE

### Monday, June 29—All Day

The optional Convention Overture offers conventioners an opportunity to visit three wonderful home theatre pipe organ installations and see some breathtaking local scenery.

Those who opt to attend the Convention Overture will experience three well-known theatre organists performing on three fine home installations, a fine lunch at White's of Westport, and a scenic bus tour of Newport, Rhode Island.

## Venues

### **Dr. Alan Goodnow Residence, North Smithfield, Rhode Island**

Dr. Goodnow has assembled an eleven-rank composite instrument that is controlled from a three-manual Marr & Colton console. The organ was carefully installed with an ear to tonal balance. Jonathan Orloff will preside at the console.

### **Ned Niemiec Residence, Lakeville, Massachusetts**

Mr. Niemiec is the proud owner of a Wurlitzer Style R16, modified by Wurlitzer to become their boardroom roll-recording instrument. The console is wonderfully ornate and the organ speaks with a pleasant authority. Ron Rhode will entertain the Overture attendees at this venue. While at the Niemiecs, the visitor will have the opportunity to view the stables where prize-winning Clydesdale horses are bred and raised.

### **Lincoln Pero Residence, Providence, Rhode Island**

Mr. Pero's instrument is a two-manual, seven-rank Wurlitzer Style EX (originally installed in two chambers). Mr. Pero has maintained the original chamber configuration. This instrument is exquisitely tonally finished and is one of the finest examples of a small Wurlitzer in a home. Brett Valliant will hold forth at the console.

In addition to experiencing these fine home installations the Convention Overture participant will enjoy a bus tour of scenic and historic Newport, Rhode Island. Newport was the summer playground of the rich in the Gilded Age and boasts expansive mansions that were the "summer cottages" of the wealthy, built along some of the most breathtaking waterfront property in the world.

At the end of this music and fun-filled day, the Overture attendees will return to Providence and the comfort of the Westin Hotel.



*From top:*

*Goodnow Residence Composite*

*Niemiec Residence 3/12 Wurlitzer, Style R16*

*Pero Residence Wurlitzer Style EX (Photo by Dave McNally)*

*The overture tour will take visitors past some of the most expensive  
shorefront property in the world*

*This scenic lighthouse is part of Newport's ocean view*

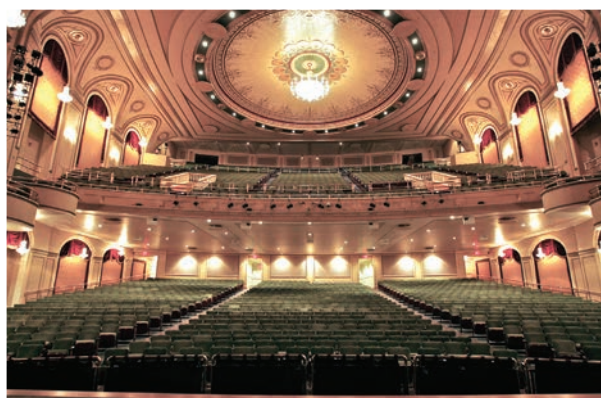


## CONVENTION SCHEDULE OF CONCERTS/ACTIVITIES

### Opening Day, Thursday, June 30

The opening cocktail reception in the Westin Hotel in Providence will give you a chance to mingle and say hello to old friends and make some new ones.

After the reception and dinner on your own, you will board motorcoaches for the hour-long ride to the newly-reopened Hanover Theatre for the Performing Arts in Worcester, Massachusetts for the official world premiere of the Hanover 4/35 Wurlitzer. This instrument is the largest theatre organ in New England.



*From top:*

*Console of the 4/35 Hanover Theatre Wurlitzer (Photo by Bob Evans)*

*The magnificent auditorium of the Hanover Theatre (Photo by Dan Dionne)*

### Friday, July 1

The Annual ATOS Membership Meeting will be held in the Westin Hotel ballroom along with scheduled seminars/workshops. In the afternoon we'll travel to Babson College in Wellesley, Massachusetts to hear the finalists of the 2011 Young Theatre Organist Competition and the Young Organist Showcase (artists to be determined). From Babson, half the group will travel to the Shanklin Music Hall in Groton, Massachusetts to hear Dave Wickerham at the fabulous 4/34 Wurlitzer Unit Orchestra. The other half will journey to the famous Bull Run Restaurant in Shirley, Massachusetts for a delicious dinner. This routine will be repeated with those who have enjoyed dinner going to the Shanklin Music Hall while those who have already thrilled to Dave Wickerham's performance going to the Bull Run for dinner.

Then it's back to Providence for a good night's sleep.

*The Shanklin console formerly controlled the Wurlitzer in the Metropolitan Theater in Boston; it now controls thirty-four ranks*

*The Shanklin Music Hall auditorium is noted for its fine acoustics*

*(Photos Shanklin Foundation)*



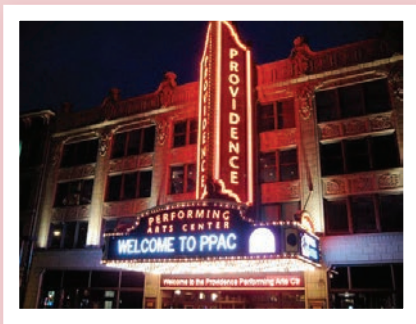
# A NEW ENGLAND THEATRE ORGAN ODYSSEY

## Saturday, July 2

Conventioneers will travel the short distance to the Zeiterion Theatre in New Bedford, Massachusetts. Brett Valliant will hold forth on the Zeiterion's 3/9 Wurlitzer theatre pipe organ. The Zeiterion Wurlitzer packs a lot of punch into nine ranks of pipes. We will pick up a box lunch as we leave the theatre to enjoy as we head back to Worcester and the Hanover Theatre. In the afternoon we will enjoy a concert by Simon Gledhill. After Simon's concert we head back to Providence in time to relax and have dinner. In the evening we go the short three-block distance to the Providence Performing Arts Center where Jonathan Orloff will be waiting to perform for us on the 5/21 Wurlitzer. The Providence Performing Arts Center (former Marbro) instrument is the only remaining unaltered five-manual Wurlitzer in the world.

## Sunday, July 3

The ATOS Member's Forum will be held in the ballroom of the Westin Hotel. Seminars and workshops will be available during this time, also. The record shop will be open. In the afternoon we will take the twenty-minute ride to Woonsocket, Rhode Island and the Stadium Theatre. Chris Elliott will accompany a silent film on the Stadium's original 2/10 Wurlitzer. The Stadium has been totally restored to its original glory. You'll view a silent film the way they were meant to be enjoyed—in a beautiful theatre with live pipe organ accompaniment. In the evening those who have purchased tickets to the ATOS Awards Banquet will visit the Venus De Milo Restaurant in nearby Swansea, Massachusetts. The banquet menu is guaranteed to satisfy and the atmosphere of the restaurant is delightful. Those who do not wish to attend the gala banquet, but wish to attend the awards presentation, will be bused to the facility in time for the ceremony.



The Lowe's Theatre sports a new marquee



From top:

Opened as a Publix Theatre in 1926, the Stadium has been restored to its original beauty (Photo by Stadium Theatre)

The Stadium's original Style H Wurlitzer (ten ranks) (Photo by Dick Handverger)

State-of-the-art theatre marquee (Photo by Dick Handverger)



# A NEW ENGLAND THEATRE ORGAN ODYSSEY

## Monday, July 4

Conventioneers can enjoy a morning of free time to sleep in, have a leisurely breakfast, or take a walk through historic downtown Providence. Attendees will be pleased to learn that the Providence Place Mall including the food court (linked to the Westin by a covered walkway) will be open on Sunday, July 3 and Monday, July 4.

In the late morning half of the attendees will travel once again to the Shanklin Music Hall to hear a performance by Jelani Eddington and Chris Gorsuch. These two gentlemen will make musical magic on the world-class Shanklin Music Hall Wurlitzer and the Mason and Hamlin/Ampico concert grand piano. At the conclusion of the concert the first group of attendees will return to Providence while the second group who had left Providence in the early afternoon enjoys the talents of Jelani and Chris.

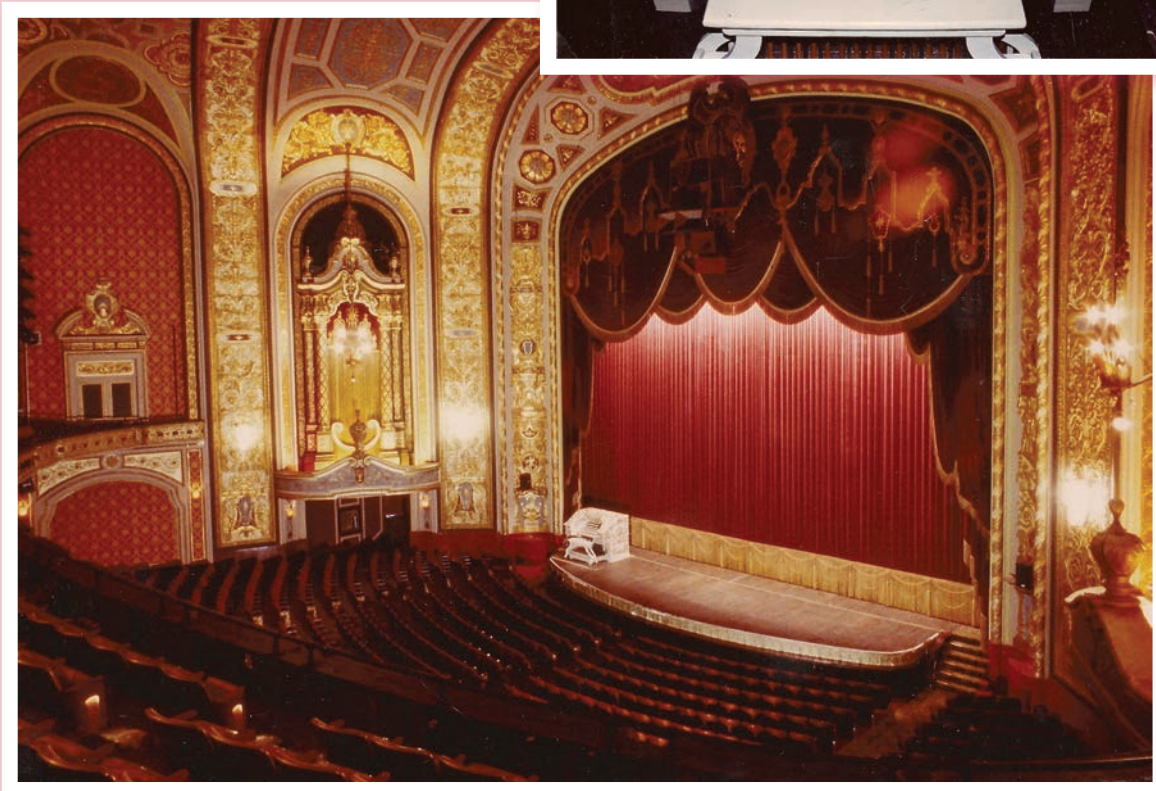
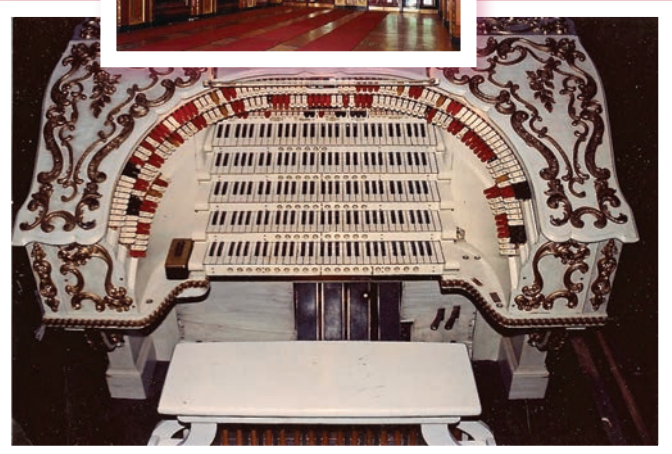
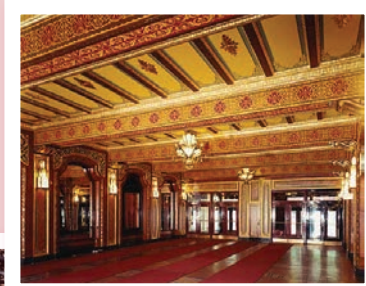
In the evening we again visit the Providence Performing Arts Center for the final convention concert featuring David Peckham and the American Band. We are sure that the combined talents of master musician David Peckham and the fifty-five member American Band (the oldest organized concert band in the United States) will provide a thrilling finale to a wonderful convention.

*From top:*

*The PPAC opened as a Loew's Movie Palace. It was completely restored in 2000*

*The 5/21 Wurlitzer (formerly of the Marbro Theatre) is the only remaining unaltered five-manual Wurlitzer in the world*

*The Providence Performing Arts Center is a Rapp & Rapp house built in 1928*



## EVERY GOOD PERFORMANCE DESERVES AN ENCORE!

### Tuesday, July 5

What better way to top off the convention experience but with a fun-filled day of music, history, breathtaking scenery, and a dinner cruise worthy of royalty!

Those who choose to attend the optional Encore Experience will remember the day for a long time. We will leave the Westin Hotel in Providence and travel once again to the magnificent Hanover Theatre in Worcester, Massachusetts.

After a tasty lunch in the grand salon of the theatre we will make our way to the theatre auditorium where a special section of the orchestra will be prepared for us. Ken Double, ATOS President/CEO and concert artist extraordinaire will be joined by trumpeter Skip Stine and vocalist Cathy Chemi for a very special musical presentation.

Ken and Skip have made musical history throughout the United States with their delightful pairing of theatre organ and velvety trumpet. For this special occasion Ken and Skip will be joined by Skip's wife, Cathy Chemi. Both Skip and Cathy performed with the Harry James Orchestra. Skip was lead trumpeter and Cathy was the vocalist for the group. This performance will mark the first time that Ken, Skip, and Cathy have performed together. We expect musical-magic to happen.

After our delightful foray at the Hanover, we will board the motorcoaches and travel to historic Boston, Massachusetts. In Boston we will tour the city by bus, with insightful narration by experienced and knowledgeable guides to indicate points of interest. If time and traffic permit, we will make a brief stop at the U.S.S. Constitution, also known as Old Ironsides. This will offer a unique photo opportunity.

After our tour of Boston we will head to the waterfront district, in preparation to board The Spirit of Boston for our deluxe dinner cruise. The Spirit of Boston is a modern cruise ship that offers every possible amenity.

We will enjoy a sumptuous and bountiful buffet dinner while we take in the sights of Boston Harbor and surrounding waters. While enjoying our dinner we will be entertained by the Spirit's waitstaff as they offer renditions of popular songs.

After a full day of wonderful sights and sounds and a magic night of good food, spectacular views and great entertainment, we will return to the coaches for the trip back to Providence. What a great way to end a marvelous convention!

*From top:*

*Faneuil Hall was the scene of many a "Sons of Liberty" meeting preceding the Revolutionary War*

*The deluxe ship, Spirit of Boston, will host Encore attendees for a cruise and grand dinner buffet with entertainment*

*The USS Constitution, known affectionately as Old Ironsides, is moored at Charlestown Navy Yard in Boston. This will be a great photo opportunity for visitors*



# A NEW ENGLAND THEATRE ORGAN ODYSSEY

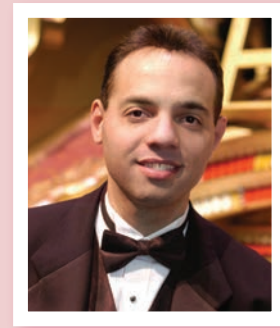
## The Artists



Chris Gorsuch joins Jelani Eddington at the Shanklin Music Hall on Monday afternoon, July 4



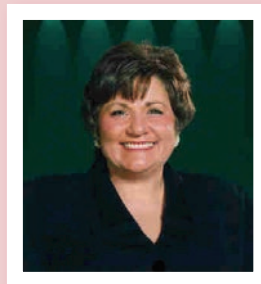
Dave Wickerham holds forth at the Shanklin Music Hall on Friday evening, July 1



Jelani Eddington will join Chris Gorsuch at the Shanklin Music Hall on Monday afternoon, July 4



Chris Elliott will accompany a classic silent film at the Stadium Theatre on Sunday afternoon, July 2



Cathy Chemi will join Skip Stine and Ken Double for a memorable appearance at the Hanover Theatre during our Encore on Tuesday, July 5



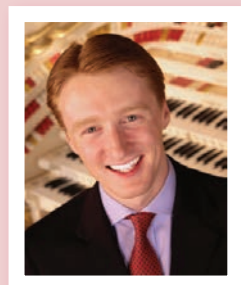
Brett Valliant takes the bench of the Zeiterion Wurlitzer on Saturday morning, July 2



Simon Gledhill will perform on Saturday afternoon, July 2 at the Hanover Theatre in Worcester, Massachusetts



Ken Double and Skip Stine will join Cathy Chemi for a memorable appearance at the Hanover Theatre during our Encore on July 5



Jonathan Orloff takes command of the PPAC Mighty Wurlitzer on Saturday evening, July 2



The American Band will join David Peckham on Monday, July 4 for the closing concert at PPAC



Ron Rhode kicks off the convention at the Hanover Theatre on Thursday evening, June 30



David Peckham joins the American Band for the final concert of the convention at PPAC on Monday evening, July 4

## Convention Schedule

	MORNING	AFTERNOON	EVENING
<b>Wednesday June 29 Convention Overture</b> (Optional Event)*	Tour and Mini-Concert at three area home installations	Lunch at White's of Westport and Newport Scenic Drive	Free Evening Record Shop Open
<b>Thursday June 30 Opening Day</b>	Registration (Hotel) Record Shop Open	Registration (Hotel) Record Shop Open Opening Reception	<b>Ron Rhode</b> Grand Opening Concert World Premiere of the Hanover Theatre Wurlitzer
<b>Friday July 1</b>	<b>ATOS Membership Meeting</b> Workshops and Seminars Record Shop Open	<b>Young Artists Showcase</b> Babson College (YTOC Winners)	<b>Dave Wickerham</b> Shanklin Music Hall Dinner at Bull Run Restaurant
<b>Saturday July 2</b>	<b>Brett Valliant</b> Zeiterion Wurlitzer	<b>Simon Gledhill</b> Hanover Theatre	<b>Jonathan Ortloff</b> Providence Performing Arts Center
<b>Sunday July 3, 2011</b>	<b>ATOS Members Forum</b> Workshops and Seminars Record Shop Open	<b>Chris Elliott</b> Silent Film Stadium Theatre	<b>Convention Banquet</b> (Optional Event)* Venus De Milo
<b>Monday July 4</b>	<b>Free Morning</b> Record Shop Open (Possible Workshops and Seminars)	<b>Jelani Eddington and Chris Gorsuch</b> Shanklin Music Hall	<b>David Peckham with the American Band</b> Closing Concert Providence Performing Arts Center
<b>Tuesday July 5 Encore!</b> (Optional Event)*	<b>Ken Double, Skip Stine, Cathy Chemi</b> Hanover Theatre	<b>Boston Highlights tour</b> and possible photo opportunities	<b>Boston Harbor Deluxe Dinner Cruise with Entertainment</b>

\*Extra-Cost Event

The Providence Place Mall  
and Food Court will be open  
July 3rd and 4th.

EMCATOS is proud to announce that the  
**Drawbar Lounge**  
(featuring a Hammond B-3)  
will be open in the Westin Hotel lounge every  
evening after the last concert of the day.



**American Theatre Organ Society**  
**56<sup>th</sup> Annual Convention**  
**Providence, Rhode Island**  
**June 29 – July 5, 2011**  
*Providence Westin Hotel*

**The All Theatre Pipe Organ Convention**

<p><b>Artists</b>  <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 &amp; Overture)  ** (Encore only)</p>	<p><b>Overture (optional)</b>  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><b>Convention</b>  Thursday, June 30  Morning – Registration, Record Shop Open  Afternoon – Registration, Record Shop Open, Opening Reception  Evening – Opening Concert, Hanover Theatre (<i>Ron Rhode</i>)  Friday, July 1  Morning – ATOS Membership Meeting, Seminars, Record Shop Open  Afternoon – Young Organist Showcase, Babson College (<i>YTOC Winners</i>)  Evening – Concert, Shanklin Music Hall (<i>Dave Wickerham</i>), Dinner  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 – ATOS Member's Forum, Seminars, Record Shop Open  Afternoon – Silent Film Feature, Stadium Theatre (<i>Chris Elliott</i>)  Evening – Banquet/Awards Ceremony, Venus de Milo  Monday, July 4  Morning – Seminars, Record Shop Open  Afternoon – Concert, Shanklin Music Hall  (<i>Jelani Eddington &amp; Chris Gorsuch</i>)  Evening – Closing Concert, Providence PAC  (<i>David Peckham with the American Band</i>)</p>
<p><b>Main Venues</b>  <b>Babson College</b>  4/18 Wurlitzer  <b>Hanover Theatre *</b>  4/35 Wurlitzer  <b>Providence PAC</b>  5/21 Wurlitzer  <b>Shanklin Music Hall</b>  4/34 Wurlitzer  <b>Stadium Theatre</b>  2/10 Wurlitzer  <b>Zeiterion Theatre</b>  3/9 Wurlitzer  * (Convention &amp; Encore)</p>	<p><b>Encore (optional)</b>  Tuesday, July 5  Morning / 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>
<p><b>Overture Home Venues</b>  <b>Alan Goodnow</b>  3/11 Composite  <b>Ned Niemiec</b>  3/12 Wurlitzer  <b>Linc Pero</b>  2/7 Wurlitzer</p>	

*Subject to change without notice.*

**Visit [2011.EMCATOS.com](http://2011.EMCATOS.com) for more information and to register online,  
or use the registration form elsewhere in this publication.**



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**

Please print.....

Name #1 \_\_\_\_\_ Name for Badge \_\_\_\_\_  
 Name #2 \_\_\_\_\_ Name for Badge \_\_\_\_\_  
 Address \_\_\_\_\_  ATOS Member  
 \_\_\_\_\_ ATOS Chapter \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Dietary Restrictions \_\_\_\_\_  
 Country \_\_\_\_\_  I need handicapped access for \_\_\_\_\_ People  
 Daytime phone \_\_\_\_\_  I need wheelchair access for \_\_\_\_\_ People  
 Night/evening phone \_\_\_\_\_  I plan to attend the ATOS awards ceremony  
 Cell Phone \_\_\_\_\_ Email \_\_\_\_\_

**Convention Pricing:**

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.

..... Convention Registrations @\$325/\$375 each	\$.....
..... Banquet Registrations @\$75 each	\$.....
..... Overture Registrations @\$95 each	\$.....
..... Encore Registrations @\$175 each	\$.....
..... ATOS membership fee \$40(\$55.00 international)	\$.....
..... Total	\$.....

Payment method:  Check  Money Order  Master Card  Visa  American Express  Discover

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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**





## 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](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



### MAESTRO!

### Charlie Balogh "conducts" the Organ Stop Pizza Wurlitzer Unit Orchestra Plus...!

As if the native resources of a Unit Orchestra were not enough, a number of theatre organists through the years have collaborated with other musicians to expand the theatre organ's range: John Seng with a trumpet player, Buddy Cole and Lyn Larsen with orchestras, Dan Bellomy and Jonathon Ortloff with drummers. Some incorporated rhythm machines as side-men. Others have included electronic devices to add artificial rhythm using the organ's own traps.

With *Maestro!*, "conductor" and organist Charlie Balogh have elevated this concept far beyond what anyone else has ever done using a variety of samplers, synths, and dedicated-purpose software to create a virtual orchestra around the Organ Stop Pizza Wurlitzer. The result of this (so I've

been told) two-year labor is a 59:08 mind blowing tour de force.

"It Don't Mean a Thing (If It Ain't Got That Swing)" opens *Maestro!*, and believe me this album does have that swing. Drums, cymbals, and a big-band brass section augment the Wurlitzer. There are probably some other things in there too, but I'm not sure one way or the other. When dealing with a 78-rank mega Wurlitzer like this one that already has everything Wurlitzer and everyone else ever created, it is really difficult to know the pipe organ from the virtual orchestra. Sometimes the fusion between the two is a total white-out.

The Moody Blues classic "Nights in White Satin" is sensuously relaxing with guitar and drums backing up the organ's solo voices carrying the melody. And it's pure sweet cream when the organ swells for the chorus.

The solo voices from Charlie's virtual orchestra interplay nicely with those of the Wurlitzer in an abbreviated version of Ravel's "Bolero." As we all know, this piece is one long crescendo and when that crescendo tops out the resulting cacophony is other-worldly.

A virtual marching band plays hopscotch with the Wurlitzer in the "National Emblem March." First the organ backs up the marchers then the tables are turned. I particularly like the virtual trombones. They have a lot of "lip blat," kind of like the crack of a good 16' English Post Horn.

Charlie turns up the heat and really cooks on "Bumble Boogie." The sampled Bosendorfer Imperial grand piano plays an important part in this arrangement. While the 'pop' comes from the virtual big band, the Wurlitzer admirably adds its undeniable authority.

Herr Beethoven might think it sacrilegious that anyone dare take the

liberties the "maestro" takes with "Für Elise." Change the meter, then the rhythm, add a mandolin (not the rinky-tink effect obtained from a piano with a "mandolin" attachment), and we have a delightful Latin arrangement of Beethoven's popular opus.

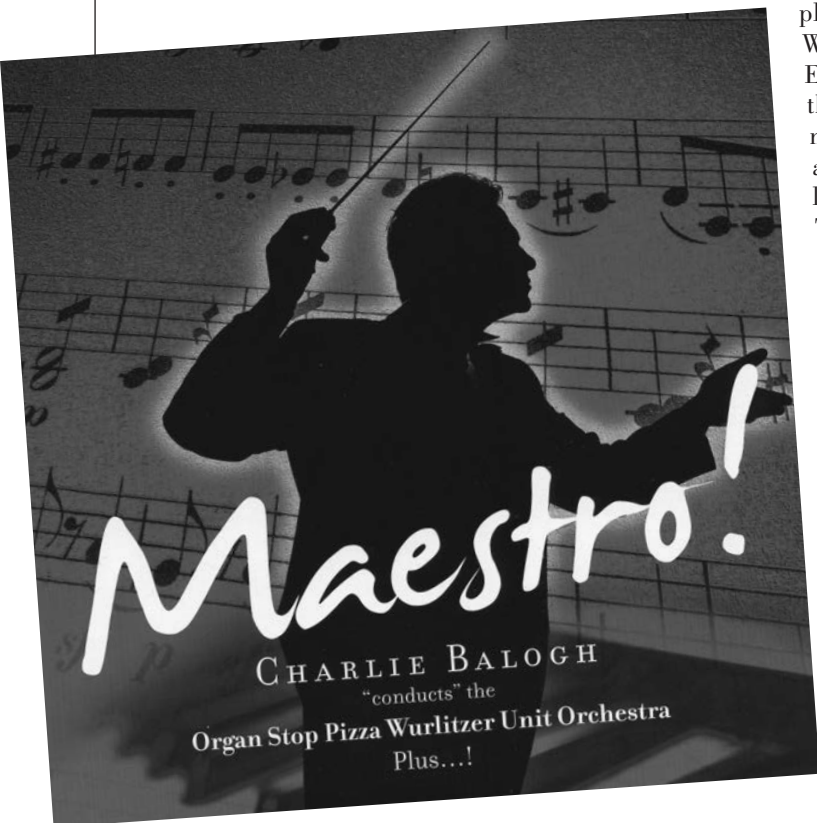
*Maestro!* is predominantly an album of up-tempo rhythm tunes. "You Raise Me Up" is the second of only two ballads. This piece is mostly the organ by itself with only the Bosendorfer providing chords in the left hand. There is a chorus with drums but it soon reverts back to the simpler registrations for the conclusion. Nicely done.

"Hooked on Classics" is a potpourri of very recognizable classic melodies, all set to a disco beat complete with annoying clap track. This piece brings back a lot of memories of my days in the disco business. As a classical music lover I thought "Hooked on Classics" was ridiculing some of the world's most beloved classic themes, and I hated it. Listening to Charlie conduct it, I still have no love for it but have to appreciate the effort put forth to revitalize the piece with his suitcase of virtual performers.

Besides the pieces I've commented on, *Maestro!* also includes "Bahn Frei!" (a Strauss polka), a medley from *Pirates of the Caribbean*, "Fanfare for the Common Man," "Theme from *The Simpsons*," "Pinball Wizard," and "This is Halloween." All aforementioned selections are just as imaginative and well-done as those I previously remarked on.

I agree with the jacket notes statement that *Maestro!* is a "one-of-a-kind album." I consider it a landmark effort bringing our beloved instrument into the 21<sup>st</sup>-century world of music technology. I've never heard anything like it. It embodies the best of everything: an incomparable Wurlitzer, imaginative arranging, highly detailed computer and sequencer programming, flawless recording, editing and mastering, all masterfully 'conducted' by Charlie Balogh.

This is the recording I've been waiting for since I began writing reviews for THEATRE ORGAN. It is the first submitted CD to which I enthusiastically give our highest compliment...5 great big stars.



Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 3) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.

Maestro! can be ordered from [www.organstoppizza.com](http://www.organstoppizza.com) for \$20.00 (US sales only).

—Dennis Hedberg

## SHOWTIME! Tom Hazleton

*Showtime!* is another of what seems like Don Thompson's endless crusade to resurrect past performances of himself and of organists no longer living. In this case it is Tom Hazleton. To perpetuate the legacy of one of theatre organ's all-time greats is admirable, but the wisdom of doing so is questionable when much of the vehicle employed is well below Tom Hazleton's standard of excellence. Tom's performances on four different instruments are heard: three Wurlitzers and one Möller. Two are disasters. One is so-so and the fourth, the Möller, is good.

The perennial console raiser "There's No Business like Show Business" opens *Showtime!* with gusto reminiscent of George Wright's San Francisco Fox *Showtime* album. Unfortunately the poor recording quality does a disservice to both artist and instrument (the Stoneham Town Hall Wurlitzer in Stoneham, Massachusetts). An even worse fate befalls what was arguably the best of the California organ-equipped pizza restaurants, the Redwood City Cap'n's Galley Pizza and Pipes. On this organ Tom plays a medley from *Fiddler on the Roof* with all the flash and smash one expects from a pizza organ.

Tracks from these two organs have all the bandwidth of a tinny AM radio. And like the track from the Stoneham Town Hall Wurlitzer the Cap'n's Galley tracks sound like an attempt was made to enhance them but instead ended up with a sound I would describe as something like a Wurlitzer playing through a Leslie speaker with its rotors turning at slow chorus speed. Even with these grievous faults, Hazleton's artistry still prevails.

A medley from *Hair* and two continuous selections from what was probably a *Brigadoon* medley comprise tracks taken from performances on the Avenue Theatre Wurlitzer in San Francisco. It too suffers

from some funny processing artifact but it is not as noticeable. The *Brigadoon* selections "There But for You Go I" and "Like Being In Love" are particularly well played even though there is some overload distortion as Tom builds to a full organ climax.

I never thought I would be saying this about a Möller, but on this album it bests the three Wurlitzers in recorded sound quality. This Möller resides in the Pasadena Civic Auditorium. Medleys from the Broadway shows and films *Oklahoma* and *Carousel* plus a medley of George Gershwin show tunes complete *Showtime!* These tracks are great and make up 34:04 out of the total playing time of 58:46. Clear, clean, and able to hold their own against anything recorded today. These are the tracks that make buying *Showtime!* a must if you are a Tom Hazleton devotee.

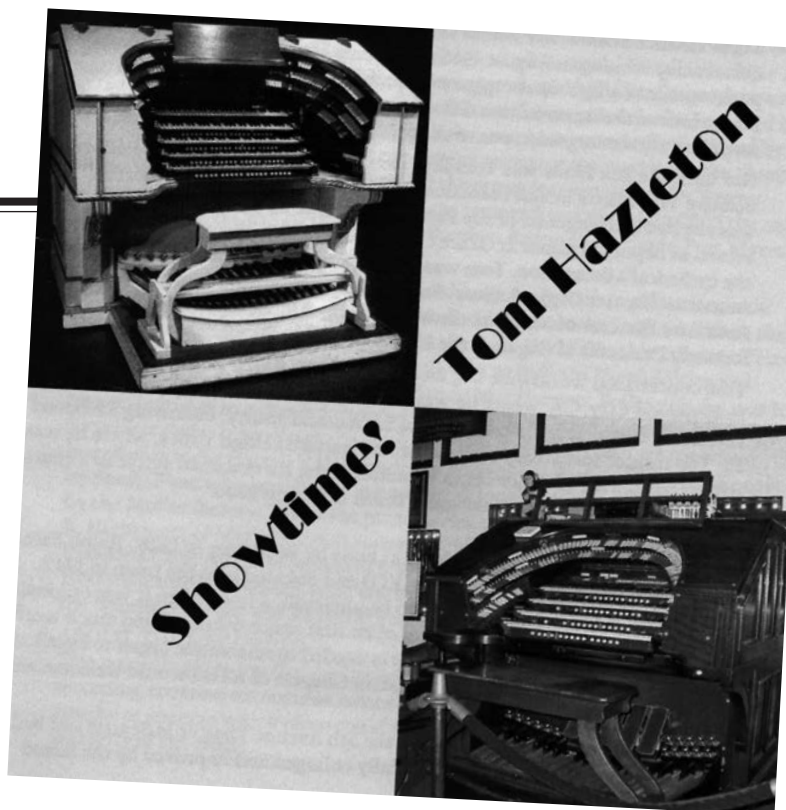
Ignoring the fine Möller tracks but considering everything else, this album has so many recording faults in the other tracks I can only give *Showtime!* 2½ stars out of five. *Showtime!* can be ordered from Pipe Organ Presentations at [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com) for \$17 US customers and £12 for UK customers.

—Dennis Hedberg

## ROLL OUT THE BIG GUNS

### Jonathan Ortloff with Allan Ward

Over the years a few theatre organists have collaborated with drummers: George Wright, Billy Nalle, and Dan Bellomy come to mind. Now Jonathan Ortloff brings us *Roll Out the Big Guns* with drummer Allan Ward. I suppose the album title is in reference to the Cleveland Grays Armory in which a rather unremarkable Wurlitzer 3/15 organ is installed. Or maybe the title is



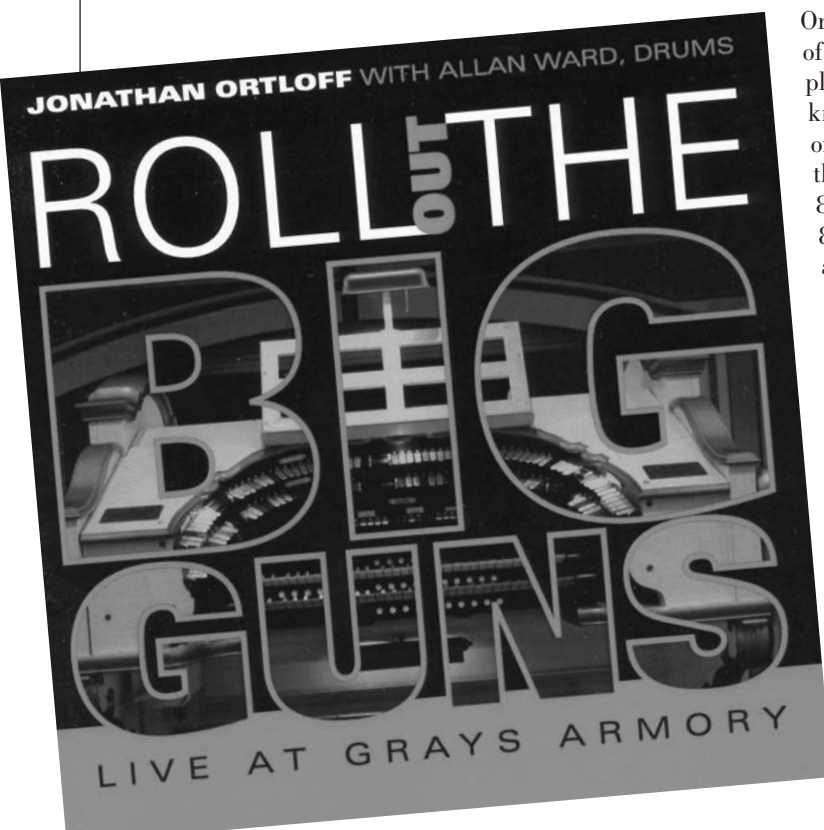
inspired by the added and very visible 32' Diaphone. One of those tuned earthquakes certainly qualifies as a big gun!

Mr. Ortloff fires the first volley of this live concert recording with a rousing rendition of "Everything Coming Up Roses" made even more energetic with Allan Ward's percussion support. A section with untremmed diapasons and strings, contrasted with single-note Glockenspiel accents is a pleasant diversion. Continuing with this untremmed approach "The Windmills of Your Mind" is suitably relaxing.

In spite of the "big guns" innuendo in this album's title there are many easy-to-listen-to selections like "The Windmills of Your Mind," such as "Almost Like Being in Love," "Can't Help Falling in Love," and "But Not For Me." They are all treated with appropriate brushed drum and cymbal accompaniment and make generous use of untremmed registrations resulting in an atmosphere of romantic, soft jazz. All that is needed to complete the mood is a smooth red wine and a significant other to share it with.

With a degree in organ performance from the Eastman School of Music, Mr. Ortloff has no problem bringing off a convincing performance of C. S. Lang's "Trumpet Tune in D Major"—clean and precise as it should be. The organ's spot-on tuning is a big plus, too.

Mr. Ortloff gives us an unconventional chameleon-like rendition of George Gershwin's "I Got Rhythm." Opening with a



Ortloff foregoes the use of tremulants in this playful piece—but you know it is a theatre organ when he gets to the passage with the 8' Tibia Clausa and 8' Kinura. Recording a live concert always brings a few surprises. In this case the siren of some emergency vehicle can be heard passing by.

The last two tracks of *Roll Out the Big Guns* play consecutively with applause joining the two. “Lulu’s Back in Town” is a smart, up-tempo tune with the Glockenspiel carrying the

melody with Tibia, Kinura, and Trumpet accents. As the tune progresses it kicks into a full blown big-band dance number with broad registrations and snappy rhythm accompaniment. Knowing they have a good thing going here, Messrs. Ortloff and Ward keep up the pace and finish the 54:02 album with “Come Fly With Me.” Completing the 14 tracks of *Roll Out the Big Guns* are “Puffin’ Billy,” “The Freakin’ FCC,” and “This House is Freakin’ Sweet.” Hmm, that’s a lot of freakin’.

Recording-wise I don’t have much to complain about. It is clean and well balanced between the organ and percussionist. What I don’t like is the 32’ Diaphone. It sounds like it is in a totally different and distant space—like it isn’t part of the organ. Overall, *Roll Out the Big Guns* is a satisfying and enjoyable CD that will make a nice addition to your collection. I rate it with 4 out of 5 stars.

Roll Out the Big Guns can be ordered from [www.jonathanortloff.com](http://www.jonathanortloff.com).

—Dennis Hedberg

## VOULEZ VOUS Brett Valliant

In my self-imposed 14-year exile from the theatre organ world a number of new artists have come on the scene. Brett Valliant is one of those. With a name that could just as easily be that of a movie star, and *Voulez Vous’* cover page with its mirror ball and bejeweled binoculars, I thought I was in for a Cameron Carpenter-like display of technical fireworks. However, I was pleasantly surprised to quickly learn Mr. Valliant is a down to earth, no-nonsense performer while listening to his recording for the first time—not too flashy but yet solid.

Opening with “I Am What I Am” Mr. Valliant puts us in a lighthearted mood contrasting broad registrations with light string combinations and percussion accents. In a similar vein he next renders the title song from the less-than-smash-hit Broadway musical *Xanadu*. The piano is used effectively and frequently in the accompaniment of this piece and several others to come.

Two of *Voulez Vous’* many ballads, “Wind Beneath My Wings” and especially “My Prayer,” capture the essence of ’70s and ’80s love and inspirational ballads. The latter’s introduction could be mistaken as a silent movie accompaniment for *Phantom of the Opera* and all its impending drama, but beyond that “My Prayer” takes us through a generous sampling of what the Walker’s resources have to offer. One such voice is a non-theatre organ Orchestral Flute. It is equally enjoyable both with and without tremulant and can be heard in “You Raise Me Up.”

At 7:10 “Macarthur Park” is the longest track. In its many tempo changes Mr. Valliant successfully alternates between simple single-note melody lines and much fuller registrations with plenty of English Post Horn accents.

As one who doesn’t like opera I’ve always thought it would be much more enjoyable if they simply played the music, spoke the story lines, and forgot about the singing. Operatic arias sometimes translate

Louis Vierne-styled toccata introduction and after a short stint in the more familiar style for this piece the artist morphs into a sultry blues with low register Tibia Clausa and Kinura. But wait, there’s more! Borrowing from the most famous of all French organ toccatas, the Widor “Tocatta in F,” Mr. Ortloff uses this as a mechanism to rise from the blues and bring the piece to a satisfying conclusion in the way we expect. All in all, a very inventive arrangement.

Judging from the audience applause I venture to say “Ol’ Man River” was a high point of this concert. Again, we hear a generous use of untrem’d Tuba and Brass Trumpet in the introduction. This is the only work in *Roll Out the Big Guns* where we have a chance to hear the organ’s Tibia Clausa played by itself in something other than single notes at a single pitch level. I’ve certainly heard worse. In building to the final crescendo the 32’ Diaphone does what we expect of it.

“Scherzetto,” composed by the artist, could have been written, or at least inspired, I think, by another French organist, Marcel Dupré. Again, Mr.

well into orchestral arrangements, but in the case of Puccini's "Nessum Dorma" it is so closely associated with Luciano Pavarotti (whom I heard sing it live on two different occasions) I can't accept it without his soaring voice. Although no fault of Mr. Valliant "Nessum Dorma" just doesn't have the same impact. No organ, no matter how big or majestic, can match the elevated sonority Mr. Pavarotti brings to bear.

With a nice lilting bounce we have "Build Me Up Buttercup." Some passages feature an un-tremmed Clarinet with Tibia Clausa. I like the clarity of this Clarinet and especially its release characteristics. The piece ends with nearly full organ and a big pedal.

*Voulez Vous* takes its name from a composition of the same title by ABBA, a group popular in the mid '70s. Mr. Valliant gives us "Voulez Vous" and seven other tunes by this popular group. Included are "The Winner Takes It All" and "One of Us." Both are tastefully done, but for the life of me I can't fathom Mr. Valliant's reasoning for his ending of "One of Us." It abruptly stops on the dominant D<sup>7</sup> rather than resolving to the tonic G! What's with that?

From my past in the organ and pizza business, having employed young-thinking organists with school age children I know how invigorating "Mamma Mia" and "Dancing Queen" can be when infused with high energy and drive. Sadly, I find excitement missing in Mr. Valliant's performance. Remaining ABBA titles are "Angel Eyes," "Slipping Through My Fingers," and "Fernando."

"Con Te Partiro" begins with a single note-melody and transforms into full chords as the piece progresses. Mr. Valliant makes generous, perhaps excessive use of single-note melody in many of his selections. My suspicion is that he is trying to emulate what a vocalist would do with an orchestral backup, but in the absence of any vocalist his effect gives the impression of a novice performance.

Completing the 20-track, 71:55 playlist are "The Lost Chord," "Working My Way Back to You," and a very slow, dreamy "How Could I Ever Know."

Excellent liner notes by John McCall are detailed and informative. Recording quality is clean and noise free. However I can't say the same about this album's sloppy mastering work. There are no track fade-ins, resulting in an audible tick at the beginning of nearly every track. What sounds like a human voice can be heard at the beginning of track 16. Inter-track gap lengths are inconsistent with at least four being only a scant one-second duration. When I first heard this I thought maybe the incoming song was part of a medley, but the play list makes no mention of any medley.

This review is somewhat of a challenge for me. How does an avowed Wurlitzer snob review a recording of a performance on a digital instrument...any electronic instrument? Like all builders in this digital age I can't say much about any digital organ's voicing since they are based on the work of traditional pipe organ builders. In the antiquated analog electronic organ era, at least builders were held accountable to their own expertise as they contrived pipe organ voicing and ensemble from basic electronic circuitry of the time.

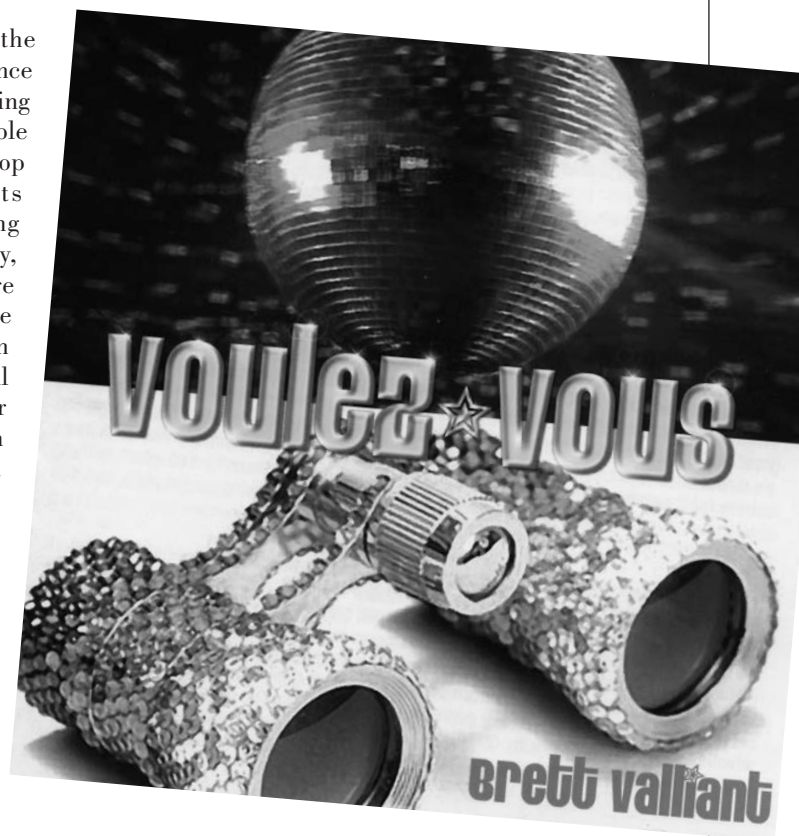
In the case of the Bucky Reddish residence Walker I find the voicing to be entirely believable in light-textured stop combinations. Its percussion and string voices are exemplary, and many reeds are outstanding. The problem comes in when playing the big, powerful combinations. Liner notes indicate this is an organ of 32 ranks plus a three-rank mixture, but to my ears it sounds considerably smaller. Perhaps it is the way Brett Valliant designs his registrations or maybe Mr. Reddish's personal preference, but for whatever the reason I don't hear the power and weight of tone (not

simply loudness) that I expect from an instrument of this size. It all makes me wonder if the organ's audio system is truly up to the task.

Brett Valliant's *Voulez Vous* is an album of what I would call 'pretty' music. There are no displays of knuckle-busting technique or raw primeval drive and energy—just a lot of pretty music that is bound to invoke listeners of a certain age group to recollect the vocal groups and individuals who brought these songs to prominence. That's not a bad thing. I give *Voulez Vous* three out of five possible stars.

*Voulez Vous* may be ordered online or by mail (details at [www.brettvalliant.com](http://www.brettvalliant.com)). Cost is \$20 for US purchasers; surcharge for USPS Priority Mail or international shipping.

—Dennis Hedberg



# Chapter News

## ATLANTA CHAPTER

Atlanta, Georgia—Our November meeting was held at the Earl Smith Strand Theatre in Marietta, where guest artist Dolton McAlpin returned after a much-too-long absence.

Dolton is a practicing attorney (he'll get it right, eventually) from Mississippi, and a fine organist. This was his first round with the Allen GW-4 theatre organ in the Strand. May he have many more!!!

After a brief introduction, the music began. Great selections and stylings are a trademark of Dolton's and he did not disappoint! Selections covered just about every style—ballad, rhythm-infused favorites, songs from films, a composition by a well-known theatre organist, songs suitable for Sunday, and even vintage rock-n-roll!

Open console followed the program, and several members took the opportunity to ride the lift up and play the Allen GW-4.

Our Christmas meeting in December was un-wrapped fully at 2:00pm.

After a brief business meeting we were off to the North Pole in fine style.

Sleigh-Master was Scott Foppiano, making his first performance visit to Georgia. Scott offers a program of great music, great rapport with the audience, and a really fun time for all in the program.

Christmas music was in order, and I think he played everyone's favorites...he had prepared some Christmas-themed medleys which were great favorites with the crowd, and offered a chance to sing along with Mitch—er, Scott.

A couple of non-Christmas selections requested by the host were given the true Foppiano treatment.

Called back to the console, Scott led the Mableton Tabernacle Chorale in a rousing version of the recent YouTube sensation from the Random Act of Culture. Bucky's walls are in need of plaster repair!

A sumptuous Christmas Calorie Buffet was available after the program and many left in a grander state than when they arrived. Thanks to Bucky and 'THE CREW' who made this possible.

—Rick McGee  
Bucky Reddish, President  
770-948-8424, buckyrph1@bellsouth.net



Dolton McAlpin at the GW-4 in the Strand Theatre, Marietta (Photo by Elbert Fields)



Scott Foppiano at the Reddish Walker (Photo by Elbert Fields)

## CENTRAL FLORIDA

Pinellas Park, Florida—Cold snaps here in Florida made the November meeting at Pinellas Park auditorium feel like fall in the north. Members had a chance to take the new console for a spin and check out the improvements to our organ. Many were pleasantly surprised. Our business meeting centered on ways to add members, improve attendance, and raise funds for concerts. We hope to pursue some of the ideas generated in the New Year.

Members and guests enjoyed a pot-luck dinner for our final meeting of the year. Many of our artists played songs of the season on the organ and we enjoyed the sounds of the holidays.

Welcoming back some of our members from the north was especially nice, as they had yet to see and hear the improvements to the organ. This was a year of progress on the chapter organ with new keyboards adding second touch to two manuals and adding a new third manual, a new console giving us better unification and a better specification, a new platform and dog house for the console, a new relay and combination action and myriad

little improvements to the organ itself. We look forward to the New Year and keeping the momentum going.

—Gary Blais, Correspondent  
Cliff Shaffer, President  
727-504-7012, cliff71@aol.com



Bill and Linda Van Twistern present Christmas carols at Pinellas Park (Photo by Gary Blais)

## CENTRAL INDIANA

Indianapolis, Indiana—Our November chapter meeting was on the second Sunday of the month as usual, this time in the auditorium of Emmerich Manual High School. We enjoy being able to meet in this venue once again, after two years of school renovations made that virtually impossible for us. Chapter member Justin Stahl entertained us with a fine program on the 3/26 Wurlitzer. In addition to serving in the Indiana National Guard, Justin has spent much of his time in recent years as an accompanist both at Manual and at Warren Central high schools, where he has been working with their music departments to incorporate each school's organ more often as part of school concerts and dramatic performances.

In December a smaller-than-usual number of chapter members gathered in the Eash Auditorium of the Warren Performing Arts Center, where we enjoyed a fine program played by 21-years-young Donnie Rankin of Ravenna (Akron), Ohio. As the 2007 winner of the ATOS Young Theatre Organist Competition, Donnie is fast becoming a Midwestern favorite. His interesting style of playing, his knowledge of a wide variety of music types, and his dry wit all combine to make Donnie's presentations easily enjoyable. We look forward to hearing more of this young talent in the future.

We are thrilled to learn that chapter members Tim Needler, Michael Fellenzer, and Carlton Smith have found success in working with executives at the Indianapolis Symphony Orchestra on the ISO's plan to produce the first-ever "Pedals, Pipes and

Pops" concert series on the Hilbert Circle Theatre's 3/24 Wurlitzer, installed in 2009 by Carlton Smith Pipe Organ Restorations. Mark Herman will play on Sunday, March 20, and Circle Theatre organist Martin Ellis will play on Sunday, June 5. Both programs will be at 2:30pm.

—Tom Nichols  
Justin Nimmo, President  
317-965-9600, [wurlitzer60@yahoo.com](mailto:wurlitzer60@yahoo.com)



Justin Stahl at Manual High School  
(Photo by Tim Needler)



Donnie Rankin at Warren Performing Arts Center  
(Photo by Tom Nichols)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland held our annual meeting on November 14 at the Organ Piper restaurant. Routine business was taken care of and all past officers have been retained: John Cornue, President; Dean Rosko, Vice-President; Jelani Eddington, Secretary; Gary Hanson, Treasurer; Pete Tillema, Secretary; and Bartola Editor, Fred Hermes. On the Board of Directors are Michael Garay, Zach Frame, and our newest member, Sarah Brown.

Organ music and pizza followed the meeting.

Christmas was celebrated on Sunday, December 5 at the Milwaukee home of Bill Gans, with Bill providing the entrée and the

rest of the meal being potluck. The artist was Zach Frame of Lake Geneva, who included a sing-along of holiday favorites.

Dorothy Schult, longtime DTOS member, past officer, director, board member, and ATOS correspondent, recently celebrated her 95th birthday. Happy Birthday, Dorothy.

Sadly, we have two deaths to report. Jack Hoag, 82, of Racine, died November 10, 2010. He joined DTOS in 1991 and attended many of our socials along with his good friend Charlotte Weidner.

Another death is Alden Stockebrand, five days shy of 78, a DTOS member who died on November 22, 2010. He was also extremely active in ATOS and was in charge of transportation at 13 national conventions and eight regional conventions. He leaves behind Gib Petzke, his life partner of 34 years.

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

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, December 12, 2010 we were happy to present the second "shakedown" public performance on our newly-rebuilt Wurlitzer 3/24, Opus 585. The organ is installed in the Colonial Theatre in Phoenixville, a suburb of Philadelphia, Pennsylvania.

The program consisted of holiday selections performed by members of the TOSDV family.

Our president, Wayne Zimmerman, brought the console up with some holiday music. After some welcoming remarks, he introduced the Patterson family.

Alan Patterson is a church organist, and his selections were mostly in that vein. His son, Aaron, is a very talented 11-year-old who performed additional holiday selections. Alan's wife, Joan, is a professional harpist and performed several solo selections, then treated us with several selections accompanied by Alan on the organ. Joan is also a member of our Board of Directors.

Next performer was yours truly, and I was happy to perform a short Christmas music medley before we broke for intermission.

After intermission, Wayne Zimmerman treated us to a silent movie, *Big Business* with Laurel & Hardy. The program ended with an audience sing-along featuring popular holiday music accompanied by Wayne.

The reaction during the intermission and after the show from the approximately 100 attendees was quite positive. The organ had only one cipher which occurred during my set, but it quickly resolved itself without any assistance from our organ crew.

Many thanks to our dedicated volunteers and members and, of course, to all of the performers!

—Dick Metzger  
Wayne Zimmerman, President  
610-429-5378, [WayneZim@aol.com](mailto:WayneZim@aol.com)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Much has been happening in our chapter.

On November 20 and 21 Rosemary Bailey held forth at the Babson and Shanklin Music Hall Wurlitzers. Rosemary's unique harmonies and fresh approach to music was most welcome. The audiences at both Babson College and the Shanklin Music Hall showed their appreciation with generous applause. Rosemary has been off the theatre organ circuit for some time. We hope that these concerts will mark her return.

EMCATOS enjoyed the talents of ATOS President and CEO Ken Double at our annual holiday celebration. Ken's program on the Shanklin Music Hall Wurlitzer rounded out a great afternoon of good food, friendship, and camaraderie. Once again, our chapter was the beneficiary of the generosity of the Shanklin family. They have carried on the tradition of hosting the chapter for this event. We are most thankful for their friendship and generosity.

Our chapter is blessed with many generous and hard-working members. Irene and Lawrie Rhoads have funded the purchase and installation of a ZTronics player/recorder and a new Yamaha upright piano for the EMCATOS Babson Wurlitzer theatre pipe organ. We are most grateful to Irene and Lawrie for their generosity.

On December 20 and 21, Ken Double laid down tracks at Babson for a new CD. This recording will be available at the 2011 ATOS Annual Convention to be hosted by EMCATOS. We look forward to this recording as we feel many should hear our chapter instrument.

We hope to see many of you at our convention in July.

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

# Chapter News



Rosemary Bailey at the Shanklin Music Hall Wurlitzer (Photo by Bob Evans)



Lawrie Rhoads and Ken Double admire the new Yamaha piano at Babson (Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—Nathan Avakian, a young artist with tremendous talent, debuted at the Trenton War Memorial in November. GSTOS is delighted that he has moved to the East Coast. It means more members have an opportunity to hear Nathan play. He maintained his reputation for incorporating novelty into his performances with a varied repertoire and by taking several turns at the Steinway piano in addition to playing the organ. One of the highlights was the inclusion of contemporary short silent films, winners in a contest to create modern silent films for accompaniment by theatre organ. GSTOS crew members worked to prepare the 3/16 Möller for concert readiness. The instrument performed beautifully and the audience experienced an enjoyable afternoon.

Loews Jersey Theatre held its first annual Holiday Show in December, featuring the 4/23 Wonder Morton alone and with solo and choral singers. The large audience was especially enthusiastic about the sing-along of holiday melodies. Following words on the screen the crowd got loud, filling the theatre with lively songs. Wayne Zimmerman was the

organist who tied everything together while skillfully showcasing the organ throughout.

December also meant the annual gathering at the Martins' home for a festive Christmas party. The holiday spirit was evident in laughter, food, and music. The 3/24 Griffith Beach was the center of attention for organists who were accompanied in impromptu sessions throughout the day with piano, violin, accordion, and Hammond organ. Veterans and relative novices alike took turns and the camaraderie lasted for many happy hours.

The following week dealt a blow to GSTOS when Ralph Ringstad, Jr., house organist at the Loews Jersey and one of the talented organists who entertained at that Christmas party, died suddenly. Ralph had a seemingly effortless way of playing and performed with enthusiasm. He will be deeply missed.

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



Nathan Avakian at the Trenton War Memorial Möller (Photo by Tony Rustako)



Ralph Ringstad playing the Griffith Beach at the GSTOS Christmas party (Photo by Tony Rustako)

## LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Dave Kearns, Chapter Secretary, was the featured artist for the November 14 meeting held at the Heights Theatre on the 4/15 WCCO Wurlitzer. Open console followed his concert.

Sixteen LOLTOS chapter members and guests gathered at Mike Erie and Roger Dalziel's home in Prescott, Wisconsin on December 5 for the annual Holiday party. Following a brief meeting and updates, Mike played a concert of seasonal favorites on his 3/14 hybrid organ. He also did double duty as chef, providing a delicious buffet dinner with dessert and beverages. Open console featured five members performing. Tom Needle and Mike closed out the festivities with a piano/organ duet. Thanks to our hosts for a wonderful afternoon of music, food, and fun!

The Phipps Center continued their Organ Series with a holiday concert by Jelani Eddington on December 18. A highlight of the afternoon was his virtuosity at the grand piano of two popular ballads. Dave Wickerham continues the series on January 22, 2011.

It is with sadness that we report the passing of longtime LOLTOS member Bob Scholer on December 18, 2010, after a brief illness. Bob had been active in many theatre organ restoration projects, including the World (now Fitzgerald) Theatre in St. Paul, and our chapter organs at All God's Children MCC in Minneapolis and the Heights Theatre in Columbia Heights, Minnesota. He will be missed by all.

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



Mike Erie at the console of his hybrid organ, Erie/Dalziel residence (Photo by Kim Crisler)





Ed Copeland at open console, Erie/Datzel residence (Photo by Kim Crisler)

## LONDON & SOUTH OF ENGLAND

Woking Surrey—In November we welcomed Keith Beckingham. This gave the Committee a chance to showcase our C3 Hammond, in the hands of ‘Mr. Hammond,’ as Keith was known when he was Hammond’s European chief demonstrator.

Keith started his concert at the Wurlitzer, which he first played at the age of 13 in its original home at Welling. His programme included a selection from *High Society* before he moved to the Hammond to play some Eddie Layton arrangements.

Back at the Wurlitzer for memories of Dudley Savage broadcasting from Plymouth, Keith showed how second touch can be used to great effect. A great treat followed when Len Rawle at the Hammond joined Keith for some duets.

The second half opened with a tribute to Vera Lynn. Then back at the Hammond Keith showed the reason he was Hammond’s chief demonstrator by his skill to get sounds which are not easy on an old C3. The sound of Big Ben striking was most realistic and the vibrato tab was used to give the Hawaiian guitar effect in his final medley at the Hammond. Back to the Wurlitzer for “In the Bleak Mid Winter,” the Clarinet and Style D Trumpet against a flute but no tremos was a delight to hear. A wonderful evening’s entertainment.

Our Christmas concert, organised by Len, was set to be its usual high standard with Chobham Hand Bell Ringers, a Primary School Choir, Charley and Sue Brighton (Brass), Rebecca Pickford (Flute), soprano Sandi Stefanetti, Holly Coles, and Winston Jazz Band. However, the weather gods had other ideas and at 9am on the day all had to be cancelled owing to snow.

We wish our friends in the USA a Happy New Year. You are always welcome if you cross the pond.

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



Keith Beckingham at Woking (Photo by Mike Clemence)



Keith Beckingham at Wurlitzer and Len Rawle on Hammond at Woking (Photo by Mike Clemence)

## LOS ANGELES

South Pasadena, California—On December 12, 2010 our annual membership meeting was held in the auditorium of South Pasadena High School. As stated in previous columns, this is the home of our chapter’s newest installation. It features a basic wind-powered 3/11 Wurlitzer enhanced to 17 ranks by the addition of 6 ranks of electronically-produced voices. Also featured is wiring for an instant add-on of a synthesizer as soon as the need arises and finances permit. The idea is to make this instrument more versatile and appealing to the musically inclined youth of today.

The afternoon began with a concert performed by Jerry Nagano who played a wonderful variety of music for our enjoyment. Afterward, a short meeting was held in which three vacancies on the governing board were filled by a unanimous vote of those members in attendance. The lucky winners were: Don Near for a second three-year term, Shirley

Burt, and Neal Kissel. Shirley and Neal are no strangers to the world of theater organs. Shirley previously served as LATOS treasurer some years ago, while Neal was with a group of dedicated volunteers who removed the Wurlitzer from the Albee Theater in Brooklyn New York and supervised its transfer and subsequent installation into the Mission Playhouse in San Gabriel, California. The year of this activity was 1968. We welcome all three of you with your individual talents and skills to the LATOS board. Thanks for volunteering.

As of this writing we are looking forward to Wurlitzer Weekend, 2011 which takes place next month, while plans are already being worked out for several additional exciting programs and activities to follow throughout the rest of the year.

—Dorsey Caldwell  
Maureen Fuller, President  
805-991-6000, maureenpaula@aol.com

## MANASOTA

Sarasota, Florida—Greetings, and in the words of Gomer Pyle, “Gollee!” Remember Gomer? It’s already mid-September and I have not done half of the “summer things” I wanted to do. Well, next year, I hope. September was the first meeting of the Manasota Theatre Organ Society for Fall/Winter 2010.

Our September mini-concert was a great program performed by our own Tom Hoehn. I am sure you have heard Tom play many times before, and also on Manasota’s wonderful Christmas CD *It’s Beginning To Look A Lot Like Christmas*, released last season.

At our meeting in October, we had a surprise revisit (through photography) to some of the finest concert artists that have come to Grace since early on. Norman Arnold and Chuck Pierson put this together. Glad you all enjoyed the presentation so much. It was wonderful.

It was an afternoon well spent. It was great to again see so many familiar faces at our second meeting as well as a few new ones.

It was really nice to welcome back many more members and a few guests for the November meeting at Grace, our third gathering of the new season. Dr. Steven Ball was with us again. Steven accompanied a short silent film and then thrilled us with some more keyboard magic. You loved him last visit and you loved him again this time. Steven is a superb organist and a really nice guy.

Help us keep theatre organ alive and well. Come to our concerts and bring a couple of friends with you. They will thank you. Our monthly Sunday meetings always consist of newsworthy updates as well as performances by some of our talented members at open

# Chapter News

console. We welcome folks to play the magnificent Forker Memorial Wurlitzer at the end of the meeting.

—Chaz Bender, President  
800-813-0594

## NORTH TEXAS

Dallas, Texas—Our chapter is blessed with the only theatre organ in a public facility available to the public in the entire state of Texas. Other than chapter meetings, we produce up to six shows a year. We are proud to be supported by the McKinney Arts Commission in these endeavors. We frequently bring in nationally recognized artists for these shows that include silent movies and artistic performances. We also try to provide a platform for local artists to perform, mostly at our bi-monthly chapter meetings.

This past December we held our annual Christmas party, and what a party it was! Our featured artist was Mark Kenning, a former theatre organist. He was followed by Bob Whiteman, a regular on the Wurlitzer and almost a staff organist for many other events held at the McKinney Performing Arts Center where our Wurlitzer is installed, leading a sing-along of Christmas carols. Then it was Glen Swope's turn at the console. He performed for several years at pizza parlors as a featured artist. Following Glen, Robert McDonald took the console. Bob was a staff organist at the Radio City Music Hall in New York for several years. As if this wasn't enough, Danny Wesley Ray graced the console to finish a memorable afternoon of great organ music. Danny was the designer of the stop list for our Wurlitzer and has been a featured performer at several ATOS events around the country. To say that it was a memorable afternoon would be the understatement of the year.

—Don Peterson, President  
972-422-7757



Mark Kenning at the Christmas Party  
(Photo by Don Peterson)



Organists Jim Pitts and Bob McDonald  
(Photo by Don Peterson)

## NEW YORK

New York, New York—New York Chapter presented British organist, Paul Roberts, in concert at Chaminade High School in Mineola, New York, on Saturday, November 27. The audience enjoyed Paul's delightful program that included several seasonal selections and helped to get us into the Christmas spirit.

Our next event took us to Roosevelt High School in Hyde Park on December 11, where some 500 people enjoyed a NYTOS *Christmas Spectacular* directed by member John Vanderlee, featuring organist John Baratta and the school's new Allen LL-324Q digital theatre organ along with a host of talented performers. The program included dancers and singers, a short silent comedy and sing-along, and a living nativity, all accompanied by John Baratta at the organ.

December 18 found us at the beautiful Lafayette Theatre in Suffern, New York, for open console at the 2/11 Ben Hall Memorial Wurlitzer before the theatre's annual Christmas Show. The sell-out show included holiday music performed by organist John Baratta and the Bergen Brass ensemble, organist Jeff Barker accompanying a Laurel & Hardy comedy, and a reading of *The Night before Christmas* by Lafayette Theatre operator Nelson Page. The Christmas movie classic, *It's a Wonderful Life*, capped off the annual event.

NYTOS, along with the Queens and Nassau chapters of AGO, presented four days of Christmas music performed by organists Ralph Ringstad, Jr. and Nathan Avakian on our Allen touring organ at the Broadway Mall in Hicksville, New York, and at Terminal Four of JFK International Airport. This very successful program received accolades from shoppers, travelers, and staff alike at both venues, and exposed thousands of people to the wonderful sound of holiday music on the theatre organ. Sadly, we were shocked to

learn of the untimely death on Christmas Eve of Ralph Ringstad, Jr., one week after his last performance at JFK.

—Tom Stehle  
Anders R. Sterner, Chairman  
917-327-5251, arsesq@arsesq.com



Paul Roberts at the Chaminade 3/15  
Austin-Morton (Photo by Tom Stehle)



Ralph Ringstad, Jr. at the NYTOS Allen touring organ at the Broadway Mall  
(Photo by Tom Stehle)

## ORANGE COUNTY

Fullerton, California—Our October Halloween Concert with Bob Salisbury accompanying *Phantom of the Opera* was lots of extra fun. Bob's masterful musical accompaniment to this classic tale pleased the crowd of 346. Other special features included a console embraced by a black-cloaked skeleton with flashing red eyes, special spooky lightning with stage mists swirling as the console came up, and several classic hearses flanking the front entrance of Plummer Auditorium. Bob graciously stayed to answer questions from the audience about the Wurlitzer.

On November 12, John Ledwon appeared with a traditional theatre organ concert of movie and Broadway tunes. Jim Henry enhanced the show with projections of the console playing from three cameras

interspersed by color animations, much like screen savers. Again, after the show, many interested audience members gathered stage-side to view and discuss the Wurlitzer with John.

Our December open console with potluck dessert was enjoyed by members playing, listening and socializing. Our annual election for the OCTOS Board of Directors returned the incumbents to office. OCTOS Board of Directors serve as volunteers. Without them there would be no concerts, silent movies, or open consoles. There would be no memberships, no tickets, and no newsletter. Director Jim Henry has improved our concert announcement mailer, which had been a paper tri-fold flyer. We now are sending an eye-catching color postcard produced and mailed by a printer for no more than we spent before, and saving many volunteer hours. Good work, Jim.

We look forward to April 17, when Chris Elliott will return with his music and a full-length silent film.

—Jim Merry  
Stuart Goodwin, President  
dgoodwin@prodigy.net



John Ledwon at Plummer Auditorium  
(Photo by Randy Bergum)

## RIVER CITY

Omaha, Nebraska—The RCTOS meeting and Christmas Party Pot-luck was held at the Markworth Residence on December 5, 2010. John Ledwon, assistant organist at Disney's El Capitan Theater in Hollywood, California was the guest artist for the event. John's program included many Disney movie selections and, of course, seasonal music. John entertained over 100 chapter members and guests who attended the event with an outstanding presentation of the Markworth 3/24 Kimball Theatre Pipe Organ and received a standing ovation. Special thanks to Joyce Markworth for coordinating and serving marvelous pot-luck and to Bob Markworth for always

bringing outstanding artists to perform for the chapter.

On December 2, 2010, Jerry Pawlak performed for several hours at Lincoln's 34th *Holiday of Trees*. The event sponsors a different charitable event each year. This year's funding was to develop a new habitat for newly-arrived penguins at Lincoln's Children's Zoo. The event is well attended and always extremely profitable.

The chapter's Barton organ has been sold to RCTOS member Merl Core of Omaha. Merl plans to install the instrument in his home with considerable upgrades.

Plans are in the making for RCTOS' Annual Public Concert at the Rose Theater in Omaha on Sunday, August 7, 2011.

Keep up to date with us. Visit our website: [www.rctos.com](http://www.rctos.com).

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



John Ledwon at the Markworth Kimball  
(Photo by Jerry Pawlak)



Jerry Pawlak at the *Holiday of Trees*, Lincoln,  
Nebraska (Photo by Janet Domeier)

## ROCKY MOUNTAIN

Denver, Colorado—*Got Gospel?* Once again the answer was "Yes!" at our November club social where all of the performers in the first half were under 18 years old. High schoolers Bobby Haynes and Angie Fitzsimmons performed beautifully on the GW4Q, and William Thrussell amazed us with his outstanding ability on the grand piano. Our youngest performer was fifth-grader Abe Lamontagne, a band and piano student who loved discovering the plethora of stops on the organ and its special secrets like second touch and sound effects. We'll show him the sostenuto switch next time!

The veteran players were featured during the second half following refreshments, including a 65th anniversary cake for club members Wayne and Mardie Van Arsdale. Bev Bucci played a beautiful medley of songs of faith, sounding better than ever. Jim Calm performed an original composition and accompanied soprano Suzanne McClung, Abe's mother, in a beautiful vocal solo, followed by an audience participation hymn sing. The program concluded with Helene McGuire and DeLoy Goegelein blending their considerable talents with a piano/organ duet. Remember, birthdays are good for you...the more you have, the longer you live!

Our December club social was a potluck Christmas gathering with mountains of food and table after table of happy friends enjoying holiday background music on organ and piano, followed by a holiday music sing-along led by DeLoy Goegelein and accompanied by Bob Castle on organ and Lee Traster on piano.

Abe brought his family to the Denver Paramount Theatre for a tour of the theatre and an introduction to the 4/20 Wurlitzer. He played some duets with his younger sister, Sylvie, who added some pedal notes and played a few solo pieces of her own. We look forward to more fun times with this talented family.

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

# Chapter News



Abe Lamontagne at the GW4Q  
(Photo by Bill Kwinn)



Bev Buccini lifted our spirits with some joyful music of praise (Photo by Bill Kwinn)

the tuned sleigh bells which Denny puts to excellent use in his Christmas music. There is also a Baldwin baby grand piano on which members Tom Finger and Gary Broyles played ragtime music and holiday tunes. In addition, members and guests enjoyed a broad selection of delicious foods put on by Mary Lou and others. So, it wasn't just about making music, but also about good food and camaraderie. Happy Holidays to all from SLTOS!

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



November meeting hosts Richard and Pam Masching (Photo by Gary Broyles)



Denny Ammann introducing a song at his Barton (Photo by Gary Broyles)

over the years agreed that the organ now probably sounds the best since Wright attended the school over 70 years ago. Kudos to Sierra's organ tech, Dave Moreno, both for his own ideas and his work in response to the adjustments requested by all featured organists of the last thirteen years of this concert series.

December 5 was the Sierra Christmas party at the Fair Oaks Community Club House with the chapter's 3/13 Wurlitzer. (This organ's Morton console is from the first Buddy Cole organ featured on recordings before his later Wurlitzer LPs.) After a pot-luck dinner, Dave Moreno accompanied the Laurel & Hardy short comedy about Christmas tree selling gone awry, *Big Business*, followed by open console.

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



Johnny and Leora Metranga, Carol Zerbo, Jonas Nordwall, and Sondra and Frank Fuson following the George Wright Memorial concert (Photo by Randy Warwick)

## ST. LOUIS

St. Louis, Missouri—The meeting of November 21 featured a 1927 Wicks 3/15 Unit Orchestra (Opus 777) at the home of Richard and Pam Masching. This instrument was built only 40 miles away at the Wicks Organ Company in Highland, Illinois. It was originally installed in the Granada Theatre of Greencastle, Indiana, as a 3/6 instrument. After eight years there it was moved to a funeral home in Bedford, Indiana, where after a few years it languished. In 2004 it became a fixture in the Masching home as Richard refurbished it, added ranks of pipes, a larger blower, and an electronic relay. After the November business meeting open console was declared during which many of our club's organists regaled all with the wonderful sound of this organ.

The Holiday Party and meeting were held on December 4 at the home of Dennis and Mary Lou Ammann. Denny, along with other of our club's organists, played the music of the holiday season on his restored 1928 3/14 Barton. It is fascinating to watch the various percussion and toy counter instruments operate as the Barton is played, especially

## SIERRA

Sacramento, California—The annual November George Wright Memorial Concert at the Grant High 4/21 Wurlitzer featured Jonas Nordwall. George Wright attended Grant High School in Sacramento and played the then-recently-installed Wurlitzer in the school's auditorium. Jonas was up to his usual top-notch performance standard and shared some of his own George vignettes with the just under 300 in attendance. The event was co-sponsored by the Grant High Alumni.

Many of the organ enthusiasts at the concert who have been familiar with the instrument



The 1975 Balcom & Vaughn console replaced the 1939 Kilgen console at Grant High School (Photo by Randy Warwick)

## SPOKANE FIRST NAZARENE

Spokane, Washington—After a sumptuous roast beef dinner prepared by church chef Betty Winans, nearly 60 members of Spokane First Nazarene Theatre Organ Society (SFNTOS) enjoyed the playful pratfalls in Buster Keaton's *Cops* during the *Theatre Organ Thanksgiving* program on November 19, accompanied tastefully by former Seattle-area pizza organist Brad Miller.

Brad followed the short silent film with a mini-concert of audience requests, including a Henry Mancini medley and several Big Band-era hits.

December 12 marked this year's 10th annual *Holiday on Pipes* concert, starring Spokane First Church of the Nazarene's organist (and SFNTOS President) Ken Fuller, his pianist wife Carol, and FourGiven, the men's quartet.

Ken opened to the capacity crowd of 450 with a *Sound of Music* medley that demonstrated the wide variety of sounds of which the organ is uniquely capable. Several sing-along Christmas favorites followed, including piano/organ duets.

FourGiven provided musical contrast with four gospel songs that illustrated the ultimate purpose of Christmas and Jesus' birth.

Ken and friends were honored with a long standing ovation and many cheerful comments about the improved organ sound and the music. The concert was professionally recorded for CD release. For information contact Ken Fuller, [kfuller@sfntos.org](mailto:kfuller@sfntos.org), or visit [www.facebook.com/SFNTOS](http://www.facebook.com/SFNTOS).

—Jonathan Gradin  
Ken Fuller, President  
509-999-2057, [kfuller@sfntos.org](mailto:kfuller@sfntos.org)



Ken Fuller at *Holiday on Pipes*  
(Photo by Jonathan Gradin)



Brad Miller accompanies *Cops*  
(Photo by Jonathan Gradin)

## SOONER STATE

Tulsa, Oklahoma—Our program in November was quite a treat, featuring a variety of musical offerings all composed by the great Henry Mancini. We also had a guest speaker, David Yowell, who was formerly a show producer and worked directly with Henry Mancini, and it was quite interesting to hear his reminiscences. Playing the Robert-Morton were Jeanette Maxfield, Phil Judkins, Joyce Hatchett, Carolyn Craft, Bill Rowland, and Lynda Ramsey. There was also a vocal with piano accompaniment from Wayne and Myra Underwood which was well received. Included in the music were tunes from *The Pink Panther*, *The Thornbirds*, *Hatari!*, and the TV show *Peter Gunn*.

On December 10 our chapter had the traditional "members only" dinner party with catered barbecue. The tables were decorated in white with red ribbons down the center with Christmas bows and candles added. Carolyn Craft made a lovely Christmas blanket to decorate the organ console and the whole room looked very festive. Phil Gray showed beautiful Christmas scenes on the center screen and after dinner we enjoyed an open console and a carol sing.

Our president, Phil Judkins, conducted a very short business meeting to install officers for the next two years. They are Phil Gray, President; Bill Rowland, First Vice President; Phil Judkins, Second Vice President; Lynda Ramsey, Secretary; Joyce Hatchett, Treasurer; and Carolyn Craft, Program Chair.

—Barbara Purtell, correspondent  
Phil Judkins, president  
918-493-6577, [pjudkins@sbcglobal.net](mailto:pjudkins@sbcglobal.net)



Henry Mancini night program participants.  
Guest speaker David Yowell is at the far right  
(Photo by Paula Hackler)

## SOUTHERN JERSEY

Franklinville, New Jersey—We have entered the 20th anniversary of our chapter in the American Theatre Organ Society. This gave our Christmas social meeting on December 18, 2010, even more meaning. President Joe Rementer began the gathering with a business meeting during which we elected our officers for 2011. Joe Rementer, Harry Bellangy, and Chuck Gibson were re-elected; Nathan Figlio was elected Secretary, replacing Marion Oltmann who did not seek re-election.

We are planning an unusual activity that will involve open console opportunities on two pipe organs located in Pitman, New Jersey. The organists from two organizations, this chapter and the Music Department of First Presbyterian Church, will "exchange consoles" and see what it's like to play the different instruments. The event will start at the Broadway Theatre's 3/8 Kimball at 9:00am, March 26, and finish at the Church's new 2/21 Wicks in the afternoon. We will report on how this works out in a future issue.

The several members who belong to the Atlantic City Convention Hall Organ Society keep us up-to-date on progress of the Hall's organ rehabilitation. The organ nearest completion is the 4/55 Kimball in the ballroom. The rebuilt console is being reinstalled and should be ready to perform soon. The larger organ, a 7/449 Midmer-Losh, is still being worked on but has a long way to go. A guided tour of the organs and Convention Hall is recommended. E-mail [acchostour@gmail.com](mailto:acchostour@gmail.com) to make arrangements.

A one-paragraph mention of the large organ in Convention Hall was found in the AirTran in-flight magazine, *GO*. Of course, the item was filled with the big numbers: 33,000 pipes, 1,000 stop keys and the largest pipe, Grand Ophicleide, listed in the *Guinness Book of*

# Chapter News

World Records as sounding louder than six locomotive whistles.

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



SJTOS' President Joe Rementer (right) shows First State Chapter's Paul Vines and Brian Blackwell his Allen theatre organ (Photo by Fred Oltmann)



Harold Ware demonstrates Joe Rementer's Austin pipe organ for the First Staters (Photo by Fred Oltmann)

## VALLEY OF THE SUN

Phoenix, Arizona—It was a festive atmosphere in the Desert's Edge RV Village community hall, where we had our chapter Christmas party on December 11. The afternoon potluck luncheon was hosted by our new chapter membership chairman, Tim Versluys. Tim was the featured artist of the day, playing his GW319EX. His program included several holiday tunes, as well as some of our own chapter members' favorites. Then Don Story played some traditional Christmas carols so that we could have a sing-along. Open console followed, with Ken Winland, Mark Crenshaw and Bruce Jacobsen adding to the entertainment.

We returned to Desert's Edge the following Saturday morning for a fundraiser all-you-can-eat breakfast. We added \$1 to our treasury for each VOTS person attending the event. It was another opportunity to hear more songs of the season. Tim not only played the organ, he also cooked the sausage and bacon! There is no end to this young man's talents!

A group called the Young President's Organization held an event at the Orpheum Theatre, and chapter member Ken Winland played the Wurlitzer for their dinner. Ken is a man of few words, and thus managed to fit in sixty-seven songs during his two hour program!

We look forward to celebrating our chapter's 35th anniversary soon.

—Madeline LiVolsi  
Bill Carr, President

623-694-1746, billcarr3.vots.atos@cox.net



Tim Versluys plays his Allen GW-319EX (Photo by Beverly Fizzell)



Ken Winland at the Orpheum Theatre Wurlitzer (Photo by Beverly Fizzell)



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# Around the Circuit

Theatre Organ Programs  
and Performances

Around the Circuit items may be submitted at any time, using the online form ([www.atos.org](http://www.atos.org)—click on “Around the Circuit”). Submissions must be received by the tenth of the odd-numbered month prior to publication to be included in the upcoming issue.

We strive for accuracy; however, the information contained in Around the Circuit is presented as submitted. ATOS is not responsible for errors resulting from unreported changes to schedules, venue, and contact information.

## ALASKA

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

## ARIZONA

**Organ Stop Pizza**—1149 East Southern Avenue, Mesa, 480-813-5700 (4/78W). 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](http://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. April 9: Madge Bellamy in *Secrets of the Night*. [www.silentsaturdays.info](http://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](http://www.theatreorgans.com/norcal)

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

**California Automobile Museum**—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Formerly Towe Auto Museum. Sunday concerts, Friday night silent films. [www.sierrachapteratos.org](http://www.sierrachapteratos.org)

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

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

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

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

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

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

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

## CALIFORNIA (SOUTH)

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

**El Capitan Theatre**—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played daily before shows. House Organist: Rob Richards. Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward. [www.elcapitantickets.com](http://www.elcapitantickets.com)

**Granada Theatre**—616 Kentucky Street, Bakersfield, 661-330-6733 (4/24RM). [www.theatreorgans.com/spohng Granada](http://www.theatreorgans.com/spohng Granada)

**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](http://www.laorpheum.com)

## COLORADO

**Holiday Hills Ballroom**—2000 92nd Ave, Federal Heights, 303-466-3330 (4/33GW4Q). March 13, 2:00 PM: “Spring Forward” with Bob Castle. May 15, 2:00 PM: “Dancing Without the Stars” with Bev Bucci. Members no charge, others \$5. [www.rmcatos.org](http://www.rmcatos.org)

**Paramount Theatre**—1621 Glenarm Pl, Denver, 303-530-2421 (4/20W). April 10: Pipes & Pops with Brett Valliant and Denver School of the Arts band ensembles. Adults \$12, Students 18 and under free. Tickets include parking. [www.denverparamount.com](http://www.denverparamount.com) or [www.rmcatos.org](http://www.rmcatos.org)

## DELAWARE

**John Dickinson High School**—1801 Milltown Rd, Wilmington, 302-995-2603 (3/66K). 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](http://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 Hobbs, and Heidi Lenker.

**Tampa Theatre**—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Pre-show organists: Wednesdays: Chaz Bender; Thursdays: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan. [www.tampatheatre.org](http://www.tampatheatre.org)

## GEORGIA

**Earl Smith Strand Theatre**—117 North Park Square, Marietta, 770-293-0080 (GW4Q). Preshows for movies and other events by Strand organists Ron Carter, Rick McGee, Larry Davis, Phillip Allen, and James Thrower.

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

**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 accompanies Fitzgerald's play, *Our Friends, The Enemy*. [www.fitzgeraldgrand.org](http://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](http://www.rylander.org)

## HAWAII

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

## ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. [www.onestentertainment.com/arcada/arcada.htm](http://www.onestentertainment.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 to Glenn Tallar. [www.beggarspizza.com/location-il-lansing.php](http://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.lincolnthatre-belleville.com](http://www.lincolnthatre-belleville.com)

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

**Tivoli Theatre**—5021 Highland Ave, Downers Grove, 630-968-0219 (3/10W). Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton. [www.classiccinemas.com](http://www.classiccinemas.com)

## IOWA

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



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.

## 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. March 18, 2011, 8:00pm: Sparrows; June 18, 8:00pm: Flickers & Selected Shorts.

## 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](http://www.michtheater.org).

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

**Public Museum of Grand Rapids Meijer Theatre**—272 Pearl 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 7:30 p.m., Saturdays at 1:30 p.m. & 7:30 p.m. Classic Movies with Organ overture. Guest organists include: Newton Bates, Dave Calendine, Jennifer Candea, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner. [www.redfordtheatre.com](http://www.redfordtheatre.com)

## MINNESOTA

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

## MISSOURI

**City Museum**—701 North 15th Street, St. Louis, 314-231-2489 (3/17W). Organ heard every day the museum is open, via computerized relay or by organists from St. Louis Theatre Organ Society. [www.citymuseum.org](http://www.citymuseum.org)

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

## NEW JERSEY

**Broadway Theatre**—43 South Broadway, Pitman, 856-589-7519 (3/8K). Organ Played before stage shows. Organists include Harold Ware, John Breslin, Janet Norcross, Sue Crispin.

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

**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](http://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). Preshow music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. [www.nyfos.org](http://www.nyfos.org)

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

## NORTH CAROLINA

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

## NORTH DAKOTA

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

## OHIO

**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](http://www.ohiovalleychapteratos.org)

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

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

**Palace Theatre**—Cleveland's Playhouse Square, 1615 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. [www.playhousesquare.org](http://www.playhousesquare.org)

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

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

[www.marionpalace.org](http://www.marionpalace.org)

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

## OKLAHOMA

**Tulsa Technology Center, Broken Arrow Campus**—4600 South Olive Avenue, Broken Arrow, 918-355-1562 (3/13RM). Sooner State chapter ATOS, 3rd Friday of each month, programs and open console. [www.theatreorgans.com/soonerstateatos](http://www.theatreorgans.com/soonerstateatos)

## OREGON

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

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

## PENNSYLVANIA

**Blackwood Estate**—Blackwood Lane, Harrisville, 724-735-2813 (3/20 W/C). Private residence near Pittsburgh hosts several concerts; proceeds benefit charities and scholarship recipients. [www.blackwoodmusic.org](http://www.blackwoodmusic.org)

**Keystone Oaks High School**—1000 Kelton Avenue, Dormont, 724-446-9744 (3/19W). All concerts: Doors at 1:15pm for 2:00pm start time. Tickets are \$12 in advance ([patos.mail@verizon.net](mailto: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 Avakian. [mysite.verizon.net/patos.wurlitze](http://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.roxytheatrenorthampton.com](http://www.roxytheatrenorthampton.com)

## TENNESSEE

**Tennessee Theatre**—604 South Gay Street, Knoxville, 865-684-1200 (3/16W). Organ played before movies throughout the year and at free *First Monday* concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events. [www.tennesseetheatre.com](http://www.tennesseetheatre.com)

## UTAH

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

## VIRGINIA

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

## WASHINGTON

**Calvary Christian Assembly**—6801 Roosevelt Way NE, Seattle, WA (3/19 K/W Hybrid). March 13: Jonas Nordwall. [www.pstos.org](http://www.pstos.org)

# Around the Circuit

Theatre Organ Programs  
and Performances

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

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

**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.stgpresents.org](http://www.stgpresents.org)

## WISCONSIN

**Hermes Basement Bijou**—Racine, 262-639-1322 (5/35W). For tour information, contact Eileen at Racine County Convention Bureau, 262-884-6407, or Fred Hermes for appointment. Open console on weekends.

**Organ Piper Music Palace**—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27C). Organ hours: Tuesday, 5:30pm to 9:00pm; Wednesday, 5:30pm to 10:00pm with live band; Thursday, 5:30pm to 9:00pm; Friday, 5:00pm to 9:45pm; Saturday, 12:30pm to 9:45pm; Sunday, 12:30pm to 8:45pm. Ron Reseigh, Ralph Conn, and Dean Rosko.

**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. March 5, 7:30pm, Clark Wilson accompanies Buster Keaton's *Steamboat Bill, Jr.*; June 11, 7:30pm: Ron Rhode. [www.thephipps.org](http://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](http://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.

**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](http://www.theatreorgans.com/toronto)

## NEW ZEALAND

**Hollywood Cinema**—20 St Georges Road, Avondale, Auckland. +64 9 525 7067 (3/16W). All concerts on Sundays at 2:00pm except as noted. March 6, Len Rawle (UK); May 8, Scott Harrison (AUS) with Auckland Dixieland Jazz Band; June 6 (Monday, 2.30pm) The General silent movie; July 3, Nathan Avakian (USA); August 28, Rob Richards (USA); November 13, Jelani Eddington (USA). More info on the website, "Pops on Pipes" [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota)

## UNITED KINGDOM

**Assembly Hall**—Stoke Abbott Road, Worthing, West Sussex. +44 1903 206206 (3/23W). 21 November: Simon Gledhill. [www.worthing-wurlitzer.org](http://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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**Community Centre**—Black Road, Ryhope, Sunderland, +44 1913 853769 (3/9 CPTN ). All concerts on Sundays at 2.30pm. 27 March: Joe Marsh; 8 May: Kevin Grunill; 3 July: Robert Sudall; 4 September: Donald Mackenzie; 23 October: John Barnett; 11 December: David Redfern.

**Eden Grove Methodist Hall**—Eden Grove Horfield, Bristol, +44 1179 497742 (3/10CPTN). All shows 7:00pm unless otherwise noted. 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

**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: Phil Kelsall MBE; 5 June: David Shepherd; 3 July: Kevin Grunill; 25 September: Kevin Morgan FRCO; 4 December: David Lowe.

**Stockport Town Hall**—Edward Street, Stockport, Cheshire (4/20W). Monthly Lunchtime Wurlitzer Showcases Concerts: Start time 12:00pm, admission £1-50. 28 March: Byron Jones; 18 April: Michael Baron; 23 May: Robert Suddall; 27 June: Donald Mackenzie; 18 July: Mary Ann Wootton; 26 September Howard Beaumont; 31 October: Peter Jebson; 28 November: Kevin Grunill; 19 December: Andrew Nix. Regular Concert Series: Start Time 2.30pm, Admission £8 nonmembers, £6 members. 20 March: Richard Hills; 19 June: Chris Powell; 18 September: Gordon Cree; 2 October: Ken Double; 30 October John Atwell; 27 November: Nigel Ogden and Michael Baron. www.ltot.org.uk

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm.  
www.voxlancastris.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 Beekingham; 11 December 2.30pm Robert Wolfe.  
www.cosnorth.co.uk or  
www.cinemaorgans.org.uk

**Woking Leisure Center**—Kingfield Road, Woking, Surrey, +44 1923 720511 (3/19W). Tickets: General Admission £8, children free. All concerts at 7.30pm unless otherwise noted. 16 April: Simon Gledhill; 14 May: Dorian Collins; 11 June: Len Rawle; 16 July: Richard Hills; 17 September: Jean Martyn; 8 October: John Atwell; 22 October: Kevin Morgan; 19 November: Nigel Ogden; 17 December: Len Rawle Christmas Show, 2.30pm and 7.30pm.

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# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Wednesday, October 13, 2010  
8:00pm E.D.T.

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

2. Secretary Bob Evans called the roll:

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** Bob Dilworth, Allen Miller, Tyler Morkin, Tim Needler, Doug Powers, Bucky Reddish. **Youth Representative to the Board:** Nathan Avakian. **Board Members Excused:** John Apple, Jack Moelmann, Donna Parker. **Staff Members Present:** Ken Double, President/CEO; Mike Bryant and Don Feely, Co-Editors THEATRE ORGAN; Mike Kinerk, Convention Planning Coordinator; Tom Blackwell, Web Site Manager; Jelani Eddington, Contract Administrator; Bill Carr, Nominating Committee Chair.

3. Chairman Hartley declared a quorum.

4. **MOVED (Dilworth)** to accept the revised minutes of the August 24, 2010 ATOS Board of Directors Telephone Conference. **(Motion Passed)**

5. Reports:

The ATOS Secretary reports that the following e-mail motion was generated and carried on September 10, 2010:

**MOVED (Needler)** that the Membership committee be empowered to run a promotional "Return Membership Drive" with a renewal rate of \$20 for one year. This drive will be announced in the Jan-Feb 2011 issue of the Journal, with a targeted trial effort to begin immediately, with a response date of October 31, or any other date recommended by the Committee. **(Motion passed by unanimous e-mail vote.)**

Mr. Van Der Molen presented the Treasurer's report: ATOS' total assets are \$1,453,435 (not including archive materials)

Chairman Hartley asked Tom Blackwell (2010 Seattle convention chair) about convention revenue totals. Tom expects to have a preliminary financial report by the end of October. The Puget Sound Chapter will make a preliminary payment to ATOS. The balance will be paid on completion of the convention report.

Web Site Report (Morkin, Blackwell): The website redesign is projected to be delivered by January 31, 2011.

Tom Blackwell and Tyler Morkin will host two telephone conference meetings to acquaint ATOS Board and Staff with the new web site.

**MOVED (Dilworth)** that the ATOS Policies be amended consistently with the recommendations in the August 27, 2010 and September 24, 2010 memos of the Bylaws & Policies Committee and the appendices thereto. After discussion the **motion passed.**

**MOVED (Miller)** that Paragraph 4 of the Policies Revision (relating to the Volunteer Technician Award) be repealed and

deleted, as the award no longer exists. **(Motion Passed)**

7. Nominating Committee Report (Carr): Bill Carr made some suggestions for changes in requirements and the publicizing of requirements for ATOS candidates.

**MOVED (Van Der Molen)** that no person shall be qualified to run or serve on the ATOS Board of Directors who has any outstanding debt obligation to ATOS that is more than thirty days past due. **(Motion Passed)**

Mr. Carr recommended Madeline Livolsi of Glendale, Arizona and Hassell Morres of Sun City, Arizona to serve on the ATOS Nominating Committee.

Without objection, the candidates were appointed to the Nominating Committee.

**Good of the Order:**

Allen Miller reported that the ATOS Technical Experience will be held from Sunday, July 31 through Thursday, August 4, 2011 at the Shanklin Music Hall in Groton, Massachusetts.

The ATOS Summer Youth Camp is tentatively set for Sunday, July 23 to Friday, July 28, 2011 at the Shanklin Music Hall in Groton, Massachusetts.

Craig Peterson reports that the required documentation has been received from the Columbia River Theatre Organ Society. This group wishes to be recognized as an official ATOS Chapter.

**MOVED (Evans)** to accept the Columbia River Chapter as an official chapter of ATOS. **(Motion Passed)**

**MOVED (Miller)** to approve up to \$3200 to the Harry Fox Agency for payment of mechanical licenses for the Seattle Convention CD. **(Motion Passed)**

Chairman Hartley declared the meeting adjourned at 9:18pm E.D.T.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order*. Mike Bryant, Parliamentarian

## MINUTES OF THE BOARD OF DIRECTORS TELEPHONE CONFERENCE

Wednesday, December 8, 2010  
8:00pm E.S.T.

1. Chairman of the Board Mike Hartley called the meeting to order at 8:05pm E.S.T.

2. Secretary Bob Evans called the roll:

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** John Apple, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Doug Powers. **Youth Representative to the Board:** Nathan Avakian. **Board Members Excused:** Bob Dilworth, Bucky Reddish. **Staff Members Present:** Ken Double-President/CEO; Mike Bryant, Co-Editor THEATRE ORGAN; Dennis Unks, ATOS Marketplace Coordinator; Jelani Eddington, Contract Administrator; Mike Hutcherson, ATOS Treasurer Candidate

3. Chairman Hartley declared a quorum.

4. As no changes or additions were made, the minutes of the October 13, 2010 telephone conference were accepted.

5. Reports:

a. Treasurer:

- Endowment Fund Balance: \$856,995.10
- Reserve Fund: \$543,989.05
- George Wright Memorial Fund: \$48,151.42
- Total of all funds: \$1,480,734.10

**Note:** The elected directors met by telephone conference on November 10, 2010 to discuss a replacement for outgoing ATOS Treasurer Paul Van Der Molen. The elected Board members recommended Mike Hutcherson of Atlanta, Georgia to fill the post of ATOS Treasurer. No date for the transfer of power was determined at that meeting.

Paul Van Der Molen recommended that the transfer of treasurer responsibilities take place on January 2, 2011.

**MOVED (Morkin)** to appoint Mike Hutcherson ATOS Treasurer as of January 2, 2011. **(Motion Passed)**

b. Marketplace: (Unks)

- Seattle Convention CD orders: 198
- John Ferguson and Friends DVD orders: 79
- Shop Notes (Second Edition) are available from the Marketplace. The notes are available for two prices: with binder and without binder.

c. Mid-Year Meeting Update: (Double)

- The ATOS Mid-Year Meeting will take place from January 21-23, 2011.
- Headquarters will be the Marriott Marquis in Atlanta, Georgia
- Only Board members, the President/CEO, and ATOS Parliamentarian will attend at ATOS expense.

d. Secretary: (Evans)

- Mid-Year Reports are due no later than January 3, 2011.
- Please use a bulleted format for your report.
- Please use the form provided with no more than two attachments.

e. Membership Initiatives: (Needler)

- The January/February and March/April issues of the Journal will have a promotional tear-off sheet included. A current member may bring in a new member for half price and also extend the current member's dues for a year at \$20.
- The cost to run the insert in the Journal is \$861.00. In the future ATOS will advertise in sister publications. Tim Needler will create and submit a budget for this activity.

**MOVED (Needler)** to appropriate up to \$900 to fund printing of the membership promotional form for inclusion in the Journal. **(Motion Passed)**

- Jim Merry noted that ATOS has 3291 members as of November, 2011.
- Ten new members were registered.
- Nine members were lost.
- The membership has decreased by 115 members so far this year.

**New Business:**

**6. Change in California Corporations Law:**

• A change in the California Corporate Code requires that all individuals identified in the bylaws or Articles of Incorporation as directors be given full voting rights on all matters before the Board. Previously, the Bylaws and applicable job descriptions restricted the voting rights of Officers and the Youth Representative. These restrictions are not permitted under California law and must be changed.

• Eight directors now constitute a quorum.

**MOVED (Miller/Evans)** that the two motions from the Bylaws and Policies committee be accepted as one motion. **(Motion Passed)**

**MOVED (Dilworth, for the Bylaws and Policies Committee)** as amended by the previous motion that

1. Section 4.2 of the ATOS Bylaws be amended as provided by the memo of November 17, 2010 (attached at website); and

2. The proposals for board action by unanimous written consent submitted on April 12, 2010, May 27, 2010, and September 10, 2010, are hereby ratified and approved.

**(Motion Passed)**

7. Appropriate changes to policies regarding memorial contributions: (Hartley)

• Chairman Hartley feels that a specific policy is necessary for memorial contributions.

**MOVED (Morkin)** to amend Policy 5j to read: "Upon the death of a past leader of ATOS (former Officers) or a current Officer, Board or Staff member, flowers or other memorial not to exceed \$250 may be sent to the family by the Chairman." **(Motion Passed)**

**Good of the Order:**

• Craig Peterson (Chapter Relations) reports that the Kansas City Area Chapter has submitted all necessary paperwork to form a new chapter.

**MOVED (Moelmann)** to accept the Kansas City Area Chapter into ATOS. **(Motion Passed)**

• Ken Double reminded the Board to encourage their chapters to submit applications for grants from the Endowment Fund.

• Jack Moelmann (Awards and Recognition) is ready to accept award nominations.

• John Apple reported on the Pipe Organ Encounters sponsored by the AGO. Pipe Organ Encounters are events organized

to acquaint young people with the pipe organ.

• The Board discussed possible participation by sponsorship of these experiences.

• Doug Powers discussed the time-study exercise that was distributed to committee chairs.

• The time-study is necessary for the implementation of the ATOS Strategic Plan. The goal is to determine the amount of time spent on tasks. This study should help ATOS determine a more efficient way of doing business.

The meeting adjourned at 9:10pm E.S.T.

Please Note: The meeting was conducted using *Robert's Rules of Order*. Mike Bryant, Parliamentarian

/s/ Bob Evans, Secretary

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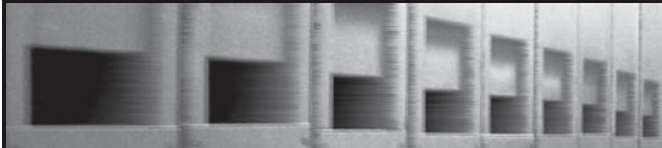
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# Closing Chord

## Ralph Ringstad, Jr.

August 7, 1961—December 24, 2010

With the passing of Ralph Ringstad, Jr. on Christmas Eve, the theatre organ world lost a truly gifted and talented artist and a staunch advocate of the theatre organ and its music. Ralph was a long-time member of ATOS and of the New York and the Garden State chapters.

Born in Passaic, New Jersey, on August 7, 1961 to Ralph and Marie Ringstad, Ralph, Jr. lived most of his life in nearby Whippany, New Jersey, where he sadly died an accidental death on December 24, 2010. Ralph graduated from Whippany High School in 1979, and went on to Ithaca College, in Ithaca, New York, where he earned his Bachelor of Arts degree in music performance in 1983. A multi-talented musician, Ralph received formal training not only in classical and theatre organ, but also in piano, cello, French horn and tuba. He began his formal musical training on piano at age seven, and at 13 he began studying theatre organ with his mentor and dear friend, the late Frank Cimmino, a popular theatre organist in the New York/New Jersey area. By age 17, Ralph was performing regularly along with Frank on the 3/17 Wurlitzer at the Suburban Restaurant in Wanaque, New Jersey.

Ralph played his professional concert debut on March 8, 1980 on the 4/33 Möller concert-theatre organ at New York Military Academy in Cornwall-on-Hudson, New York. He returned to the Academy numerous times over the past 30 years to perform, and ironically played his final formal concert billed as *A Grand Finale Concert* on the Military Academy Möller on June 6, 2010, after the Academy had announced that it would be suspending operations and possibly closing. Over his thirty-year professional career, Ralph concertized at many major theatre organ venues throughout the country, including the Senate Theatre in Detroit, the Auditorium Theatre in Rochester, Long Island University (Brooklyn Paramount), the Trenton War Memorial, the Middletown Paramount, the Thomaston Opera House in Connecticut, Chaminade High School, the Newark Symphony Hall (former Mosque Theatre), and the Loew's Jersey Theatre.

Ralph was among the artists who performed at the Garden State Chapter's *Wonder Weekend* program of concerts dedicating the 4/23 Wonder Morton at Loew's Jersey in October 2008, where he also served as house organist. Ralph also worked along with his father, Ralph, Sr., as part of the Garden State chapter's volunteer crew that restored and installed the Wonder Morton at Loew's Jersey. He and his dad also worked on the crew that restored the rare Griffith-Beach theatre organ at Newark Symphony Hall that he played regularly for many of city's high school graduations. For many years Ralph also introduced scores of young people to the organ, playing for elementary school field trips to the music studio of Bob and Cathy Martin in Little Falls, New Jersey. He would demonstrate the organ, play requests from the students, accompany a short silent comedy, and help a few of the kids who wanted to try playing themselves.

Ralph had the rare distinction to be featured in 2004 at Lamb's Theatre just off Times Square playing his Allen digital theatre organ as accompanist for the Off-Broadway production of *Silent Laughter*, a live stage performance of a silent film comedy directed by and starring Broadway personality, Billy Van Zandt. He also released a

popular theatre organ CD, *One of a Kind*, recorded on the Trenton War Memorial Möller, the master for which he recorded in just one take. Ralph had also served as organist for several churches in New Jersey and Florida, including the Cathedral of St. John the Baptist in Paterson, New Jersey. He was looking forward to playing the Christmas Eve service at the Advent Lutheran Church in Warren, New Jersey, where he had been organist and music director for the past several years.

Ralph played his last professional performances the week before his death on the New York chapter's Allen digital touring organ at the Broadway Shopping Mall in Hicksville, New York, and at JFK International Airport as part of a program sponsored by the New York chapter and the Queens and Nassau chapters of AGO. Doing what he enjoyed most, Ralph provided many hours of delightful Christmas music, and exposed thousands of shoppers, travelers and employees to the wonderful sound of holiday music played on the theatre organ. Perhaps his most appreciated compliment came from a group of JFK Airport employees at the end of his last performance on December 17, when they thanked him for all the beautiful music that they said had helped get them through one of their busiest and most stressful work days of the year.

In spite of his extraordinary talent, Ralph was never pretentious, and he always displayed a sense of optimism and a willingness to do whatever he could to help. On many occasions he volunteered to play for events knowing that he would not be paid. At chapter social events and open console sessions, Ralph was just one of the regular guys until he sat down at the organ or piano and it became immediately obvious that he did indeed have a special gift.

Ralph will be greatly missed, not only by his parents Marie and Ralph, Sr., and by his sisters Patricia and Karen and their families, but also by all who have had the pleasure of knowing him and of enjoying his musical talent as a theatre and church organist over these many years.

*Tom Stehle, Michael Cipolletti, and Cathy Martin contributed to this article.*



*Ralph Ringstad, Jr. at the 4/33 Möller at New York Military Academy where he played both his first and his final formal professional concerts (Photo by Tom Stehle)*

# Theatre Organ

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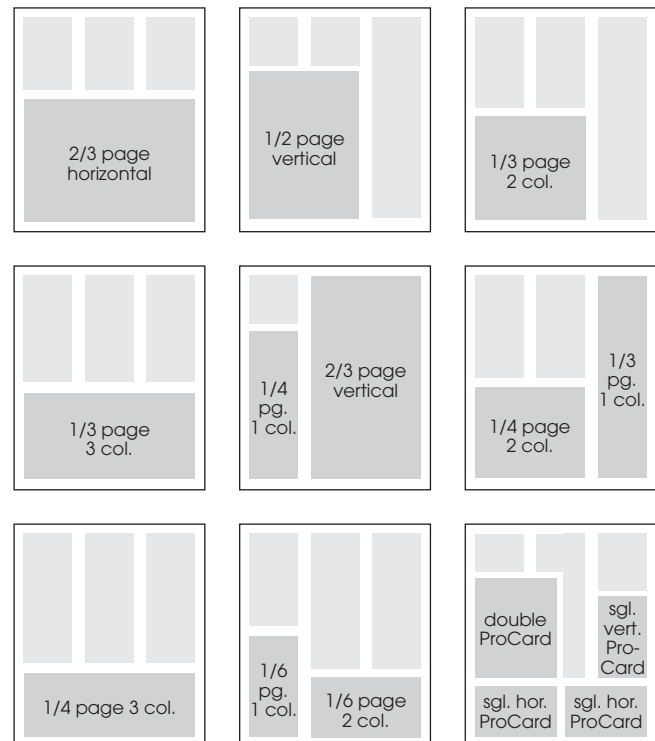
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## ADVERTISER INDEX

Allen Organs .....	BC
Arndt Organ Supply Co.....	64
ATOS DVD Teaching Series .....	IFC
ATOS Summer Camp .....	8
Ball, Steven.....	61
Chapter One, Convention.....	45
Convention Record Shop .....	19
Crome Organ Co.....	23
Diapason, The.....	65
Eddington, Jelani .....	61
Luce, Lance .....	7
League of Historic American Theatres ...	36
MIDI Concepts - "Duet" TO Module .....	36
Moelmann, Jack .....	68
Musical Box Society International .....	60
Organ Expressions .....	68
Organ Historical Society .....	61
Orloff, Jonathan.....	4
Parker, Donna.....	64
Ralston, Bob .....	36
Rhode, Ron .....	64
Rogers, Fr. Andrew .....	65
SLATOS Party on the Pipes .....	67
Scott Smith Pipe Organs.....	61
Theatre Historical Society of America.....	61
Wilson, Clark.....	7
Zollman Pipe Organ Services .....	61

## SHOPPING FOR RECORDINGS

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**Cinema Organ Society**—www.cinema-organs.org.uk

**Dickinson Theatre Organ Society**—302-995-2603, www.dtoskimball.org

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**Pipe Organ Presentations**—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, info@pipeorganpresentations.com, www.pipeorganpresentations.com

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

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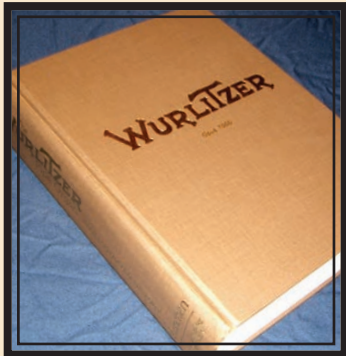
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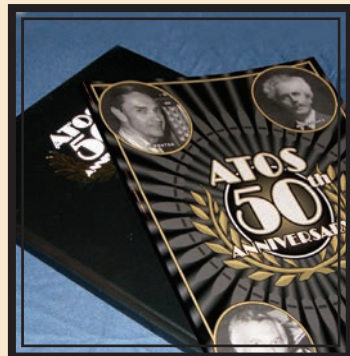
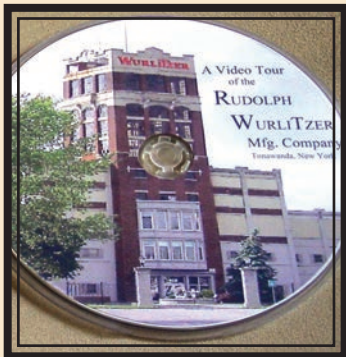
# ATOS Marketplace



## **THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY**

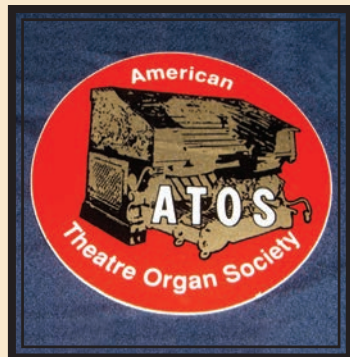
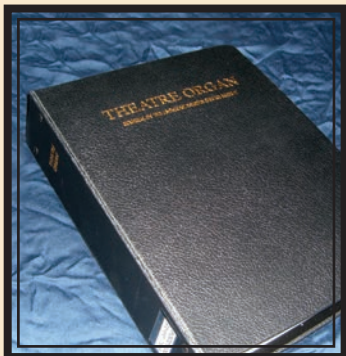
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Krumet  
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