

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

MAY | JUNE 2011



# ANNOUNCING A NEW DVD TEACHING TOOL

Do you sit at a theatre organ confused by the stoprail?

Do you know it's better to leave the  
8' Tibia OUT of the left hand?

Stumped by how to add more to your intros and endings?

## John Ferguson and Friends The Art of Playing Theatre Organ

Learn about arranging, registration, intros and endings.  
From the simple basics all the way to the Circle of 5ths.

Artist instructors — Allen Organ artists Jonas Nordwall, Lyn  
Larsen, Jelani Eddington and special guest Simon Gledhill.



Jonas Nordwall



Lyn Larsen



Jelani Eddington



Simon Gledhill

Recorded at Octave Hall at the Allen Organ headquarters in  
Macungie, Pennsylvania on the 4-manual STR-4 theatre organ and  
the 3-manual LL324Q theatre organ.

More than 5-1/2 hours of valuable information — a value of over  
\$300. These are lessons you can play over and over again to enhance  
your ability to play the theatre organ. It's just like having these five  
great artists teaching right in your living room!

Four-DVD package plus a bonus DVD from five of the world's  
greatest players!

**Yours for just \$149** plus \$7 shipping.

Order now using the insert or Marketplace order form in this issue.  
Order by December 7th to receive in time for Christmas!

**Order now and receive  
a special bonus DVD!**

Allen artist Walt Strony will  
produce a special DVD lesson  
based on YOUR questions and  
topics!

(Strony DVD ships separately in 2011.)



**ATOS**  
American Theatre Organ Society

Allen organs®



# Contents

THEATRE ORGAN MAY | JUNE 2011 Volume 53 | Number 3



*The Barton console as it was installed in the Near residence. It was inset into the wall and lowered into the floor to make it less obtrusive in the room.*

*On the Cover: The console of the newly-installed Barton in the Grand Theatre, Fitzgerald, Georgia.*

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 7800 Laguna Vega Drive, Elk Grove, California 95758. Periodicals Postage Paid at Elk Grove, California and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 5327, Fullerton, California 92838, membership@atos.org.

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

## FEATURES

- 14 Theatre Organ For Less
- 18 Facebook— Boon or Bane?
- 28 What's Wrong with This Picture?
- 28 Mystery Photo
- 30 A New Old Voice for the Fitzgerald Grand Theatre
- 38 Chicago Beginnings Providence Performing Arts Center
- 45 Stadium Performing Arts Center

## DEPARTMENTS

- 4 Vox Humana
- 5 President's Message
- 6 Directors' Corner
- 7 Letters
- 8 News & Notes
- 12 Professional Perspectives
- 22 For the Records
- 54 Chapter News
- 62 Around the Circuit
- 66 Meeting Minutes

# SPECIAL MEMBERSHIP PROMOTION

*50% Discount  
on Memberships  
extended!*

Current or lapsed ATOS members who bring in one or more new members may rejoin or extend their current memberships for one year at half price (\$20). Each new member brought in through this promotion gets their first year for only \$20 as well.

A "new" member is one who has never belonged to ATOS. Offer good only until July 31, 2011, so bring in a new member (or more) and extend your own regular membership for another year at half price.

Use the form at right or visit [www.atos.org/TOJ](http://www.atos.org/TOJ)

## *A Success Story!*

CIC-ATOS member Tim Needler says, "Our chapter decided to match ATOS's half-price offer with our own half-price CIC membership dues for new members. In the two theatre organ concerts in this area (January and March) the artists appealed for new members, and several audience members took advantage of the offer. We pushed it in our monthly newsletter as well, and we made copies of the tear-out sheet (from the January/February and March/April issues of THEATRE ORGAN) for use by our members. To date we have signed up 22 new ATOS and CIC memberships, and we are eager to continue the effort now that the ATOS board has unanimously voted to continue the half-price offer through July 31. Our members like the idea that their own memberships can be extended for half price when they bring in one of their friends as a new member, also at half-price. It's a win-win for everyone concerned, especially ATOS!"



## Membership Application

Name #1 (New Member or ATOS Member Renewal)

Address

City

State

Zip/Post Code

Phone

E-mail

Member of ATOS Chapter

Name #2 (New Member with Current Member Renewal)

Address

City

State

Zip/Post Code

Phone

E-mail

Help me contact local chapter

Renewal  Past Member

Payment by:  Check/Money Order  MasterCard  VISA

Card Number

Expiration Date

Security Code (back of card)

Signature

Date

### Membership Levels

- Presidents Club .....\$1,000
- Benefactor.....\$500
- Patron.....\$200
- Sustaining.....\$100
- Contributing .....\$75
- Regular.....\$40  
(Outside U.S. \$15 additional surcharge)
- Student.....\$25  
(Age 23 and under with documentation)

### Optional Services

- First Class Mail U.S. only add.....\$15
- Airmail Outside U.S. add .....\$35

### Special Membership 50% Off Promotion!

- Regular Membership  
Current Renewal.....\$20  
(with new member)
- Regular Membership  
New Member .....\$20  
(with current member renewal)

Dues are for 12 months from the date entered and cover one household. Contributions in excess of regular membership are tax deductible.

Send the completed form and your remittance to:

ATOS Membership  
P.O. Box 5327  
Fullerton, California 92838

Contact: Jim Merry, Executive Secretary  
714-773-4354, [membership@atos.org](mailto:membership@atos.org)

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

# Theatre Organ

Journal of the American Theatre Organ Society

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

MAY | JUNE 2011 Volume 53 | Number 3

## THEATRE ORGAN JOURNAL

### PUBLISHER

Donna Parker (d.parker@atos.org)

### CO-EDITORS

Mike Bryant (m.bryant@atos.org)  
206-619-6645

Don Feely (d.feely@atos.org)  
503-882-6155

### ASSOCIATE EDITORS

AROUND THE CIRCUIT: Micah Bisson  
(atc@atos.org)

MUSIC: Steven Ball

PIPE PIPER: Jonathan Orloff  
(j.orloff@atos.org)

PROFESSIONAL PERSPECTIVES: Edward M. Stout III

REVIEWS: Dennis Hedberg, Douglas Grant

WURLITZER RARITIES: Ron Mitchell

### JOURNAL ADVERTISING

Mike Bryant

Don Feely  
adsales@atos.org

### THEATRE ORGAN EDITORIAL OFFICE

3111 NE 165th Place  
Vancouver, Washington 98682  
206-619-6645  
editor@atos.org

### DESIGN & TYPESETTING

Sleeping Giant Creative  
Indianapolis, Indiana

### PRINTING & MAILING

Johnson Press of America  
Pontiac, Illinois

## AMERICAN THEATRE ORGAN SOCIETY

### CHAIRMAN OF THE BOARD

Col. Mike Hartley (Ret.) (m.hartley@atos.org)  
386-445-7562

### VICE CHAIRMAN OF THE BOARD

Craig Peterson (c.peterson@atos.org)  
916-682-9699  
Project Manager: Chapter Relations

### SECRETARY

Bob Evans (b.evans@atos.org) 508-674-0276

### TREASURER

Michael Hutcherson (m.hutcherson@atos.org)  
770-460-6821

### DIRECTORS (CURRENT TERM)

John Apple (j.apple@atos.org) (2011)  
704-567-1066

Project Manager: Simonton Literary Prize  
Bob Dilworth (b.dilworth@atos.org) (2011)  
302-995-2603

Project Manager: Bylaws and Policies  
Bucky Reddish (b.reddish@atos.org) (2011)  
Chairman, Endowment Fund Board of Trustees  
Project Manager: Electronic Organ Group  
(ETONES)

Project Manager: Mentor Program  
Jack Moelmann (j.moelmann@atos.org) (2012)  
618-632-8455  
ATOS Historian

Project Manager: Awards and Recognition  
Project Manager: Urban Outreach Program  
Donna Parker (d.parker@atos.org) (2012)  
503-642-7009

Project Manager: Public Relations  
Project Manager: Publications Review

Doug Powers (d.powers@atos.org) (2012)  
216-401-9671

Project Manager: Strategic Planning  
Allen Miller (a.miller@atos.org) (2013)  
860-633-5710

Project Manager: Archive and Library  
Relocation  
Project Manager: Technical Initiatives

Tyler Morkin (t.morkin@atos.org) (2013)  
906-367-1454

Project Manager: Website  
Project Manager: Youth Initiatives  
Tim Needler (t.needler@atos.org) (2013)  
317-255-8056

Project Manager: Finance and Investments  
Project Manager: Membership Initiative

### YOUTH REPRESENTATIVE TO THE BOARD

Nathan Avakian (n.avakian@atos.org)  
503-347-0278

### PRESIDENT & CHIEF EXECUTIVE OFFICER

Ken Double (k.double@atos.org)  
404-790-5400  
Project Manager: Fundraising  
Project Manager: Touring Show

### MEMBERSHIP/EXECUTIVE SECRETARY

Jim Merry (membership@atos.org)  
714-773-4354

### ATOS MARKETPLACE

Dennis Unks  
4002 Westbury Ridge Drive  
Erie, Pennsylvania 16506  
814-838-8794  
Fax 440-338-5651  
marketplace@atos.org

### ATOS CORPORATE OFFICE

American Theatre Organ Society, Inc.  
7800 Laguna Vega Drive  
Elk Grove, California 95758

### TASK MANAGERS

#### AMATEUR THEATRE ORGANIST COMPETITION

Wayne Tilschner, Co-manager  
(w.tilschner@aol.com) 407-331-4271  
Susan Cole-Shaw, Co-manager (s.cole@atos.org)  
352-383-6875

#### CONVENTION PLANNING

Mike Kinerk (m.kinerk@atos.org)  
305-532-9000

#### ETHICS COMMITTEE

Jack Hardman  
Ronald Carter  
JoAnn Evans

#### LEGAL ADVISORS TO THE BOARD

Dolton McAlpin  
Jelani Eddington

#### NOMINATIONS—BOARD ELECTION

Bill Carr (b.carr@atos.org)  
623-694-1746

#### THEATRE ORGAN WORKSHOPS

Jonas Nordwall (j.nordwall@atos.org)  
503-246-7262

#### YOUNG ORGANIST SCHOLARSHIPS

Carlton Smith (c.smith@atos.org)  
317-356-1240

#### WEBMASTER (WWW.ATOS.ORG)

Tom Blackwell (t.blackwell@atos.org)  
206-778-2724

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.

THEATRE ORGAN (title registered U.S. Patent Office) is the official publication of the American Theatre Organ Society, Inc. (ATOS), a non-profit organization. © 2011 American Theatre Organ Society, Inc. All rights reserved.

Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 5327, Fullerton, California 92838, or join online at [www.atos.org/membership](http://www.atos.org/membership). MasterCard and VISA are accepted.

Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Dennis Unks, 4002 Westbury Ridge Drive, Erie, Pennsylvania 16506.

## THE DIAPASON

An International Monthly  
Devoted to the Organ, Harpsichord,  
Carillon and Church Music

- ◆ Feature articles by noted contributors.
- ◆ Reviews of organ, choral and handbell music, books and recordings.
- ◆ Stoplists and photos of organ installations.
- ◆ Monthly calendar of events.
- ◆ Extensive classified advertising.

3030 W. Salt Creek Lane, Suite 201  
Arlington Heights, IL 60005-5025  
847-391-1045 • Fax 847-390-0408  
jbutera@sgcmail.com  
website: [www.thediapason.com](http://www.thediapason.com)

# Vox Humana

## Have you made your reservations for the convention yet?

This is our last issue before the ATOS 2011 Convention, hosted by the Eastern Massachusetts Chapter, convenes for the Overture day on June 29.

In this issue we've provided you with a couple of convention-related items. First, of course, is the schedule of events, which also ran in the March/April issue.

Next, we've included a table of all the CDs reviewed since the last convention in Seattle. We've given you artist, title, organ and venue at which it was recorded, and the star rating given by our reviewers. For those of you who can't attend the convention and pick up a copy directly from the record shop (or get there after they've run out), we've included ordering information as well.

We also publish a review of the Seattle Convention 2-CD set, *Where it All Began*, from Australian reviewer Doug Grant. Our policies preclude anyone who is involved in the production of a CD from reviewing that disc. That presented a problem for this CD. Dennis Hedberg, who writes the majority of our reviews, is not only a very close friend of two of the artists, but also recorded nearly half the concerts and mastered the entire set, so...well, you get the picture.

Much has been said about the difficulties of owning and maintaining a theatre pipe organ. For some, the obstacle is space; for others, the lack of technical knowledge required to properly maintain it; for many, cost (not only acquisition,

but installation and ongoing maintenance as well). Digital instruments solve most of the space and ongoing maintenance issues, but once again, acquisition cost can be a concern. New three-manual digital instruments from the major builders cost about the same as a new mid-size Mercedes, and can escalate into six-figure propositions. That's not a criticism—they represent an excellent value for money. But even used, digital instruments routinely sell well into five-figure territory, a sum that is very often beyond the budget of the young organists who really are the future of the art form.

Enter the Virtual Theatre Pipe Organ, or VTPO. If you don't mind using touch screens instead of stop tabs, are willing to forgo second touch, and can settle on a table (of proper height, naturally) in lieu of a nice wood console, you can put together a dynamite three-manual VTPO for less than \$20,000. No, it isn't a "real" pipe organ, but you can fit it in the spare bedroom if you have to. (Not to mention if you suddenly have to move house, you can pack it up and be gone in an afternoon—to an environment more tolerant of things "organical.")

That's why we were intrigued when an article came in from Atlanta chapter member Misha Stefanuk. He titled it "Theatre Organ for Less." In this case, "less" means a whole lot less! As in "cut that in half—now do it again." And, he has four manuals, real stop tabs, a nice wooden console, second touch, toe studs, and enough pistons to keep most of us happy for quite a while. We've run it as a pictorial we think you'll enjoy.

Fair warning: his console doesn't meet AGO standards—not by a long shot—and from the pictures it's apparent that some of the ergonomics may be less than ideal. If you are among those who take the position that "if it ain't pipes, it ain't worth..." you might want to just skip the article. You can get started writing one of the letters to the editor we fully expect to receive. The rest of us will be fairly well impressed with what was accomplished with some imagination, basic woodworking skills, and an unwillingness to accept the premise that he couldn't do it on his budget. And, lest you think that Misha is some poverty-bound college student who doesn't play and knows next to nothing about music, we suggest a visit his website for a reality check.

He's proud enough of his project to allow us to print a picture of him at the console, and that pretty much says all that needs to be said. It does what he needs and wants it to do, and in a way that didn't break the bank. We'll bet he had a lot of fun pulling it all together, too. What more could any of us ask?

Just for fun, we polled the Publications staff, as well as some close friends. All of us derive some part of our income from performing and/or working on organs, yet none of us has four manuals of any sort in our home (unless you include accordions, pianos and portable keyboards and add them all together)...

Keep in touch, and we'll see you in Providence.

—Mike Bryant  
—Don Feely

Theatre Organ Online



Lance Luce  
Theatre Organist  
Concerts, Silent Movies, Sing-alongs  
www.LanceLuce.com  
lanceluce@wowway.com  
30560 Westwood Dr.  
Madison Heights, MI 48071  
(248) 321-3596

CONCERTS • SILENT FILMS  
CLARK WILSON  
• CONCERT PRODUCTIONS •  
1029 AMBROSE AVENUE  
EAST LIVERPOOL, OHIO 43920  
www.clarkwilson.net clark7050@yahoo.com  
330•385•4568 330•385•2210

# President's Message

## Delivering the Message Time and Again

It's interesting to flip the channels through cable television and see the same commercials over and over and over again. Wouldn't it be nice if ATOS could deliver its message with the seemingly unending budget of that one insurance company with the little green creature?

What we can do, however, is make good use of this journal, our website, and communications through our chapter leaders to help drive a message home to the membership. We are doing this with our continuing Membership Drive.

Headed up by board member Tim Needler, whose message you saw on page 2, the "half-price promotion" continues, and while the initial response has been good, I think it could be ever so much better.

## It's Up To You

The ATOS leadership, board members, and staff, wrestle with the issue of declining membership almost daily. Question: what can we do? Answer: create a program that makes membership more inviting.

You've seen the flyer in previous journals announcing the \$20 membership for new members, with the accompanying opportunity for current members who bring in a new member, to be rewarded with half-price membership renewal. This is a wonderful opportunity to bring in a new member—or several—and benefit your chapter and the organization as a whole.

Who might you approach? A current chapter member who is NOT a member of ATOS but should be; perhaps you know a pianist, an AGO member; a music lover or a friend from church; a neighbor or someone in your church choir; a business associate you know likes music; a couple in your retirement community. How about a young person with whom you have occasional contact, or a parent whose kids are in music?

Extending this program through July 31, 2011 will now provide our membership and our local chapter leaders

the opportunity to go one-on-one with many who might be interested in joining. But it will take that ground-level support and effort to truly make this campaign a success.

We know this much: our most effective individuals in bringing in new members are those loquacious, interested, inviting individual members with a little salesmanship about them. But all of us can at least offer the invitation. Let's get talking up ATOS!

## The Convention

We will discuss the Membership Initiative at the annual convention coming up very soon, hosted by EMCATOS. From Providence to Worcester, to Wellesley and points beyond in New England, this year's event will be stellar, exciting, and fun. If you have not made your plans, it is not too late to reserve your spot at the convention, get booked at the hotel, and join with us for a great time during the July 4th holiday.

Meanwhile, you will read about a brand new installation in the small town of Fitzgerald in southern Georgia. The 3/18 Barton was premiered in late March, and it's a wonderful tale of an owner becoming a donor, and finding a great home for his beloved Barton.

May 22 will mark a most interesting and enlightening day. The San Gabriel Mission Playhouse with its wonderful Wurlitzer will host a unique program. It will feature the organ, Steinway concert grand, the Temple City High School's award-winning jazz ensemble, young Indianapolis vocalist Laney Wilson who wowed 'em at the Birmingham regional, a silent film comedy, and will feature Chris Gorsuch, Russ Peck and yours truly. Fully underwritten and professionally promoted via the Playhouse staff, this is an experiment in budgeting and, more importantly, wide variety where the organ is well-programmed around many other musical entities. For our friends on the West Coast, we hope you will attend and experience this experiment in variety

programming—with a hint at what our concert future might look like.

Elsewhere, sales of the *John Ferguson and Friends* DVD series are going well, and the "bonus" DVD featuring Walt Strony will be recorded and distributed soon. That will complete the set.

In closing: Troops, you have your assignment! Sign up new members! Talk up ATOS! Sign up for the convention! It will be great to see all of you, and let's help ATOS grow!

—Ken Double



# Director's Corner

## JACK MOELMANN



It is hard to believe that I've been a member of ATOS since 1967, but I have—and I've enjoyed every minute of it. Throughout my military career

in the communications and electronics field, the organ has been a major part of my life, especially as my primary leisure-time activity. I served on active duty in the Air Force for 26 years, retiring in 1991 at the rank of Colonel when I was 49 years old. I haven't had a job since, mainly because of choice. From 1983 to 2006 I served continuously on the ATOS Board of Directors—the only person in ATOS who can make that claim. During that time I held many positions, including President. I served on a wide variety of committees and tried to help ATOS achieve its goals and objectives—which at times were not totally clear, other than preserving the musical art form that we dearly love.

After a three-year hiatus from serving, I was elected to the board again in 2009. I offer whatever assistance I can, based on a vast experience with ATOS activities and yes, even the politics of the organization. I currently chair the Awards and Recognition Committee, serve on the Finance Committee, and serve as the ATOS Historian, a position which hasn't really existed in any defined form. I am usually available to provide advice on any subject at a moment's notice.

Within the Awards and Recognition Committee, we strive to ensure that deserving people are recognized for their efforts, whether through induction into the Hall of Fame, designation as an Honorary Member, Organist of the Year, or being the recipient of the Ron Musselman Member of the Year award. There have been a few years when one or another of these awards were not given. It's hard to believe there aren't deserving people within our membership who should be recognized each time the award cycle comes around. This year we have some deserving people who will be given those awards at the banquet at the upcoming annual convention.

The work of the Finance Committee is so very important to ensure that the financial resources of the organization are managed with the interest of the membership in mind. Membership dues are our primary source of income, and it is that which forms the basis for our budget. There have been, and we hope will continue to be, monetary donations to further the activities of the organization in achieving its mission.

The Historian job is self-explanatory, in that it deals with the history of the organization. It is not concerned directly with the history of the instrument, but tries to formalize what has taken place within the organization.

In 1989 I took over the task of maintaining the Theatre Organ Journal Index, which is a listing of articles published in the Journal since 1955. It is updated every year and is available on the ATOS web site. It is a valuable tool for researching items which have appeared in the Journals. It does not contain the actual articles but steers you to the Journal issue containing the article.

Over the years, I have personally maintained logs of events and activities of people within the organization, listing such things as previous board members, conventions, who played at what convention, who were the founding fathers, charter members, officers, board members, when chapters were formed, and many other things.

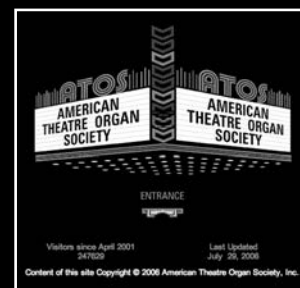
This past January I started a new project—putting together in a single document the many actions taken by the ATOS Board of Directors, as documented in minutes of the board meetings. For the first time, there is a booklet in which these items are listed, currently going back to 1971. It was a very interesting project and is fascinating reading. The book is entitled *A History and Compilation of ATOS Board of Directors Actions* and lists policies and actions taken. This will be a continuing project, updated as the current and future boards act on your behalf.

In March, I began another project—seeking out theatre organ celebrities, e.g. organists, and videotaping an interview or conversation, along the lines of an oral history. One thing we don't have is a central repository of material focusing

on theatre organ personalities, along with their experiences, their “war stories,” how they got started, and perhaps even their successes and failures. The subject areas have no limit. To that end, I started the project during a theatre organ weekend in the St. Louis area, with a fascinating conversation with Kay McAbee. I also managed to have a session with the members of the *Trio Con Brio*, and individual sessions with Jonas Nordwall and Donna Parker. The setting for these recordings is whatever space is available at the time—these will not be studio productions. I don't intend to limit it to just organists, but will also include prominent technicians and people who have made major contributions to the theatre organ art form.

In closing, I hope to continue the above projects which, by the way, will incur no cost to ATOS as long as I have anything to do with them. They are a labor of love. If any of you ever want to know something or just chitchat, give me a call or send a note. Better yet, just come visit. Thank you for your confidence in me over the years. I hope that in some small way, I have helped to preserve and present the instrument and art form we all love so much.

—Jack Moelman  
Jack@Moelman.com  
618- 632-8455



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

Articles and Features  
Added Regularly

Calendar of Events  
and Submissions

Theatre Organ Locator



# Letters

## KUDOS!

May I just take this opportunity to say a big thank you for all of your hard work with THEATRE ORGAN, which I always look forward to, and which has gone from strength to strength over the past few years! As someone involved in the theatre organ movement here in the UK I always look forward to reading what is currently happening 'over the pond' and I know how just how much work goes into preparing quality literature for us all to enjoy, and indeed learn from.

I have thoroughly enjoyed the reviews Dennis Hedberg has written for THEATRE ORGAN over the past few issues, none more so than in the current issue. I know that reviews are subjective but the fact that his reviews are both insightful and informative from a musical point of view is a real bonus. He gives us musical reasoning behind his judgments and doesn't shy away from the truth by glossing over or indeed dumbing down,

and I find this approach both refreshing and enlightening. Please do keep it up—this is the section of the magazine I always turn to first!

On a separate note, I have also been enjoying the latest convention CD which I know Dennis recorded. As a teacher, I am unable to attend ATOS conventions, sadly, as they always straddle the end of our term time here in the UK.

Perhaps more important, however, as someone who has an interest in collecting LP recordings, I have greatly appreciated all of the recordings I have been able to lay my hands on from the Portland Organ Grinder. As someone who has sadly never (and perhaps will never now) set foot 'live' into a pizza restaurant, the legacy of recordings which have been left behind have left me with a constant source of inspiration and enjoyment. As I try and shape and develop my own playing, I listen with real interest to the way that organists were pushing the boundaries in the '70s and '80s in particular, and

the vision provided by such enterprises has surely provided a great deal of the foundation of all that is good today, both in the playing style and the sheer quality of installation. Currently on my turntable is *Power Pipes*. I was fortunate to meet, and take part in a master class with, the late, great Dan Bellomy in what was, sadly, his last visit to our Wurlitzer in London—if only we had all been able to enjoy more.

—Mark Laffin  
Hammersmith, London, UK

(Paul Quam recorded the Spokane concert; Dennis and Doug Tourtelot recorded the others venues, split about 50/50 between the two. Dennis handled the artist approvals and did the mastering, and Jelani Eddington did the cover art.—Ed.)

Restoration • Consultation • Installation

### Scott Smith Pipe Organs

1494 Lake Lansing Road • Lansing, Michigan • 48912  
Telephone 517-485-5421

sss55mich@aol.com

Tuning • Maintenance • Cleaning

For membership, publication back issues,  
photo availability, research and  
museum hours information, contact:

### THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200, Elmhurst, IL  
60126-2806 • 630/782-1800

email: [execdir@historictheatres.org](mailto:execdir@historictheatres.org)  
[www.historictheatres.org](http://www.historictheatres.org)



**JELANI EDDINGTON**  
CONCERTS • SILENT FILMS  
WORKSHOPS • RECORDINGS

P.O. Box 44092  
Racine, WI 53404-7002  
262.639.8788 (phone)  
262.639.8242 (fax)  
[rje@rjeproductions.com](mailto:rje@rjeproductions.com)

[www.rjeproductions.com](http://www.rjeproductions.com)

THE ORGAN HISTORICAL SOCIETY  
P.O. BOX 26811, RICHMOND, VA 23261

JOIN THE RANKS TODAY AT  
[www.organsociety.org](http://www.organsociety.org) or 804.353.9226

SHOP WITH MEMBERS' DISCOUNT  
IN THE AMAZING OHS CATALOG  
[www.ohscatalog.org](http://www.ohscatalog.org)

# News & Notes

## 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

## SHOP NOTES

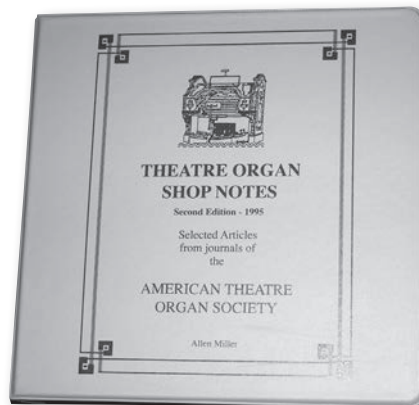
*Theatre Organ Shop Notes, Second Edition—1995* is once again available from the ATOS Marketplace (see the order form at the back of this issue).

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.



## ANNOUNCING THE F. GARRETT SHANKLIN TECHNICAL SCHOLARSHIP

The Eastern Massachusetts Chapter of ATOS is pleased to offer an annual scholarship of up to \$1000.00 in the memory of ATOS member Garrett Shanklin to send a deserving applicant to the ATOS Technical Experience!

Applicants must be 18 years or older and show a genuine interest in learning the proper methods and techniques of theatre pipe organ rebuilding and restoration. However, past technical experience is not a requirement.

Application criteria and instructions are posted on the ATOS website at [www.atos.org](http://www.atos.org). Applications must be received by June 10, 2011.

**APPLY TODAY!**

## WELCOME NEW MEMBERS

January 14 to March 16, 2011

Adam Aceto, Burbank, California  
John F. Allbright, Anaheim, California  
Ed and Sharon Axton,  
Stanwood, Washington  
David M. Baines,  
Bellingham, Washington  
Bob Baltitas, Garfield Heights, Ohio  
Michael Barnes, Portland, Oregon  
Ted Barnett, Atlanta, Georgia  
David A. Beam, Sacramento, California  
Henry Belot, Reading, Massachusetts  
Ann Brook, Bethpage, New York  
Anna Fay Bush, Oblong, Illinois  
Robert C. Calhoun, Jr.,  
Wilmington, Delaware  
Ron and Irene Callahan, Portland, Oregon  
Janice B. Chainey, Woodside, California  
Marianne Choy, Fontana, California  
Earl G. L. Cilley, Bellingham, Washington  
Douglas Cleveland, Seattle, Washington  
T. Edwin Conard, Wilmington, Delaware  
Louise-Annette Burgess and Michael  
Conrad, Corvallis, Oregon  
Richard and Brenda Cook,  
Poulsbo, Washington  
Eugene R. Cordell, Indianapolis, Indiana  
Jerry J. Critser, Joliet, Illinois  
Sheila Dalmart, Atlanta, Georgia  
Bill Dickenson, Fullerton, California  
Joshua Dill, Albany, Georgia  
Jim Donovan, Plainville, Illinois  
John and Louise Dorenbusch,  
Columbus, Indiana  
Gil Drynan, Issaquah, Washington  
Daniel Duncan, Pasadena, California  
Barbara and Dan Espy,  
Essex Fells, New Jersey  
David L. Fallis, Sacramento, California  
Jonathan Farnsley, Shelbyville, Indiana  
Michael Fisher, Indianapolis, Indiana  
Toni Fleig, Syosset, New York  
Sue Friedman, Hicksville, New York  
Brian Gerz, Milwaukee, Wisconsin  
Thomas C. Goesch, Noblesville, Indiana  
Gene Gordon, Albuquerque, New Mexico  
Stephen D. Greene, Bear, Delaware  
James Gutshall, Rockford, Illinois  
William R. Herzel, Frankfort, Kentucky  
Rex G. Hinkle, Bloomington, Indiana  
Glenn W. Hough,  
Quarryville, Pennsylvania  
Gary L. Johnson, Frankfort, Kentucky  
Paul Johnson, Joliet, Illinois  
Jacquelyn Jones,  
North Reading, Massachusetts  
Bill Jukins, Dunwoody, Georgia  
Jacquelyn Kane, Hatboro, Pennsylvania  
Pamela Kane, Summerfield, North Carolina  
Christina Keady, Hubbard, Oregon  
Stephen Kucera, Kansas City, Kansas  
Emily and Russell Kurtz,  
Florham Park, New Jersey  
Roger Leir, Thousand Oaks, California  
Judi Leland, Indianapolis, Indiana  
Christopher A. Lund, Escanaba, Michigan  
Tom Maxam, Indianapolis, Indiana  
Thomas J. McGinley, Clarence, New York  
Gordon McLeod, Toronto, Ontario, Canada  
Dr. Paul McMahan, Goshen, New York  
Barbara Miller, Zionsville, Indiana  
Maria Maniaci, Gladstone, Michigan  
John Morrison, Leawood, Kansas  
William Murdock,  
61120 Cd.Hgo.Mich, Mexico  
Anna Morgan Oaks, North Ogden, Utah  
Lou and Lynn Paff, Beaverton, Oregon  
Jeanne M. Paquette, Orangevale, California  
Roger Parkhurst, Jr.,  
St. Anthony, Minnesota  
David C. Powell, Indianapolis, Indiana  
Michael Rathke, Spiceland, Indiana  
Robert M. Roaney, MD,  
Fullerton, California  
Patricia Ronga, N. Massapequa, New York  
Claude Schwaninger,  
Crescent City, California  
Robert Shaw, Las Vegas, Nevada  
Zachary Shober, Reading, Pennsylvania  
David Sims, Greenwood, Indiana  
Misha V. Stefanuk, Marietta, Georgia  
Ronald L. Stonehouse,  
Glen Allen, Virginia  
Jim Stroh, Indianapolis, Indiana  
Jim Strube, Washington, DC  
Carol Stumpf, Freeport, New York  
Howard B. Triebwasser,  
Sacramento, California  
Justin Vandergrift, Waxhaw, North Carolina  
Robyn Vandergrift,  
Waxhaw, North Carolina  
Joan Weber, Hicksville, New York  
Bob Whiteman, Rowlett, Texas  
David and Eleanor Wilcox,  
Carmel, Indiana  
Dorothy A. Wittig, Collinsville, Illinois  
Charles G. Wright, Round Rock, Texas

## NOTICE OF THE ANNUAL MEMBERSHIP MEETING

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

FROM: Bob Evans, ATOS Secretary

SUBJECT: Notice of the Annual  
Membership Meeting

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

# News & Notes

## MEMBERSHIP GOOD FAITH FINANCIAL REVIEW

### What is it?

Every business needs a periodic audit or review to be sure their finances are in order. The board of ATOS has called for an external audit to be performed every other year. On the alternate years, an internal review is done by a committee made up of ATOS members. Two members of the board and two regular ATOS members are appointed to examine the financial records and make a financial projection for next year. This is called a *Membership Good Faith Financial Review*.

Since last year's audit was external (by the firm of Evenhouse & Co., P.C., Certified Public Accountants), this year the review will be a Membership Good Faith Financial Review. The committee members this year are: Robert Dilworth, Chairman, Randy Hendry and Mary Ann Dilworth (Members-at-large), Mike Hutcherson (Treasurer) as consultant, and Mike Hartley and Ken Double as advisors.

### How is it done?

The committee meets in May; this year they will meet in Atlanta, the home of Treasurer Mike Hutcherson, who was appointed in January following the retirement of Paul Van Der Molen.

Our assignment will be

- Verification of bank statements (checking and savings);

- Examination of the paper trail for expenditures (making sure all ATOS policies and procedures were followed);

- Validation that our financial records are being properly handled.

We are also charged with projecting the financial trends' impact on next year's finances. If we see an area where we think the procedures can be improved, we will make an appropriate recommendation. If we see an area that has reporting procedures that are difficult to understand, we will recommend a revision to clarify.

We will also look at the recommendations, if any, from past audits to see if they have been implemented or, if not, to determine why not.

### ATOS audit history

In 2009 a Good Faith Audit was accomplished by Craig Peterson, Chairman, with members Don Near, Robert Arndt, Carl Hackert, and Mike Hartley, advisor. There were "No derogatory observations detected nor any major findings noted." The recommendations made in that report have been implemented, except the recommendation that the Treasurer be given an assistant to update and formalize the ATOS Financial standard operating procedures. This will be reviewed in our 2011 audit.

In 2010, the Accounting firm of Evenhouse & CO., P.C. completed a

professional audit. They found no irregularities.



### Other issues

The current board recognizes the importance of controlling and safeguarding the fiscal health of ATOS through careful management of its finances and investments. At the 2011 mid-year meeting the board voted to establish a "floor" for ATOS funds that will maintain a minimum balance of \$300,000 in reserve. To access these funds will require board approval.

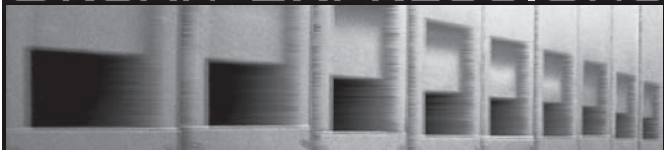
### Why is there an article about it in the Journal?

In the past, there has been no special announcement about this review. However, the board feels it is important that the membership be aware of this important procedure in safeguarding the resources of ATOS.

It is my personal desire that this effort and the report will further the stated goal of ATOS to make the actions of the board and its officers more transparent to all members. By "transparent," we mean that our actions are not hidden or done "behind closed doors." If you have questions after the report is presented at the Annual Meeting in July, I will be glad to answer them for you.

— Robert Dilworth

## ORGAN EXPRESSIONS



Helping you sound your best!

**Speaker Systems for Electronic Organs**

Accurate Stereo Samples for Hauptwerk

[organexpressions.com](http://organexpressions.com)

## JACK MOELMANN

THEATRE ORGANIST • MUSICIAN • ATOS HALL OF FAME

[www.JackMoelmann.com](http://www.JackMoelmann.com)

Phone: 618-632-8455

Email: [jack@moelmann.com](mailto:jack@moelmann.com)

Fax: 618-632-8456

P.O. Box 25165

Cell: 618-558-8455

Scott AFB, IL 62225-0165

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).*

# Professional Perspectives

## Photoplays in the Mind BY EDWARD MILLINGTON STOUT III

March 13 of this year marked the fifth anniversary of Tom Hazleton's sudden death and that date set the "midnight wheels" turning like a rusty old projector flashing mini-photoplays of his life. At the time of his passing this devoted sage wrote a tribute expounding upon his exceptional gifts and love for playing the organ. Some of the observations may be revisited in this elucidation as those "fuel-rods" still emit energy worthy of sharing.

Like many of the unforgettable organists in Theatre Organ history, Tom began musical studies as a young child and he once related, "I could play quite a few pieces well by ear, but serious piano lessons soon put me on the right track." He began organ lessons with Robert Forbes in Pacific Grove at the age of nine and was the assistant organist of the Methodist Church in that town at the age of ten. The famed organist and composer Richard Purvis heard of the impressive young chap and Tom was invited to study with Purvis at the age of twelve on the famed Aeolian-Skinner organ in Grace Cathedral. Dick Purvis loved the Theatre Organ and he did not separate one tradition from the other. He taught all of his students to "get to the soul of the music and listen with your ears and not your eyes." He insisted on having the tremulants at Grace Cathedral set in "their natural mode," meaning they were like the

singing voice of a great operatic tenor. Well, is that not what we hear in a Tuba Mirabilis solo when the tremulant is propelling the thrilling voice over the auditorium ceiling? Like Richard Rodgers, Richard Purvis and all of his students knew there is only good music or bad music. In the case of the organ, if the music does not soar off the music desk and into the hearts of the listener, the organist should be cited for air pollution. Perhaps the citation should limit the offender to playing instruments on less than two inches of water, thereby limiting the damage.

We must now acknowledge how George Wright's career affected generations of aspiring young organists who followed him. Because George Wright was born at just the right time in the Theatre Organ's wonderful history, he was exposed to a wide variety of live music during his youth. He was drawn to the purity and honesty of the sophisticated Crawford recordings for Victor and he was stimulated by the many live orchestras flourishing within the theatres and hotels when he was in his youth. George's creative mind, memory and astounding technique allowed him to homogenize the upbeat bands and Crawford's ballad style into a most refreshing and thrilling performance of popular music. Again, George lived and played when it was possible to capture the organ's ensemble in a way that it no

longer sounded like it was emitted from a toilet paper tube. Now, what does this have to do with young Tom Hazleton and other gifted organists during the mid to late 1950s? The success of George Wright's many HI FI recordings reached the impressionable ears of those who soon became disciples of his

style of playing, to the extent many tried to copy his vibrant arrangements. It seemed every George Wright arrangement became a definitive interpretation of the piece.

Let us revisit an earlier Perspectives: "Tom Hazleton and I met while I was on a service call with my then employer, Bill Reid. On the way to Pacific Grove, Bill kept telling me about this most gifted young man and he thought the two of us would hit it off. Tom, then only sixteen, was already the organist of a little Episcopal Church named Saint Mary's by the Sea. When we arrived, Tom was not at his church as expected, but Bill said, "Oh he's at a church nearby playing the Murray Harris because it has real tremulants instead of the fan tremolo on the Saint Mary's Austin." Fan tremolos are good for catapulting dead flies out of the chamber and nothing more! We then walked briskly to the Church of the Flaming Bush and when we arrived we heard the makings of George Wright's arrangement of "The Boy Next Door" throbbing out of the front doors.

That story was clearly repeated by many gifted young classical organists throughout the organ world. George Wright was a marvelous "launching pad" from which aspiring youth can reach the heights in their present-day exploration of playing the Unit Orchestra. Many of the first generation of the Theatre Organ revival had either retired or joined their comrades about the horseshoe bar where the tall tales compete with a Wurlitzer juke box thudding out "Red Sails in the Sunset." Most of the breezy chat centered on how lucky they were to have had the opportunity to spend much of their careers playing the organ and that included both the church organ as well as the rich and zooie ensembles of the Theatre Organ. Tom, like many of his comrades, held church jobs while playing in the remaining theatres and the abundance of "Pizza and Pipes" operations throughout the country. The home organ market afforded handsome incomes for the "revival gang" for nearly thirty years.

As the culture and musical "taste" changed, many of the steadfast venues have become a part of the Theatre Organ's





## Devoted to All Automatic Musical Instruments

If you have an interest in  
automatic mechanical music,  
Join US!

We have an interest  
in and collect:

Musical Boxes  
Automata  
Musical Clocks  
Orchestrons  
Band Organs  
Dance Organs  
Reproducing Pianos



### MBSI

PO Box 10196/ATOS  
Springfield, MO 65808  
417-886-8839 • admin@mbsi.org  
Visit our website: [www.mbsi.org](http://www.mbsi.org)

dusty past. For the past few years everyone within ATOS has worked with conviction to develop new opportunities for the Theatre Organ to continue singing forth. This column has addressed the continued battle to educate those controlling possible venues to make use of and exploit the Theatre Organ, and yet few seem to have the vision and imagination to give the instrument half a chance. The fact is, if the console is not within the room into which the organ speaks, the organ will seldom find use. In nearly every case where the console is always in the pit or bandstand, it will be used. Who would not be attracted to the beauty and razzle-dazzle of a Theatre Organ console? At the Paramount Theatre in Oakland, the Stanford Theatre in Palo Alto and the lobby of San Jose's California Theatre, children and adults alike flock to the front to watch Jerry Nagano's deft fingers coaxing true jazz from the hidden resources of Second Touch and Pizzicato Touch. Jerry studied Tom Hazleton's art every week during Tom's long association in Bill Breuer's four-hundred-seat Crust Palace.

We continue to have new generations of new and exciting young organists, who are drawn to the Tremulating Titans of Tone, but we, as the old guard of ATOS, must work harder to educate those organizations controlling the buildings in which the Unit Orchestras are installed. To repeat again, if the consoles are in view, prospective clients might just ask, "Is it possible to use the organ during our event?" The Theatre Organ was not conceived to command the center ring, but there is nothing within the musical world that supports an evening's entertainment as well.

In 1960 Tom Hazleton was allowed to grow and flourish because organs were readily available. He could walk down the aisle of the great San Francisco Paramount five nights a week, hit the ON button and learn his craft. Now with "lighter than air" objects running the fine arts houses, you cannot find the ON button or the console. Let us get out our hat pins and let gravity do its work in an ongoing effort to educate those who represent modern management within the entertainment industry.



# AMERICAN INTERNATIONAL

(AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION)  
Dedicated to preserving, restoring & enjoying  
Mechanical Musical Instruments like Player &  
Reproducing Pianos, Organs, etc.

**A gathering place for those who enjoy music, friendship & fun!**  
**ANNUAL CONVENTION ♦ LOCAL CHAPTERS**

For a free issue of the AMICA Bulletin & Information  
Contact: Bill Chapman • #760-564-2951  
shazam32@earthlink.net – (AMICA in subject)

To find out more visit us at [WWW.AMICA.ORG](http://WWW.AMICA.ORG)

## JOIN US AND HELP THE HOBBY GROW!

ESTABLISHED 1963

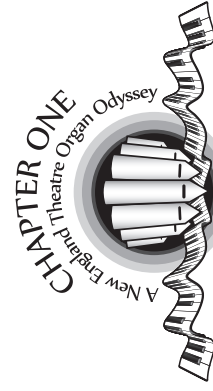
SAN FRANCISCO, CALIFORNIA

ATTENTION RECORDING ARTISTS:

# SELL YOUR CD'S

at the

**2011 ATOS CONVENTION  
RECORD / SOUVENIR SHOP**



ATOS Annual Convention 2011

**WESTIN HOTEL**  
Providence, Rhode Island  
EMCATOS

Contact:  
Meredith Sibley  
860-345-2518  
[recordingroom@earthlink.net](mailto:recordingroom@earthlink.net)



# Theatre Organ For Less

BY MISHA V. STEFANUK

## My Theatre Organ Project



Is it too much to ask to have a serious Wurlitzer-style theatre organ in your house? Can it be done without taking a second mortgage? My theatre organ project has been continually limited by budgetary concerns. I have a two-year-old son, a house, a car, and numerous other concerns. So there was simply no way of buying one of the consumer theatre products, and I had no interest in playing an eleven-pedal transistor organ either.

I have done almost everything possible myself. This way, I am able to spend much less money and also able to customize everything and change my mind about the whole project at any point.

### How It All Started



In 2009 I learned that one can have a “real” organ at home, and I started building my first virtual instrument. After much deliberation, I first purchased an old Allen console from Craigslist, rented a U-Haul, employed one of my students to help, and brought the monster home. It took me just a couple of weeks to cut away all the wiring and get the console upstairs (after cutting it into two pieces). At that time, I was still just focusing on classical organ.



Here is a picture of my organ in 2009 when it was first playable. I purchased four used Casio keyboards and started MIDifying the organ. Acquiring Hauptwerk

in 2010, the organ first became playable. With Casio’s guitar pedal processor to get volume and crescendo pedals and a house Sony stereo, I was finally able to practice at home whenever I had time!

Suddenly, I had a real choice of orchestration, beautiful sampled voices of real and very nice organs. That prompted me to learn about organs, about theatre organs in particular. I had heard Atlanta’s Fox Theatre’s Mighty Mo before, but did not pay that much attention.

Then I discovered theatre organ, after getting Paramount 320 and Miditzer installed on my system. This article is the result of my adventure in the fascinating and unbelievable, exciting and tragic world of theatre organs. It started me on one of the most intriguing journeys of my musical career, so I would love to share it with you!

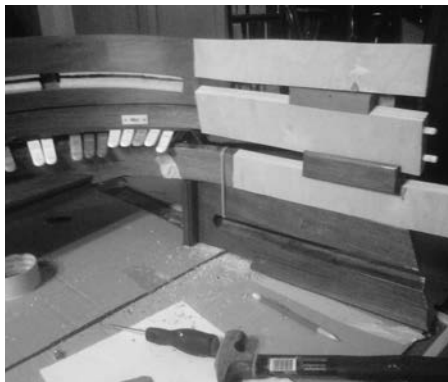
### Theatre Organ, Horseshoe



The next step was to add theatre-style tabs, so I could learn how to use them to change registrations on the fly instead of only using presets. With the help of eBay and a VTPO group on the Internet I was able



to purchase not one, but three horseshoe consoles from 1970s organs, with tabs and at a reasonable price. These became the foundation for my own horseshoe console. Here it is before being installed into the console and re-engraving the tabs with new names.



First, I glued two of the horseshoes together to get two rows of tabs. Then I added plain plywood pieces, cut at an angle with a jig-saw, to make both rows a little longer. By this time I was envisioning a four-manual console, so I looked at AGO console plans and figured out how far back the horseshoe would go into the existing console.

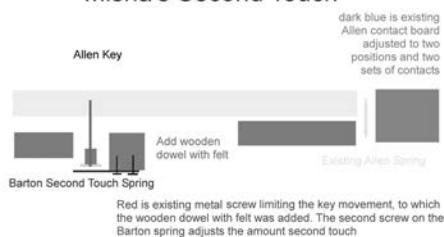
On the front of the horseshoe, you can see the part of the old Allen rail which will give me 11 extra tabs on each side! The new console will have 165 tabs, 20 for second touch, 15 effects toe pistons and about 60 combination buttons.

## Second Touch



There is so much to say about second touch. It was such an ingenious invention, and it is almost impossible to get today without spending major money! So, after writing to three or four companies to inquire about the price, I almost gave up on the idea. Then I discovered that you can order just the springs, and that is what I did. I added a wooden dowel to the part of the keydip adjustment of every key, and placed a springboard below it. To my surprise, the keys felt just like Bucky Reddish's state-of-the-art Walker.

### Misha's Second Touch



Here is my second touch as I planned it. I later changed the placement of the spring to get the most out of the second touch action. I used the entire contact system that came from the Allen keyboard, which now creates two points of contact for the first and second touch.

I built a simple adjustment mechanism to calibrate the second touch. I used a Liquid MIDI CPU processor to change the signal that comes from switches to MIDI. I talked to the company quite a few times, and they designed the program that would allow me to use their boards for literally everything I need. And their price is about 3 times lower than others!

## Great, Orchestral And Solo Manuals



The Great manual was a much simpler project. I just wanted to use the original Allen contact system, and I used another Casio as MIDI controller. So I sanded off all contact rubber and soldered the wires from the contacts to the contact board of the Casio directly.

Again, if I wanted to spend more, I would just order a more expensive manual. I considered that, but the only way to stay within the budget was to pick the cheapest possible option.

The Orchestral and Solo manuals are just Casios with their plastic enclosure boxes cut to fit into the console.

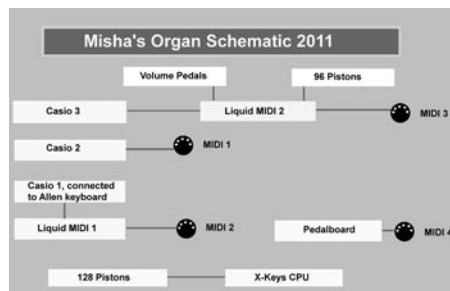
## Pedal, Toe Pistons



Wiring the pedal was really simple: another Casio, three hours of work, and voilà! It played. I should mention the two chemical products that make the old keyboards work significantly better. One is ProTek, the lubrication for piano and pedal felt parts. I learned how to use it while working for James Arledge in Nashville. It makes actions smooth, and they last forever. Then I used DeoxIT for all the physical electrical contacts, and they now also work like magic!

The toe pistons were another eBay find, and they are simply wired into the second Liquid MIDI board.

## Electronics



Here is the schematic of the entire console. My organ is using a 4-in MIDI interface. The Accompaniment is a Liquid MIDI board, and the Great is a Casio plugged into the same board. Together they share the MIDI 1 of the interface. The Orchestral and Solo manuals are Casios, one plugged directly into the MIDI interface, another plugged through a Liquid MIDI board, giving me four volume pedals and an extra 96 switches for toe pistons, combination buttons or tabs.



Here you can see the placement of the touchscreen and keyboards beside the organ. Even though I have many tabs, there are other buttons available from the program, which I would be able to access only from the touchscreen. The majority of registration, however, will be done from the console directly.

Originally I only had a touchscreen, but trying to change registration from it frequently was slowing me down significantly. I also needed a training tool for myself to get used to the horseshoe console. So now touchscreen is just supplementary.

I also use it when I play different organs. Cavaille-Coll, for example, does not work all that well with the horseshoe tab setup.

## The Best Part



This is the result of my project as it looked a month later. It was still waiting for tabs to be re-engraved and installed, combination buttons, and all software installed and fully operational. But it was beginning to look like an organ instead of a bunch of parts scattered around the room.

As one of my friends on the VTPO board said, I needed to work on improving my WAF. For those who are not familiar with this technical term, it stands for "wife acceptance factor." So I was finally able to vacuum the carpet and make the room somewhat more presentable.

The next step was to wire combination buttons. The original Allen manuals came supplied with three combination buttons and a cancel button! I thought I needed a little more. After consulting the VTPO board, I have learned about Chinese-made buttons that resemble combination buttons somewhat—so I made up an order. After receiving no delivery for 3 months, my money was returned. However, I trusted the company and ordered again, this time almost twice as many buttons and, to my surprise, in about 3 weeks I got them! For about one-seventh of the price I would pay for real combination buttons.

My new dilemma was how to make them usable. The real organ combination buttons have engraved numbers. Even if I wanted to do this, the Chinese buttons rotate freely, so my numbers would be upside-down half of the time. But then I ordered three different colors, figuring I would use green for one, then three whites, and red for the fifth (which is useful, because five usually is the "dangerous" one if you follow Mr. Strony). Of course, wiring 20 buttons per manual with diodes in four different keyboards was not that easy; but when I checked the wiring after all, I only made one mistake!



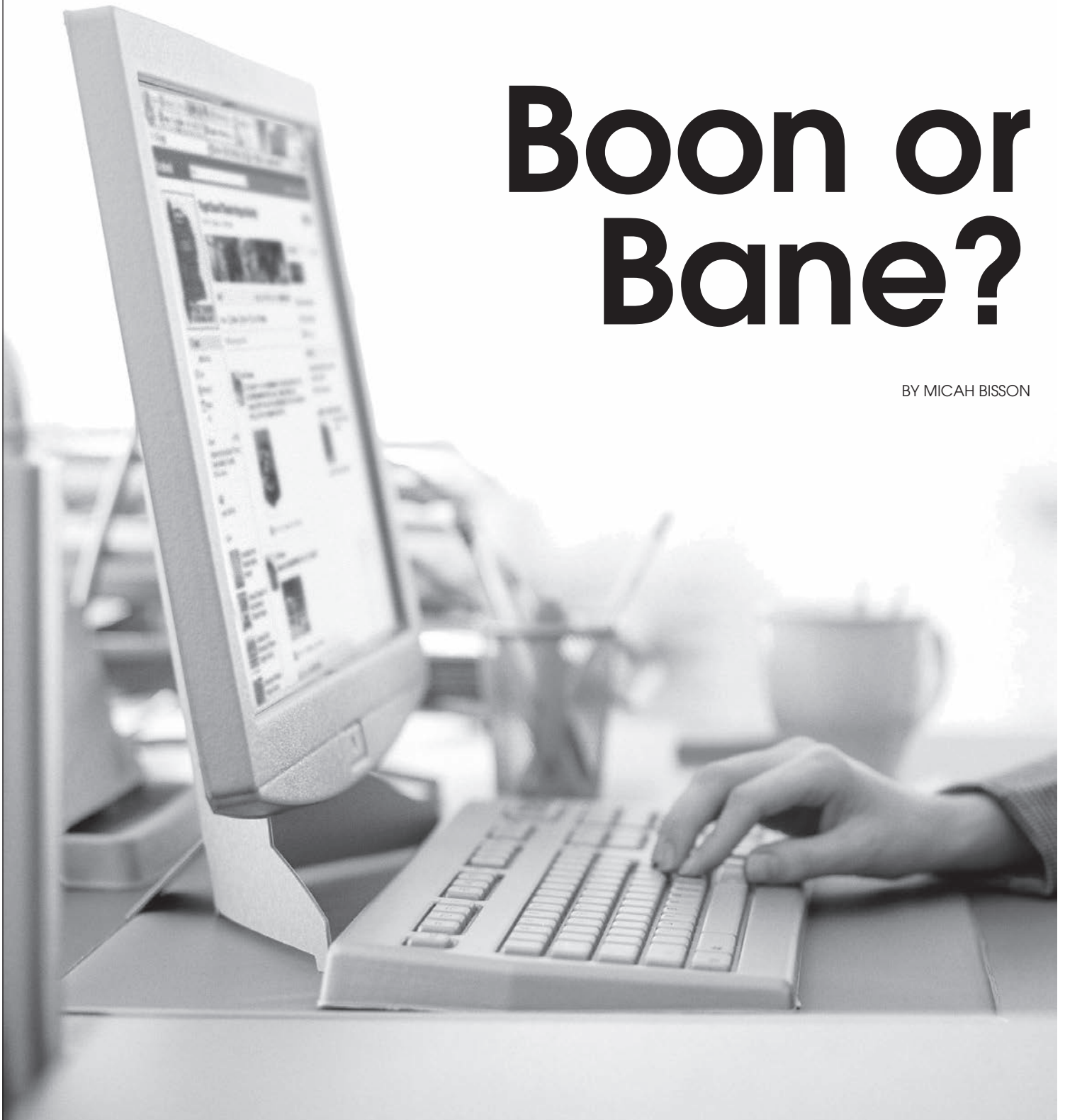




# facebook

## Boon or Bane?

BY MICAH BISSON



How many readers have a Facebook page? Do you even know what Facebook is? These days, it can be tricky to go a week and not hear something in the news about Facebook, Twitter, Foursquare, or any other online social networking site that had some ridiculous statement a celebrity put out there on Twitter. But, that ridiculous statement could end up jeopardizing that celeb's career really fast. Even an unknowing comment by an employee that his or her manager happens to see can also put at risk their livelihood (as in, don't call in sick and then post pictures from a night out on the town).

I would contend that social networks and online interactive media such as Facebook and Twitter are not simply fads that will come and go with the wind. They are here to stay and represent a new evolution of how people share stories, experiences and thoughts and network with each other in cyberspace. And, the great news is that these tools are not strictly limited to individual pages for people—they can be used for organizations, grassroots political campaigns, or whatever your heart may desire. They even work well for our own ATOS chapters. Want even better news? It is completely free.

Before I go much further, I would like to take a moment to introduce myself. My name is Micah Bisson. I currently serve as the "Around the Circuit" editor, but I also serve as a member of the Puget Sound Theatre Organ Society (PSTOS) Board of Directors. Besides the normal board duties, I also serve as one of the administrators of the PSTOS Facebook page, [www.facebook.com/pstos](http://www.facebook.com/pstos).

I would like to tell you a bit about what a Facebook page can do for your chapter. The big thing it does for your audience is to get your information out there. It is a delivery mechanism that allows you to share the latest news tidbits, upcoming events, and photos or videos. It even allows those who "Like" your page to share pictures they have taken with others connected to your page. Other users who are connected to your page can comment on posts, links, or pictures, and can create a dynamic interactive experience (Figure 1). You can also link to other pages, such as neighboring chapters (PSTOS connects to our friends south of us in Portland and also east of us in Spokane). And, the page can be viewable even if you do not have your own Facebook profile. It is a read-only view (Figure 2), but the information, photos, and videos are available to those who do not have their own accounts.

What Facebook also offers are insights on who the page's visitors are and what they're interested in. I think this is one of the most important parts of Facebook pages. This is a secret "behind-the-scenes" view that is only available to page

administrators. This information helps provide the board valuable information on who is interested in your chapter and what it is doing. You can use that information to help guide media strategy and messaging or event programming just to name a couple. It

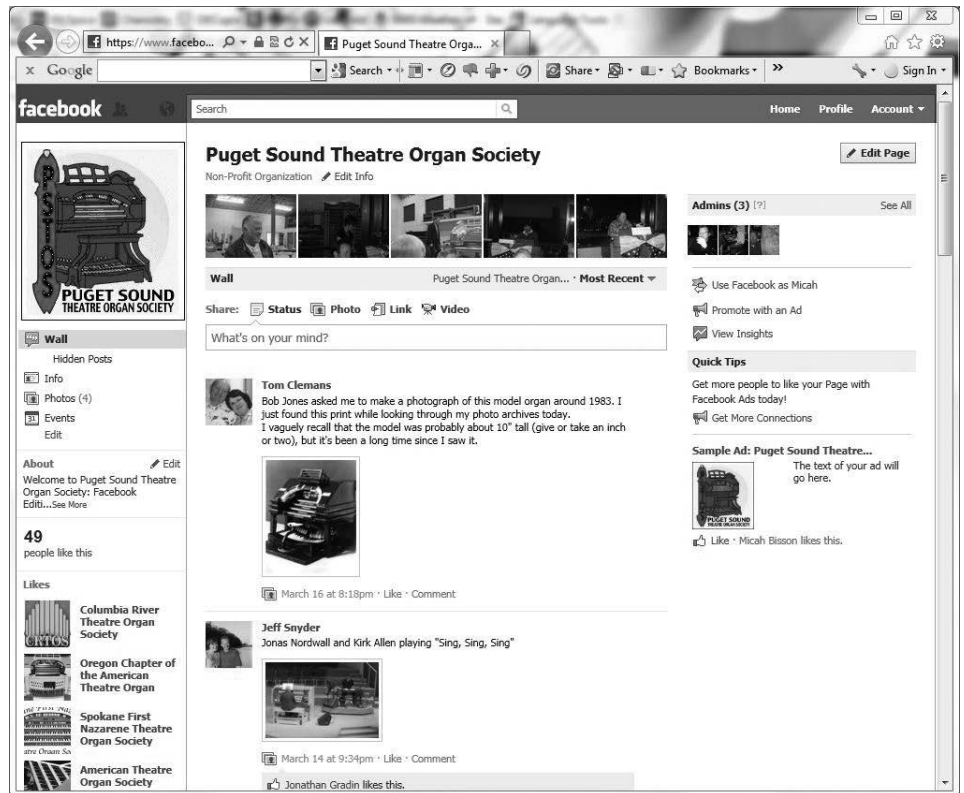


Figure 1

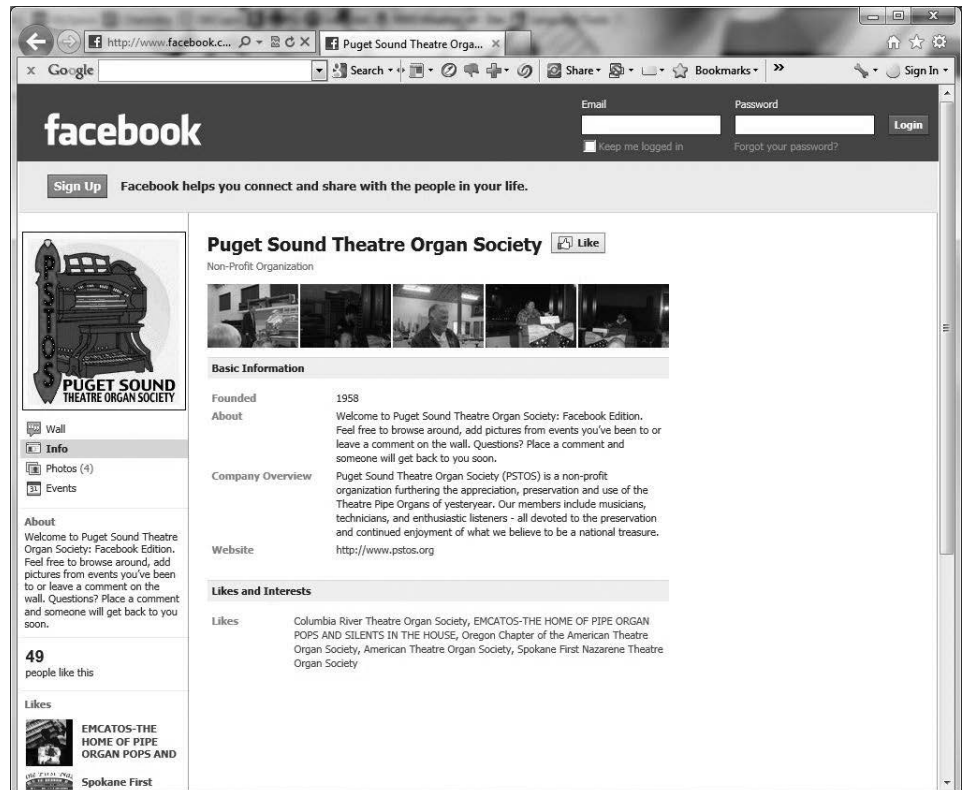


Figure 2

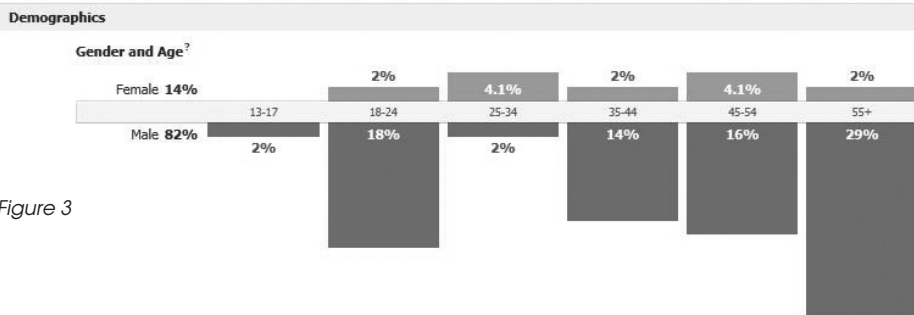


Figure 3

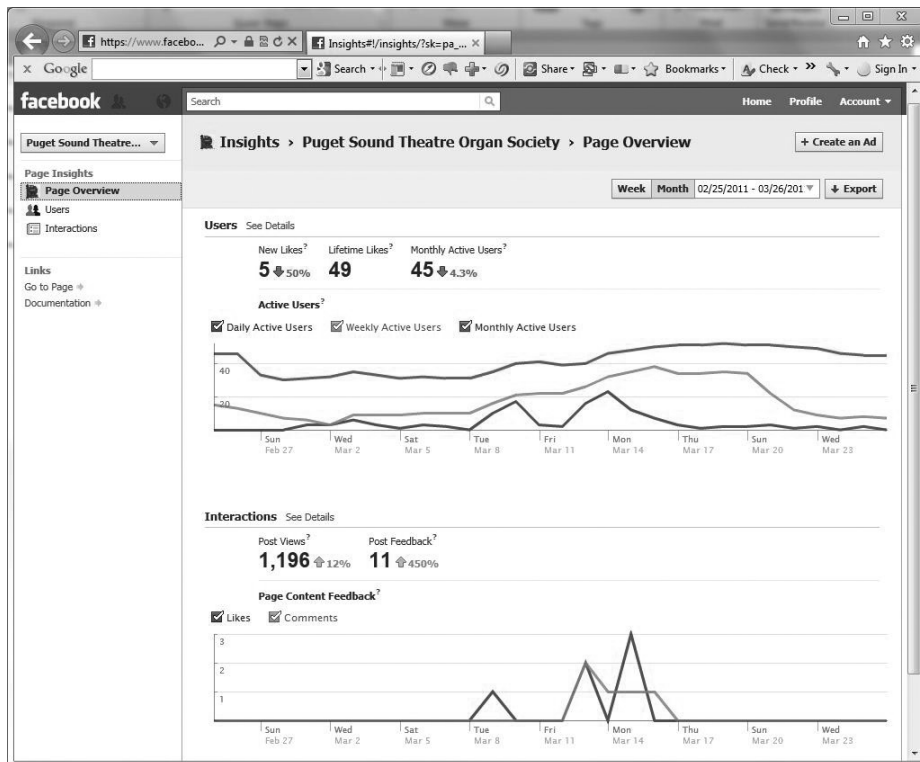
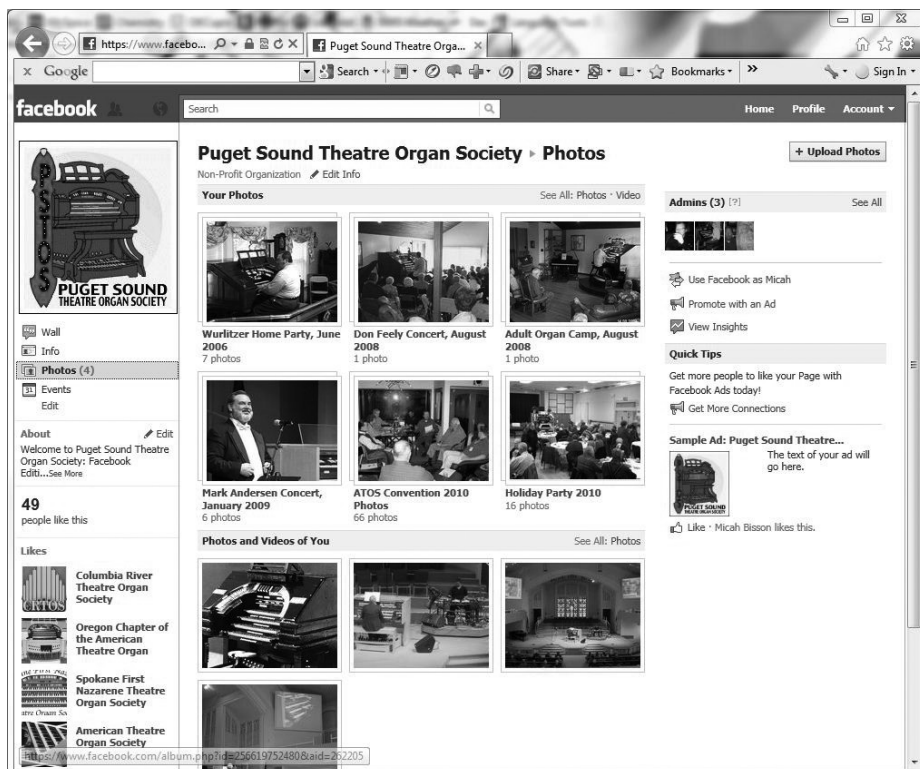


Figure 4



A Facebook page can serve as a window into your chapter

shows you trends, impressions (the number of times any particular item is viewed), how people are getting to your page, and demographic information.

Here are some statistics from our page insights (Figures 3 and 4): we can clearly see that the largest percentage of people interacting with our page falls into the 55+ age group (31%), but the second largest group is a near-tie between the 18–24 age range (20%) and the 45–54 group (20.1%). That 18-24 group is our target audience. Other information available through these insights are that most of the visitors are male (82%), come from the United States (42 of 48), but we've had people visit the page from Canada and Australia. We're also able to see that people are finding us through our main website (20 of 25), but some are directly from Google. I can also tell that the last message I posted on the page was viewed 117 times. This is all just within a one-month period (2/16 to 3/17). This information is easy to understand and can definitely assist us to determine how we approach future programs, or easily solicit feedback from our user community about programs or initiatives.

A complaint I often hear is declining membership in chapters and ATOS in general. They say that younger generations of people are not interested in the theatre organ like they were once, which is usually quickly accompanied by several other disparaging statements. What we're learning in PSTOS through our Facebook page is that younger people ARE interested in the chapter and what we're doing. This also comes with the responsibility of putting on programming that is relevant. More about that later.

To rest some fears, it isn't going to take over your chapter's existing infrastructure. It is not a replacement for a chapter newsletter, membership directory, in-person social event, or even a website. Facebook exists to augment each of these items. Each tool (website, newsletter, etc.) serves a purpose and has different strengths and target audiences. An example of this would be to have a story in your newsletter that you share with your Facebook community. Or, you post an event on your Facebook page and invite people to use Facebook to RSVP to it from your website. If your chapter has a blog, share a link on your Facebook page to get more attention to your blog or website.

For a chapter Facebook page to be successful, it must become a community-involved and supported initiative. It is not designed to be one person solely contributing to the photos, comments, or

discussion. There are designated people (designated “administrators”) who manage the back-end components of the page. But, each board member should assist by contributing content, including articles or other tidbits from the main website or newsletters—just as they would for concerts or membership initiatives. That’s the “meat and potatoes” of a Facebook page. All members (including board members) should be encouraged to check out the page in newsletters or on the website, RSVP to events, share their photos or videos they took at the concert, or make comments and suggest that others link up to the page.

At some point, the online interaction has to turn into something more substantial, such as a concert attendee or a new dues-paid member. The content on Facebook cannot be restricted only to members, so how do we turn that into actual ticket sales? Use the insight analytics to program concerts, and market those concerts heavily on your own pages or other avenues of marketing. As I mentioned earlier, you can create an Event through your Facebook page, and fans of the page can RSVP or comment on the event. A frequent side-effect of this is others see people attending and may check it out and possibly go. To illustrate this point, let’s say that John is a fan of PSTOS on Facebook. He sees an event posted by the admin for a Jonas

Nordwall concert coming up two weeks from Sunday, and indicates he wants to go. His friend Sarah sees that John is interested in going, and since they have similar interests, and after talking with John about it she decides that she’ll check it out too. And, you have another ticket sale (and maybe a new member or two).

Due to the natural networking component of Facebook, it is extremely important to give your page the attention it needs. This means responding to comments, posting pictures, events, and getting information on there as quickly as possible. News travels very fast these days, and Facebook will provide you close to instantaneous feedback from your audience whether the program was well-received or not. But, more importantly, this almost requires chapters to program excellent material, especially if there is going to be a push for people to attend a concert through this medium. Electronic communication and networking such as Facebook and Twitter has the potential to make or break you within a few simple clicks. I don’t say this to elicit fear, but to bring to your attention that not everyone on Facebook will be happy with what you do, the artists you hire, or venues you pick. These comments may not be any different than if they were received by postal mail, e-mail, or phone call—they are just delivered to you more quickly. Use

the comments, insights, and analytics to your advantage to put on the most relevant material and showcase the best of the best for your chapter.

Social networking can be an incredible outreach tool, but can also provide you insight to your target audience. I hope you’ve found this information helpful and have decided that Facebook can be a boon to your chapter—and, you are excited to get your page up and running. If you have any questions or would like more specifics about how to get a Facebook page running for your chapter, I can be reached at [m.bisson@atos.org](mailto:m.bisson@atos.org).

Micah will be available at the ATOS convention for free consultation about social media designed for chapter leadership. Appointments can be made by e-mailing him in advance at [m.bisson@atos.org](mailto:m.bisson@atos.org), or stop by the registration table for more information.



SILENT FILMS  
CONCERTS

RECORDINGS

Steven Ball

NEW RELEASE!

Atlanta Fox

100 HIGHLIGHTS

(734) 846-3627

WWW.STEVENBALL.COM

DEPARTMENT OF ORGAN AND CARILLON - THE UNIVERSITY OF MICHIGAN, ANN ARBOR

**Proud to have prepared Wurlitzer Manor and Washington Center organs for the Convention.**

- Installation • Restoration
- Service & Tonal Finishing—at its best
- Expert Installation of Relay Systems

Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS  
 Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS  
 Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA  
 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA  
 Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH  
 Peery’s Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
 Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO  
 Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE  
 Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL  
 New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK

**Ed Zollman • 3310 North Forest Ridge, Wichita, KS 67205**  
**316-729-6860 • [zollmanpipeorgans@msn.com](mailto:zollmanpipeorgans@msn.com)**  
[www.zollmanpipeorgans.com](http://www.zollmanpipeorgans.com)

# For the Records

## REVIEWS

### A CAPITOL IDEA!

#### Ken Double At The Mighty Wurlitzer + Big Band

This album is a recording of a live concert presented in the Capitol Theatre, York, Pennsylvania, September 16, 2006. Well-known organist and ATOS personality Ken Double shares the bill with the Bob Clay Orchestra. The description of this ensemble as an orchestra is a bit misleading since by definition an orchestra must have strings. Without strings the Bob Clay Orchestra is really a big band playing in the tradition of Glenn Miller, Tommy Dorsey, Harry James, and Benny Goodman.

*A Capitol Idea!*'s tracks are about a 50/50 mix of solo organ and big band. Ken gets things moving with a bright, optimistic rendition of "It's Today." As you would expect for an opening number the registrations are big with frequent English Post Horn and Xylophone punctuations.

Following, we have "I Love Being Here with You." Ken plays it with a nice beat and features a passage with an untremmed

and well-regulated French Trumpet. The infectious beat sustains the song throughout its duration. Not being partial to the French Trumpet, Ken next features the Tuba Horn untremmed in "So Beats My Heart for You." Rapidly the song moves into an up-tempo segment with Tap Cymbal in the pedal, then briefly back to the untremmed Tuba Horn and finally finishing with both Main and Solo Tibia Clausas in open harmony.

The Bob Clay Orchestra makes its first appearance in "A String of Pearls" with a double (pun intended) introduction: the first by Ken Double and the second by an announcer evoking memories of big band radio broadcast announcers.

Having never studied a non-keyboard instrument I probably have no idea how hard it must be for a wind player to maintain their embouchure. I noticed several small lapses with the Bob Clay Orchestra's performance. For instance: At 0:14 into "Stars and Stripes Forever" a trumpet player has an intonation problem as does another brass player at 3:22 in "A String of Pearls," and again at 1:15 into "Moonlight Serenade." Being recorded live during a public performance, accidents can and do happen to even the best of musicians; but judging from audience reaction, no one cared so why should I? They are still a fun group to listen to. For the final reprise of "Stars and Stripes Forever" Ken Double is reintroduced and adds the Wurlitzer to the ensemble. However it is so covered by the band you have to listen long and hard to hear it.

Matching his ebullient personality, Ken brings a lot of up-tempo segments to most of his music so I found it a pleasant change listening to his offering of "Love Is a Many Splendored Thing" where he avoids any effort to jazz it up. This ballad is ideally suited to the theatre organ where the instrument's softer and solo voices can stand out. The same can be said about "To the Land of My Own Romance." This is the song for those who like to

hear lots of Tibias in various combinations with Vox Humana, Saxophone, and strings. Speaking of Tibias, the Capitol Theatre organ has a Kilgen Tibia Clausa planted in the Main Chamber. I've never heard one before and have to say it is really quite nice and a good foil to the Wurlitzer Solo Tibia Clausa.

Clarinetist Howard Boots collaborates effectively with the organ in "Do You Know What It Means to Miss New Orleans." Ken provides just the right support for the Clarinet solo and the balance between organ and clarinet is good.

Beginning with "Woodchopper's Ball" and continuing with a Harry James Big Band Medley of "It's Been a Long, Long Time," "I Had the Craziest Dream," "I'm Beginning to See the Light," and "You Made Me Love You," organ and band play together. There is not a dud among this group of songs, with plenty of hot licks by trumpeter Skip Stine, yet I am troubled by some inconsistency of balance and presence between organ and band. I don't know if this stems from microphone placement, post-recording processing, or not enough thought given to score arrangement by the artists.

There is little in the way of an acoustic signature to the Capitol Theatre, or at least none is obvious in this recording. There doesn't seem to be a sweet spot where I feel I am sitting in the audience hearing a live performance cohesively blending organ, band, and room. Usually it is the case where the band is very up front—like in your face—leaving the organ in the distant background as an afterthought. Conversely though, where the organ takes the lead it does not obliterate the band but is rather nicely supported by it.

Jacket notes remark the organ was rebuilt and reinstalled in the Capitol Theatre by the firm of R.J. Brunner & Co. and invites the reader to visit Mr. Brunner's web site, so I did. There I learned Mr. Brunner has a long and distinguished career in pipe organ restoration. The curious thing is, according to his web site, of all his installations only one is a theatre organ and that happens to be the Capitol Theatre Wurlitzer. I mention this because the organ's tremulants are excessively forceful and all of the same character. For an installer with apparently limited theatre organ experience and not



**A CAPITOL IDEA!**  
KEN DOUBLE AT THE MIGHTY WURLITZER + BIG BAND  
CAPITOL THEATRE YORK, PA SEP 16, 2006



keenly attuned to modern theatre organ subtleties I can understand this.

Other song titles in this 71:19 album are “Sing, Sing, Sing,” “Rock-a-bye Your Baby With a Dixie Melody,” “Amber Waves,” “Let There Be Peace On Earth,” and “In the Mood.”

Don't let my technical nit-picking put you off from buying *A Capitol Idea!* It is really an enjoyable recording, especially for big band aficionados. I rate it with 3½ stars.

*A Capitol Idea!* can be ordered from Sam Groh, 218 Elm Avenue, Hershey, Pennsylvania 17033. Cost is \$20 US or \$22 International. Make checks payable to SVTOS.

—Dennis Hedberg

## WHERE IT ALL BEGAN— SEATTLE 2010

The convention was reviewed in the September/October 2010 issue of THEATRE ORGAN. On this 2-CD set, the performances are not grouped by artist, or in the order in which they appeared at the convention. This is primarily due to the juggling required to get as much material onto the two discs as possible. To avoid redundancy in discussing the instruments, we've included the instrument information at the head of the review, in the order in which they appear on the CD.—Ed.

Jonas Nordwall: First United Methodist Church, Portland, Oregon: 4/107  
Classical/theatre composite

Tony Fenelon, John Atwell, Jim Riggs: Paramount Theatre, Seattle, Washington: 4/20 Wurlitzer Publix I (original installation)

Nathan Avakian: Everett Theatre, Everett, Washington: 3/16 Kimball/Wurlitzer composite

Scott Foppiano: Calvary Christian Assembly Church, Seattle, Washington: 3/19 Kimball/Wurlitzer composite

Donna Parker: Cleveland High School, Portland, Oregon: 3/21 Kimball composite

Dave Wickerham: First Church of the Nazarene, Spokane, Washington: 3/25 Wurlitzer composite

Jelani Eddington: Bastyr University Chapel, Kenmore, Washington: Allen LL-324Q digital

Dean Lemire: Oaks Park, Portland, Oregon: 4/18 Wurlitzer (unenclosed)

Lew Williams: Mount Baker Theatre, Bellingham, Washington: 2/14 Wurlitzer (original installation)

Richard Hills (with Simon Gledhill): Wurlitzer Manor, Gig Harbor, Washington: 4/48 Wurlitzer

Simon Gledhill: Washington Center for Performing Arts, Olympa, Washington: 3/25 Wurlitzer

Chris Gorsuch: St. Columban Catholic Church, Yelm, Washington: 3/16 Robert-Morton

Walt Strony: Tahoma Studio, Maple Valley, Washington: 3/29 Wurlitzer composite

Being both geographically and financially challenged, I was unable to attend the 2010 ATOS Convention, so I especially appreciate the opportunity to review the 2-CD album of the highlights of the Convention, albeit with a ‘down-under’ perspective. By way of full disclosure, Tony Fenelon and I have been good friends since school days. Given that relationship, under most circumstances I would not be invited to review a recording by Tony. However, as he is only one of fourteen marvellous artists to appear in this collection, both the editors and I felt that anything I might say that appeared biased could be identified and caught in editing. (We didn't find anything worthy of being edited out.—Ed.)

## CD1

Composed by John Williams for the opening of the Los Angeles Olympic Games in 1984, the “Olympic Fanfare” performed by Jonas Nordwall on the massive 4/107 classical/theatre organ provided an impressive opener for this 2-CD collection, with strident brass and heavy pedalwork, superbly mic'd to provide a great demonstration of the disposition of ranks in this fine instrument.

As part of the Aussie performing ‘invasion,’ John Atwell played “All I Care About is Love” at the opening concert at the Seattle Paramount Theatre. A favourite from the musical *Chicago*, John provided

a relaxed nicely-paced version complete with very pleasing registrations—did I hear a little ‘Slaughter on Tenth Avenue’ in the closing melody line?

In this first selection from the Everett Theatre, Nathan Avakian next played “Grace Kelly,” the song by the English singer Mika, who freely admitted the tune was based on the main melody line of Rossini's “Largo Al Factotum” from *The Barber of Seville* (“Figaro, Figaro, Figaro”—remember?). Nathan's arrangement on the 3/16 Kimball/Wurlitzer provided an intimate sound for this unusual piece with a pumping bass rhythm and largely-chordless melody line.

Quite a transition in mood and style to “Somewhere in Time” by John Barry from the 1980 time-travel/romance film of the same name. On this occasion the artist was Scott Foppiano, whose rendition was a lovely restrained re-creation of Barry's richly romantic piece.

A further leap in mood and style to Donna Parker, whose first contribution was the infectiously toe-tapping “Brazilian Sleigh Bells” written by Percy Faith, complete with ‘toy counter’ and percussion items, and the marvellous Parker musical aplomb.

Harold Arlen's “Get Happy” opened the medley from Dave Wickerham at Spokane's First Nazarene Church. My, how this church installation can ‘growl’! Dave provided a great full-bodied rendition of “Get Happy,” morphing into Irving Berlin's “Cheek to Cheek”—including no less than seven key changes in a fascinating progression.

Yet another amazing mood- and pace-change to a lovely arrangement of “Body and Soul,” performed by Jelani Eddington at the Bastyr University Chapel. A totally refreshing performance of this gem from 1930, written by Edward Heyman, sympathetically recalled by this most accomplished young musician.

To a more ‘bluesy’ organ sound from Dean Lemire at Oaks Park Skating Rink playing “Up a Lazy River,” an arrangement of the 1930 standard composed by Hoagy Carmichael. This recording is all the more remarkable because of the unique nature of the installation in which the instrument is suspended above the rink, creating an impression as though we are right inside the chambers, enjoying all the ‘bite’ of the

# For the Records

## REVIEWS

pipes springing into life, plus no swells. In this intimate recording environment various superfluous organ sounds can be heard, but Dean's performance is quite unique, calling for considerable keying accuracy.

As one would expect, "Moonlight on the Ganges" by Sherman Myers requires a very different atmosphere if it is to invoke the mystery of the Orient. The beautiful Seattle Paramount provided Jim Riggs with the appropriate acoustics, and his scoring for the atmospheric introduction to this piece was superb, suitably lightening the experience with the familiar melody of this old favourite, reminiscent of the silent film era.

Lew Williams, playing the Mount Baker Theatre Wurlitzer, the second original installation instrument we've so far heard on this disc, chose "Valse Bleue," a delicate little piece composed by the British composer and bandleader Angela Morley. Delivered with sensitivity and pleasing registrations, Lew's use of the Chrysoglott as a background fill behind already-gentle combinations, provided a lightness and charm to this delightful little work.

Back to business with a vengeance, we hear "From This Moment On," from the pen of Cole Porter and played by Organist of the Year Richard Hills on the largest pure-theatre organ of the convention, the 4/48 Wurlitzer in Gig Harbor. Richard's arrangement on this full-blown instrument was all that Porter could have wanted for this favourite from *Kiss Me Kate*. Richard also provided some stunning variations on the theme with right-hand dexterity in the reprise, leading to a big finale.

Frederick Loewe's "Wouldn't It Be Lovely" was Donna Parker's next selection, and the opening bars indicated Oscar Peterson's arrangement would be very different from that of Mr. Loewe—not that Mr. Loewe would have objected. I describe the arrangement as largely an untremmed 'stomp' with a modicum of interesting atonal liberties.

Jonas Nordwall demonstrated how diminutive such a massive instrument as the one at First United Methodist can sound when handled by a master musician. Jonas chose to play the little "Gladiolus Rag" written in 1902 by Scott Joplin, providing a delightful interlude.

Nathan Avakian tackled a piece not for the faint-hearted, with a very creditable piano/organ performance of Jack Fina's "Bumble Boogie" (originating from Rimsky-Korsakov's "Flight of the Bumble Bee"). Nathan incorporated a pre-recorded rhythm track from a laptop computer (traps and claps), and registered the piano in the pedal to provide the eighth-note boogie pattern. Any slight miscue during the brief intervals of a measure or two where the rhythm track is silent, and the whole thing can go pear-shaped very quickly. No worries here; even the xylophone and chrysoglott coped with this high-intensity tour-de-force—an audience favourite.

UK visitor Simon Gledhill provided a lovely rendition of "The Night was Made for Love." Simon brought out all the delicacy and passion of this favourite from the 1931 musical *The Cat and the Fiddle*. He had us all fooled with the opening bars from Tchaikovsky's *Romeo and Juliet*, very cleverly segueing into Jerome Kern's "The Night was Made for Love"—a totally lovely arrangement.

"Don't Be That Way" heralded the return of the unmistakable style of Donna Parker with this swing piece forever associated with Benny Goodman. Donna's pedal-work combined well with a prominent melody line and biting brass accompaniment, producing a most enjoyable and lively version. (The Post Horn had received the "Hedberg laying-on of hands" shortly before the convention.—Ed.)

Barry Manilow's "I Write the Songs" is the next offering from Scott Foppiano. Scott provided a well-crafted arrangement commencing softly and wistfully and building to the full affirmation accorded to the piece by Manilow.

Jelani Eddington's "Pirate Dance," from the musical *Goldilocks* by Leroy Anderson, opened in the form of an Italian tarantella. Jelani provided a most enjoyable and rollicking contribution.

"Birth of Passion Waltz," popularised by George Wright, was played by Chris Gorsuch on the only Robert-Morton to be heard during the convention, and provided an interesting reminder of the flamboyance of the waltz era. The use of the xylophone provided a pleasing entre'acte.

A very different and versatile Donna Parker performed a Richard Purvis arrangement of "What are You Doing the

Rest of Your Life." Written by Michel LeGrand originally for the 1969 film *The Happy Ending*, Donna provided a charming reminder of a somewhat whimsical characteristic of Richard Purvis' arrangements.

The final track of CD1 was occupied by the piano and organ pairing of Aussies Tony Fenelon (piano) and John Atwell (organ) performing "Funiculi Funicula." An amazing arrangement by the English light-music composer/arranger Robert Docker enabled Tony and John to delightfully complement one another's contributions, the Docker arrangement demanding (and receiving) a remarkable degree of musical virtuosity from both artists. Whilst the recorded sound provided a reasonable balance between piano and organ, this reviewer would have preferred a closer mic'ing technique for the piano—a minor detail.

## CD2

Continuing the piano/organ combination, but with a better recorded articulation for the piano, Richard Hills (piano) and Simon Gledhill (organ) provided the opener for CD-2 with "Tico Tico No Fuba" by Zequinha de Abreu. The two artists balanced nicely in this particularly stylish version of an old Brazilian favourite.

A re-creation of the amazing overture to Gershwin's "Porgy and Bess" by Walt Strony preceded a delightfully languid version of "Summertime" impressively performed on the Tahoma Studio's 3/29 Wurlitzer.

The Aussie duo of Tony Fenelon and John Atwell's next item opens with an arrangement cleverly lacing together Liszt's "Liebestraume" and the theme from the 1957 *An Affair to Remember*, composed by Harry Warren. John, accompanying on the 4/20 Wurlitzer, provided superb solo and backing roles throughout to the virtuosic pianism of Tony with much to-ing and fro-ing between Liszt and Warren.

A real sea change in item and location followed with the popular little late 1940s song by Johnnie Lee Wills—"Rag Mop." Played with all the inherent brashness by Dean Lemire, this cheeky little 12-bar blues number was well suited to the zero-

reverberation characteristic of the roller rink installation.

Dave Wickerham's arrangement of "The Bells of St. Mary's," an E. Emmett Adams composition from 1917, was notable for its degree of majesty and complexity, even including glockenspiel, chimes, and possibly the church's own bells.

Simon Gledhill provided yet another refreshingly charming little example of the musical output of his homeland, the "Little Serenade" by the British light music composer Ernest Tomlinson. Simon again demonstrated his mastery of the gentler and sweeter sounds of the Washington Center organ.

Buddy Cole's legacy is alive and well, as was amply demonstrated by Tony Fenelon with his performance of "Have You Met Miss Jones," written by Richard Rodgers for the 1937 musical *I'd Rather Be Right*. Performing solo on this occasion, one could almost see Buddy Cole fully endorsing Tony's marvellous recreation.

Chris Gorsuch performed "Take 5" by Paul Desmond. Chris introduced many interesting variations to the well-known Dave Brubeck version of this most complex jazz number with the quintuple (5/4) time signature (from which the name is derived). A nice stylish ending was an interesting surprise.

"Pop! Goes Your Heart," written by Allie Wrubel, is one of those numbers reminiscent of many others of the 1930s, but Jim Riggs made it all his own. A nice bouncy number with a lovely lilt, Jim augmented the theme with piano on this marvellous installation.

Lew Williams presented a very clever and wistful version of Debussy's "Clair de Lune," a challenging enough piece for piano, but an even more challenging piece for organ without the benefit of sustaining pedals. Lew injected the delicacy required for this piece, whilst demonstrating the softer and gentler nature of the instrument.

Jelani Eddington returned for "If This Isn't Love" by Burton Lane from the 1947 Broadway musical *Finian's Rainbow*. Jelani even managed to weave a bit of "The Piccolino" into the introduction. The Allen LL-324Q installation in the Bastyr University Chapel (Kenmore) provides a clear and clean sound for lively numbers, allowing the audience to really hear and

appreciate Jelani's considerable artistry and technique.

Once again we had the musicianship of Simon Gledhill to enjoy with Jimmy McHugh's 1930 composition "On the Sunny Side of the Street" with some stunning progressions, harmonies and syncopation. An all-round entertaining arrangement of this old favourite in skilful hands.

Chris Gorsuch's arrangement of Harold Arlen's "Get Happy" absolutely sparkles. In this jazzy version Chris provides a solid bass accompaniment with a brilliant melody line, and with fascinating injections of an eastern theme. He wraps it all up with a typical George Wright finale. A most enjoyable and varied performance.

Dimitri Tiompkin's "Land of the Pharaohs" provided all of the exotic feel of ancient Egypt in the hands of Walt Strony. Composed for the 1955 Cinemascope epic of the same name, Walt condensed and captured all the pomp, grandeur and mystery of ancient Egypt as portrayed in the film in this arrangement of the otherwise-massive score.

"Can I Forget You" by Jerome Kern was Richard Hills' final contribution to this 2-CD set. From the 1937 movie *High Wide and Handsome*, the piece was played straight, and largely faithful to the original, but with a couple of pleasing key changes, and ending gently and simply—a delightful arrangement.

Dean Lemire's final appearance was with the 1943 song "Poinciana" written by Buddy Bernier and Nat Simon. As mentioned earlier, the all-enveloping sound of this unique installation is very different from the reverberant locales of the other installations featured on this album. Every rank is prominently displayed and calls for great accuracy in performance. Dean was equal to these challenges and provided a satisfying rendition of this old favourite.

The penultimate track of the album featured Nathan Avakian playing Jerome Kern's "Waltz in Swing Time" from the



1936 film of the same name and considered to be Fred Astaire and Ginger Rogers' best dance musical. Nathan certainly instilled the infectious swing into Kern's memorable music.

The honour of the final track in this album's eclectic mix went to Jonas Nordwall, with violinist Rebecca Anderson as soloist performing excerpts from Tchaikowsky's marvellous *Violin Concerto in D*. The track opened with the 3rd movement. The organ backing of the orchestral accompaniment provided a very satisfactory reflection of the original orchestral instrumentation. Jonas provided a sensitive balance between the soloist and the organ, and Rebecca's performance was confident and most impressive. Their all-too-brief collaboration made for a satisfying conclusion to the album.

It is customary to nominate an overall rating for the complete album, something which is complicated by the number of artists and the diversity of the venues and instruments. However, from an entertainment viewpoint the entire compilation is worthy of congratulations to all concerned, albeit with a small number of musical and technical flaws.

I, with due down-under humility, allocate a rating of 4 stars out of 5.

The two-disc set of *Where It All Began* can be ordered from the ATOS Marketplace for \$33.00; international orders, please add \$2.00. Prices are in US Dollars, and include shipping.

—Doug Grant

### THE INCREDIBLE JOHN COOK

Plays the 4/18 Mighty Wurlitzer Theatre Pipe Organ  
Babson College  
Wellesley, Massachusetts

I don't know whether to call this album, sponsored by the Eastern Massachusetts Chapter of the American Theatre Organ Society, a re-release or a late release of the original. As the story goes, it was recorded September, 2000 and, I assume, released shortly thereafter. Now, eleven years later, an additional 300 copies have surfaced, their existence previously unknown to EMCATOS. It is this newly discovered inventory that is now being offered.

Mr. Cook begins with what is usually a good console raiser, "I Feel a Song Coming On." In this offering it is somewhat subdued, with a couple subtle hints of "Rhapsody In Blue," but still enlists much of the organ's resources to give us a good idea of what lies ahead.

"Louise" follows, beginning as a familiar Chevalier-esque soft shoe with registrations alternating between the ubiquitous untremmed 8' Kinura, in combination with either a 4' Piccolo or 8' Tibia Clausa. In some choruses Mr. Cook engages the Chinese Block like a metronome. It's a nice effect, but he really doesn't need it as a pseudo time keeper. He does just fine on his own.

Most listeners expect "España Cani" to be played with big registrations and high energy, imagining a bull fight. However, in this rendition, once we get past the opening bars with all guns blazing, Mr. Cook takes a more laid-back approach and treats the song more like a tango. It's a pleasant diversion. The song ends with what I would say is a moderate *f* dynamic as opposed to *ff* or *fff*.

Played mostly without tremulants, some tuning problems rear their ugly heads in "Pavanne." This is Morton Gould's "Pavanne," not the Maurice Ravel or Gabriel Fauré compositions, nor any other

classical composers'. Tuning issues aside, I've always thought this an intriguing piece, and Mr. Cook does it justice with its continuous 4-note pattern in the Pedal.

I would dare say the gold standard organ performance of "Have You Met Miss Jones" is the arrangement by the late Buddy Cole. John Cook acknowledges Mr. Cole's work with a painstaking effort to manually write out the score from the former's recording to assure the most accurate tribute. The steady wind supply of the Babson College Wurlitzer guarantees the success of the many un-tremmed passages of Buddy Cole's arrangement as realized by Mr. Cook.

Not having to write out the score of "Sleepy Time Gal" was fortunate for Mr. Cook because he was given an arrangement of that tune by the late Lee Erwin. For his tip-of-the-hat tribute to Mr. Erwin, John Cook executes the arrangement with respect. I recall many years ago spending Easter weekend in Lee's New York City apartment enjoying his hospitality. Easter Sunday morning, as we walked along 5th Avenue watching New York's traditional Easter Parade, he described his city's famous skyscrapers. I've never met a finer gentleman.

What could have been a rousing rendition of John Philip Sousa's "El Capitan" march comes off in a dull, lackluster performance more suited to an Easter Parade. It did not make me want to clap my hands in rhythm, but at least the organ's Snare Drum performed well.

*The Incredible John Cook* presents a single eleven-minute, five-song medley of selections from the 1942 film *Me and My Girl*. Titles include "Think of No One but Me," "Hold My Hand," "Lambeth Walk," "Once You Lose Your Heart," and "Me and My Girl." The two ballads of this medley, "Hold My Hand" and "Once You Lose Your Heart," are both great opportunities to audition Mr. Cook's registrations which showcase many of the organ's well-regulated solo voices, including the Brass Trumpet and Harmonic Tuba.

John Cook's own composition "Pipes on Parade" is a peppy little march. It seems to be well suited to the Babson College Wurlitzer, giving a reason to feature the organ's Glockenspiel as well as the full range of dynamics possible with this instrument.

Other titles include "Sophisticated Lady," "I've Never Said I Love You," "Buckle Down Winssocki," "The Latin Quarter," "It Ain't Necessarily So," "Intermezzo—A Love Song," and "Dear World." "The Latin Quarter" is particularly interesting as it explores some Xylophone runs, Bird Whistle, Orchestra Bells (reiterating Glockenspiel) and light string combinations, all set to a toe-tapping Latin-flavored beat as the song's title suggests.

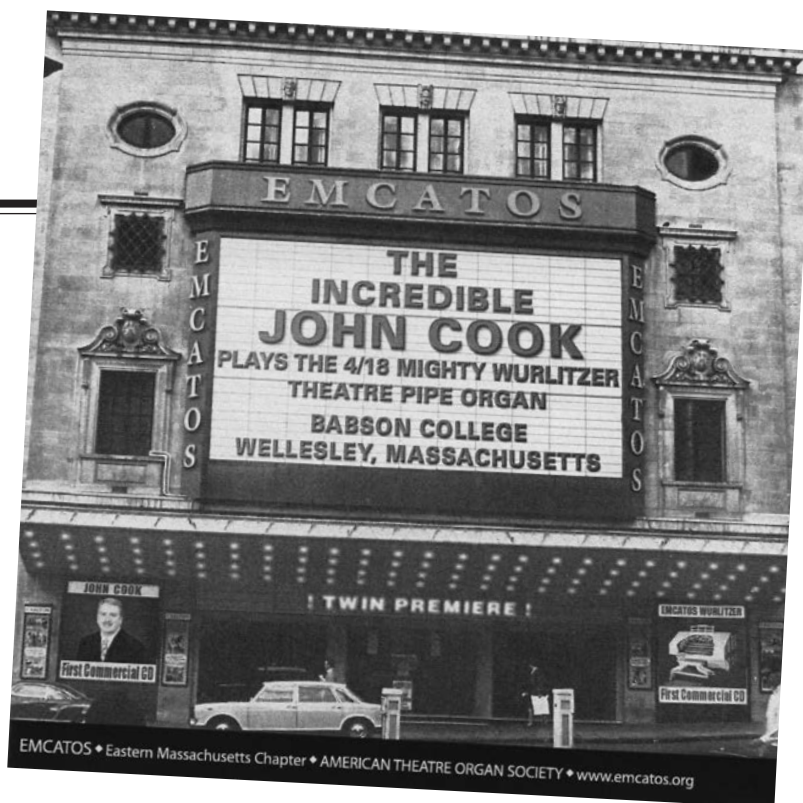
Recording quality of *The Incredible John Cook* is top notch with good capture of the hall's ambience. John Cook's performance is solid and accurate even if not too exciting, but rather somewhat timid and stiff in his up-tempo offerings. It is obvious this organ was in first-class condition at the time this recording was made more than ten years ago. My only criticism of the instrument is the character of its tremulants. They sound to me as if they could be mechanically induced. If there is any truth to this thought, I hope by now they've been replaced with standard bellows-type devices.

Song timings as listed are not at all accurate, but that probably wouldn't make any difference to anyone other than a radio station program director. And how many program directors program any theatre organ music these days anyway? The only one I can think of is Michael Barone of NPR's Pipedreams, and even he doesn't do it very often.

In my reviews I consider not only the artist's performance but also the instrument, technical recording quality and issues, jacket notes, and how, overall, the finished product impresses me. I hate to say this but I have one huge complaint about *The Incredible John Cook* which compels me to rate it with two stars. The problem is that the playlist and jacket notes are at serious odds with what is actually on the disc! This is inexcusable in my not-so-humble opinion. Eighteen song titles are listed and discussed, but two, "My Funny Valentine" and "Litany," are not present on the disc. The missing songs are not in consecutive order within the playlist, so it becomes a game of chance what will be heard if a song is selected by either its track number or title. I don't know how the album's producers could have let this pass. Wasn't anyone paying attention? Unbelievable!

*The Incredible John Cook* is available for \$20.00 (US) or \$23.00 (outside US) including shipping. Send a check or money order payable to EMCATOS, Inc., to Carolyn Wilcox, 59 Macon Street, Burlington, Massachusetts 01803-2311. The disc will also be available at the record shop at the annual convention in Providence.

—Dennis Hedberg



## Review Recap

Artist	Album	Venue	Journal Issue	Star Rating	Order From
Atwell, John	<i>Australia's Mighty Little Wurlitzer</i>	Marrickville Town Hall, Sydney	Sept/Oct '10	4	Russ Evans 6521 NE 191st Street Kenmore, Washington 98028
Baker, Don	<i>I Got Rhythm</i>	Alabama Theatre, Birmingham/Senate Theatre, Detroit	July/Aug '10	3	www.pipeorganpresentations.com
Ball, Steven	<i>1001 Nights</i>	Fox Theatre, Atlanta	Sept/Oct '10	3-1/2	www.stevenball.com
Ball, Steven	<i>Fox Noel</i>	Fox Theatre, Atlanta	Nov/Dec '10	3	www.stevenball.com
Balogh, Charlie	<i>Maestro!</i>	Organ Stop Pizza, Mesa	Mar/Apr '11	5	www.organstoppizza.com
Cook, John	<i>The Incredible John Cook</i>	Babson College, Wellesley, MA	May/Jun '11	2	www.emcatos.com
Double, Ken	<i>A Capitol Idea!</i>	Capitol Theatre, York, PA	May/Jun '11	3-1/2	Sam Groh 218 Elm Ave. Hershey, Pennsylvania 17033
Double, Ken	<i>Double Southern Comfort</i>	Reddish Residence	Nov/Dec '10	4	Ken Double 1615 Defoors Walk NW Atlanta, Georgia 30318
Double, Ken	<i>Paramount Double Bill</i>	Paramount Theatre, Denver	Jan/Feb '11	3-1/2	Ken Double 1615 Defoors Walk NW Atlanta, Georgia 30318
Hazleton, Tom	<i>Showtime!</i>	Various	Mar/Apr '11	2-1/2	www.pipeorganpresentations.com
Multiple	<i>ATOS Alabama Jubilee</i>	Alabama Theatre	Nov/Dec '10	4	www.alabamatheatreorgan.com
Multiple	<i>Where It All Began (Seattle Convention 2010)</i>	Various	May/Jun '11	4	www.atos.org
Ortloff, Jonathan	<i>Roll Out the Big Guns</i>	Grays Armory	Mar/Apr '11	4	www.jonathanortloff.com
Thompson, Don	<i>Don Thompson plays Music from the Movies</i>	Nethercutt Collection, Sylmar	July/Aug '10	2	www.pipeorganpresentations.com
Thompson, Don	<i>Farewell to the Senate</i>	Senate Theatre, Detroit	Nov/Dec '10	2-1/2	www.pipeorganpresentations.com
Thompson, Don	<i>Homecoming</i>	Various UK	Jan/Feb '11	3-1/2	www.pipeorganpresentations.com
Valliant, Brett	<i>Voulez Vous</i>	Reddish Residence	Mar/Apr '11	3	www.brettvalliant.com

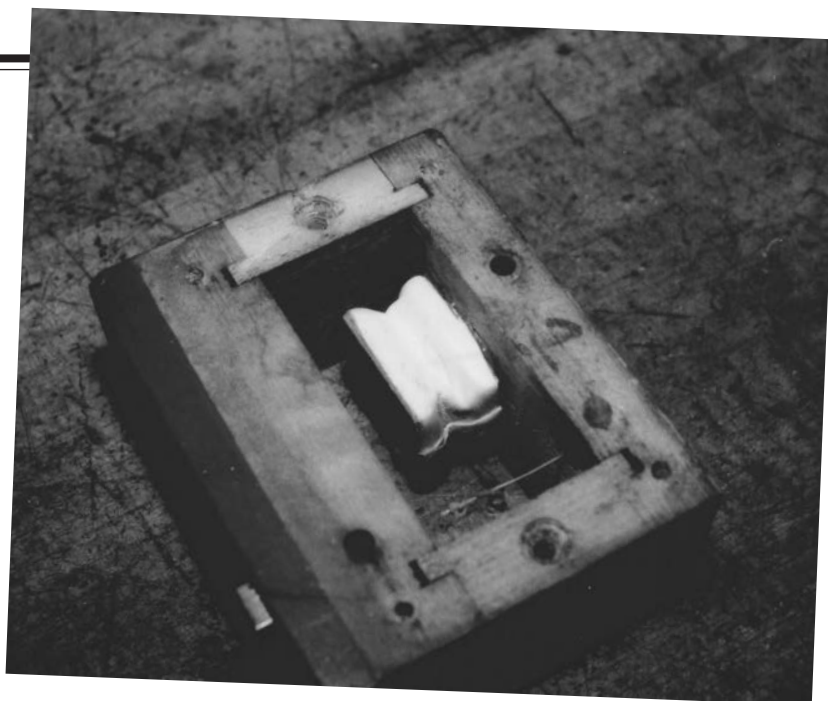
# What's Wrong with This Picture?

Here's an easy one.

You all will recognize a Wurlitzer primary box, even though the magnet cap, valve, and guide have already been removed.

What's wrong with this picture?

Send your answer to [editor@atos.org](mailto:editor@atos.org). Remember, we've changed the judging criteria, so the first correct answer in is not necessarily the winner. However, we do have publication deadlines. We need your response by May 31.



## Mystery Photo

How many of these people can you identify in this picture from the mid-1940s?

Send your answer to [editor@atos.org](mailto:editor@atos.org) by May 31.

**ACTIONS  
CHESTS  
CONSOLES  
PERCUSSIONS  
REGULATORS  
TRAPS  
TREMOLOS**

### **CROME ORGAN COMPANY**

POST OFFICE BOX 18212 - RENO, NEVADA 89511  
TELEPHONE 775 - 852 - 1080

QUALITY ~ RELIABILITY ~ AUTHENTICITY



Owners, Dick Dissell and Jim Gallops

# Have you remembered the ATOS Endowment Fund in your will or trust?

**Add BIG Theatre Pipe Sound,**  
24 ranks, 10 TPs, 10 Traps, 8 Toys all sampled,  
100 adjustable pistons or, register by hand!  
Just plug in MIDI of your organ,  
pipe or electronic!

### Attending the ATOS Convention?

Visit Record Room or call **630-247-0132**  
(our cell) & arrange to see, hear & play 'Duet'  
or call for info & demo DVD anytime.  
(See full page ads in 9/09, 11/09 & 1/10 TO Journals)  
Note '3/24 Duet' soon also made in 'hidden'  
**PULL-OUT DRAWER version.** (see below)



MIDI Concepts

## ATOS Membership Brochures Now Available

Jim Merry, P.O. Box 5327, Fullerton, CA 92838  
714-773-4354, Fax 714-773-4829  
membership@atos.org

## Barton Reborn

with

Paul Roberts

SHOWCASING

our fully-restored  
1928 Theatre Pipe Organ,  
"the Grand Old Lady,"

**BARTON #145!**

May 11, 2011

Ironwood, MI



(906) 932-0618

[www.ironwoodtheatre.net](http://www.ironwoodtheatre.net)

# WURLITZIA!



San Gabriel Mission Playhouse gratefully acknowledges the support of the Peter Crotty Foundation which has made this event possible. Proceeds will support the Playhouse Production Fund.

## SWINGIN' SOUNDS, SILENT MOVIES, SUMPTUOUS EATS

Ken Double, Chris Gorsuch and Russ Peck are joined by upcoming trumpet player and vocalist Laney Wilson and the Temple City High School Gold Jazz Band for a celebration of the Mighty Wurlitzer, some of the best music from the golden era of Swing plus a silent movie with live accompaniment in the beautiful historic Mission Playhouse.

All this, plus delicious food offerings from some great LA food trucks!

**SUN, MAY 22, 2PM**

San Gabriel Mission Playhouse  
320 South Mission Drive  
San Gabriel, CA 91776

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

(818) 618 2348

Exclusive discounts for organ society members: **get \$10 off the best seats** using code **OTS** when booking.



# A New Old Voice for the

## The Organ

One late-summer day in August 1926, the Galesburg, Illinois newspaper ran a small article exclaiming the new Barton organ, installed in the Orpheum Theatre that summer, would be played during the films and events beginning that season. Thus began the story of the three-manual, eleven-rank instrument that would regain its life, then find a new home in a small town in rural southern Georgia 85 years later.

The Orpheum, designed by the architectural firm of Rapp & Rapp, was built as an upscale vaudeville house. Located in the railroad boom town of Galesburg, equidistant on the main line between Chicago and St. Louis, it played host to acts such as Al Jolson, Jack Benny, Harry Houdini, Bob Hope and Bing Crosby, and many other stars of the day.

During the Orpheum's heyday, the organ console sat on its lift just off the apron at stage right, rose while being played, then gently returned to the orchestra pit at the end of its part in the program. The Solo and Main divisions were located behind the sizeable proscenium arch stage left and right, above the box-seat stairwells, and spoke through decorative grillwork over the stage. Access to the chambers was through a two-foot-square trap door separating the chamber from the stairway ceiling.

However, the end of vaudeville, coupled with the post-WWII flight to the suburbs, spelled the end of the era for the Orpheum, just as it did with so many other opulent theatres and movie palaces. After the Orpheum closed its doors, it was tied up in an estate with two other historic structures on either side.

It was at this point in 1964 that young John Near, who had fallen in love with the Barton organ, persuaded his parents to help him save the organ from certain loss. They contacted the lawyer who was handling the estate and inquired about purchasing the instrument. Initially, a kind letter of refusal was returned. Four months later, though, a sales contract was executed, which provided that they had only 120 days to remove the organ, and they had to be bonded and could not damage the theatre in any way

during removal. The price for the organ was \$1000.00.

Thus began the next phase in the life of the organ. John and his brother Bruce worked tirelessly removing the pipes, chests, reservoirs, console, blower, and all the other parts of the organ to the basement of their home, and restoration began. Because of the size of some of the chests and the small hole through which everything had to pass, some were cut in half—and one even in quarters—to get them out of the theatre.

Over the course of three years, John lovingly worked to clean, repair, releather, and reassemble the organ in the attic of his parents' home. They had to resupport the ceilings in the house and cut space into the floor and wall of the parlor to reduce the impact of the console on the space. John redecorated the console to match the architecture of the French-style home. Meanwhile, he corresponded with Dan Barton, who fondly remembered the instrument. John visited with him three times over the next few years, each time receiving information and knowledge on how to rebuild this treasure.

The American organ world was amazed at the tenacity and enthusiasm of the young man and offered assistance and advice along the way. Many came to play the organ upon its completion, including Virgil Fox. John went on studying organ, and received degrees from several prestigious schools. He now teaches at Principia College, his alma mater, and is a leading authority on the life and music of Charles-Marie Widor.

As time progressed, it became necessary to sell the family farm. But, what to do with the organ? The Nears offered it back to the Orpheum Theatre, which had been spared destruction and purchased by the City of Galesburg. The offer was refused. John could not stand the vision of the instrument finding an end in a dump, so in the September/October 2009 issue of THEATRE ORGAN, a small classified ad appeared with a phone number:

*BARTON: Originally 3/11, five added; central Illinois. Free to 501(c) organization or will take best offer from individuals. Must be removed by December.*

John's offer to donate it didn't mean "just haul it away and it's yours." If he was going

David Williams and Willie "Pookie" Jackson remove a bass pipe from the Near farm



The organ arrives at the theatre



# Fitzgerald Grand Theatre

BY JON DURKOVIC (Photos from the Grand Theatre Collection unless noted)



Jimmy DiPietro, Dustin White, Jon Durkovic, John Tanner (on truck), Steven Bowen, Chad Sartin, Derrick Stewart, and Patrick Hodges (on truck) unload a tray of pipes at the Grand



Rebuilt and refinished, the Diaphones are set up for testing at Schlueter Pipe Organ Company



John, Bruce, and Jeannie Near, at the Near house in September, 2009

The blower tank had to be disassembled as much as possible to make the turns in the stairwell going to the blower room





*The blower tank had to be disassembled as much as possible to make the turns in the stairwell going to the blower room*

to give it away, it must go to an organization that would restore, install, and use it as originally intended.

## The Theatre

The Lyric Theatre in Fitzgerald, Georgia, was built in 1911 and failed in the first year. The owner hired a new manager and renamed the facility the Grand Opera House. Under this name the business thrived. At some point an organ was installed in the building. With all of the telltale signs and 13 pipes remaining, an educated guess says it was probably a Robert-Morton, but there is no documentation currently available. Sometime during the early 1920s the Grand Opera House was renamed the Grand Theatre, and a new marquee was installed. In 1929 the theatre was renovated, equipment for showing talking pictures was installed, and the organ removed. On September 4, 1935, a nitrate film fire in the middle of the night completely destroyed the structure. Mr. Martin, manager of the facility, opened a temporary movie house around the corner and began to rebuild immediately.

The current Grand Theatre was opened February 17, 1936 with a children's matinee showing of *The Widow of Monte Carlo* at 2:00pm for the children. At 6:00pm there was dinner on the roof over the storefronts, followed by the evening showing and a rooftop dance following the film. The mayor proclaimed the day Grand Theatre Day. The facility operated as a Martin Theatre until it closed in 1976 with the last film *The Bad News Bears Go to Japan*.

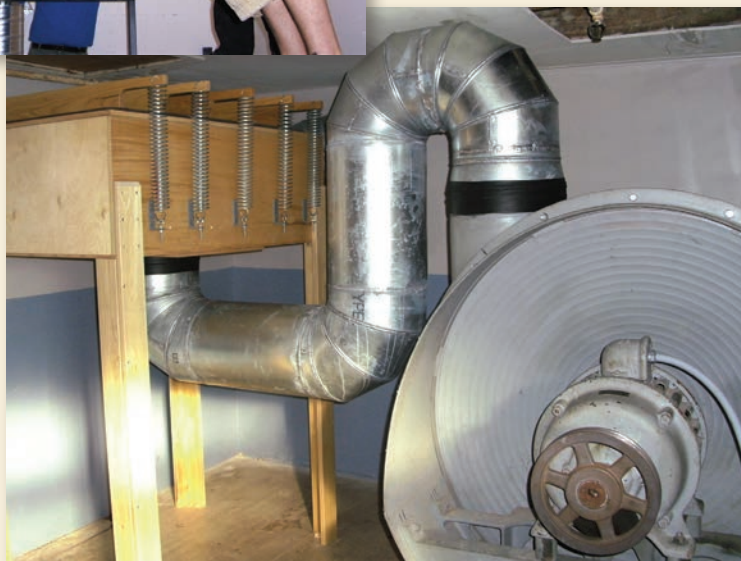
In 1979 the City of Fitzgerald and Ben Hill County jointly purchased the building. This was the first in what would become several city/county joint ventures, and the first downtown landmark restoration project. In 1986, funds were raised to renovate the auditorium and update the heating, cooling, wiring, plumbing, stage lighting, to enlarge the stage, and add dressing rooms and new seating. In 1998 SPLOST funds (Special Purpose Local Option Sales Tax—1% for a five-year duration, targeted to a specific purpose) were allocated to complete the renovation of the conference rooms, offices, and ballroom. This renovation was complete in 2003.

In the summer of 2008, Mayor Gerald Thompson, Jon Durkovic, Grand Theatre manager, and Cam Jordan, Community Development director for the City of Fitzgerald, were reminiscing about the history of the theatre and its role in the community. A vision for having a theatre

*John Tanner (of A.E. Schlueter) installing pipes*



*Wilson Luna and Patrick Hodges (of A.E. Schlueter) installing percussions*



*The installed blower and static regulator*

organ once again was born. An investigation was launched to determine if the theatre had the space required to house an organ without losing vital backstage space and, if so, where all of the necessary parts could be housed, what size could be installed, and the cost of a venture such as this.

It was determined adequate space was available without excessive renovation for an 11–13 rank instrument at a projected cost of \$225,000. With the economy as it was, it was decided to look for a donor of an instrument and unique ways to fund a project through grants.

## The Organ and Theatre Come Together

On Friday, September 4, 2009, while sitting in the box office selling movie tickets, Jon Durkovic was multitasking—reading the newest edition of THEATRE ORGAN—and saw the ad offering the 1926 Barton free to a non-profit organization. He immediately called the number listed, only to receive the answering service. That began the next step in the exciting journey. On Tuesday, contact was made and a visit was set up. Four representatives from Fitzgerald flew to Galesburg, Illinois to see the organ in the Near home. An instant friendship formed between the groups and plans were set to move the organ.

A.E. Schlueter Pipe Organ Company of Lithonia, Georgia, was called to appraise and quote the cost for the restoration project. In order to keep the project cost (and thus the contract) as low as possible, it was decided that some of the project would be done by residents of Fitzgerald: providing transportation, chamber construction, building preparations, blower restoration, housing, and other tasks. This would keep as much of the budget as possible available to dedicate to the restoration, ensuring that corners wouldn't have to be cut. Many local companies contributed and assisted by providing materials and services, either free or at cost.

The Schlueter Company has an extensive and impressive portfolio of instruments throughout the Southeast, both new builds and restorations. Being based relatively close by (metro Atlanta), their reputation for quality, and the considerable experience with theatre organs by staff members who would be directly involved with this project, made the decision to award the project to Schlueter an easy one.

Trays of pipes awaiting installation on the stage



Patrick Hodges and John Tanner (partially hidden) working in the Main chamber



Tibia (offset), Concert Flute, Diapason, and Vox Humana in the Main



Patrick Hodges in the Solo

*The Tibias ready to leave the Near farm for the Schlueter shop in Atlanta, December, 2009*



*The Grand Theatre Barton console in its new finish*



*Jelani Eddington, Joe Patten, John Near, and Jon Durkovic, following the inaugural concert on March 26 (Photo courtesy of Carmie McDonald, Atlanta Fox Theatre)*

Jelani Eddington was contacted to develop a stop specification from a performer's point of view, based on the resources of the organ. Jelani recommended the addition of, or extension to, five ranks: Oboe Horn, French Trumpet, and Post Horn at 8', and a Diaphone and Tuba, both at 16'. With these recommendations in hand, the dream was set to be realized.

Many decisions were to be made over the course of the coming year including locations for the console garage as opposed to a stationary lift, location of the blower, additional toys, and console decoration and color. Local businesses and individual volunteers provided materials and labor as well as funds toward the project.

ATOS awarded a \$1,000 grant to purchase the 16' Diaphone; Fox Theatre Institute of Atlanta awarded a \$30,000 matching grant for the project; and the Fitzgerald Ben Hill Civic Corporation awarded a \$75,000 matching grant for the project as well.

To support the organ, the stage structure had to be augmented with additional footers and piers. The chambers would be built over the rear four feet of the stage, with a four-foot crossover for a total interior depth of eight feet. By running the entire width of 50', this allowed for a 4' x 40' winding room below the pipe chambers. The blower was installed in a third floor dressing room, behind a stairwell that separates the blower room from the Main chamber. The 12-hp blower generates 20" of wind to the static reservoir which steps the pressure down to 18" for delivery to the winding room. The 14" wind trunk goes through the upper pipe chambers to the winding room below.

The winding room houses the reservoirs and nine tremulants. Being a separate room, this allows more work space in the chambers below the chests and, equally important, isolates the noises tremulants and reservoirs make while the organ is played.

Percussions and traps are mounted above the chests in the middle of each chamber with the trebles under the framing and the bass pipes extending along the outsides of the percussions and traps. The 16' pipes line the rear and common walls of the chamber.

The console is mounted on a rolling platform that can be placed on the front of the stage or in the console garage as dictated by the show. For films and concerts, the console will be on stage. For plays and other events requiring more real estate, the console can be played from the garage. A closed-circuit television system allows the organist to see what is happening on stage. The Uniflex system that operates the organ

systems is also conveniently mounted on the wall in the garage.

Jelani Eddington was contacted to play the inaugural concert which featured a piece specifically composed for the organ by Jon Durkovic, the theatre manager. A special pre-concert reception for major benefactors of the project was held in honor of John Near, ATOS, Fox Theatre Institute, and Fitzgerald Civic Corporation.

Following the concert, a reception for the artist and in celebration of the milestones of 100 years of a theatre on the site, the 75th year of the current facility, and the 85th year of the Barton organ was held on stage where visitors could view the console, tour the winding and blower rooms, and ride a lift up to see into the chambers through the shades.

---

## Grand Theatre, Grand Opening, Grand Concert!

I had the pleasure of attending the opening night concert at the Grand Theatre, and it was without a doubt an absolutely spectacular success. The citizenry was out in all their finery to welcome this new addition to the Fitzgerald arts community, and Jelani Eddington did not disappoint. From Bizet and Chopin, to music from James Bond films and Phantom of the Opera, the Barton displayed the versatility and orchestral capacities that we love about the theatre organ. And the applause for Mr. Eddington was loud, long, and sincere, and most deservedly so.

The miracle—installation BEGAN January 17—is that the A. E. Schlueter Company, and in particular John Tanner, met the deadline and delivered a spectacular sound that now will only get better with age. And theatre manager Jon Durkovic, a player himself, guarantees the organ will be heard at every opportunity. Congratulations to our newest home for the sounds of the theatre organ, the Grand Theatre in Fitzgerald, Georgia.

—Ken Double



*Clockwise from top left:*

*The Barton in the Orpheum Theatre, Galesburg, Illinois, in 1964. The organ was a 3/11 at the time*

*John Near in 1966, working on the installation in the Near home*

*Workers prepare the "niche" for the console at the Near home*

*1964, and the Barton leaves the Orpheum for the Near home*

*John (standing) and Bruce Near clean pipes at home in 1964*

*The console receives its white finish, 1964*

# Barton Organ, Grand Theatre Fitzgerald, Georgia

## 3 Manuals, 18 Ranks

### Chamber Analysis

#### MAIN CHAMBER

	Pipes	
16	Tuba	73
16	Diapason	85
8	Tibia Clausa	73
8	Violin	61
8	Violin Celeste	61
8	Clarinet	61
16	Concert Flute	97
8	Vox Humana	61

#### Notes

Marimba/Harp	37
Chrysoglott	30

#### Main Traps

Brush Cymbal
Triangle
Maracas
Train (Boat) Whistle
Fire Bell
Horse Trot
Auto Horn
Door bell
Acme Siren

#### SOLO CHAMBER

8	English Horn	61
8	Trumpet	61
16	Tibia Clausa	97
16	String	97
8	String Celeste	73
8	Orchestral Oboe	61
8	Kinura (Ten C)	49
8	Saxophone	61
8	Oboe Horn	61
8	Vox Humana	61

#### Notes

Xylophone	37
Glockenspiel	30
Sleigh Bells	25
Chimes	13
Piano (Digital)	85

#### Solo Traps

Bass Drum
Crash Cymbal
Tap Cymbal
Snare Drum
Tom Tom
Castanets
Tambourine
Wood Block
Bird Whistle
Surf

#### GENERAL

Combination Pistons:
15 General
15 Accomp Divisional
15 Great Divisional
15 Solo Divisional
5 Pedal Divisional (Toe pistons)

#### Specialty Pistons:

Set Piston
Sforzando Piston
General Cancel Piston

#### Sound Effect Toe Studs:

Steamboat Whistle
Fire Bell
ACME Siren
Auto Horn
Bird Whistle
Horse Trot
Surf

#### Toe Lever:

1st touch: Crash Cymbal Roll
2nd touch: Crash Cymbal
Crash

#### Swell Pedals:

Main
Solo (with Sostenuuto / Sustain kick-switch)
Crescendo

### Stolist

#### PEDAL

Resultant ( <i>f</i> )	32
Resultant ( <i>p</i> )	32
Tuba Profunda	16
Diaphone	16
Tibia Clausa (S)	16
Contra Violone	16
Bourdon	16
English Horn	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa (S)	8
Tibia Clausa	8
Clarinet	8
Solo Strings (2 rks)	8
Violins (2 rks)	8
Concert Flute	8
Octave	4
Piano	16
Piano	8
Bass Drum	
Kettle Drum (roll)	
Crash Cymbal	

Tap Cymbal	
Brush Cymbal	
Triangle	
Accomp to Pedal	8
Great to Pedal	8
Solo to Pedal	8

#### ACCOMPANIMENT

English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Solo Strings (2 rks)	8
Violins (2 rks)	8
Oboe Horn	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Octave	4
Tibia Clausa	4
Solo Strings (2 rks)	4
Violins (2 rks)	4
Flute	4
Vox Humana (S)	4
Vox Humana (M)	4
Twelfth	2 2/3
Flautino	2
Piano	8
Harp Sub	8
Harp	4
Chrysoglott	4
Chrysoglott Octave	2
Snare Drum (tap)	
Tom Tom	
Brush Cymbal	
Tambourine (tap)	
Castanets	
Maracas	
Wood Block	
Sleigh Bells	
Accomp to Accomp	4

#### GREAT

English Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba Profunda	16
Diaphone	16
Tibia Clausa (S)	16
Tibia Clausa (M) (Ten C)	16
Bass Clarinet (Ten C)	16
Orchestral Oboe (Ten C)	16
Saxophone (Ten C)	16
Solo Strings (2 rks)	16
Contra Violins (2 rks)	16
Oboe Horn (Ten C)	16
Bourdon	16
Vox Humana (S) (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa (S)	8
Tibia Clausa (M)	8
Clarinet	8
Orchestral Oboe	8

Kinura	8
Saxophone	8
Solo Strings (2 rks)	8
Violins (2 rks)	8
Oboe Horn	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Tibia Fifth (S)	5 1/3
Octave	4
Tibia Clausa (S)	4
Tibia Clausa (M)	4
Solo Strings (2 rks)	4
Violins (2 rks)	4
Flute	4
Tiiba Tenth (S)	3 1/5
Tibia Twelfth (S)	2 2/3
Tibia Twelfth (M)	2 2/3
Tibia Piccolo (S)	2
Tibia Piccolo (M)	2
Fifteenth	2
Tibia Tierce (S)	1 3/5
Fife	1
Piano	16
Piano	8
Harp Sub	8
Piano	4
Harp	4
Xylophone	
Glockenspiel	
Orchestral Bells	
Great to Great	16
Great Unison Off	
Great to Great	4
Solo to Great	8

#### SOLO

English Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba Profunda	16
Diaphone	16
Tibia Clausa (S)	16
Tibia Clausa (M) (Ten C)	16
Clarinet (Ten C)	16
String Ensemble IV rks	16
Oboe Horn (Ten C)	16
Vox Humana (2 rks) (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa (S)	8
Tibia Clausa (M)	8
Clarinet	8
Orchestral Oboe	8
Kinura	8
Saxophone	8
String Ensemble IV rks	8
Oboe Horn	8
Vox Humana (2 rks)	8
Octave	4
Tibia Clausa (S)	4
Tibia Clausa (M)	4
String Ensemble IV rks	4
Tibia Twelfth (S)	2 2/3
Tibia Piccolo (S)	2
Tibia Tierce (S)	1 3/5
Piano	16

Piano	8	Snare Drum (roll)
Harp Sub	8	Crash Cymbal (roll)
Piano	4	Crash Cymbal (tap)
Chrysoglott		Tap Cymbal
Piano	2	Brush Cymbal
Xylophone		Tambourine (tap)
Glockenspiel		Tambourine (reit)
Sleigh Bells		Wood Block
Cathedral Chimes		Triangle
Solo to Solo	16	Maracas
Solo Unison Off		Boat Whistle
Solo to Solo	4	Fire Bell
Solo to Great Pizz.	8	Auto Horn

**BACKRAIL**

**ACCOMPANIMENT 2ND TOUCH**

English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa (S)	8
Clarinet	8
Tibia Clausa (S)	4
Glockenspiel Octave Chimes	
Snare Drum (roll)	
Tambourine (re-it)	
Acc Traps to 2nd Touch	
Acc Percs to 2nd Touch	
Solo to Accomp	8
Great to Accomp	4

**GENERAL**

String Celeste Off
Violin Celeste Off
Percussion Reiterate
Piano Mandolin ON
Harp Reit. ON
Xylophone Reit. ON
Glockenspiel Reit. ON

**MIDI**

MIDI
MIDI on Pedal
MIDI on Accomp
MIDI on Accomp 2nd T
MIDI on Great
MIDI on Solo

**TREMULANTS**

Tuba
Main I
Main II
Main Tibia / Vox
Solo I
Solo II
Solo Tibia / Vox

**MISCELLANEOUS CONTROLS**

**CONTROLS IN BASS-END DRAWER**

Bass Drum
Kettle Drum Roll
Tom Tom
Snare Drum (tap)

8	Snare Drum (roll)
8	Crash Cymbal (roll)
4	Crash Cymbal (tap)
	Tap Cymbal
2	Brush Cymbal
	Tambourine (tap)
	Tambourine (reit)
	Wood Block
	Triangle
16	Maracas
	Boat Whistle
4	Fire Bell
8	Auto Horn
	Siren
	Door Bell
	Horse Trot
	Pedal Chime

**CONTROLS IN TREBLE-END DRAWER**

Control and Relay Functions
Pedal Stops on Accomp. Pistons
Sustain ON (kick-switch) / Sostenuto ON (kick-switch)
Transpose UP / Transpose Cancel / Transpose DOWN
Record / Play / Stop
File UP / File DOWN
Load Combination / Save Combination
Range / Set
2-digit numeric display

**LIGHTING CONTROL CENTER**

Color 1 / Color 2 / Static / Performance / OFF
(dimmer for music rack and stoprail performance mode brightness)

**LED INDICATOR LAMPS**

Power ON
Record Ready
Sforzando ON
Crescendo Active



*The console received a new backrail and plenty of additional pistons*

*Letters from Dan Barton to John Near, 1966*

736 Scott Ave.  
Oshkosh, Wis.  
February 4, 1966

Dear Mr. Near:

I am greatly interested in theatre organs that have been removed from theatres and restored to playing condition, especially Barton organs. My interest is easily explained. I am the 81-year old, retired organ builder who designed and built your organ and all the other Barton organs.

I noted the fine article about you and the Galesburg Orpheum Theatre Barton in the June '65 issue of the Console magazine. Reading the specification was like meeting an old friend. I even noted that the 8-ft. string had been omitted from the stop list on the solo manual. I sold your organ in early 1925 to Mr. West (I hope my memory is correct on the name). Mr. West had previously owned a smaller theatre in Galesburg where he had used one of our Bartola pit organs.

My reason for writing you is the picture and description of your console on page 3 of the January 1966 Console magazine. We made many highly decorated consoles. You may have seen them in the Coronada Theatre in Rockford, the Rialto in Joliet or the Chicago Stadium or other theatres. I have received several letters from organ enthusiasts such as yourself asking me to advise them where we obtained the ornamental designs we used on the consoles. We bought them from a decorating company in Chicago who went out of business many years ago and I have been unable to find any other place to buy them.

The picture of your console solves the problem. I will consider it a great favor if you will advise me where you and Mr. Don Gullickson obtained the decorative designs. I have letters from enthusiasts who want to change plain finished consoles to ornamental ones as you have done and also it seems that over the years of not being used and in rough handling many of the designs on decorated consoles have been broken off.

I congratulate you for what you have done in restoring an abandoned theatre organ so that people may know what a theatre organ really was.

I have a few of the original Barton organ name plate decals and if you would like two for your console I will be pleased to send them to you, with my compliments.

Thanking you for your cooperation in giving me the name of THE manufacturer where the designs may be purchased so I can pass this information along to other organ enthusiasts, I am

Very truly yours,

*Dan Barton*

736 Scott Ave.  
Oshkosh, Wisconsin - 54901  
May 12, 1966

Dear Mr. Near:

I am very grateful to you for sending me the name of the Decorators Supply Co. and also the specification of your organ. I have already given the name to Mr. Fred Hermes of Racine, Wis. Mr. Hermes owns the 5-manual, 28-rank, unit Wurplitzer that was originally in the Michigan theatre in Detroit. He built a new home with an added auditorium for the organ, four chambers, lighting effects and a motion picture projector. It is some layout, lighting effects and all on the console was badly broken up during shipment and he was glad to get the information. The decorative material was glad to get the information. There will be many others who will be grateful for the information.

When your organ is completed with the additions I would be glad to see it, my health permitting such a trip. I am eighty-two years old and a set-back in health is the reason for the delay in answering your letter.

I also would be very pleased to have you make a trip to Oshkosh this summer to have a visit with me. I will be glad to see you. Let me know the time ahead of the trip so I will be sure to be at home.

I am enclosing three name decals, two for Barton Organs and one for Maxcy Organ. Mr. Maxcy was the money man in the Barton Organ Co. and we used his name on our church organs to head off our church organ competitors from telling the church committees they would get a theatre organ if they bought a Barton organ. The Maxcy decal is for you to experiment with before putting the Barton decals on the console. The decals are about twenty-five or thirty years old and there has been some deterioration, but if handled carefully as directed they will work o.k. Recently these decals were put on the Rialto theatre, Joliet Barton organ with perfect results.

The decals consist of a thick piece of paper adhering to a very thin piece of paper and the design is on the outside of the thin paper. Start by separating the papers at one corner about 1/4" and mark this corner with a pencil. I have done this on the Maxcy decal to show you. Use Elmer's white glue, a Borden product, and readily available. With your finger spread a thin layer of glue direct from the bottle on the design side of the decal, place in position and press firmly in place. Let dry at least twenty-four hours. Start at the marked corner holding the thin paper down with your finger and slowly and carefully peel off the heavy paper. Wet the thin paper with water until it disintegrates and take off the paper thin paper. Let the design again dry thoroughly then put a coat of colorless varnish or white shellac over the design, brushing it very lightly.

Again thanking you for sending the decorators' name and specification and anticipating a pleasant visit with you some time during the summer,

Yours very truly,

*Dan Barton*

# Chicago Beginnings

BY JONATHAN ORTLOFF

Wurlitzer Opus 1587  
 Providence Performing Arts Center  
 Providence, Rhode Island

*The Ocean State / PPAC proscenium, then. The original Robert-Morton is visible house left (Courtesy of PPAC Archives)*

Of the nearly 10,000 theatre organs produced during the Silent Era, only eleven were controlled by five manuals; indeed, four-manual consoles were seen as luxurious, and the added cost of a fifth keyboard certainly outweighed any utility or necessity. The Rudolph Wurlitzer Manufacturing Company produced only three such instruments, all of which exist to this day, in varying states of preservation.

Opus 1587 was shipped from North Tonawanda on March 6, 1927, destined for Chicago's Marbro Theatre. Opened on May 28 by the Marks brothers, Louis and Meyer, the organ was not quite finished. A virtuosic fantasy in Spanish Baroque, designed by Edward Eichenbaum, the Marbro sat 3,931 patrons on three levels. Given the theatre's size, one would have expected a unit orchestra of perhaps thirty ranks, but the Markses opted for visual, rather than aural impact, ordering Wurlitzer's second five-manual console to control just 21 ranks of pipes. When the organ was finally completed, such notable Chicago organists as Preston Sellers, Al Brown, Earl Abel, Mildred Fitzpatrick and Norma Ballard were featured at its golden console.

The organ's tonal design followed Wurlitzer's popular Publix 1 style, designed by Jesse Crawford for the Publix theatre chain. The specification of the Publix's Pedal and four manuals was copied nearly verbatim, and a new specification was drawn up for the Orchestral manual. Despite Crawford's insistence against it in the standard Publix scheme, the Marbro organ was delivered with an English Horn on 15" pressure in the Solo chamber. Other departures from the Publix 1 specification include the pair of Solo Strings being voiced on 15" pressure rather than the usual 10", and the Quintadena's installation in the Main rather than Solo chamber.

As in their first five-manual console<sup>1</sup>, Wurlitzer shortened the keys to fit five keyboards into their largest standard shell, designed for four. Other

*Due to an electrical problem, the lift motor for the console lift did not function during the organ's removal, necessitating the work crew's cranking the Peter Clark turntable lift up by hand, an hours-long ordeal (John Shanahan Collection)*



*Bob Richards (L) and Jon Habermaas pose next to the 16' Tuba Profunda prior to its removal. A Diaphone chest, stripped of pipes, is visible at the lower left (John Shanahan Collection)*



ATOS Annual Convention 2011

<sup>1</sup> Opus 1351 - Michigan Theatre, Detroit, 1926. Wurlitzer's largest five-manual instrument, at 28 ranks, still exists, though expanded and altered, in a private residence in Wisconsin.



# A NEW ENGLAND THEATRE ORGAN ODYSSEY



*The console is readied for rolling into the moving van (John Shanahan Collection)*

*Fourteen very dirty hands push the console onto one of the Mayflower trucks that would take Opus 1587 to St. Paul in May, 1959 (John Shanahan Collection)*



*A Diaphone resonator leaves the Marbro through a fire escape on the East side of the theatre (John Shanahan Collection)*



physical modifications involved the shortening of the short key rail above the fifth manual, resulting in stops at its ends that are almost unreadable from the organist's vantage point. The organ was also shipped with a four-manual slave console. Another visual spectacle, it proved unnecessary, and was soon moved to the famous Chicago Theatre. After a brief return to the Marbro, it traded hands several more times, and is now in private possession in Australia.

Opus 1587, built during a period of tonal development and transition at Wurlitzer, lacked features common in organs built just a few months later, specifically high-pitched Tibia unification. In 1930 Preston Sellers had Wurlitzer add a small switchstack to the existing relay to provision Tibias at 2-2/3' and 2' on the Great<sup>2</sup>, and the English Horn at 8' on the Pedal and Solo.<sup>3</sup> At this time the three Second Touch stops on the Bombarde were changed to couplers from the Orchestral on First Touch, and a Solo to Great Sub Coupler replaced the Great Chimes, which in turn replaced Solo to Great Second Touch.<sup>4</sup>

By all accounts the organ had a thrilling presence in the Marbro, with its shallow chambers, huge swell openings behind largely-open grillwork, and the wind system isolated in separate rooms. For these reasons, according to Chicago theatre historian Joseph DuciBella, "Veteran organists loved to play the Marbro."<sup>5</sup>

In 1932, the Marks brothers sold the theatre to Paramount-Publix, and the theatre fell under the management of the Balaban and Katz chain, the largest in Chicago. Despite the opening of the palatial Paradise Theatre around the block in September, 1928,<sup>6</sup> the Marbro remained successful for many years until, ultimately, a changing neighborhood and the theatre's huge size doomed it. In October 1963, Balaban and Katz closed the doors and in June 1964, razed the building.

<sup>2</sup> It is unclear whether these stops played the Main or Solo Tibia. Photos of the console in the Marbro also do not suggest which stopkeys controlled these stops. The 2 2/3' and 2' Flute stops may have simply been repurposed without being re-engraved. The author finds this unlikely, however, given that new stopkeys were provided for the added English Horn stops.

<sup>3</sup> An existing cable tag attached to the "Jumper Cable" bears the date 10/13/30.

<sup>4</sup> Photographs from the removal of the organ show tape on these original tabs, indicating their new function. It is not known exactly when they were changed. The change to the Great was reversed in Providence.

<sup>5</sup> DuciBella, Joseph. "The Four Major Works of Levy & Klein, Architects." Theatre Historical Society Annual No. 26 (1999): 27.

<sup>6</sup> To compete with the Marbro, the Paradise ordered Wurlitzer's third and last five-manual instrument, Opus 1942, also of 21 ranks. This organ, after a move to Richard Vaughn's Los Angeles studio in 1951, would become the vehicle for George Wright's series of groundbreaking Hi-Fi recordings. After subsequent alterations and moves, it exists in storage, awaiting installation in the Constellation Center in Cambridge, MA. The Paradise was razed in 1958.

## A Second Home

The Marbro organ was always well cared for by Balaban and Katz, even in later years when it received sporadic use. As such, it was an excellent candidate for Byron Carlson, a corporate executive and organist from St. Paul, Minnesota who was looking for a large theatre organ to install in his home. Carlson contacted Chicago organ technicians David Schmidt and John Shanahan to discuss large organs available for purchase in the city, and on February 14, 1959, he visited the Granada<sup>7</sup> and Marbro Theatres to inspect their organs. He was sold on the Marbro organ by its five-manual console, and within two weeks of his visit he purchased the organ for \$7,500 (approx. \$56,000 in 2010 dollars.—Ed.), hiring Shanahan and Schmidt to remove and pack it for transport.<sup>8</sup>

Before they started dismantling the organ, Schmidt and Shanahan arranged to have the organ recorded. On March 1, 1959 noted Chicago organist John Muri played a brief program. The recording reveals the excellent condition and tuning of the organ, its great presence in the room, and Muri's adeptness at the console. After six weeks of working at night so as not to disturb the theatre's schedule, the organ was packed up, arriving in St. Paul by May 14, 1959.<sup>9</sup>

Carlson hired Robert Arndt, assisted by volunteers, to install the organ in his home. Aside from changing the console finish from its original gold to white with gold trim, he made no changes, installing it in two-story basement chambers, using as much of the original framing as possible. The console was placed in the large living room, with the organ speaking through grilles at the top of the chambers into the living and dining rooms.<sup>10</sup> The Carlsons welcomed the local ATOS chapter many times over the years to their home to hear and play the organ, and also hired organists to present formal programs on it.

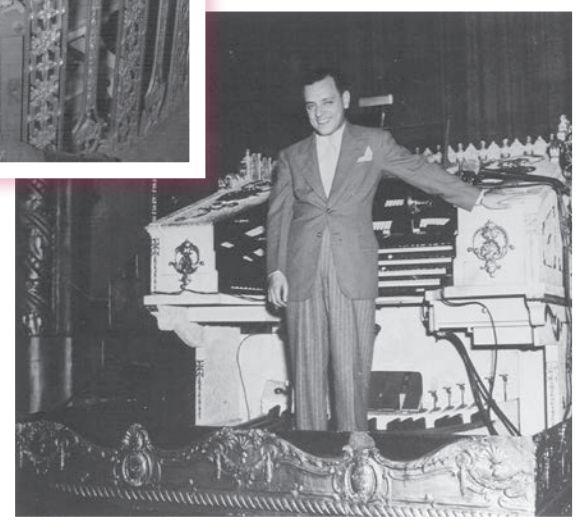
## Off on the Road to Rhode Island

The next chapter of the organ's life involves the Ocean State Theatre (originally Loew's State Theatre) in Providence, Rhode Island. By far the largest theatre in the state, the State was designed in flamboyant French Renaissance style by Rapp



*John Shanahan poses at the Marbro console prior to the organ's removal in 1959 (John Shanahan Collection)*

*Maurice Cook played intermissions on the Ocean State's Robert Morton until 1947 (Courtesy of PPAC Archives)*



*The Carlsons pose at the Marbro console in their living room, its original muted gold finished having been supplanted by the current white and gold-leaf treatment (John Shanahan Collection)*

*Prior to its removal from the Marbro, the console shows its original finish, as well as evidence of Wurlitzer's modifications in 1930: tape on short key rail stop keys, and a new stop key for Solo to Great Sub (John Shanahan Collection)*



<sup>7</sup> The Granada, at 3,443 seats, was built in 1926, and contained Wurlitzer Opus 1315, a 4/20 Publix I. The theatre was razed in 1990; the organ had been parted out previously.

<sup>8</sup> Telephone and email correspondence with John Shanahan, October-November 2010

<sup>9</sup> Ibid

<sup>10</sup> Telephone and email correspondence with Gary Hanson, November 2010

# A NEW ENGLAND THEATRE ORGAN ODYSSEY



*The 5-manual console is unloaded at the stage door of the Ocean State Theatre in January, 1982. Among those looking on are Providence mayor Buddy Cianci, Jr., Ocean State manager Ted Stevens, and Bill Hansen (Gary Hanson Collection)*



*16' Diaphones and Tubas stand with the trap trunk and pipe trays in one of the storefronts adjacent to the Ocean State Theatre used as a workshop during installation from January to June, 1982 (Gary Hanson Collection)*



and Rapp, and originally sat 3,232 in orchestra and balcony.

Although the State premiered after the advent of talking pictures, the opening night marquee proclaimed "Joseph Staves at Morton Organ." The Robert-Morton, with four manuals and twenty ranks, was advertised to have cost the very specific sum of \$98,242.<sup>11</sup> The console rode on its own Peter Clark lift, house left. After Staves' opening night performance, Providence-based organist Maurice Cook became synonymous with the Robert-Morton at the State, playing at intermissions until 1947. Badly damaged by a hurricane in 1954, the organ, minus its destroyed console, was sold to Don Phipps, and later to Patsey Fucci of Waltham, Massachusetts.

After a period of decline, and on the verge of being razed, the building was saved by a group of local businessmen in 1977. They reopened it as the Ocean State Theatre and began its restoration, which continues today.

Lincoln Pratt, an organist and longtime Providence resident, persuaded the owners of the theatre in the early 1980s that the theatre ought to acquire a theatre organ to replace the Robert-Morton. With the support of Providence mayor Buddy Cianci, Jr., the theatre acquired the Marbro organ from Carlson in 1982 for \$85,000,<sup>12</sup> and hired Bill Hansen of Milwaukee to remove, transport, and reinstall it in Providence. In January 1982, Hansen, Gary Hanson, and two others removed the organ from the Carlson house in six days.

Upon its arrival in Providence, installation of the organ began immediately, with two adjacent storefronts used as an ersatz workshop. The original framing was again used, resulting in chamber layouts that closely resembled the originals at the Marbro. Primary work was performed by Hansen and Hanson, with a great deal of volunteer help. Working around the theatre's performance schedule, progress was slow.

According to Hanson, six days before the organ's dedication in June, 1982, no pipes had been planted on their chests, and final tuning occurred as patrons assembled in the lobby the night of the performance. Lincoln Pratt played most of the dedication, though Hanson, after six days of working "with absolutely no sleep, just lots of coffee,"<sup>13</sup> played two selections, as did Earl Rounds. Work continued for several weeks after the dedication for troubleshooting and installing the remaining components, but the organ was never 100% operational.

<sup>11</sup> "Loew's State Theatre Given Universal Praise." Providence Magazine, October 1928, 417.

<sup>12</sup> Though surprisingly high, this amount is confirmed by Gary Hanson and Alan Goodnow.

<sup>13</sup> Telephone and email correspondence with Gary Hanson, November 2010

# A NEW ENGLAND THEATRE ORGAN ODYSSEY

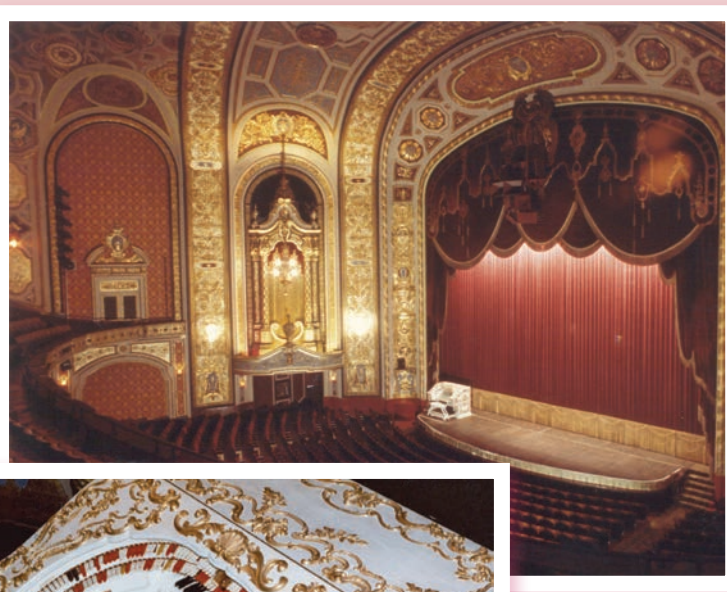
Given the climate at the time, of manifest changes to theatre organs, that the Marbro organ escaped serious alteration is surprising. According to Gary Hanson, credit for this belongs to Bill Hansen's great respect for history. Hansen even disabled the additional Wurlitzer-implemented Tibia unification, claiming non-originality.<sup>14</sup> As such, the organ exists as one of a very few unaltered theatre organs, and the only Wurlitzer five-manual to remain so, retaining its original specification (with some of the 1930 Wurlitzer changes), as well as its original pneumatic equipment.

For the nine years after its installation a group of local volunteers led by Dr. Alan Goodnow of North Smithfield, Rhode Island, completed and maintained the organ to the point that, according to Goodnow, "...every single circuit and function in the whole organ worked perfectly."<sup>15</sup> During this time, the theatre, now known as the Providence Performing Arts Center, presented occasional public theatre organ concerts; in October 1992, two weeks after noted British theatre organist Simon Gledhill performed there, the instrument was unplayable after a catastrophic roof leak in the Main chamber.<sup>16</sup> Dejected, the volunteer crew departed, and others hired by the theatre made necessary repairs.

Since that time, the organ has remained in playable condition, but not completely operational. Some remedial work was undertaken prior to the ATOS regional convention in 2006, when the organ was played by Scott Foppiano. The theatre continues minimal maintenance of the instrument, and does present an occasional series of free lunchtime concerts.

Despite any mechanical issues, the sound of the organ is assuredly well-matched to the room, and is impressive, satisfying, and full. At the 2011 ATOS convention, attendees will have two opportunities to experience Opus 1587's sonic grandeur, as well as the visual splendor of the Providence Performing Arts Center. On Saturday, July 2, Jonathan Ortloff, the 2008 winner of the ATOS Young Theatre Organist Competition, will present the Wurlitzer in an evening program. On Monday, July 4, the multi-talented and inventive David Peckham will close the convention at PPAC in a performance with the Providence-based American Band under the baton of Dr. Gene Pollart. The Band, founded in 1837, is one of the country's oldest civilian concert bands, and remains a very popular group in New England. The band's thrilling sound, combined with the power of the mighty Wurlitzer, will certainly be a dramatic close to New England's first national convention.

*The Ocean State / PPAC proscenium now (Courtesy of PPAC Archives)*



*The console shortly after its placement on the lift at the Ocean State (Gary Hanson Collection)*



*The Main chamber as it looks today. Much of the framing from the Marbro was used, both in the Carlson installation, and in Providence, resulting in chamber layouts that closely resemble the original. The massive wall of swell shades at the Marbro was greatly reduced in Providence, due to significantly smaller chamber openings at PPAC (Jonathan Ortloff Collection)*



*A 2010 view of the relay room at PPAC, showing two of the three relay stacks, and two of the four switchboards. The relay room is directly off the Main chamber. After weeks of ringing out, the cable from the original Robert-Morton was used to convey circuits across the proscenium to the Solo chamber (Jonathan Ortloff Collection)*



<sup>14</sup> Email correspondence with Clark Wilson, October, 2010

<sup>15</sup> Telephone correspondence with Alan Goodnow, October-November, 2010

<sup>16</sup> Ibid

# A NEW ENGLAND THEATRE ORGAN ODYSSEY

Providence Performing Arts Center  
 Providence, Rhode Island  
 Wurlitzer Opus 1587  
 5 Manuals, 21 Ranks

## Chamber Analysis

### MAIN CHAMBER

	Pipes	
16	Tuba Profunda	85
16	Diaphonic Diapason	85
8	Tibia Clausa	73
8	Clarinet	61
8	Quintadena	61
8	Solo String	61
8	Viol d'Orchestre	85
8	Viol Celeste	73
8	Dulciana	73
16	Bourdon/Concert Flute	97
8	Vox Humana	61

Notes  
 Chrysoglott 30

### Main Traps

Bird

### SOLO CHAMBER

8	Tuba Mirabilis	73
8	English Horn	61
8	Trumpet	61
16	Tibia Clausa	85
8	Saxophone	61
8	Solo String	61
8	Orchestral Oboe	61
8	Kinura	61
8	Oboe Horn	61
8	Vox Humana	61

### Notes

Harp/Marimba	49
Master Xylophone	37
Xylophone	37
Glockenspiel	30
Sleigh Bells	25
Chimes	25

### Solo Traps

Bass Drum  
 Tympani  
 Crash Cymbal  
 Cymbal  
 Snare Drum

Tom Tom  
 Castanets  
 Tambourine  
 Chinese Block  
 Sand Block  
 Triangle  
 Surf  
 Boat Whistle  
 Bird  
 Horses Hooves  
 Auto Horn  
 Fire Gong  
 Bell

### GENERAL

Blower  
 15-hp Spencer Orgoblo

### Tremulants - Main

Tuba (15")  
 Diapason/String (15")  
 Tibia (15")  
 Vox Humana (6")  
 Main (10")  
 Clarinet  
 Quintadena  
 Viol d'Orchestre  
 Viol Celeste  
 Concert Flute  
 Dulciana

### Tremulants - Solo

Solo (15")  
 Tuba Mirabilis  
 Solo String  
 Tibia (15")  
 Solo (10")  
 Trumpet  
 Saxophone  
 Orchestral Oboe  
 Kinura  
 Oboe Horn  
 Vox Humana (6")

### Combination Action

Remote setterboard  
 Solo - 6 Divisional  
 Orchestral - 10 Divisional  
 Bombarde - 10 Divisional  
 Great - 10 Divisional  
 (double-touch)  
 Accomp - 10 Divisional  
 (double-touch)  
 Pedal - 10 Divisionals  
 (on Accomp. keyslip, left)  
 Crescendo (affects Great  
 and Pedal only)

### Expression Pedals

Main  
 Solo  
 General (with piano sustain  
 button)  
 Crescendo

### Swell Couplers

Main to General  
 Solo to General  
 General On/Off

### Piano Pedals

Thunder (Tuba)  
 Thunder (Diaphone)

## Stoplist

### PEDAL

Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Bourdon	16
Tuba Mirabilis	8
Tuba Horn	8
Octave	8
Tibia Clausa	8
Clarinet	8
Saxophone	8
Bass Solo Strings (2 rks)	8
Cello (2 rks)	8
Flute	8
English Horn*	8
Piano	16
Bass Drum	
Kettle Drum	



# A NEW ENGLAND THEATRE ORGAN ODYSSEY

Snare Drum		Trumpet	8	Clarion Mirabilis	4	Vox Humana (S)	8
Crash Cymbal		Tuba Horn	8	Clarion	4	English Horn*	8
Cymbals		Diaphonic Diapason	8	Piccolo (M)	4	Piccolo (M)	4
Accomp to Pedal		Tibia Clausa (M)	8	Piccolo (S)	4	Piccolo (S)	4
Great to Pedal		Tibia Clausa (S)	8	Xylophone		Piano	8
Solo to Pedal		Orchestral Oboe	8	Glockenspiel		Marimba	8
		Kinura	8	Snare Drum		Xylophone (Master)	
*Was Octave 4' on original spec		Clarinet	8	Great to Bombarde Sub		Xylophone	
		Saxophone	8	Great to Bombarde Octave		Glockenspiel	
<b>PEDAL PIZZICATO</b>		Solo String (S)	8	Solo to Bombarde		Bells	
Tuba Profunda	16	Solo String (M)	8			Chrysoglott	
		Viol d'Orchestre	8	<b>ORCHESTRAL</b>		Cathedral Chimes	
<b>ACCOMPANIMENT</b>		Viol Celeste	8	Tuba Profunda	16		
Solo String (Ten C)	16	Concert Flute	8	Tibia Clausa (S)	16	*Originally Dulciana 8'	
English Horn	8	Vox Humana (M)	8	Tibia Clausa (M) (Ten C)	16	<b>BACKRAIL</b>	
Tuba Horn	8	Vox Humana (S)	8	Saxophone (Ten C)	16	<b>ACCOMPANIMENT SECOND TOUCHES</b>	
Diaphonic Diapason	8	Piccolo (M)	4	Solo Strings (Ten C)	16	Tuba Mirabilis	8
Tibia Clausa (M)	8	Piccolo (S)	4	English Horn	8	Tuba Horn	8
Tibia Clausa (S)	8	Viol	4	Trumpet	8	Diaphonic Diapason	8
Clarinet	8	Octave Celeste	4	Tuba Horn	8	Tibia Clausa (M)	8
Saxophone	8	Flute	4	Tibia Clausa (M)	8	Tibia Clausa (S)	8
Solo String (S)	8	Vox Humana (M)	4	Tibia Clausa (S)	8	Saxophone	8
Solo String (M)	8	Vox Humana (S)	4	Orchestral Oboe	8	Strings (2 rks, Solo Strings)	8
Viol d'Orchestre	8	Twelfth (Flute)	2-2/3	Kinura	8	Piccolos (2 rks, Tibia)	4
Viol Celeste	8	Fifteenth	2	Clarinet	8	Xylophone	
Oboe Horn	8	Piccolo (Flute)	2	Saxophone	8	Glockenspiel	
Quintadena	8	Tierce (Flute)	1-3/5	Solo String (S)	8	Triangle	
Dulciana	8	Piano	16	Solo String (M)	8	Solo to Accomp	
Concert Flute	8	Piano	8	Viol d'Orchestre	8	Solo to Accomp Pizz (First touch)	
Vox Humana (M)	8	Piano	4	Viol Celeste	8	<b>GREAT SECOND TOUCHES</b>	
Vox Humana (S)	8	Marimba		Concert Flute	8	Tuba Profunda	16
Viol	4	Harp		Vox Humana (M)	8	Tibia Clausa (M)	8
Octave Celeste	4	Bells		Vox Humana (S)	8	Tibia Clausa (S)	8
Flute	4	Sleigh Bells		Piccolo (M)	4	Solo to Great	
Vox Humana (M)	4	Xylophone (Master)		Piccolo (S)	4	Solo to Great Pizzicato (first touch)	
Vox Humana (S)	4	Xylophone		Viol	4	<b>BOMBARDE SECOND TOUCHES</b>	
Twelfth	2-2/3	Glockenspiel		Piano*	8	Orchestral to Bombarde Sub	
Piccolo	2	Chrysoglott		Flute	4	Orchestral to Bombard	
Piano	8	Cathedral Chimes		Marimba		Orchestral to Bombarde Super	
Mandolin		Sub Octave		Harp			
Marimba		Octave		Bells			
Harp		Solo Sub to Great*		Xylophone			
Chrysoglott				Glockenspiel			
Snare Drum		*Originally coupled at unison pitch		Chrysoglott			
Tambourine				Cathedral Chimes			
Castanets		<b>BOMBARDE</b>					
Chinese Block		Tuba Profunda	16	*Originally Octave Celeste			
Tom Tom		Tuba Mirabilis (Ten C)	16	<b>SOLO</b>			
Sand Block		Diaphone	16	Trumpet	8		
Octave		Tibia Clausa (S)	16	Tuba Mirabilis	8		
Solo to Accompaniment		Tibia Clausa (M) (Ten C)	16	Tuba Horn	8		
		English Horn	8	Diaphonic Diapason	8		
<b>GREAT</b>		Tuba Mirabilis	8	Tibia Clausa (M)	8		
Tuba Profunda	16	Trumpet	8	Tibia Clausa (S)	8		
Diaphone	16	Tuba Horn	8	Orchestral Oboe	8		
Tibia Clausa	16	Diaphonic Diapason	8	Kinura	8		
Tibia Clausa (Ten C)	16	Tibia Clausa (M)	8	Clarinet	8		
Clarinet (Ten C)	16	Tibia Clausa (S)	8	Saxophone	8		
Saxophone (Ten C)	16	Solo String (S)	8	Solo String (S)	8		
Solo Strings (2 rks) (Ten C)	16	Solo String (M)	8	Solo String (M)	8		
Vox Humana (M) (Ten C)	16	Viol d'Orchestre	8	Oboe Horn	8		
Vox Humana (S) (Ten C)	16	Viol Celeste	8	Quintadena	8		
Tuba Mirabilis	8	Concert Flute	8	Vox Humana (M)	8		
English Horn	8						

(Note: These have been changed from original, and were most likely Tuba Profunda 16', Tuba Horn 8', and Tibia Clausa 8'. They now operate on first touch)

A NEW ENGLAND THEATRE ORGAN ODYSSEY

# The Stadium Performing Arts Center

# Something for Everyone

BY DON FEELY

CHAPTER ONE

A New England Theatre Organ Odyssey



ATOS Annual Convention 2011

*Plaques (sold for \$250)  
adorn the backs  
of the auditorium  
seats (Photo by  
Frank C. Grace; Trig  
Photography)*

# A NEW ENGLAND THEATRE ORGAN ODYSSEY



*The auditorium once again dazzles audiences  
(Photo by Frank C. Grace; Trig Photography)*



*The ceiling in the auditorium,  
meticulously restored by the firm  
of Watts & Hutton of Providence,  
Rhode Island (Photo by Frank C.  
Grace; Trig Photography)*

For theatre organ aficionados, the words “performing arts center” often mean rebirth and opportunity. The last two decades have seen numerous theatres reborn as performing venues, once again serving communities in ways that mirror their past but also reflect current entertainment trends. The upcoming 2011 convention will feature four theatres that now sport that title, providing an opportunity for theatre organs to regain their appropriate place in such a facility.

For the Stadium Theatre in Woonsocket, Rhode Island, “performing arts center” represents sanctuary for the original 1926 Wurlitzer Opus 1399 pipe organ, a Style H Special. The theatre serves as an anchor for Monument Square, a downtown area

that has served the entertainment needs of the community since 1888, when the Woonsocket Opera House was constructed. The monument in the square is a tribute to the residents who served in the Civil War and is engraved with names of the battles in which Woonsocket soldiers fought. The opera house burned to the ground in 1975 and the four other vaudeville-era theatres are long gone, leaving only the Stadium as a surviving link to 1920s entertainment.

The refurbished theatre is thriving, with a full schedule that features a broad range of shows. According to Cathy Levesque, executive director for the past four years, the theatre started this year \$35,000 in the black. This happened because the theatre programs a wide range of entertainment,

catering to all ages. Not surprisingly, the theatre has always instilled a strong sense of community pride. Witness this excerpt from the local Woonsocket Call newspaper, printed the day before opening night:

*September 25, 1926*

*Private preview to be followed by public opening Monday evening*

*Theatre one of most pretentious in New England with costly decorations and everything calculated to promote comfort of patrons—*

*Concert orchestra and fine organ will heighten effect of various productions with choice music*



# A NEW ENGLAND THEATRE ORGAN ODYSSEY



The auditorium seats 1,088 patrons  
(Photo by Frank C. Grace; Trig  
Photography)



This emblem, over the stage, serves as the logo  
for the performing arts center  
(Photo by Frank C. Grace; Trig Photography)



The lobby staircase  
(Photo by Frank C. Grace;  
Trig Photography)

...no theatre of similar size and class in the country has superior musical equipment to that of the Stadium. The Rudolph Wurlitzer Company, makers of the world's finest instruments, has installed its latest type of double unit concert organ, which is the largest and finest possible in a theatre of this size. There are also two Steinway grand pianos, one for the stage use and the other in the orchestra.

The orchestra platform is of the most approved design and arrangement and large enough to accommodate easily twenty musicians. The Stadium concert orchestra is to be one of the main features of the new program. The organ console is at the extreme left, but is capable of

being moved to any part of the pit for convenience.

The instrument itself is equipped with electric motive power and control and has great volume and power. It produces at the will of the organist any and every conceivable musical sound, tune and effect. It has no limitations as to musical effects other than the ability of the organist to create them; and the possibilities of production of sounds of orchestral instruments, singly or together in almost any combination, are innumerable, so that it is, to all intents and purposes, equal to a full orchestra.

Arthur J. Martel of Boston, leading New England theatre organist who has

performed on the finest instruments in the country, will inaugurate the Wurlitzer and will be a feature attraction at the Stadium for several weeks...

(Reprinted by permission; Woonsocket Call)

As a Publix theatre, the Stadium hosted three shows a day, featuring a 12-piece orchestra, the Wurlitzer organ, a vaudeville act, plus a newsreel and the feature film. Gracing the stage were the likes of Charlie Chaplin, Al Jolson, and Will Rogers. As part of the Paramount-Famous Players-Lasky circuit, many acts from New York made their way to Woonsocket. This commitment to live entertainment made the Stadium one of the last places in the country where vaudeville played on a regular basis—into early 1950s.

# A NEW ENGLAND THEATRE ORGAN ODYSSEY

*A new LED marquee graces the front of the 1926 building (Photo courtesy of [www.RoadsideArchitecture.com](http://www.RoadsideArchitecture.com))*



*The lobby features an ornamental fireplace and recessed fountains (Photo by Frank C. Grace; Trig Photography)*



*The Stadium Theatre in 1928 (Photo courtesy of the Woonsocket Harris Public Library)*



As is often the case when a theatre survives, one man was responsible for the success of the Stadium. Arthur Darman built the theatre and connecting office building, with \$1 million of his own money. His influence included overseeing the design of the theatre, choosing an elaborate but stylish look that set the theatre apart from what he felt were the “gaudy” movie houses of the day. His preference, Adam design—an 18th century neoclassical style—is very evident throughout the building. Darman loved vaudeville and entertaining audiences, and it was through his determination the theatre thrived. In his later days, he proudly noted his theatre’s capabilities, “If there’s anything

in the world that is good in theater and Woonsocket wants it, we can get it.”

In 1956, when Publix’s regional subsidiary stopped managing and supplying live entertainment, Darman responded by investing again in the theatre—with a new marquee, air conditioning, and more new spacious seating. When the downtown area waned in the ’70s, the theatre was leased by a Boston outfit that, for a time, showed X-rated films. But a theatre that’s making money has a slimmer chance of facing the wrecking ball, and its survival into the ’80s laid the path for its future revival. In 1991, even as a boarded-up relic, its potential was apparent and a group of concerned citizens formed the “Save Our Stadium” committee. Its rebirth began!

In 1998, the non-profit foundation bought the building from Darman’s daughter for \$200,000 and began to put an additional \$3 million into the building. The community has embraced the project. While the Stadium, with an annual budget of just over \$1 million, employs a full-time staff of six, over 200 volunteers help keep things running. These include John Cook and Walter Brown, who toiled to make the Wurlitzer once again playable.

Fundraising is an ongoing endeavor for the theatre. One dollar is added to the price of every ticket, regardless of the event, and is collected to support the continuing restoration and maintenance of the theatre. In the past few years, the theatre replaced the auditorium sound system and the 1950s

# A NEW ENGLAND THEATRE ORGAN ODYSSEY

Community event  
(year unknown). Note  
the organist performing  
on the Wurlitzer at left  
of the stage  
(Photo courtesy of the  
Stadium Theatre)



marquee—both with state-of-the-art systems. The marquee utilizes 4 x 12-foot LED displays, capable of displaying more than 32,000 colors to advertise current and upcoming shows.

The theatre has regained its rightful place as the entertainment center of the city. Last year, Woonsocket's mayor was inaugurated at the Stadium, sharing the stage with the set from *A Christmas Carol*. Families regularly pack the theatre to see community productions, dance recitals, live comedy, and top-quality concerts. The Stadium has helped build a better community, said Levesque, and turned people on to the arts. This rebirth allows Wurlitzer Opus 1399 to continue entertaining the Woonsocket community, as it was intended, 85 years after it was first installed.

## The Venerable Style H Wurlitzer

The ten-rank Wurlitzer Opus 1399 in the Stadium Theatre represents one of the most popular mid-sized organs Wurlitzer sold. Although the total number of Style H organs manufactured didn't approach the number of their smaller two-manual cousins (Styles D, E, F) the Style H holds a unique distinction: it often shipped with a three-manual console. With a list price in 1924 of \$22,500, the company shipped 96 Style H instruments—almost half of them with three-manual consoles. The first style H shipped in 1922. When the Stadium Theatre organ left the factory in 1926, it would be Wurlitzer's most productive year, with more than 300 Unit Orchestras produced.

It is believed that the Style H was the inspiration for Frank Lanterman's 1925 design of the Style 216, which was identical except a Post Horn replaced the Kinura and it included a marimba. The Style 216 graced twelve theatres in Southern California, including the Rialto Theatre in Pasadena, California. This versatile two-manual instrument was featured in several recordings (including live concerts) by George Wright.

# A NEW ENGLAND THEATRE ORGAN ODYSSEY

Stadium Theatre  
Woonsocket, Rhode Island  
Wurlitzer Style H Special, Opus 1399  
2 Manuals, 10 Ranks

## Chamber Analysis

### MAIN CHAMBER

	Pipes		
16	Diaphonic Diapason	85	
16	Bourdon/Concert Flute	97	
8	Violin	85	
8	Violin Celeste (Ten C)	61	
8	Clarinet	61	

### Notes

Chrysoglott 49

### SOLO CHAMBER

16	Tuba	85
8	Tibia Clausa	73
8	Orchestral Oboe	61
8	Kinura	61
8	Vox Humana	61

### Notes

Sleigh Bells 25  
Xylophone 37  
Glockenspiel 30  
Chimes 25

Traps 14 units

### GENERAL

Four tremulants  
Ten Solo pistons  
Ten Accompaniment pistons  
Three Pedal toe pistons  
Two Piano pedals - double touch  
Sforzando  
Grand Crash  
Two expression pedals

## Stoplist

### SOLO

Harmonic Tuba	16
Diaphonic Diapason	16
Tibia Clausa (Ten C)	16
Bourdon	16
Contra Viol (Ten C)	16
Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Orchestral Oboe	8
Kinura	8
Violin	8
Violin Celeste	8
Clarinet	8
Concert Flute	8
Vox Humana	8
Clarion	4

Octave	4
Piccolo	4
Viol	4
Viol Celeste	4
Flute	4
Twelfth	2-2/3
Fifteenth	2
Piccolo (Flute)	2
Tierce (Flute)	1-3/5
Chimes	
Sleigh Bells	
Xylophone	
Glockenspiel	
Bells (Glock Re-It)	
Chrysoglott	

### ACCOMPANIMENT

Contra Viol (Ten C)	16
Vox Humana (Ten C)	16
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Clarinet	8
Kinura	8
Orchestral Oboe	8
Violin	8
Viol Celeste (Ten C)	8
Concert Flute	8
Vox Humana	8
Piccolo	4
Viol	4
Octave Celeste	4
Flute	4
Vox Humana	4
Twelfth	2-2/3
Piccolo (Flute)	2
Chrysoglott	

### PEDAL

Tuba Profunda	16
Diaphone	16
Bourdon	16
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Clarinet	8
Flute	8
Octave	8

### BACKRAIL

### PEDAL (2nd Touch)

Bass Drum
Kettle Drum
Crash Cymbal
Cymbal

### ACCOMPANIMENT

Tambourine  
Snare Drum  
Castanets  
Wood Block  
Tom Tom

### SOLO 2nd Touch

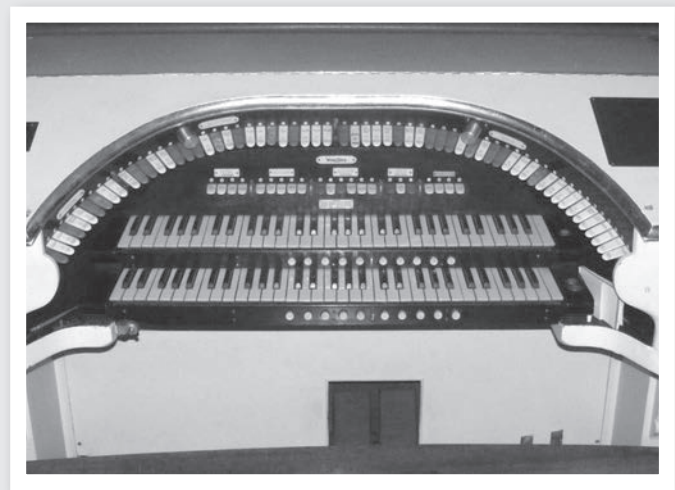
Tuba	16
Tibia Clausa	8
Clarinet	8

### TREMULANTS

Main  
Solo  
Vox Humana  
Tuba

### ACCOMPANIMENT 2ND TOUCH

Harmonic Tuba	8
Diaphonic Diapason	8
Clarinet	8
Chimes	
Xylophone	
Triangle	



(Photo by Richard Handverger)

## The Stadium Theatre Wurlitzer

By Jon Sibley, in consultation with John Cook

On July 23, 1926 a 10-rank Wurlitzer Style H Special (Opus 1399, with no piano) was shipped by rail from Tonawanda, New York and installed in divided chambers located on each side of the proscenium. The organ was originally featured along with a pit orchestra for many of the programs. When sound films were introduced, the organ provided pre-show, intermission, and exit music with audience sing-alongs being an added attraction.

Over the years, theatre attendance declined. The Stadium Theatre and the organ fell into a state of disrepair. Fortunately, through the efforts of a dedicated group of area citizens, funds were raised. By 2001, the theatre was given a complete restoration.

One of only two original Wurlitzer installations remaining in Rhode Island (the other is a Style D in the now-closed Columbia Theatre in Providence), the still-intact Wurlitzer was brought back to playable condition by two volunteers, John Cook and Walter Brown. Hundreds of hours were spent working on the instrument before it was once again playable. Current organ maintenance is provided by Bob Newman. Additional restoration work is currently being planned.

In May 2006, ATOS designated the Wurlitzer as "an organ of exceptional historic and musical merit, worthy of preservation."



**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>(Artist TBA)</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(TBA)</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>Artist TBA</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

Name on card \_\_\_\_\_

Card number \_\_\_\_\_

Expiration Date \_\_\_\_\_ Card Security ID \_\_\_\_\_

Signature \_\_\_\_\_

*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



# Chapter News

## ATLANTA

Atlanta, Georgia—January 23 was an important date for the Atlanta chapter's meeting, held at Stephenson High School in Stone Mountain. Following an election of officers and board members for 2011, newly-elected chapter President Randy Hendry presented Ken Double. President and CEO of ATOS, to introduce a couple of special guests: Mike Hartley, Chairman of the ATOS Board of Directors, and Bob Evans, ATOS Secretary. Randy then introduced our guest artist of the day, our own Larry Davis.

The house lights were turned out and a glow from the pit hinted at what was next. Larry began using only the ranks from the Main chamber, which we have heard on previous occasions. Gradual addition of ranks from the now-playing Solo chamber and the selection grew for an eager audience. The spotlight came on and there was a white, four-manual Page console sporting rails with 298 stopkeys.

After Larry played, the console was offered to anyone who wanted to try it. Participants were Ken Double, Rick McGee, Wanda Carey Fields, Bob Fountain, and a brand new member of the chapter, Tim Stewart.

February 13 found chapter members in the presence of RIGGS! International artist, musician, great entertainer, great arranger... notice the theme? Jim Riggs was our featured artist at the Reddish residence Walker 3/35. Jim was able to be here although he had been hospitalized shortly before. Maybe the thought of Atlanta and the (in)famous Atlanta chapter did him in!

Undaunted, Jim arrived with a fresh and unique program to entertain all who attended. Selections were prefaced with commentary that gave historical and personal perspective to the selections and set the mood.

We learned that Svetlana Satterlee was abandoning us for Brisbane, Australia—NO! We will miss you, and either come back to see us, or we will come see you!

—Rick McGee

Randy Hendry, President  
678-560-6865, randy@hendry.org



Larry Davis at the Page in Stephenson High School, Stone Mountain (Photo by Elbert Fields)



Jim Riggs at the Reddish Walker (Photo by Elbert Fields)

## CHICAGO AREA

Chicago, Illinois—As the holidays settled in, CATOE joined our JATOE friends for a fabulous afternoon of music, food, and the beautiful décor of the Rialto Square Theatre at Christmas. David Rhodes performed several seasonal selections and one special piece, the "Bartola Foxtrot."

This original piece of sheet music was acquired by member Greg Simanski and displayed during the social. With instrumentation by Dan Barton, inventor of the Bartola, and music by Bernard Cowham, a Bartola demonstrator, the song (now in the public domain) was copyrighted in 1916.

The New Year began with Don Springer taking to the console of the Wurlitzer at Classic Cinemas' Tivoli Theatre for the January *Winter Warm-Up* social. Don dusted off some wonderful songs for our enjoyment. What a great pleasure it was to have Don play for us once again.

Members David Rhodes and Tim Charlton have taken over as staff organists at the Tivoli Theatre, replacing Fred Arnish who passed away last year. The CATOE-owned

3/10 Wurlitzer is once again being played on Friday and Saturday nights, between features.

At the University of St. Mary of the Lake in Mundelein, Illinois, the four-manual Wurlitzer console was moved from its lift in the orchestra pit to a temporary platform on the auditorium's stage. The move required the assistance of several strong university students, but after a few hours of hard work, the console is now onstage and receiving a complete overhaul.

Repairs include replacement of all leather parts within the console. Many worn-out wood and metal pieces are also being replaced and once rebuilt, the entire console will receive a new coat of black paint to finish the project.

The deadline for the console restoration project is in early May, in time for the graduation services which are held in the auditorium and feature the organ.

—Michael Garay

Bob Boin, President

773-935-3770, rgboin@msn.com



Tim Charlton (L) and Greg Simanski place the Mundelein console on a temporary stage platform (Photo by Michael Garay)



The Mundelein Wurlitzer console takes to the stage (Photo by Michael Garay)



## CENTRAL FLORIDA

Pinellas Park, Florida—To kick off the New Year in style, our group met at the historic Tampa Theatre for our January meeting. Members and guests were invited to try the Wurlitzer theatre organ in its special home. The 1926 atmospheric theatre can't be beat and the organ completes the effect of being transported back in time. We would like to thank the theatre for its hospitality in hosting our meeting.

Following open console, election of new board members took place, and we welcome Kim Martin to the board as well as welcoming back Cliff Schaffer and Bill Shrive. Thanks to all of you for your dedication and hard work.

The February meeting was held at the Holiday United Church of Christ in Holiday, Florida. This was a joint meeting between the Central Florida Theatre Organ Society and the Port Richey Organ Society, as well as members of the Holiday Church of Christ. After a brief welcome and introduction, we watched a silent movie short with pre-recorded accompaniment on DVD. Following the movie, the church's Rodgers organ was played by several members of both groups, each taking a different approach to the more classically-oriented organ. CFTOS member Jan Harrison played the grand piano for an appreciative audience.

—Gary Blais  
Cliff Schaffer, President  
727-504-7012, [cliff71@aol.com](mailto:cliff71@aol.com)



Kim Martin takes the Tampa Theatre Wurlitzer for a spin (Photo by Gary Blais)



Bob Courtney, a regular performer at the Tampa Theatre Wurlitzer, plays at open console in January (Photo by Gary Blais)

## CENTRAL INDIANA

Indianapolis, Indiana—Nearly fifty members attended our membership meeting in early January at the classy, newly-acquired home of member John Seest. The vintage 30's Tudor-style brick, near Butler University, boasts a substantial music room complete with rich wood paneling and a vaulted ceiling. All of the 50-plus chairs were filled with members and their guests as they were regaled by chapter members Michael Davis and Mark Herman. They played duets and solos on John's almost-mighty Conn organ and classy Chickering concert grand. Thanks for your hospitality, John. We hope we will be asked back for more musicales down the road.

Don't forget to catch the next *Pedals, Pipes and Pops* theatre organ series at the Hilbert Circle Theatre. It's the first at the historic theatre on Monument Circle, at the core of our Capital City. Ken Double was first on the bill in January. Mark Herman was featured on March 20, and on June 5, Martin Ellis will play. Mark recently moved to Indianapolis after graduating from DePaul University in Chicago. Martin is the resident organist at the Hilbert Circle Theatre.

The three-concert series was produced by the Indianapolis Symphony Orchestra and played on their recently-installed mighty Wurlitzer (3/24) in the Hilbert Circle Theatre. Ken, president of ATOS, is our old friend and adopted Hoosier, having graduated from Butler University. He was joined in two segments by veteran big-band trumpeter, Skip Stine. Together they warmed our hearts with some heavenly organ-brass duets. Skip is a well-known musician, having toured with several famous bands, notably Harry James. We look forward to continued success of this new series in years to come.

We are gratified for our chapter's vitality and skills in keeping our spirits lifted, and progress in serving our mission, significant.

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

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS began the New Year in fine fashion with a concert by Jonathan Orloff and percussionist Alan Ward. These two gentlemen offered a variety of musical selections that made the blues of a cold Sunday afternoon melt away. Alan began the concert alone on the stage by setting a rhythm on the drum set; Jonathan soon walked from the back of the auditorium and joined him in a swinging jazz arrangement. These two had the audience from the first moments. Member Charlie Briggs sponsors this annual young organist concert.

Our February social featured member Bob Legon accompanying a Charlie Chase silent film. Bob provided wonderful accompaniment and the film supplied many, many laughs. These classic silent films are still funny. Thanks to Bob for sharing his talent with us.

On February 27 Donna Parker returned to Eastern Massachusetts after a long absence to appear in concert at the Shanklin Music Hall. Donna endured many difficulties in getting to the Music Hall and, because her flight to Massachusetts was canceled, had to drive from Washington, D.C. to Groton, Massachusetts during a winter storm. Donna is a real "trouper." The audience applauded her determination to perform. Her concert was absolutely first-rate with a wide variety of selections. Many remarked that her choice of music was very pleasing. We're sure that Donna will be back soon.

EMCATOS is preparing daily for the upcoming ATOS Annual Convention. We promise a convention that will be filled with great performances, wonderful venues, and great fun. We have also made every effort to insure that convention-goers will have ample time to rest and relax.

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

# Chapter News



Alan Ward, Jonathan Orloff, and Charlie Briggs at Babson College  
(Photo by Dick Handverger)



Donna Parker at the Shanklin Music Hall  
(Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—The Rainbow Room organ is playing once again. In January the proud crew, led by crew chief Michael Fox, unveiled the results of many years of restoration work. The 3/10 Wurlitzer, which once played high above New York City in Rockefeller Center is now at home in the Senior Center of Rahway, New Jersey. This very special pipe organ came to GSTOS by way of a generous donation by Lee Hulko. Bringing it back to voice has meant not only restoring and installing the instrument, but breaking through double concrete walls to create openings for the swell shades. At our January meeting, members Ed Baykowski and Bernie Anderson took turns demonstrating the fruits of all that hard labor when we enjoyed hearing it play for the first time in decades.

Our next meeting was held at Catharine Oliver's home where we enjoyed her gracious hospitality and the music of another Wurlitzer. After the business portion of the meeting, local organist Peter Baratta played a mini-concert on the 3/11 instrument. His performance included popular standards and interesting commentary on several of the pieces offered

for everyone's enjoyment. Afterwards some members took turns at sharing open console time on the beautiful instrument and everyone socialized while tasting the delicious foods GSTOS folks are famous for bringing to our gatherings.

In between meetings, about 15 members got together for a trip to Longwood Gardens to hear Don Kinnier play an entertaining concert on the recently refurbished Aeolian organ. In the midst of an amazing display of orchids and other flowers, it was a delight for the senses.

The Loews Wonder Morton continues to draw cheers from the large crowds who hear it before the classic movies for which the theatre has become well known in the New Jersey/New York area.

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



Rainbow Room Wurlitzer: main chamber  
seven-rank chest and chrysoglott  
(Photo by Michael Fox)



Peter Baratta at the Olivers' 3/11 Wurlitzer  
console (Photo by Tony Rustako)

## JOLIET AREA

Joliet, Illinois—JATOE had a great social in January with Cletus Goens at the Barton. He is so talented, he can even play piano with gloves on. We had a good turnout in spite of the cold temperature outside. Much open console and good food followed. JATOE always has good socials with much fun and good food.

Our February social was very special as it was JATOE's 40th Anniversary. We had Taylor Trimby at the console. Taylor was one of the original members of JATOE and is very talented. Taylor, Don Walker, and Sam Yacono all spoke of many past JATOE events and how they got started. There were over 100 members present.

The Rialto Theater hosted our dinner which was catered by Mrs. Gourmet. A beautiful cake was made by Taylor's sister, Jan Stack. She spent a whole month carving a replica of the Barton console out of styrofoam and carefully painted it to look like the Barton. This was placed on top of the beautiful cake she had baked. No one went away hungry.

On March 6 we will be entertained by Jelani Eddington. We will be joined by the CTOS Chapter organ club headed by Dennis Scott.

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

## LAND O' LAKES

Minneapolis/St. Paul—The Twin Cities chapter of the AGO hosted their January 16 event at the Fitzgerald Theatre. An invitation was extended to Land O'Lakes TOS to join them on a snow-free afternoon. Dave Salmen, the Fitzgerald's Indie artist-in-residence played a program of contemporary and unique music on the 3/19 Wurlitzer and accompanied a Laurel and Hardy silent comedy with sound effects supplied by Tom Keith of the radio series *A Prairie Home Companion*. There were tours of the organ chambers and an opportunity to play during open console. Many thanks to the Twin Cities AGO and the staff of the Fitzgerald Theatre for the invitation!

Dave Wickerham played the 3/17 Wurlitzer at the Phipps Center for the Arts on January 22, continuing its 2010–11 Organ Series concerts. In addition to several standards, he included a medley of song requests gathered by the audience during intermission. We look forward to a future return engagement. Clark Wilson will be accompanying the Buster Keaton silent comedy feature film *Steamboat Bill Jr.* on March 5.

12 members and guests attended our February 15 meeting where we heard several

chapter members play the Wurlitzer. Andrew Vagts, a guest of chapter Vice President Jim Halvorson, tried out the organ for the first time. He is working on his Bachelor of Arts degree in music at the University of Minnesota. Special thanks to the staff at the Phipps Center for allowing us to host our meeting!

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



Tom Neadle plays the Fitzgerald Theatre Wurlitzer (Photo by Kim Crisler)



Andrew Vagts during open console at the Phipps Center Wurlitzer (Photo by Kim Crisler)

## LONDON & SOUTH OF ENGLAND

Woking, Surrey—The first concert of the year brought Michael Woodridge to the console. He told the audience that it was 30 years since he won the Young Organist Competition at Harrow, and that he was part of the team that removed the organ he was to play today from its original home at Welling. The concert started with a trip to the New Years Day Concert in Vienna followed by a selection with colours as a theme. Michael then introduced his step-daughter Katie (aged 15) to sing for us, followed by his wife Carole, both of them giving some lovely standards sung brightly and nicely balanced with

Michael's sensitive accompaniment. Next was a Frank Sinatra medley. Michael took a cue from Sinatra and certainly did the concert his way, and it was very well received by the audience. All ended by going back to Vienna for a rousing march.

In February Kevin Grunill, who was resident at The North Pier Blackpool and was also on the Tower team, was at the console. He is now heavily involved in restoration and has a number of ongoing projects including taking charge of the Scarborough collection. To take us to the tea break we heard "Tico Tico" (he said he hoped the audience liked his play on words!). The quieter pieces were played with feeling and some of Kevin's own variations, but as expected it was the Blackpool style the audience requested when speaking to Kevin during the tea break.

Kevin was brought up in Barnsley and he paid respects to the local Grimethorpe Colliery Band with the theme from the film *Brassed Off*, followed by a selection of requests. Kevin ended his program with an up-tempo encore, followed by shouts of "More!" from the audience.

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



Michael Woodridge, Katie, and Carole at Woking (Photo by Michael Clemence)



Kevin Grunill at Woking (Photo by David Coles)

## MANASOTA

Sarasota, Florida—Our wonderful "Christmas Light Extravaganza" at Grace Baptist Church began on December 9 and ran nightly through December 29. Thousands of folks—individuals, families by the carload, and friends of all ages—came to Grace Baptist to see over 450,000 lights dancing in unison across the church property, all accompanied by our own Tom Hoehn at the magnificent Forker Wurlitzer. They left in awe.

If you saw this display last year, I know you came back a couple of evenings this year; if you didn't see last year's spectacular, this one, which was larger and more spectacular than ever, was not to be missed.

But, if you did somehow miss both last year's and this, be sure you put it on your calendar now for next December!

We began our regular concert series with Bill Vlasak in concert on January 16. We all know Bill and have heard him at Manasota Theatre Organ Society events before and, of course, many, many times at the "late" Roaring '20s in Ellenton. He never fails to deliver a fine performance, and our January program was no exception. He played a great variety of favorites, and his easy rapport with the audience had them captivated throughout.

Please support your concert season by bringing a friend to a program. The more people who hear our magnificent Forker Wurlitzer, the more who will return again and perhaps they will also bring a friend.

Of course, I also bring to you a hearty "Happy New Year" from your Manasota Board of Directors.

—Chaz Bender,  
800-813-0594

## NORTH TEXAS

Dallas/Fort Worth, Texas—January provided a much-needed break in programs which enabled us to go over the chapter's MPAC 3/17 Wurlitzer and our digital traveling organ with a fine-tooth comb. February was turning out to be a very busy month for programs.

The traveling organ was moved to Lord of Life Lutheran Church in Plano to be used in a series of programs throughout February. The first two programs were canceled due to extremely poor weather in the area.

On February 12 the silent film *The Student Prince in Old Heidelberg* was presented with Brett Valliant at the MPAC Wurlitzer. Bob Whiteman was at the traveling organ console at Lord of Life Lutheran Church on the 16th.

On February 20 the chapter had a very short board meeting at MPAC. Then it was open console time with several organists making

# Chapter News

presentations. Among those participating was a young girl, a neighbor of member Reginald Peake who, along with her family, attended as his guest. She had never touched a theatre organ before, and did quite well.

On February 23 Bob MacDonald presented a program on the traveling organ again at Lord of Life Lutheran Church. Then, on February 26 the church screened the silent film *King of Kings*, accompanied by Jelani Eddington. The turnout was quite good and, as usual, Jelani was at his peak.

Jelani presented a Master Class the next day on *The Art of Theatre Organ Arranging* utilizing the chapter's 3/17 Wurlitzer. He covered such topics as *Insights on Registration* and *The Importance of Phrasing*. It was an excellent and informative seminar and we all learned a lot, including those of us who don't play. The information learned will enhance our ability to enjoy and appreciate the musical variety that can be obtained from a theatre organ, regardless of size.

—Kenneth E. Brown

Don Peterson, President

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



A future theatre organist tries out the Wurlitzer  
(Photo by Don Peterson)



Jelani Eddington at the McKinney Performing Arts Center Wurlitzer (Photo by Don Peterson)

## NORTHERN CALIFORNIA

San Francisco, California—Our chapter member, Warren Lubich, played a Saturday morning program for our chapter on August 21 at the Grand Lake Theatre in Oakland on the three-manual, 18-rank Wurlitzer.

The annual chapter picnic was held Sunday, September 26 at the Lake County, California home of chapter members Ann and Bert Atwood in Clear Lake. It was open console all day long on the Allen GW-4 organ with real piano, real percussions, and with the speakers behind real swell shutters. It is a lovely home in a lovely setting on the lake with an outstanding organ setup.

We welcomed new member Warren E. Anderson of San Francisco. Chapter member Floyd E. Werle who was a composer and arranger passed away July 19, 2010.

Our first chapter concert of the new season was played by Mark Herman on Sunday, November 7 on our four-manual, 34-rank Wurlitzer in the Berkeley Community Theatre. Mark played, as usual, an outstanding varied program featuring music of Gershwin, Cole Porter and Jerome Kern.

The chapter's annual business meeting was held at the Berkeley Community Theatre on Sunday, January 23, 2011. Newly-elected (or re-elected) board members are Tom Madsen, Fay Cooley, and Neal Wood. Board members just retired are Tom Mathieson and Don Ravey. Others chosen to be officers are Bill Coale, chairman; Judson Owens, vice-chairman; Art Woodworth, secretary; Frank La Fetra, treasurer. Before the business meeting, David Hegarty played a fine program of Hollywood movie music for us on the organ. Although David has been playing at the Castro Theatre in San Francisco for 25 years, it was this writer's first time to hear him.

We welcome new chapter members Chris and Jack Bradshaw of Gilroy, CA.

—Elbert Dawson

Bill Coale, chairman

510-778-9117 wmcoale@comcast.net

## ORANGE COUNTY

Fullerton, California—Orange County continues to search for new ways to present our 1929 Wurlitzer to the public. We have found that there is a lot of interest in old horror movies around Halloween. We started showing these old horror movies several years ago and found our attendance going up whenever we did. We decided to fine tune this idea and it has paid off for us.

We started by making some changes from our usual format. We have almost always presented our shows on Sunday afternoon around 2:30 but we found that the Halloween

show drew more people if we presented it on a Friday evening. And, we found that any Friday in October worked fine. We have also added a few extras that help set the atmosphere. Bob Salisbury accompanied *Phantom of the Opera* last year and one of our board members dressed up the four-manual console with a very large skull on top with long arms coming down the sloping front panels. With proper lighting it looked GREAT!

Another thing that has really sparked interest is having a number of old hearses parked in front of the auditorium. Some of the Hearse Club members also came dressed in black tuxes. We don't always make much money but we do have fun.

—Ed Bridgeford, President

714-529-5594, ebridgeford@sbcglobal.net



Judy Merry, Bob Trousdale, Ed Bridgeford, and Lynne Bishop at Bob Trousdale's home Wurlitzer (Photo by Randy Bergum)

## ROCKY MOUNTAIN

Denver, Colorado—Everyone was a musician at the annual Holiday Hills *Everyone's a Musician* club social, performing the zippy "Concerto for Theatre Organ, Grand Piano and Zippers." The Moyers Family Trio amazed us with their close harmonies and uplifting message. Club photographer Bill Kwinn and his wife, Kathy, performed vocal selections accompanied by Janice Blakney on piano, and her program co-chair, Rick Knoll, performed on the GW4Q. Other organists included Kem Barney and Gary Miller, and Jim Hunter performed on the electronic keyboard. Barbara Marine performed a vocal solo accompanied by pianist Lou Zeiler, Jim Calm played the Sousaphone, and DeLoy Goglein helped lead the sing-along. Our web site ([www.rmcatos.org](http://www.rmcatos.org)) has many photos and sound clips of club events.

February's *Pipes & Stripes V* was our fifth collaboration with the 101st Army Band of the Colorado National Guard, a well-received event at a new location this year, the Denver Consistory. Performing on the newly restored

1925 3/19 Kimball symphonic organ were Consistory organist Charles Shaeffer, Jim Calm and Bob Castle. Skillfully restored by organ-builders Ivan P. Morel and Associates with major funding from the Colorado Historical Society, this organ plays like new. The solo strings are especially lush, including four ranks of Viol d'Orchestre, Violes Celeste II and Echo Salicional, and the accompaniment has a beautiful Unda Maris II. The Wald Horn was used by Kimball for several years around the time of this installation and has a pleasing character. The backrail buttons pictured include gong, general cancel, six generals and four Bugle Call buttons.

The Paramount's twin-console 4/20 Wurlitzer now has a new Uniflex 3000 relay upgrade thanks to the hard work of our organ crew, including Don Wick, David Charles, Ryan Kroll, Lee Shaw, Rich Brooks and Bob Castle, and funded in part by generous grants from ATOS and IBM.

—Jim Calm, President  
jimcalm32@yahoo.com



Rick Knoll at the GW4Q (Photo by Bill Kwinn)



Denver Consistory 1925 Kimball 3/19 symphonic organ (Photo by Bill Decker)

## ST. LOUIS

St. Louis, Missouri—The January meeting of the St. Louis Theatre Organ Society was on the 17th of the month. Despite nine inches of snow on the ground, there was a good turnout for the meeting at the home of Larry and Bonita Krupp in Collinsville, Illinois. Larry is the proud owner of a Rodgers 321B, an electronic theatre organ manufactured in the mid-1970s. A unique feature of this organ is a real Celeste installed inside the console. Larry's favorite style of music is Latin. He performed several musical selections in that style making very effective use of the organ's capabilities. In one selection he even took the opportunity to surprise us through the use of the organ's electronic rhythm feature!

On February 21 SLTOS met at the St. Louis City Museum where we installed a 1924 Wurlitzer in 2008 (Opus 839). The organ was originally a three-manual, 15-rank instrument installed in the Rivoli Theater of New York City. The console now resides in a section of the museum called "The Enchanted Caves" in a 10-story atrium into which the organ speaks. Our host, Al Haker, decided it wasn't enough to have just one guest organist. So, he invited three to play: Peter Shilliday, Patrick Richmond, and Jack Jenkins. Patrick Richmond performed his composition, "Invention in F Major," and two songs by others in his unique style, and Jack Jenkins and Peter Shilliday showed off their performance skills on three songs each. It was Peter and Patrick's debut performances for the club!

—Gary Broyles  
Jim Ryan, President  
314-416-0146



Host and Organist Larry Krupp  
(Photo by Gary Broyles)



Console of Wurlitzer Opus 839 at the St. Louis City Museum (Photo by Gary Broyles)

## SANTA BARBARA

Santa Barbara, California—January 22, 2011 was our first concert of the year, when we presented Scott Foppiano at the 4/27 Robert-Morton at Santa Barbara's Arlington Theatre. Scott began with a short musical concert then accompanied two silent film classics: Buster Keaton in *One Week* and Harold Lloyd in *Safety Last*. The event was well attended, Scott did a great job at the organ, and the audience thoroughly enjoyed the show.

To increase our concert attendance, we have engaged the services of a publicist. Her efforts have certainly proved effective and attendance has been up substantially. Last September we collaborated with the Santa Barbara International Film Festival people for the showing of the silent film *The Black Pirate* starring Douglas Fairbanks and accompanied by Dennis James. This too was very well attended, thanks in part to SBIFF's large mailing list.

In an effort to retain and, hopefully, increase our membership, we will offer our present and potential members the opportunity to receive our newsletter by e-mail at reduced dues. They will also be able to see the photos in color. Presently, our dues barely cover the cost of printing and mailing a black-and-white newsletter. We are also set to record a new CD with Scott Foppiano.

—George Ferrand  
Bruce Murdock, President  
805-968-0035, sbtos@cox.net

# Chapter News



Scott Foppiano greets the Arlington Theatre audience in January  
(Photo by George Ferrand)



Scott Foppiano and Beach Boy Bruce Johnston (wearing cap), writer of "I Write the Songs" (Photo by George Ferrand)

## SOONER STATE

Tulsa, Oklahoma—The January 2011 meeting of the Sooner State Chapter of ATOS had to be cancelled because the Tulsa Technology Center Southeast Campus, where our meetings are held, was closed due to heavy snow and impassable roads. Consequently, the showing of *The Three Musketeers* was postponed until the February meeting.

On February 18, 375 guests came to see Douglas Fairbanks star as D'Artagnan in the 1921 film *The Three Musketeers*, based on the book by Alexandre Dumas, one of the first Fairbanks swashbuckling, full-of-action movies. Fairbanks insisted on doing his own stunts and his handspring to grab a sword during a fight scene is considered to be one of the great stunts of the early cinema period.

Our own Bill Rowland accompanied the film, doing his usual outstanding job on our Robert-Morton. He appeared on stage dressed in a flowing black cape and black hat with colorful plume, apropos of the time period.

Bill often reminds us that the job of the accompanist is to make the audience forget he is there, and he accomplished this in a masterful way. Near the end of the film, when the Grand Ball is beginning, heralds appear to announce arrivals with their horns, and Bill's trumpet sounds were so real they truly became part of the "silent" movie. As usual with our silent movies, we had popcorn and lemonade and began the evening with a sing-along.

On March 25, we have planned another Gospel Music night, which has become a favorite of our audiences.

—Barbara Purtell, correspondent  
Phil Gray, president  
918-492-2519, philipgray@earthlink.net



Bill Rowland accompanying the silent movie  
(Photo by Linda Rowland)

## SOUTHERN JERSEY

Franklinville, New Jersey—The borough of Pitman, New Jersey, is blessed with two pipe organs two blocks apart on the town's main thoroughfare, Broadway. On Saturday, March 26, we will invite the music department of First Presbyterian Church to join us at the Broadway Theatre in Pitman for a morning of open console on the Broadway's 80-year-old 3/8 Kimball. We hope to reverse the pleasure with the chapter's organists at an open console on the church's new 2/21 Wicks in the fall.

Our maintenance of the Cinnaminson High School's 3/16 Wurlitzer continues. The instrument performed well at a Christmas program last December, but a detailed inspection found one of the chests in dire need of releathering. The chest has been removed to our shop for the work. Parts to repair some dead notes have also been ordered.

The Southern Jersey chapter members who are active with rehabilitation of the famous organs in Atlantic City's Boardwalk Hall (formerly Convention Hall) keep us up-to-

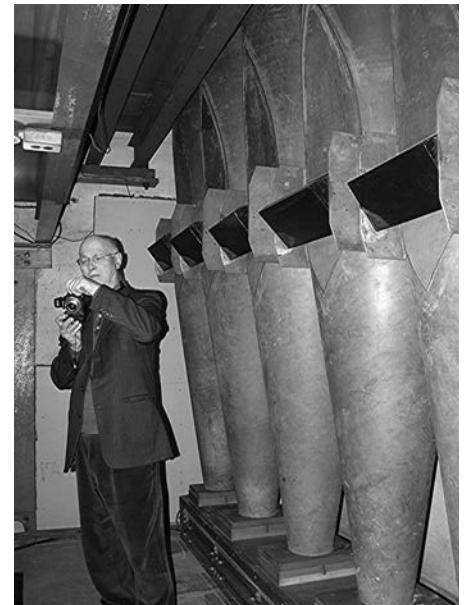
date on the restoration progress on the organs. Here is the latest info:

The 4/55 Kimball in the ballroom is only a few months from being completed. The rebuilt console is installed and work is concentrated on pipes and wiring.

The 7/449 Midmer-Losh is an entirely different story. Some of it plays but the enormity of the monster is almost unbelievable. Nevertheless, work proceeds. To more fully understand the size of the job go online to [www.atos.org](http://www.atos.org) then click on "Featured Articles" and "The World's Largest Pipe Organ." Read it and be amazed. The accompanying photo gives a hint of what we are talking about.

The Atlantic City Convention Hall Organ Society enthusiastically gives tours of the organs and buildings. To make arrangements see [acchostour@gmail.com](mailto:acchostour@gmail.com).

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



Jean-Louis Coignet, Organ Advisor Emeritus to the City of Paris, France, stands next to the 32' Diapason in the Atlantic City Boardwalk Hall organ (Photo by Harry Bellangy)

## SUSQUEHANNA VALLEY

York, Pennsylvania—The last several months have been busy ones for chapter members.

November's meeting was a film tour of the Wurlitzer factory (circa 1920), followed by the video *The Movie Palaces*. A great look back at the glory days of theatres and organs.

A Christmas program for the residents of the Elizabethtown Masonic Village was December's meeting. Performers were chapter members Larry Fenner, Barry Howard, Gary Coller, Don Schoeps, Connor Ream and Don and Judy Kinnier. SVTOS has been booked to do six shows there in 2011.

January and February Open Console days were scheduled to coincide with the Monday holidays, so more of our members could play and experience the Capitol Wurlitzer. About ten members took advantage of this opportunity. Since some of our members play the organ before weekend Capitol Cinema movies, and this gives them a chance to practice, set pistons, etc.

The 10,000 pipe Longwood Gardens organ has completed a six-year restoration. Chapter member Don Kinnier was one of the performers at the *Organ Fanfare Weekend*, celebrating the return of the organ. Don also performs Christmas programs at Longwood, and will be playing for a silent movie at our March meeting.

—Roy Wainwright, Secretary  
Dusty Miller, President  
717-795-2775, [pres@svtos.org](mailto:pres@svtos.org)



Christmas program artists at Elizabethtown Masonic Village (Photo by Nancy Schoeps)

## ATOS Memberships Make Great Gifts!

Jim Merry, Executive Secretary  
P.O. Box 5327, Fullerton,  
California 92838  
[membership@atos.org](mailto:membership@atos.org)  
[www.atos.org](http://www.atos.org)

### Ron Rhode Concerts



**Ron Rhode**  
1603 Palmcroft Dr. SE  
Phoenix, AZ 85007  
(480) 695-8568  
email: [azroxy@cox.net](mailto:azroxy@cox.net)  
website: [www.ronrhode.com](http://www.ronrhode.com)

### New Swell Shoes

- Brushed Aluminum
- Chrome Plated
- Black Powder Coat
- Pedestal or Console Mount
- Kick-Switch
- Piano Sustain Button
- Reed Switch Contacts
- Slide-Pots (1K-5K-10K)



**[arndtorgansupply.com](http://arndtorgansupply.com)**

Contact us for our CD-ROM catalog.

**Arndt Organ Supply Co. L.L.C.**

1018 S.E. Lorenz Drive - PO Box 129  
Ankeny, Iowa 50021-3945  
Phone: (515) 964-1274  
Fax: (515) 963-1215

# Donna Parker



For booking information:  
**Donna Parker**  
Productions, LLC  
Post Office Box 6103  
Aloha, Oregon 97007

[Donna\\_Parker@comcast.net](mailto:Donna_Parker@comcast.net)  
[www.tcbrio.com](http://www.tcbrio.com)

**503/642-7009**

# 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 “Events Calendar”). 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)

## 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/spohngranada](http://www.theatreorgans.com/spohngranada)

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

**Orpheum Theatre**—842 South Broadway, Los Angeles, 310-329-1455 (3/14W). Saturday, 11:30am; organ is featured as part of the guided tour of theatre. [www.laorpheum.com](http://www.laorpheum.com)

## COLORADO

**Holiday Hills Ballroom**—2000 92nd Ave, Federal Heights, 303-466-3330 (4/33GW4Q). May 15, 2:00pm: *Dancing Without the Stars* with Bev Bucci. July 10, 2:00pm: *July Jamboree* with Niwot Community Semi-marching Free Grange Band. Members no charge, others \$5. [www.rmcatos.org](http://www.rmcatos.org)

## DELAWARE

**John Dickinson High School**—1801 Milltown Rd, Wilmington, 302-995-2603 (3/66K). 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 Hobbis, 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 Hobbis; 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. Silent Film Concert Series: May 15, 3:00pm: *Sunrise* (1927); July 17, 3:00pm: Silent Comedy Shorts; August 28, 3:00pm: *Flesh and the Devil* (1926); October 30, 3:00pm: *Dr. Jekyll and Mr. Hyde* (1921). [www.earlsmithstrand.org](http://www.earlsmithstrand.org)

**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. [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.onestientertainment.com/arcada/arcada.htm](http://www.onestientertainment.com/arcada/arcada.htm)

**Beggars' Pizza**—3524 Ridge Road, Lansing, 708-418-3500 (3/17 B/C). Tuesday and Friday, 6:00pm to 9:00pm: Glenn Tallar. [www.beggarspizza.com/location-il-lansing.php](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.lincolntheatre-belleville.com](http://www.lincolntheatre-belleville.com)

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

**Tivoli Theatre**—5021 Highland 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)

## MICHIGAN

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



Codes used in listing: A=Austin, B=Barton, C=Composite, CHR=Christie, CPTN=Compton, E=Estey, GB=Griffith Beach, K=Kimball, M=Möller, MC=Marr and Colton, P=Page RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4-manual, 19-rank Wurlitzer

Schedules subject to change.

**Ironwood Theatre**—109 E Aurora St, Ironwood, 906-932-0618 (2/7B). May 11, 3:00pm: Open Console Workshop with Paul Roberts, \$20 per person, \$10 for students, limited to 20 participants. May 11 (same day), 7:00pm: Concert with Paul Roberts. Reserved seating is \$15 in advance, \$17 at door, General Seating is \$10 or \$12 at door, Student Pass is \$5 or \$7 at the door. [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net)

**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)

**Senate Theatre**—6424 Michigan Ave, Detroit, 313-894-0850 (4/34W). May 15: Jelani Eddington; June 12: John Lauter; July (date TBD): Open Console; September 11: Members Concert; October 9: David Wickerham; November 20: Tony O'Brien; December 11: Dave Calendine. [www.dtos.org](http://www.dtos.org)

**Temple Theatre**—203 N Washington, Saginaw, 989-754-7469 (3/11B). May 8, 3:00pm: Paul Roberts. [www.templetheatre.com](http://www.templetheatre.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)

**Kansas City Music Hall**—301 W 13th St, Kansas City, 913-568-2613 (4/28RM). June 12, 2:00pm: Craig Smith and Friends, theatre organ and dance band; November 13, 2:00pm, Brett Valliant. [www.kctpo.org](http://www.kctpo.org)

## 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). May 1, 2:30pm: Ron Resigh. [www.theatreorgans.com/rochestr](http://www.theatreorgans.com/rochestr)

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

**Middletown Paramount Theatre**—19 South Street, Middletown, 845-346-4195 (3/12W). Preshow music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. [www.nytos.org](http://www.nytos.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)

**University of Oklahoma, Paul F. Sharp Concert Hall**—500 W Boyd St, Norman, 405-325-4101 (3/14M). June 11, 8:00pm: Dr. John Schwandt and Jelani Eddington. Reception at 7:00pm on stage. [aol.ou.edu](http://aol.ou.edu)

## OREGON

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

**Elsinore Theatre**—170 High Street SE, Salem, 503-375-3574 (3/25W). Silent film programs Wednesdays at 7:00pm. Rick Parks, organist. [www.elsinoretheatre.com](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. May 21: Nathan Avakian. [mysite.verizon.net/patos.wurlitzer](http://mysite.verizon.net/patos.wurlitzer)

**Roxy Theatre**—2004 Main Street, Northampton, 610-262-7699 (2/6W). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas. [www.roxytheaternorthampton.com](http://www.roxytheaternorthampton.com)

## TENNESSEE

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

**Tivoli Theatre**—709 Broad St, Chattanooga, 723-757-5156 (3/13W). Organ is played for occasional pre-shows and special events. [http://www.chattanooga.gov/eac/2919\\_tivolitheatre.htm](http://www.chattanooga.gov/eac/2919_tivolitheatre.htm)

# Around the Circuit

Theatre Organ Programs  
and Performances

## UTAH

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

## VIRGINIA

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

## WASHINGTON

**Lincoln Theatre**—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7W). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.  
[www.lincolnththeater.org](http://www.lincolnththeater.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.stgtpresents.org](http://www.stgtpresents.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. June 11, 7:30pm: Ron Rhode. [www.thehipps.org](http://www.thehipps.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.

**Community Centre**—Black Road, Ryhope, Sunderland, +44 1913 853769 (3/9 CPTN ). All concerts on Sundays at 2:30pm. 8 May: Kevin Grunill; 3 July: Robert Suddall; 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. 20 May: *Birthdays Bash* with Byron James; 21 May: *Birthdays Bash* with Phil Kelsall; 25 June: David Lowe; 23 July: Damon Willets and Matthew Bason; 27 August: Chris Powell; 24 September: Michael Woodridge; 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](http://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. 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](http://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. 5 June: David Shepherd; 3 July: Kevin Grunill; 25 September: Kevin Morgan FRCO; 4 December: David Lowe.

**Rye College**—Love Lane, Rye, East Sussex, +44 1424 444058 (2/6W). All concerts on Sundays at 2:30pm. May 22: Jean Martyn; September 25: Len Rawle; October 23: John Mann; November 27: Robert Wolfe. [www.ryewurlitzer.co.cc](http://www.ryewurlitzer.co.cc)

**Stockport Town Hall**—Edward Street, Stockport, Cheshire (4/20W). Monthly Lunchtime Wurlitzer Showcases Concerts: Start time 12:00pm, admission £1.50. 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. 19 June: Chris Powell; 18 September: Gordon Cree; 2 October: Ken Double; 30 October John Atwell; 27 November: Nigel Ogden and Michael Baron. [www.ltotf.org.uk](http://www.ltotf.org.uk)

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm.  
[www.voxlancastria.org.uk/heritage](http://www.voxlancastria.org.uk/heritage)

**Victoria Hall**—Victoria Road, Saltair, West Yorkshire, +44 8454 002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 8 May 2.30pm Simon Gledhill; 12 June 2.30pm Phil Kelsall MBE; 14 August 2.30pm Robert Suddall; 11 September 2.30pm Nicholas Martin; 9 October 2.30pm Kevin Grunill; 13 November 2.30pm Keith Beckingham; 11 December 2.30pm Robert Wolfe. [www.cosnorth.co.uk](http://www.cosnorth.co.uk) or [www.cinemaorgans.org.uk](http://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. 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.

# AN EXTRAORDINARY PAIRING OF TWO MUSICIANS & TWO INSTRUMENTS

## NETHERCUTT DUETS



ROB RICHARDS • ALEX-ZSOLT

WURLITZER PIPE ORGAN • BOSENDORFER GRAND PIANO

### FEATURED SELECTIONS

**King Kong March • Frasquita Serenade • Hindustan  
In A Sentimental Mood • Shine On, Harvest Moon  
To A Wild Rose • Walkin' On De Rainbow Road  
Trees • Who's Afraid of the Big Bad Wolf  
Hungarian Dance No. 5 • Bambi Selections  
Hushabye Mountain**

## AVAILABLE NOW • ORDER YOURS TODAY

**CDs \$20 each Postage Included**

**MAIL ORDERS WELCOME!**

**Alex-Zsolt Ministries, Inc.**

**718 Thompson Lane, Suite 108-200, Nashville, TN 37204**

**ORDER BY PHONE:**

**1 (877) 803-7488**

**EASY ORDERING ONLINE!**

**<http://www.pianocreations.com/products-page/all-items/nethercutt-duets-cd>**

# Minutes

## MINUTES OF THE ATOS ANNUAL MEMBERSHIP MEETING

Madison Renaissance Hotel,  
Seattle, Washington

June 30, 2010, 9:00am PDT

(NOTE: The membership will be asked to approve, or correct and approve, these minutes at the next Annual Membership Meeting, July 3, 2011. In this summary, matters not requiring action by the board or the membership are summarized. Detail is included on matters that required, or will require, action by the board or the membership. As of the time of adjournment, there were no pending actions that will require a vote of the membership.)

Detail on matters summarized here or reports incorporated by reference can be found at the sources cited parenthetically in italics.)

Chairman of the Board Mike Hartley called the meeting to order at 9:06am.

Jack Moelmann led the membership in the Pledge of Allegiance.

Chairman Hartley declared a quorum present.

OPENING REMARKS (Chairman Mike Hartley)

- The Chairman thanked Tom Blackwell and the entire convention staff for their efforts in hosting the 2010 convention. Mike Hartley advised that anyone making a statement or asking a question is requested to state his/her name and chapter or city/state for purposes of the record, and speak clearly into the provided microphone.

- The Chairman stated that the meeting is open to any member of ATOS.

- Voting, should it be needed, will be by a member or only one person in a family membership.

INTRODUCTION OF OFFICERS, BOARD and STAFF (Chairman Mike Hartley):

- Officers for 2010-2011
  - Chairman of the Board: Mike Hartley
  - Vice-Chairman of the Board: Craig Peterson

- Secretary: Bob Evans
- Treasurer: Paul Van Der Molen

- Incoming board members (three-year term, except as noted)

- Allen Miller (re-elected to a second three-year term)
- Tyler Morkin
- Tim Needler

- Bob Dilworth (one-year term, to fill the vacancy left by the resignation of John DeMajo)

- Nathan Avakian, Youth Representative to the Board (Excused Absence)

- Continuing board members:

- John Apple
- Jack Moelmann
- Donna Parker

- Doug Powers
- Bucky Reddish
- ATOS Staff Members
  - Jim Merry, Executive Secretary
  - Mike Bryant, Co-Editor, Theatre Organ
  - Don Feely, Co-Editor, Theatre Organ
  - Mike Kinerk, Convention Planning

Coordinator

- Dennis Unks, ATOS Marketplace

Coordinator

- Jack Moelmann, Historian
- Bill Carr, Board Election Committee

Chair

- Chairman Hartley recognized outgoing board member Jelani Eddington and thanked him for his faithful service to the organization.

**MOVED** (Bob Legon, Eastern Massachusetts) to approve the minutes of the last (2009) annual meeting (*published on pg. 60 in the November/December 2009 issue of THEATRE ORGAN*). **Motion carried** on voice vote.

TREASURER'S REPORT (Paul Van Der Molen)

- Paul noted that the complete audit report would be on the ATOS web site very soon. (*The audit report is incorporated by reference; it was published in the September/October 2010 issue of THEATRE ORGAN, and is posted on the website.*)

- Paul read a prepared report to the membership and presented several graphics (charts) to illustrate his report. (*The Treasurer's Report is incorporated by reference; it was published in the September/October 2010 issue of THEATRE ORGAN and is available on the website.*)

**MOVED** (Karl Saunders, Central Ohio) to accept the Treasurer's report as given for file. **Motion carried** on voice vote.

OLD BUSINESS  
SECRETARY'S REPORT (Bob Evans)

- The Secretary presented a summary of significant board actions for the 2009-2010 fiscal year (*the Secretary's report is incorporated by reference; the complete text is published on the ATOS website.*)

**MOVED** (Russ Shaner, Buffalo Area) to accept the Secretary's report as presented. **Motion carried** on voice vote.

CONSIDERATION OF MOTION from the 2009 ATOS Annual Membership Meeting

**MOVED** (Richard Neidich, Washington, D.C.) that all committees of the ATOS shall provide twice annually a report to the membership by posting their reports on the ATOS web site. The reports are to include accomplishments, status of current activities, and a forecast of actions for the next six months; and

that the ATOS Treasurer shall post semi-annually a current budget versus expense status report as well as an annual net worth and audited financial report for ATOS on the ATOS web site.

- Jelani Eddington summarized the actions taken by the Board to satisfy Mr. Neidich's suggestions.

- Mr. Neidich took the floor and explained that the word "audit" meant a review by uninterested parties. He did not mean to request a certified audit.

- Mr. Neidich requests a policy be instituted to ensure that future ATOS leadership continues the practice of reporting Board actions and finances of the organization in a manner that allows easy access of the information by the ATOS membership.

- Jelani Eddington assured Mr. Neidich that such a policy was in place.

STRATEGIC PLAN PRESENTATION (Doug Powers)

- Doug Powers presented a PowerPoint presentation illustrating a draft Strategic Plan for ATOS (*The complete Strategic Plan is posted in its entirety on the ATOS web site.*)

- Mr. Powers asked each convention attendee to fill out a strategic plan feedback report.

- The Strategic Planning committee will meet face to face to begin the process of paring down the committee structure to align committees more closely to the ATOS Strategic Plan.

ARCHIVE AND LIBRARY PRESENTATION (Dr. John Schwandt, American Organ Institute):

- Dr. Schwandt spoke to the membership about the proposed partnership between ATOS and the American Organ Institute (AOI) located at the University of Oklahoma. (OU). The heart of Dr. Schwandt's presentation was an explanation of the organ program at the AOI. After his presentation Dr. Schwandt asked for questions.

- Bob Legon (Eastern Massachusetts) stated that we have a problem with audible music on radio and television. We have to remake the perception of the organ.

Dr. Schwandt reported that locally (in Norman, Oklahoma) the community is well aware and appreciative of the "Mini Mo" installed in the Catlet Music Center.

- Ron Carter (Atlanta) asked if the AOI has instituted a budget for the archive and library.

Dr. Schwandt answered that like most universities, OU is experiencing a budget crunch right now. The initial stages of the archive and library move, however, should take place with a minimum expenditure. Plans for a suitable environment for the American Theatre Organ Library and Archive include a dedicated space to house the collection.

- Judy Matarelli (Joliet Area) expressed concern about the collection being returned to ATOS if something should happen to the program at OU.

Dr. Schwandt assured her that the collection would be returned to ATOS.

- David Kelzenberg (Cedar Rapids) asked Dr. Schwandt about access to the collection and storage facilities at the university.

Dr. Schwandt replied that access would be granted to anyone (university student or not). The situation would be much the same as a public library where a person would have a card in order to gain access to a collection.

Dr. Schwandt then explained that some materials because of their rare or fragile nature would not be circulated but would be available for use at the university facilities.

- Roger Davis (North Texas Chapter) asked about digitizing the collection.

He was referred to the Frequently Asked Questions sheet distributed to the membership.

- Jim Patak, former ATOS Archivist, stated that he felt much more comfortable with the partnership of ATOS and the AOI after hearing the presentation.

• Chairman Hartley thanked the Pataks for their thirteen years of service as curators of the ATOS Archive and Library.

#### STAFF REPORTS

• Executive Secretary:  
- Jim Merry reported that we have 3306 members at this time. He added that the membership has been decreasing at the rate of 6% yearly for the past few years.

• Convention Planning Coordinator:  
- Mike Kinerk asked members to fill out the member's satisfaction form found in the convention registration package.

- The 2011 ATOS Annual Convention will be held in Providence, Rhode Island From June 30-July 4, 2011. An Overture event will be held on June 29, 2010 and an Encore event will be held on July 5, 2010.

- The 2012 ATOS Annual Convention will be held in Los Angeles/Orange County from July 3-7, 2012.

• Journal Editors:  
- Don Feely, Co-Editor of THEATRE ORGAN, stated that one would find many links displayed in the new issue of THEATRE ORGAN. These links will send you to many Internet connections.

#### NEW BUSINESS

Announcement of Next Annual Membership Meeting:

• The 2011 ATOS Annual Membership Meeting will be held at the Westin Hotel in Providence, Rhode Island on the morning of Sunday, July 3, 2011 at a time to be announced.

#### GOOD OF THE ORDER:

• Jack Moelmann displayed the plaque recognizing the gift from Kenelm F. Lufkin to ATOS. The plaque will be displayed in the record shop.

• Richard Neidich (Washington, D.C.) stated that only positive information seems to come to the membership. Mr. Neidich feels that in order for an effective two-way communications process to exist and stimulate growth both positive and negative information must be exchanged.

• Paul Rogers (North Florida) requested lead-time with reports in order for the membership to be duly informed before the Annual Membership Meeting. He stated that lead-time is very important.

• Mr. Rogers also would like to see more time allocated for meetings and seminars.

• Russ Shaner (Buffalo Area) has heard from the "rumor mill" that some important material was requested to be given back to the donor's estate.

- Allen Miller explained that the material in question was sensitive and could not be opened until 2042.

**MOVED** to adjourn at 10:38am (Neidich, Washington, D.C.). **Motion carried** on voice vote.

Note: the Secretary recorded the meeting for purposes of producing the minutes of the meeting; the recording is not available to anyone for any other purpose.

The meeting was conducted under *Robert's Rules of Order, Newly Revised* (10th Edition), Mike Bryant and Don Feely, Parliamentarians.

/s/ Bob Evans, Secretary

## MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Monday, January 3, 2011  
8:00pm EST

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

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; Mike Hutcherson, Treasurer. **Board Members Present:** John Apple, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Bucky Reddish, Youth Representative to the Board Nathan Avakian. **Board Members Excused:** Bob Dilworth, Doug Powers. **Staff Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant and Don Feely, Co-editors, THEATRE ORGAN; Jelani Eddington, Contract Administrator.

3. Chairman Hartley declared a quorum.

4. Discussion of formal proposal to the University of Oklahoma and the AOI for relocation of the ATOS Archive and Library.

The board discussed, at length, the revised proposal for the relocation of the ATOS Archive and Library to the University of Oklahoma. Many on the board raised questions and concerns. Allen Miller and Bob Evans will receive suggestions from

the board for revisions to the document until January 10, 2011. After all comments and suggestions are received a revised proposal will be drafted incorporating those suggestions.

5. Good of the Order:

• Ken Double expects to receive the check for the \$100,000 anonymous unencumbered gift to ATOS.

• Tim Needler will convene the ATOS Finance Committee. The committee will make a recommendation for disposition of the funds.

The meeting adjourned at 8:54pm.

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

## MINUTES OF THE BOARD OF DIRECTORS MEETING

Marriott Marquis Hotel,  
Atlanta, Georgia

Saturday, January 22-23, 2011  
8:15am

Complete reports referenced here are published at [www.atos.org](http://www.atos.org)

1. Chairman of the Board Mike Hartley called the meeting to order at 8:15 a.m.

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; Mike Hutcherson, Treasurer. **Board Members Present:** John Apple, Bob Dilworth, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Doug Powers, Bucky Reddish, Nathan Avakian. **Staff Present:** Ken Double, President/CEO; Don Feely, Parliamentarian.

3. Chairman Hartley made opening remarks.

4. Without objection, the minutes of the January 3, 2011 meeting were approved as distributed.

*Reports from the following committees and task managers were presented and are incorporated by reference. The content of the report can be found on the ATOS website. This summary contains only additional information presented, if any, and board action resulting from a report.*

5. Reports:

Treasurer: (Hutcherson)

• Liquid Assets: (Checking Account, Reserve Fund, etc.) \$739,316.73

• Restricted Funds: (Endowment Fund, George Wright Memorial Fellowship Fund): \$907,667.42 (See attachments.)

The board wishes to acknowledge the contributions of Mr. Paul Van Der Molen as past ATOS Treasurer.

# Minutes

## OLD BUSINESS:

6. Archive and Library Update: (Allen Miller)

Allen Miller spoke to the transfer of the ATOS Archive and Library to the American Organ Institute (AOI) at the University of Oklahoma (OU) and presented the draft agreement for the Archive Relocation Committee and answered all concerns of the Board.

**MOVED (Morkin)** that the American Theatre Organ Library Agreement be approved as presented and that the Archive Relocation committee be empowered to present the agreement to the AOI. Chairman Hartley requested a roll-call vote. **(Motion Carried on a roll-call vote, 12-2)**

7. Awards and Recognition:

- Nominations for awards are due not later than March 1, 2011.

8. Convention Planning Coordinator (Kinerk)

Future Conventions:

- 2012-Orange County, California
- 2013-Atlanta, Georgia (Tentative)
- 2014-Salt Lake City, Utah (Tentative)

**MOVED (Parker)** that for the 2011 convention, each presenter will receive a convention registration or the monetary equivalent thereof. **(Motion Carried)**

**MOVED (Powers, via e-mail)** to amend the previous motion as follows:

For the 2011 ATOS Annual Convention:

That each convention presenter receive a free registration or the equivalent thereof;

If an actual cash payout is necessary (over and above the registration cost) the cost be shared equally between ATOS and the chapter and that this sharing be accounted for in the financial report of the convention as a reduction in profit;

That presenters be mutually acceptable to the chapter and ATOS.

**(Motion carried)**

9. Youth Initiatives: (Nordwall, Miller)

Summer Youth Camp: (Nordwall, via telephone)

- The focus of this year's summer camp will feature advanced criteria because of the large number of returning campers.

- The camp will be held at the Shanklin Music Hall in Groton, Massachusetts during the last week in July which dovetails with the ATOS Technical Experience to be held the next week.

**MOVED (Evans)** that ATOS advance up to 60% of the approved budget expense request total of the ATOS Summer Youth Camp, if requested. **(Motion Carried)**

ATOS Technical Experience: (Miller)

- Last year's Technical Experience was a success, with thirteen attendees.

- This year's ATOS Technical Experience will be held at the Shanklin Music Hall in Groton, Massachusetts commencing on August 1, 2011.

**MOVED (Evans)** to advance up to 60% of the approved budget expense request total of the ATOS Technical Experience, if requested. **(Motion Carried)**

10. Competitions:

- Amateur Theatre Organist Competition (Tilschner) The competition will resume in 2012.

11. Technical (Miller)

- Technical Consultation Program: No requests this year.

12. Awards for Conventions

- George Wright Memorial Scholarship: (Morkin)

- Mentor Program: (Reddish):

13. Bylaws and Policies (Dilworth)  
Jelani Eddington participated via conference call.

- The board met in executive session to discuss convention record store vendor contractual language.

- The board approved by unanimous e-mail vote a Web Site Terms and Conditions of Use and Privacy Policy.

**MOVED (Dilworth)** to amend the ATOS Record Shop Consignment Policies (9)) to read:

*that all items sold in the convention record shop (exclusive of marketplace items) shall be subject to the following commissions: 20% for chapter, 80% for vendor, effective immediately. All merchandise will be sold at a price specified by the vendor. (Motion Carried)*

14. Strategic Planning Initiative: (Powers, Double, Hartley)

- The Strategic Planning Task Force presented a draft proposal to the board.

- The consensus of the board was that more information was needed in order to act on the proposal.

- The task force will add the requested information to the proposal and present the revised document at the annual board meeting in Providence, Rhode Island.

**MOVED (Moelmann)** to investigate the relocation of our state of incorporation from California to Delaware. After discussion the **Motion Carried.** (Chairman Hartley noted that this investigation will be at no cost to ATOS.)

15. Endowment Fund Board of Trustees: (Reddish)

- The Spokane First Nazarene Chapter has requested a loan of \$5,000 from the Endowment Trust Fund to repair/replace the blades on the chapter organ's blower.

**MOVED (Miller)** to add to the Endowment Trust Fund document the words (Section 4.2) (see attached) "or personal property" as the board may require. **(Motion Carried)**

**MOVED (Moelmann)** to grant a loan of \$5,000 from the principal of the Endowment Trust Fund to the Spokane First Nazarene Chapter for emergency blower repair using the chapter's 3/25 Wurliizer Theatre Pipe

Organ as collateral in accordance with the agreement.

**(Motion Carried)**

16. Nominations: (Carr, via telephone)

- To encourage nominations chapters should be solicited for names of prospective candidates, each chapter should provide a liaison to the Nominations Committee.

- Mr. Carr suggested that a questionnaire be created and submitted by a candidate in addition to the biographical piece.

- The Nominations Committee is charged with creating the questionnaire.

- Chairman Hartley reviewed the nomination process with Mr. Carr and the board.

17. Publications

- Theatre Organ Journal: (includes advertising) (Parker, Feely)

- The masthead will be revamped. Board and committee contact information will appear on a separate page.

- Publicity: ATOS logo is the main concern right now. Several parties are working to create a logo. Selection of a logo or logos will be subject to board vote.

- *Around the Circuit*: New web page will make entering information much easier.

- ETONES: (Reddish) Interest in the ETONES has increased

- Web Site: (Blackwell, Morkin) Tom Blackwell (via telephone) and Tyler Morkin provided a demonstration of the new look of the ATOS web site.

18. Inner City Youth/Urban Outreach Program: (Moelmann)

19. Organist Scholarships: (Smith)

20. Chapter Relations: (Peterson)

21. Public Relations: (Parker)

22. Youth Initiatives: (Morkin)

23. ATOS Marketplace: (Unks, via telephone)

- Seattle CDs sold: 202

- DVD Lesson Series sold: 136

24. President/CEO: (Double)

- Fundraising

- Convention CD

- Theatre Organ Radio

- DVD Lesson Series

- Expense Report

- Grant Writer's Progress

- Potential Campaign Material from Crest Communications:

- Ken displayed some graphics created by Crest Communications of Chicago. These could possibly be made available to chapters for their local use.

25. Executive Secretary (Merry, via telephone)

- ATOS currently has 3292 members.

- We have gained 15 members (net) from the new ATOS Membership Initiative.

- Tim Needler, team leader of the ATOS Membership Initiative reports some success in attracting new members through the initiative.

**MOVED (Needler)** to place half-price membership advertisements in sister organization publications. This appropriation is not to exceed \$1000. **(Motion Carried)**

26. Historian: (Moelmann)

**MOVED (Needler)** to accept all reports for file. **(Motion Carried)**

27. Officer Reports:

Secretary: (Evans)

• Each individual is responsible for updating his/her job description.

• If any changes to the calendar are necessary they should be made immediately.

• A new edition of the ATOS Electronic Binder will be available at a time to be determined.

Vice Chairman: (Peterson)

Chairman of the Board: (Hartley)

**MOVED (Moelmann)** to accept the officer's reports for file. **(Motion Carried)**

The meeting recessed at 6:18pm and reconvened at 9:04am Sunday, January 23, 2011.

NEW BUSINESS:

28. Budget Process for 2011-2012 (Hutcherson)

• By direction of Chairman Hartley a 2011 Membership Good Faith Financial Review will be initiated. Bob Dilworth (Board Representative and Team Leader) and Maryann Dilworth (Member Representative) will conduct the audit. Chairman Hartley will be the technical advisor. (Date to be determined.)

29. Contract Administrator (Eddington)

30. Recommendation of ATOS Finance Committee regarding disposition of the \$100,000 gift.

• The Finance Committee recommended the \$100,000 gift be added to the principal of the Endowment Trust Fund.

**MOVED (Needler)** to put the \$100,000 gift into the Endowment Trust Fund. **(Motion Carried)**

**MOVED (Powers)** to set a \$300,000 \*minimum balance in the Investment/Reserve fund. **(Motion Carried)**

\*Chairman Hartley explained that this is officially called a "Floor"—an amount below which the board cannot spend.

31. Schedule next board meeting, annual board meeting, and annual membership meeting.

• The next board telephone conference will be held the week of February 21, 2011

• The ATOS annual board meeting will be held on June 27 and 28, 2011

• The ATOS annual membership meeting will be held the morning of July 1, 2011.

• The ATOS annual Member's Forum will be held the morning of July 3, 2011.

**MOVED (Moelmann)** to accept the date of the ATOS Annual Membership Meeting. **(Motion Carried)**

32. Good of the Order:

Chairman Hartley made his closing remarks:

• Chairman Hartley commended the board on the amount of work accomplished in an agreeable manner.

• Fundraising is an ongoing process. Mr. Double continues to make great progress in this area with potential donors.

• Chairman Hartley noted that fundraising is also a board function in which all should participate.

• Chairman Hartley reiterated that the Strategic Planning Initiative be reworked by the Strategic Planning Task Force for presentation at the upcoming Annual Board Meeting.

33. The meeting was adjourned at 11:15am, January 23, 2011

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted in accordance with *Robert's Rules of Order*. Don Feely, Parliamentarian.

## THE LEAGUE OF HISTORIC AMERICAN THEATRES

*A professional network dedicated to sustaining America's historic theatres for the benefit of their communities and future generations.*

The League serves its growing network of more than 325 historic theatres through:

- Peer Networking and Information Exchange
- The Nation's Number One Online Theatre Reference Service — LHAT-CHAT
- Professional Development and Education
- Online Publications & Resources
- Awards for Excellence

The League's 35<sup>th</sup> Anniversary Conference & Theatre Tour

**"Creating the Future"**

July 13-16, 2011 + Schenectady, NY + Hosted by Proctors

Optional Pre-conference Theatre Ramble & Capital Campaigns Seminar on July 12

Details and online registration available at [WWW.LHAT.ORG](http://WWW.LHAT.ORG)



The League of Historic American Theatres

... A national network of resources for improving your historic theatre, your business, and your community.

Tel: 410.659.9533 Email: [info@lhat.org](mailto:info@lhat.org)

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

rogersconcerts.com  
(810) 629-5400  
Fenton, MI

**Fr. Andrew Rogers**  
Concerts / Silent Film Accompaniment

# Board Directory

## OFFICERS



Chairman, Col. Mike Hartley  
(Ret.)  
17 Whippoorwill Drive  
Palm Coast, Florida 32164  
386-445-7562  
m.hartley@atos.org



Vice Chairman, Craig Peterson  
7800 Laguna Vega Drive  
Elk Grove, California 95758  
916-682-9699  
c.peterson@atos.org



Secretary, Bob Evans  
798 Old Warren Road  
Swansea, Massachusetts 02777  
508-674-0276  
b.evans@atos.org



Treasurer, Mike Hutcherson  
187 Hickory Road  
Fayetteville, Georgia 30214  
770-460-6821  
m.hutcherson@atos.org

## DIRECTORS (current term)



John Apple (2011)  
4146 Sheridan Drive  
Charlotte, North Carolina 28205  
704-567-1066  
j.apple@atos.org



Bob Dilworth (2011)  
2012 Wildwood Drive  
Wilmington, Delaware 19805  
302-995-2603  
b.dilworth@atos.org



Allen Miller (2013)  
167 Carriage Drive  
Glastonbury, Connecticut 06033  
860-633-5710  
a.miller@atos.org



Jack Moelmann (2012)  
P.O. Box 25165  
Scott Air Force Base, Illinois 62225  
618-632-8455 (voice)  
618-632-8456 (fax)  
j.moelmann@atos.org



Tyler Morkin (2013)  
1527 Gaylord Street, Unit D  
Mount Pleasant, Michigan 48858  
906-367-1454  
t.morkin@atos.org



Tim Needler (2013)  
5440 North Meridian Street  
Indianapolis, Indiana 46208  
317-255-8056  
t.needler@atos.org



Donna Parker (2012)  
P.O. Box 6103  
Aloha, Oregon 97007  
503-642-7009 (voice)  
440-338-5651 (fax)  
d.parker@atos.org



Doug Powers (2012)  
3323 Belvoir Boulevard  
Beachwood, Ohio 44122  
216-401-9671  
d.powers@atos.org



Bucky Reddish (2011)  
5370 Vinings Lake View Drive  
Mableton, Georgia 30126  
b.reddish@atos.org



Youth Representative to  
the Board  
Nathan Avakian  
P.O. Box 2037  
Beaverton, Oregon 97075  
503-347-0278  
n.avakian@atos.org



President/CEO  
Ken Double  
1615 DeFours Walk NW  
Atlanta, Georgia 30318  
404-790-5400  
k.double@atos.org

ATOS Corporate Office  
American Theatre Organ  
Society, Inc.  
7800 Laguna Vega Drive  
Elk Grove, California 95758



# Classifieds

## FOR SALE

**ALLEN GW-4:** 14 finished speakers, 2 sub-woofers, in New Jersey. Good condition. Asking \$60,000, negotiable. Don Hansen, 732-350-0483 Nesnah38@aol.com 53-3

### PROFESSIONAL AUDIO RESTORATION.

Your favorite LPs & 78 rpm records, cassettes & open reel tapes digitally re-mastered for improved sonic quality and transferred to modern CD for preservation. Mastering—Remote Recordings—CD Replication. Forty years of experience in organ recording. James R. Stemke, A.E.S. 847-651-9511, dsprecordings@comcast.com 53-3—53-6

**For sale or donation:** three small TPO. Information restorer@ncf.ca. 53-3, 53-4

**FREE AUDIO-VIDEO CATALOG:** CDs, AUDIO & VIDEO CASSETTES: Classical, 2-Organ, Gospel, Theatre and Instructional. Write to: ALLEN ORGAN CO., P.O. BOX 36, Macungie, Pennsylvania 18062-0036 or Phone 610-966-2202. ++

## WANTED

**Wanted:** Wurlitzer setter board from four-manual console, Wurlitzer Chrysoglott, 49 note. Call or write to H. Morch, 51 Midway Road, Bethel, Pennsylvania 19507, 717-933-5809

**CLASSIFIED ADS**—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 3111 NE 165th Place, Vancouver, Washington 98682-8686. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

## ADVERTISER INDEX

Allen Organs .....	BC
Amica International.....	13
Arnadt Organ Supply Co.....	61
ATOS DVD Teaching Series .....	IFC
ATOS Summer Camp .....	11
Ball, Steven.....	21
Chapter One, Convention.....	51
Convention Record Shop .....	13
Crome Organ Co.....	28
Diapason, The.....	3
Eddington, Jelani .....	7
Ironwood Theatre.....	29
Luce, Lance .....	4
League of Historic American Theatres ...	69
MIDI Concepts.....	29
Moelmann, Jack .....	10
Musical Box Society International .....	13
Organ Expressions .....	10
Organ Historical Society .....	7
Parker, Donna.....	61
Piano Creations, Nethercut Duets .....	65
Rhode, Ron .....	61
Rogers, Fr. Andrew .....	69
San Gabriel Mission Playhouse .....	29
Scott Smith Pipe Organs.....	7
Theatre Historical Society of America.....	7
Wilson, Clark.....	4
Zollman Pipe Organ Services.....	21

## SHOPPING FOR RECORDINGS

**Alabama Chapter ATOS**—1817 Third Avenue North, Birmingham, Alabama 35203, www.alabamatheatreorgan.com

**Allen Organ Company**—P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, www.allenorgan.com/www/store/maincds.html

**Steven Ball**—734-846-3627, www.stevenball.com

**Banda** (George Wright recordings)—720-733-2905, fax 720-733-2137, banda9@msn.com, http://theatreorgans.com/cds/banda.html

**Ed. Benoit**—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, WurliTzer@q.com

**Canterbury Records**—626-792-7184

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

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

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

**Ken Double**—404-790-5400 www.kendoubleentertainment.com

**Duet MIDI Concepts**—www.midiconcepts.com, 630-893-5383

**R. Jelani Eddington Organ Recordings**—P.O. Box 44092, Racine, Wisconsin 53404-7002, www.rjeproductions.com

**Mark Herman Productions, LLC**—P.O. Box 5059, Fort Wayne, Indiana 46895, www.markhermanproductions.com and www.theatreorgancds.com

**The Historical Recording Company**—www.thehistoricalrecordingcompany.com

**Joliet Area Theatre Organ Enthusiasts (JATOE)**—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpatak31@att.net

**JAV Recordings**—888-572-2242, www.greatorgancds.com

**JBL Productions**—www.organhouse.com/jbl Productions.htm

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

**Michael's Music Service**—4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, www.michaelsmusicservice.com

**Midnight Productions, Inc.**—800-788-1100, sales@theatreorgan.com, www.theatreorgan.com

**MSS Studios**—www.organ.co.uk

**Musical Contrasts**—musicalcontrasts@cox.net

**Nor-Cal Theatre Organ Society**—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, www.theatreorgans.com/norcal/

**Organ Historical Society**—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, catalog@organsociety.org, www.organsociety.org

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

**Jonathan Ortloff**—www.jonathanortloff.com  
Donna Parker Productions, Inc.—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, www.tcbrio.com

**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

**Rob Richards**—www.robrichards.com  
Jim Riggs Recordings—6141 Fairfield Road, Wichita, Kansas 67204

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

**Roxy Productions**—480-695-8568, azroxy@cox.net

**Trio con Brio**—www.tcbrio.com, or from Donna Parker Productions

**Texas Talkies Media Production Company**—P.O. Box 23413, Waco, Texas 76702, www.texas-talkies.com

**T-V Recording**—408-248-6927, tvrde@aol.com

**Walter Strony**—www.waltstrony.com

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

**Tony Whittaker**—www.tonywhittaker.co.uk

# ATOS Marketplace Order Form

THEATRE ORGAN Back Issues—Please check issue(s) wanted.

Prices listed INCLUDE shipping within U.S.A.

1965-1969 THEATRE ORGAN/Bombardier issues. Contact Marketplace for availability.

1970-1980 THEATRE ORGAN issues. Contact Marketplace for availability.

1981, Vol. 23	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1982, Vol. 24	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6	
1983, Vol. 25	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1984, Vol. 26	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1985, Vol. 27	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1986, Vol. 28	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1987, Vol. 29	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1988, Vol. 30	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1989, Vol. 31	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1990, Vol. 32	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1991, Vol. 33	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1992, Vol. 34	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1993, Vol. 35	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1994, Vol. 36	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1995, Vol. 37	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1996, Vol. 38	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1997, Vol. 39	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1998, Vol. 40	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1999, Vol. 41	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2000, Vol. 42	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2001, Vol. 43	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2003, Vol. 45	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2004, Vol. 46	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2005, Vol. 47	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2006, Vol. 48	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2007, Vol. 49	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6	
2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2009, Vol. 51	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2010, Vol. 52	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2011, Vol. 53	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3		

Quantity \_\_\_\_\_ Price \_\_\_\_\_

\_\_\_\_\_ John Ferguson and Friends—The Art of Playing Theatre Organ – 4 DVD Set .....\$156.00 each  
Outside U.S.A. please add \$4.00 for each set

\_\_\_\_\_ The Wurlitzer Pipe Organ – An Illustrated History .....\$140.00 each  
Please add \$10 to Canada; \$30 Int'l

\_\_\_\_\_ Wurlitzer Console – Set of 12 Art Prints .....\$20.00 each  
Please add \$3 to Canada; \$10 Int'l

\_\_\_\_\_ Wurlitzer Factory Tour DVD.....\$16.00 each  
Outside U.S.A., please add \$4.00 each

\_\_\_\_\_ ATOS 50th Anniversary Book Hardcover ..... \$35.00 each

\_\_\_\_\_ Softcover ..... \$15.00 each  
Please add \$5 to Canada; \$15 Int'l

\_\_\_\_\_ THEATRE ORGAN Binders.....\$14.00 each  
Outside U.S.A., please add \$10.00 for each binder

\_\_\_\_\_ ATOS Decal .....\$1.00 each  
Outside U.S.A., please add \$0.50 for each decal

\_\_\_\_\_ ATOS Lapel Pin .....\$2.50 each  
Outside U.S.A., please add \$1.00 for each pin

\_\_\_\_\_ 2010 Convention CD Two-Disc Set ...\$33.00 each  
Outside U.S.A., please add \$2.00 for each disc set

\_\_\_\_\_ 2009 Convention CD Two-Disc Set ...\$33.00 each  
Outside U.S.A., please add \$2.00 for each disc set

\_\_\_\_\_ THEATRE ORGAN Back Issues.....\$6.00 each  
Outside U.S.A., please add \$3.00 for each issue

\_\_\_\_\_ Index of ATOS Publications 1955–2010 on Computer CD .....\$8.00 each  
Outside U.S.A., please add \$2.50 for each CD

\_\_\_\_\_ History of the Theatre Pipe Organ, Educators' Guide As a set ..... \$10.00 each

\_\_\_\_\_ When ordered separately ..... \$5.00 each  
Outside U.S.A., please add \$3.00

\_\_\_\_\_ THEATRE ORGAN Shop Notes (2nd Edition) Complete with binder..... \$90.00 each

\_\_\_\_\_ Pages Only ..... \$40.00 each  
Please add \$10 to Canada; \$30 Int'l

I am enclosing \$\_\_\_\_\_ as payment in full.

MasterCard  VISA  Discover

Card Number \_\_\_\_\_

Exp. Date \_\_\_\_\_ Security Code \_\_\_\_\_  
(back of card)

Signature \_\_\_\_\_

Please make check or money order payable to ATOS, and mail a copy of this order form to: ATOS MARKETPLACE, 4002 Westbury Ridge Drive, Erie, Pennsylvania 16506

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

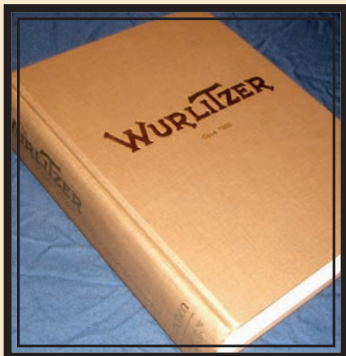
State/Zip + 4 \_\_\_\_\_

Country/Postal Code \_\_\_\_\_

E-mail address \_\_\_\_\_

Phone \_\_\_\_\_

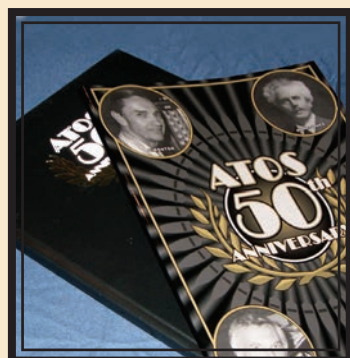
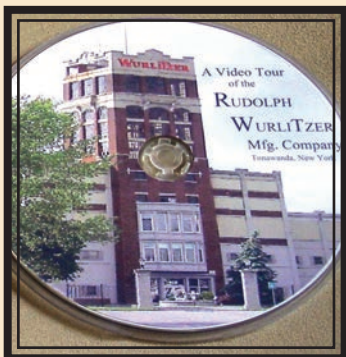
# ATOS Marketplace



## THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY

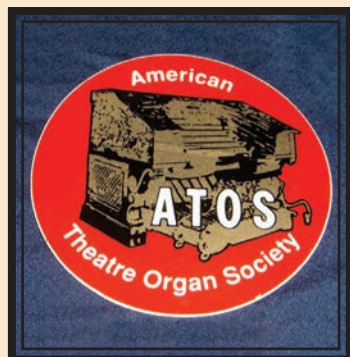
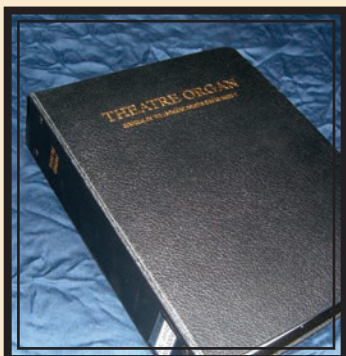
— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

**WURLITZER CONSOLE ART PRINTS** — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**



**WURLITZER FACTORY TOUR** — The Wurlitzer Factory video, now on DVD, is in stock! This is a rare black-and-white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in North Tonawanda, New York. **\$16.00**

**ATOS 50TH ANNIVERSARY BOOK** — Published in hardcover and softcover editions, this 150-page book is an absolute must for all theatre organ aficionados. Text and pictures cover the first 50 years of the American Theatre Organ Society's history. Contains many historic photos, quotes, and informative tidbits, including photos of the first meeting of the organization. Hardcover: **\$35.00**. Softcover: **\$15.00**.



**THEATRE ORGAN BINDERS** — Here is the best way to store your past issues of THEATRE ORGAN (through July/August 2006). Holds up to two full years of magazines. Includes metal wires to attach your journals to the binder. Black finish with gold lettering. Pouch on spine for identification information. **\$14.00**

**DECAL** — Help promote ATOS; put these decals everywhere! Three-inch self-stick adhesive back with red, gold and black printing. **\$1.00**



**LAPEL PIN** — Show your support of the theatre organ by wearing this American Theatre Organ Society lapel pin. Approximately one-half inch in diameter. Bronze color with embossed lettering makes for a distinctive look. **\$2.50**

**2010 CONVENTION CD SET** — Two-disc set with over 35 selections from Jonas Nordwall, Chris Gorsuch, Nathan Avakian, Richard Hills and many more! **\$33.00**

**EDUCATORS' GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN, REVISED** — Developed to help educators teach the history of the theatre pipe organ to upper elementary through Jr. High school age. Includes history of the theatre organ, social issues and events, vocabulary, silent films and the theatre pipe organ, and movie palaces. **Sold as a set containing both chapter and school editions.** (Additional copies of either edition may also be ordered.) **\$10.00**

**BACK ISSUES** — Complete your collection of THEATRE ORGAN. Quantities are limited. **\$6.00**

An ATOS Marketplace order form is included in most issues of THEATRE ORGAN. Orders may also be placed online at [www.atos.org/marketplace](http://www.atos.org/marketplace).

The prices listed above are postpaid for all orders shipped within the U.S.A. VISA and MasterCard are accepted.

If you have any questions, please contact Dennis Unks, ATOS Marketplace Manager, at [marketplace@atos.org](mailto:marketplace@atos.org).

Prices listed INCLUDE shipping within U.S.A.



32 THEATRE RANKS  
49 CLASSICAL RANKS



Stoplist and Rank selection by Walt Strony ~ Visit [www.allenorgan.com](http://www.allenorgan.com) for complete details!

## THE WALT STRONY SIGNATURE QUANTUM™ STR-4 UNIT ORCHESTRA



Allen Organ Company LLC • Macungie, PA 18062-0036 USA

[www.allenorgan.com](http://www.allenorgan.com)