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Theatre Organ

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Contents

THEATRE ORGAN JULY | AUGUST 2011 Volume 53 | Number 4



The new Renaissance Theatre marquee
(Photo by Jeff Sprang)

On the Cover: The Renaissance Theatre in Mansfield, Ohio, celebrates 25 years of Wurlitzer Opus 2022. First featured on the cover of the November/December 1985 issue, we tell the story of the ups and downs of the past 25 years beginning on page 36.
(Photo by Jeff Sprang)

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www.atos.org

FEATURES

- 14 Mitering Wood Pipes:
Can You Cut It?
- 22 The First Recordings of
Organ Music Ever Made
- 29 The City Museum
Wurlitzer
- 36 The Renaissance
Theatre and Opus 2022
- 47 What's Wrong with
This Picture
- 47 Mystery Photo
- 49 The ATOS 2011
Summer Youth Camp

DEPARTMENTS

- 4 Vox Humana
- 5 President's Message
- 6 Meet Your New Directors
- 8 Letters
- 10 News & Notes
- 12 Professional Perspectives
- 50 Fanfare
- 52 For the Records
- 56 Chapter News
- 66 Around the Circuit
- 69 Meeting Minutes

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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!"



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Vox Humana

Gee, Toto, I don't think we're in Kansas anymore.

This issue marks the beginning of a new year for your editors; we now have a full year's complement of THEATRE ORGAN under our belts. We've ended each *Vox Humana* column with the invitation to keep in touch with us, and you have. The feedback you've given us over the past year leads us to conclude that we're on the right track, and we appreciate that very much. Be assured, we're not going to rest on our laurels (I'm not sure we have any—where would one look for laurels upon which to rest?). Instead, we're going to do our best to improve and continue to provide the type of publication you want and deserve to have.

A great deal of the credit belongs to you, our readers, and especially our contributors. You've provided us with excellent photography which, coupled with Dannielle Stark's design skills, have resulted in some magnificent covers. You've also given us interesting stories to print, some of them extremely well written, and others that took a little more time from us, but all turned out well.

Our regular contributors, Edward Millington Stout III, Dennis Hedberg, Doug Grant, and Ken Double, and the board members who rotate through the Directors' Corner column, have not disappointed; each contribution has made for worthwhile and enjoyable reading.

You may notice a small change in this issue's *Vox Humana*. Only one of the editors is named at the bottom. That's not to slight my colleague, Don Feely. The reason he's been left off will be apparent shortly.

When Don and I first talked with Donna Parker about a "team" approach, she asked how we would split the workload. Quite candidly, we didn't know. We suggested it would probably evolve into a reasonable division, and indeed it has.

In our early discussions, it became apparent that if we were going to take the Journal to the next level, it would need to be a big departure from "business as usual" as journals go—we wouldn't be able to do it with print alone. We needed to leverage the web, and integrate web

and print more tightly. But I had concerns about my ability to bring value to that task. Despite all my years in the information technology world, I was never involved in anything involving web design or content other than as a contributor, where my work was massaged and fit into the site by others.

Don is an excellent writer, and he's contributed some outstanding pieces. We each edit what the other writes, and we bounce ideas off each other regularly. Unlike me, Don has background and expertise in things web-related, and he's taken the objective of leveraging the web and turned it into *Theatre Organ Online*, with virtually no input—or help—from Yours Truly. It has become a very popular feature on the website (when some of the content was unavailable for a few days during the transition from the old website to the new, we had numerous inquiries from folks concerned that it wasn't coming back).

In addition to extensions of the articles in the print version, Don has come up with articles that are exclusive to the web. When, and if, this aspect grows to the point where we have web-only content appearing on a regular basis, we'll begin including a "web table of contents" in the print version.

So, the division of duties we predicted would settle out has done just that. My comfort zone and focus have been the print edition and the "administrative" aspects of getting the issue out, and Don has been just about totally responsible for what is arguably the biggest advance for THEATRE ORGAN in many years.

So, now you know why his name isn't attached to this column. If we left it to him, even though he'd be totally justified in doing so, he'd never pat himself on the back.

We also want to recognize some folks who never appear on the masthead. They help us avoid embarrassing mistakes (heh, heh...), our dedicated team of proofreaders.

Proofreading is a time-consuming and detail-oriented job. Before any item goes to the designer for layout in an issue, the

completed, edited copy is pored over by one or more outside proofreaders who are seeing it for the first time. Once the issue is laid out, a low-resolution PDF proof is generated. Four or five different people then go through the proof with a fine-tooth comb.

Those who have not seen the content up to this point are especially valuable, as they see it with a fresh eye: "Did he really mean to say 'fine-tooth' in that paragraph, or should it be 'fine-toothed'?" Those who have already seen the content will focus more on the layout—do the captions match up to the pictures? Are there misplaced hyphens, or graphic elements that encroach on text? Does that picture work as well in print as we thought it would? Should we change it? Do lines break where they shouldn't? Do we still have a placeholder (where we refer you to "page xx") instead of a number?

We generally go through five iterations of the proof before sending the issue to the printer.

While most of our proofreaders rotate, there is one team that we want to single out. Warren and Jane Tisdale have worked on every issue since September/October 2010. I've met very few who understand sentence structure, punctuation, and readability better than they, and the thing for which we're most appreciative, they provide a quick turnaround.

To the Tisdales and our other unsung heroes, thank you sincerely from all of us.

One quick note in closing—the next issue will be devoted to the ATOS Annual Report and the convention, and we have more space set aside in print and *Theatre Organ Online* for your candid pictures of people, places, and events. Please review the requirements for photos in the Writers Guide (www.atos.org – Theatre Organ Online) and send them to us.

Keep in touch.

—Mike Bryant



President's Message

Greetings all, it's Convention Time!!

As you read this, we are gathered in Providence, Rhode Island for the Annual Convention, guaranteed to be enjoying ourselves. The next issue of THEATRE ORGAN will have the pictures, details, information on board proceedings and more. For now, we have much to report to you and ask of you!

First and foremost, a most positive membership report. The group headed by Tim Needler, John Apple, and others responsible for the Membership Initiative has put together a VERY successful program. ATOS has suffered many consecutive years of diminishing membership numbers. As the saying goes, one must crawl before one can walk.

In this instance, the half-price program, which was highlighted in the last issue, has helped stem the tide. Executive Secretary Jim Merry reported to the board that the total number of new members over a six-month period ending May 1, 2011 equaled the number of declining members. Thus, that six-month period showed no decline in the overall number of ATOS members.

While I would love to report that membership growth has been through the roof, the fact of the matter is we must stop the bleeding before the patient gets totally healthy. By generating the hundreds of new members (plus rewarding current members who participated with their own half-price renewal), ATOS has achieved a level playing field, so to speak, and now hopefully can use that as a platform for further growth.

How so? You might ask "Since the half-price deal ends July 31, what are you going to do next?" We are going to ask you to continue YOUR efforts; even DOUBLE your efforts; work harder to find new members or perhaps get your local-only

members to see the advantages of joining our ATOS organization as well.

We will keep working at it at our level. But clearly, the success story and the congratulations go to YOU in our chapters who have signed up these new members.

Another area I would like to address involves new members; not simply recruiting them, but welcoming them and getting them involved. As an example of contrast, consider that so many of our chapters find the same folks volunteering over and over. Or, they find that the same individuals become entrenched in board and officer positions. It becomes a case of a small core group developing, without which the operation of the chapter would suffer, while the general membership does little but read the newsletter and, perhaps, attend an occasional social or concert. Most members are not particularly enthusiastic about working to help the chapter grow.

Compare that all-too-common situation with this: there is one thriving chapter in ATOS in which no fewer than five different individuals have served as president over the past 15 years. The leadership of chapter committees has similarly turned over. By immediately offering new members opportunities to participate in the operations of the chapter, they began to generate fresh leadership, fresh ideas, and ultimately growth and strength for the chapter. Enthusiasm is contagious—because their members see growth and opportunity, they are enthusiastic ambassadors for both the local chapter and ATOS, which results in more growth and greater opportunity. If that works for them, there's no reason it won't work for you. So, get 'em in, and put 'em to work!! It helps!

Finally, as I write this on Monday, May 16, a very important task was completed



this past weekend. It was Jeff Weiler who first proposed ATOS should do an "in-house" financial review, and Col. Mike Hartley concurred. Although not a full audit, when done properly, it can assure the membership that the financial house is in order.

Bob Dilworth (Committee Chair), Randy Hendry (Atlanta Chapter), Mary Ann Dilworth, Mike Hartley and I worked with new treasurer Mike Hutcherson to execute the ATOS Membership Good Faith Financial Review. This is the second such event (Don Near chaired the first review in 2009, and that was followed by an independent audit in 2010), and it provides an opportunity to open the financial records to this committee, including the two independent ATOS members, ask questions, review receipts and documents, and explore the financial state of ATOS. Mr. Dilworth will have a full report at convention time. I can tell you it is an eye-opening experience and a great exercise for ATOS. It sheds light on our financial operations and controls, and helps reinforce the fact that ATOS is carrying out its fiduciary responsibility to the highest degree.

The convention will be great! The new website is great! All those new members are great! It's great to be part of ATOS!! Have a great summer!

—Ken Double

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

Meet Your New Directors

JOHN LEDWON



My interest in theatre organ was sparked when my dad and I visited the Crome Organ Company in Los Angeles and saw a Style D Wurlitzer set up in the shop.

After some searching, my dad found a Wurlitzer 235 that became the basis for the organs that followed.

I majored in organ at CSUN and UCLA. Graduating from college at 20, I did a 4-month tour with the USO entertaining troops in Alaska and Asia. Following that experience and returning to UCLA to get my master's degree, I started teaching in the Thousand Oaks area and at the same time started building a large home in the Santa Monica Mountains to house the pipe organ—enlarged from the original 12 ranks to 26 ranks. That house was 70 percent destroyed in one of California's infamous brush fires (200+ homes burned—all the way to the Pacific Ocean at Malibu). I rebuilt the house and enlarged the organ to 4 manuals and 52 ranks.

Active as a high school teacher of theatre arts and mathematics for 30 years and then as staff organist for Disney's El Capitan Theatre in Hollywood for 13 years, I have released 6 CDs, all performed on my former 4/52 hybrid Wurlitzer which was donated to the Nethercutt Collection in 2007. It has subsequently been sold and parted out much to my dismay. I am presently installing a 3/12 Wurlitzer in my home in Henderson, Nevada.

My interests vary from collecting such items as antique clocks, coin operated equipment, mechanical musical instruments and Hammond Clock/Instrument products to being a private pilot. I'm semi-active as a concert/recording artist, and one of four organists at Disney's El Capitan Theatre in Hollywood where I play the former San Francisco Fox four-manual, now 37-rank Wurlitzer.

I have been involved in the management of ATOS off and on since 1979 when I chaired the Los Angeles National Convention and was elected to the national board of directors. Since then I was president of ATOS for three years and have served several terms on the board.

I am a proponent of modernizing the musical offerings for patrons of theatre organ concerts through the presentation of more contemporary music and the use of current audio and visual techniques. I feel that while the theatre organ is a viable musical instrument today due to its ability to adapt to current trends, original unaltered examples of the instrument should be preserved for future generations to enjoy and use.

I also feel that ATOS needs to embark on programs that will help preserve the instrument for future generations. This would include acquiring a few select original instruments for preservation in venues that will have a long life expectancy especially in regard to support for the organ and facility. ATOS needs to facilitate younger technicians entering the trade in a similar manner as the Young Organists Program. The ATOS archives need to find a permanent home that is under the total control of ATOS. Outside sourcing will not guarantee the proper maintenance and accessibility that the membership and future scholars deserve. The material in the archives cannot be replaced if mismanaged, damaged, or destroyed.

Declining membership is a major issue for the organization, along with the fact that the organ in general is in decline. Decisions on realistic long-term goals that will allow the theatre organ to survive as a "niche" instrument need to be set. The chance that the theatre organ can be mainstream is extremely remote, its complexity and lack of portability being just two of many reasons why we must push for a far more obtainable future position in the musical world.

I invite members to contact me regarding their views and suggestions.

—John Ledwon

DON PHIPPS



I am honored and grateful to have been elected to the ATOS Board of Directors and thank you for your support and vote of confidence. I will do everything in my power to serve

you and ATOS effectively in meeting our shared organizational goals.

I fell in love with the pipe organ at the age of five when I first heard the 86-rank Casavant at the Tremont Temple Baptist Church in Boston. As a teenager, I began to dream of assembling an instrument of my own. With the cessation of organ building during WWII, however, church and classical organ parts were still much in demand during the postwar years with resulting high prices. Then a friend suggested that I might be able to afford a theatre organ and directed me to a local theatre organ broker who, in the spring of 1950, for the sum of \$750, sold me a four rank, Style B Wurlitzer with promises of assistance and materials for re-leathering and rebuilding the instrument. Imagine my surprise when, after cashing the check, he gave me the keys to the storage barn, and a roll of \$1-a-skin leather, suitable for the lining of women's handbags. He then left for parts unknown. I did not see him for months.

Now comes the "School of Hard Knocks" otherwise known as "learning by doing." I can honestly say that I made every mistake in the book. By the end of that summer, however, the pipes were playing in my parents' basement, the console was in the living room, and a tone chute and grille were cut and installed under the baby grand. "Gee, Dad, it's a Wurlitzer!"

Next spring, having graduated from Milton Academy, I started working at Æolian-Skinner in the action department having decided to make pipe organs my life's work. The pay was a whopping eighty cents an hour and several months later, when my request for a five cent-an-hour raise was turned down, I decided that pipe organs make a better hobby and that I should go to college and study engineering. My parents were much relieved, but I will always treasure my time at Æolian-Skinner.

Still infected by the theatre organ bug, I started buying, selling, and collecting theatre organ parts mostly from surplus, damaged, or otherwise unwanted instruments.

During this period it was my pleasure to become acquainted with other theatre organ enthusiasts. We would gather on occasion at my parents' home for good music and pleasant fellowship.

Eventually we had the required nucleus of ten enthusiasts and in 1956 were chartered as the Eastern Massachusetts Chapter of the American Theatre Organ Society (ATOS Chapter 1). It was my pleasure to be the first full-term president and to produce our first concert on the Stoneham, Massachusetts Town Hall's Wurlitzer Organ.

The Style B Wurlitzer remained at my parents' home and was eventually enlarged to seven ranks by my brother John (a serious organ student).

Now having a home and perhaps being overcome with delusions of grandeur, I purchased a 4/20 Robert-Morton (less console and blower) and started the installation, soon to realize that it would be completely overpowering. Fortunately, a friend wanted the instrument and eventually built a suitable home for it.

Regaining my sanity, I did assemble and install a two-manual, eleven-rank mostly Wurlitzer in my home. The organ played well, but the marriage did not, thus, the organ went into storage with the rest of the parts.

It had always been the goal of the Eastern Massachusetts Chapter (EMCATOS) to acquire our own instrument. In the spring of 1968 we purchased the 3/13 Wurlitzer Style 235SP installed in Loew's State Theater in Boston, Massachusetts.

It was indeed a challenge to lead a crew of eighteen EMCATOS members in the disassembly and removal of the instrument, all cabling intact. Demolition of the building started two days later. After a willing group of EMCATOS members rebuilt this instrument it was installed in Knight Auditorium at Babson College in Wellesley, Massachusetts.

During the late 1980s, while serving as president of EMCATOS, I helped organize an enthusiastic group of members to add an additional five ranks and a new four manual console to our Babson College Wurlitzer to celebrate the fortieth birthday of our chapter.

Having retired in 1990, I could now devote more time and energy to organ work. The next six years were mostly consumed by my own organ project, recently described in the March/April 2011 issue of THEATRE ORGAN.

As I was winding down from this task my long time friend, Garrett Shanklin, offered me the "chance of a lifetime"—the opportunity to be part of the team that would install the 4/34 Wurlitzer in the Shanklin Music Hall in Groton, Massachusetts.

First came the infrastructure for the regulator room and the driver board panels for the Z-tronics relay. Next came the opportunity to work on the actual installation assisting Ken Crome and learning his many tricks of the trade.

Finally, there was the opportunity, working directly for Mr. Shanklin, in concert with Allen Miller, to complete the installation. Allen and I continue our association with the Music Hall to this day to maintain the instrument, handle the technical aspects of the various programs, and on several occasions, make changes or additions to this fabulous Wurlitzer.

In 2005 there came the opportunity to assemble a group of friends to create a new three-manual console for the then 2/9 Wurlitzer in New Bedford's Zeiterion Theater. Our motivation for this project was to celebrate the 80th birthday of our dear friend Ken Duffie, the driving force behind the rebuilding and reinstallation of this instrument. Here we started with a bare three-manual console case (a gift from Garrett Shanklin) and all-new Z-tronics electronics, Syndynes, totally rebuilt keyboards, new stop rails, ormolu, paint and gold leaf.

By the time you read this article, the Hanover project will be essentially complete and the 2011 ATOS Annual Convention will be a memory. I will be starting a new chapter in my life as a member of the ATOS Board of Directors. I have told this story mainly to illustrate that my interest and abilities primarily have to do with the technical aspects of theatre organs.

Many talented young theatre organists are continuing the art form and indeed bringing it to new heights. My concern, however, is that too few technicians will be available to keep these marvelous musical instruments running.

Theatre organs and their music have brought me much pleasure over the past 61 years. Much of what has been accomplished was due to the efforts of the many friends who have been an important part of this journey. I am now looking forward to making new friends. Please let me know if I can be of assistance in any way.

—Don Phipps

Letters

Maria Kumagai

With the recent events in Japan I was reminded of the very talented organist Maria Kumagai who, in a very short space of time made such an impression on audiences both sides of the big pond. In my broadcasting days in Manchester, Maria and I were in regular contact and I was thrilled to meet her and attend her concert at the Free Trade Hall Wurlitzer. Over the few short years that she was on the organ concert scene, she sent me the only four LPs that she made... which I would hazard a guess and say are now collector's items. I was told that she returned to Japan to look after a sick relative, and sadly I have never been able to establish contact with her. In recent times I have added a video which features her in my series of *Organ Celebrities* on YouTube which can be accessed from my web page www.gramrfone.co.uk The hope is that she might even see it and get in touch again, but to date this has not happened. In view of the decimation of so many areas of Japan it would be welcome news to know that she is still alive. Is there anyone in the ATOS community who perhaps knows of her whereabouts, and would share that information with me?

—Alan Ashton

Producer, ORGAN 1st Radio
www.OrganRadio.com

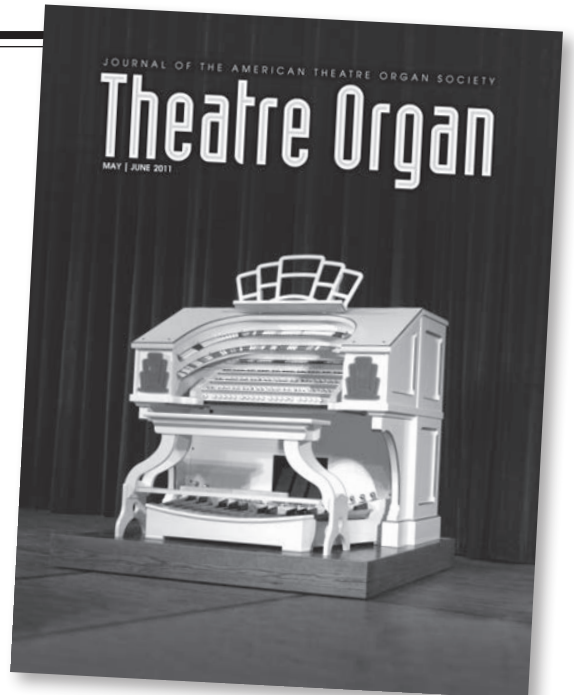
The new issue, as usual, looks great!

I especially enjoyed Ed Stout's retrospective on Tom Hazleton, an artist whom I wish I had been able to hear live (I've heard some recordings, but those don't do justice to his legendary creative genius).

The ongoing series of features of the Providence Convention are informative and well illustrated; I just wish I could attend (a bit far for this college student!).

The Seattle Convention CD review was well written and comprehensive. On behalf of the Spokane First Nazarene Theatre Organ Society (SFNTOS), thank you, Doug Grant, for the kind comments about Spokane's only community-accessible theatre pipe organ ("My, how this Church installation can 'growl!'"). We are pleased with the great progress that has been made in our ongoing renovation (begun in 2006; see May/June 2010 THEATRE ORGAN for details). With the addition of a new, reliable console—slated to be in by this issue date—as well as the reintroduction of all original pipework that had been removed or replaced, we hope this instrument will be a top-notch organ that the community, church, and artists will enjoy.

One correction to Grant's description of Wickerham's "Bells of St. Mary's": The church, built in 1973 (same year the organ was installed), has no bells or carillon. The organ's Deagan Class A chimes were



not operational at concert time, so the only tuned percussions available were the Glockenspiel, Chrysoglott, Sleigh Bells, and Saucer Bells. The song did feature a majestic passage on the 25" wind pressure Tuba Mirabilis, which had been tonally finished only a few weeks prior to the concert.

—Jonathan Gradin
Publicity Chairman, SFNTOS

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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—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@michaelsmusicsservice.com
704-567-1066

BOARD OF DIRECTORS ELECTION RESULTS

Total number of ballots received: 1415

Number of disqualified ballots: 6

Total number of votes cast: 4065

Nominees (in alphabetical order):

John Apple	574
Robert Dilworth	695
John Ledwon	881
Don Phipps	944
Bucky Reddish	971

Write In Candidates: None

Bucky Reddish was re-elected; the two new board members-elect, Don Phipps and John Ledwon, introduce themselves beginning on page 6.

IN OTHER NEWS...

Las Vegas resident and ATOS member "**Uncle Phil**" Maloof appeared recently on Pawn Stars, a popular reality show on the History Channel. Phil wanted to sell a beautiful 1932 Lincoln from his collection. He drives a hard bargain! The episode is titled "Buy the Book," and will no doubt be shown in reruns several times this season. The full episode can also be viewed online as of this writing at www.history.com.

THEATRE ORGAN graphic designer **Dannielle Stark** and her husband, Matt, welcomed their second child, Penelope Jane, on May 26. Thanks to advance planning and great cooperation from our contributors in meeting earlier-than-usual deadlines, Mom and Dad were able to enjoy the first few days with their new daughter without worrying about the Journal getting out on time. Congratulations from all of us at ATOS.

WELCOME NEW MEMBERS

March 17 to May 15, 2011

Jim Alexander, Orange City, Florida
Russ and Amanda Allen, Marietta, Georgia
Byron Alsop, Oak Hill, Virginia
Eric Anderson, Marblehead, Massachusetts
Irene Ator, Fort Wayne, Indiana
David Baskeyfield, Rochester, New York
John Anthony Berardi, Tinley Park, Illinois
Roger Berube, Nashua, New Hampshire
Robert Brunner, Whiting, New Jersey
Robert J. Burton, Hockessin, Delaware
Dave Callaghan, Toronto, Ontario, Canada
Kitty Campbell, West Lafayette, Indiana
Dominic Cangelosi, Burbank, California
Bill Carpenter, St. Petersburg, Florida
Dr. Harold Chaney, New York, New York
Terry Charles, Clearwater, Florida
David Church, Belton, Missouri
Kenneth Clark, Sarasota, Florida
Ray H. Denlinger, Ronks, Pennsylvania
Chris DesAutels, Medford, Massachusetts
Stan Destefan, Colorado Springs, Colorado
Stephen Driver, Louisville, Kentucky
Allison R. Ensor, Knoxville, Tennessee

Karen Eske, Baltimore, Maryland
Charles G. Foster, Jr., Pilesgrove, New Jersey
Jayne E. Geletka, Palm Harbor, Florida
Mr. Jan Girardot, Glenwood Springs, Colorado
Duane Grace, Lima, Ohio
David Heffner, Quitman, Texas
Gary Hillquist, Elgin, Illinois
Nick Hisserich, O'Fallon, Missouri
Robert Kates, San Francisco, California
James King, St. Petersburg, Florida
R. Bailey LaLonde, Poway, California
Geoffrey Lapin, Indianapolis, Indiana
Charles Litchfield, St. Petersburg, Florida
Charles L. Manos, Califon, New Jersey
McCowan, Dover, Delaware
Antonetta P. McFarlane, East Weymouth, Massachusetts
Arthur P. McFarlane, New Castle, Delaware
Raven McGee, Los Angeles, California
Mary Jane Miller, Leipsic, Ohio
Beverly Moade, Holiday, Florida

William L. Muth, Bloomington, Indiana
Richard A. Nagel, Lafayette, Indiana
Arthur D. Page, Newark, Delaware
Richard Pelland, Derry, New Hampshire
Diana J. Powell, Moosic, Pennsylvania
Marcia Rau, McMinnville, Oregon
Kathy and Marie Riley, Venice, Florida
Fern Roberts, Broomfield, Colorado
Lucille J. Russell, Yardley, Pennsylvania
Bill Schein, Milan, Indiana
Raymond Shamdos, Ronks, Pennsylvania
Michael J. Sharkey, Purling, New York
Annie Shilliday, Saint Peters, Missouri
Ben Snowden, Cardiff, United Kingdom
James Southard, Vandalia, Michigan
Luke Staisiunas, Yardley, Pennsylvania
Marvin Stouffer, Lancaster, Pennsylvania
Carol Taylor, Lansing, Illinois
Charles H. Teare, Bratenahl, Ohio
Carl Weaver, Southold, New York
John Wellman, West Lafayette, Indiana

CALL FOR NOMINATION OF OFFICERS

As provided in Section 5.2 of the ATOS Bylaws, the Board of Directors appoints the ATOS officers (Chairman, Vice Chairman, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that meeting at the Westin Hotel in Providence, Rhode Island starting Monday, June 27, 2011 at 9:00am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS Chairman, Col. Mike Hartley, by May 27, 2011. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international.

Nominations may also be sent digitally (send to m.hartley@atos.org); however, the sender MUST verify receipt of the nomination by the ATOS Chairman. Any

written materials that are submitted to the ATOS Chairman by the above date will be distributed to the board of directors prior to the board meeting. In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates must present themselves at their own expense to the board for a personal interview at 2:00pm Monday, June 27. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the Convention and must also be available to participate in the remainder of the board meeting following their appointment.

Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

ATOS continues to work toward growth, improvement, and efforts on all fronts to promote the art form and the music of the theatre organ. There is no shortage of qualified individuals among our members, and we encourage you to help us find those individuals who will help lead ATOS into the future. It is fun and sometimes challenging, but always most rewarding.

Professional Perspectives

“The Electratone Highway” or, “Perhaps the Internet is Too Quick”

BY EDWARD MILLINGTON STOUT III

Along with the development of solid-state relay systems, another ultra-high-speed aberration has made its services known to the organ world. We have been able to move far beyond laundry and grocery lists to the endless fountains of electronic wisdom and quackery. Do we even remember the anticipation of receiving the “National Inquirer of the Organ World,” Tom B’hend’s delightful *Console* magazine? Tom loved to pit one faction against the other for the sheer joy of seeing just what two spiders would do in the same glass jar. As mentioned before, the jovial B’hend would never print a rumor in *Console*, as a rumor had far too much integrity. He would only print “an alleged rumor.” Tom frequently went after the perceived ingrown leadership of ATOS and often acted as a hatpin looking for over-inflated “weather balloons.” During that slower-paced era there was time to ingest material before unleashing a partially thought-out response.

Today’s popular Electratone lists provide both a wealth of information as well as fabricated and embellished versions of history. We have no electronic International Harvester to separate the seeds of truth from that to be plowed under. It is easy for those whose ego furnaces send profuse amounts of polluted and gaseous material up their stacks to blanket the organ world with their valueless inventiveness. It is good fortune that most people who share our passion for the Theatre Organ are able to weed out and question offerings with excessive levels of nitrogen. In recent postings to one list (theatreorgans-l) a few clarifications are, perhaps, in order. The names of those authoring the posted opinions shall not be mentioned because their already overactive imaginations do not need further encouragement.

It is completely understandable for organ buffs to confuse and contribute their spin to conversations they had nearly fifty

years ago with professional theatre and organ experts, who were active during the last gasps of the greatest entertainment industry the world has known. However, now and then, angry and opinionated troglodytes fire their electronic darts at the memory of great figures who, hopefully, are in a better place.

Recently a few degrading and unfounded comments were issued forth concerning Farny R. Wurlitzer. The first electro-post stated, “By 1929 William Fox and his backers tried to get Wurlitzer to cancel the contract for the San Francisco Fox organ, as it was not needed in a theatre that was designed for sound movies. If Farny Wurlitzer had not been such a tightwad, there would never have been a San Francisco Fox Wurlitzer.” The minute the author referred to Mr. Wurlitzer as a tightwad, he, she, or it lost the slender thread of credibility holding the fabrication together. Again, the hair-triggered “send” button removes all checks and balances provided when having to take the time to lick a postage stamp.

In further defense of the honor and reputation of Farny R. Wurlitzer, it must be appreciated that the young Wurlitzer son took the gamble and the heat from his older brother, Howard, when the Unit Orchestra/ Hope-Jones organ department was struggling to survive. In spite of the organ department encumbering the company with a \$200,000.00 debt at the end of the first two years, Farny’s faith kept production development on course.

As for the Fox organization “not wanting the organ,” there is absolute proof the Fox Wurlitzer played a most significant part during the opening night celebration and ongoing presentations at the famed pleasure dome.

While Erma Falvey perfumed the lobby with gentle melodies from the lobby Möller organ, master organist Jamie Erickson

thundered forth on the auditorium’s 4/36 Wurlitzer. Unit Four afforded Erickson the solo spot, while the rest of the concert orchestra sank into the misty depths of the vast pit. Unit Five featured the entire fifty-piece concert orchestra playing the “Pilgram’s Chorus” from Wagner’s *Tannhauser*, with considerable augmentation by Jamie at the Wurlitzer. So it seems as though the leadership at the San Francisco Fox just managed to appreciate and feature the organ.

Later, San Francisco movie lovers were treated to hearing George Wright headlining nightly from 1941 until he went to the New York Paramount after the war. George was followed by Everett Nourse, a wonderful musician and a generous and warm-hearted man. There were other detracting remarks concerning Farny Wurlitzer resulting from Hoot Gibson’s fantasies and hair trigger on the “send” button that warrant no further space in this column. In concluding this effort to disinfect the “Electratone” rumor, Bob Apple and Ken King, the upper management of the Fox, loved and used the organ at every opportunity.

The Electratone Highway has great potential, and its wireless web has already provided organ buffs great benefits. Would it not be more attractive if members of the specific lists policed the back alleys by reminding those who failed the “Civility101” course to stop their personal attacks and hold their fantasies in check? Most of us have learned, when visiting the past, the truth is far more interesting and helpful than warped concoctions.

Positive aspects of the Electratone Highway seem to have five high-speed lanes in each direction, thereby affording a stimulating flow of information relating to our beloved interest. Within the past few weeks a most refreshing “care package” found its way around the slumbering security guards directly into a MacBook

Air coiled up in the adjoining room. The unexpected gift was in the form of a society newsletter called the *Tuba Mirabilis* and it is the *Electratone* newsletter for the Spokane First Nazarene Theatre Organ Society. At first the MacBook Air quivered at the thought of opening the site and hearing a twenty-minute sermon addressing the ills of enclosed divisions and slamming shutters. However, a further glance at the cover page revealed a warm welcome from the editor, Jonathan Gradin. Once the second candle was lit, it was clear the newsletter was the vital communication link for some wonderful people who have been dedicated to the care and survival of the old Seattle Liberty's Wurlitzer organ, which has been singing forth in the Nazarene Church for many years.



What is most assuring about this website on the *Electratone* Highway is the fact the editor is only twenty-one years old and his passion for fine music and the Theatre Organ is already highly developed. This lad thinks before he hits the "send button" and his efforts are not for self-aggrandizement, but a burning desire to expand his knowledge about the Theatre Organ, the music most suited for the Unit Orchestra and how to ensure its future.

Amen.



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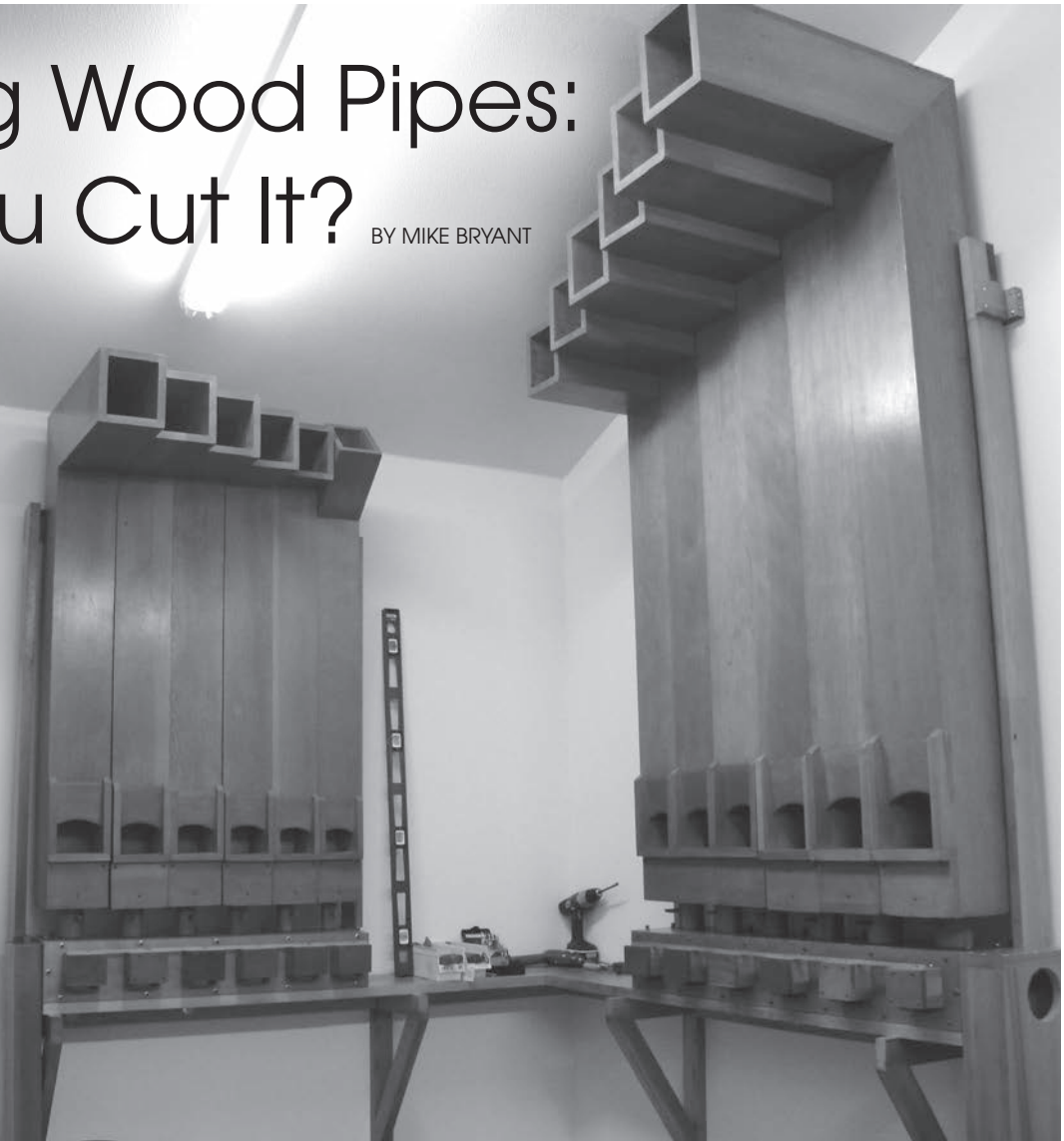
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Mitering Wood Pipes: Can You Cut It?

BY MIKE BRYANT

You've acquired an organ and discover that Wurlitzer planned for pipe chambers to have at least a 10-foot ceiling. The room you plan to use has an eight-foot ceiling. What are you going to do with the bottom octave of the Bourdon?

(Photos MacNeur Collection)



The finished product—12 mitered Bourdons

Well, you have three choices: you can remodel a portion of your house and dig a pit a couple of feet deep for the chests, you can figure out a way to mount them horizontally, or you can miter them. You'll probably conclude that mitering is the best bet.

On the MacNeur studio project, we faced a similar situation. You'll recall from our previous article that the chambers are two levels, with a subfloor six feet up. Even though the low point of the ceiling is some 10 feet above the subfloor, because the Bourdons had to be elevated to adequately clear the bells of the 16' Tuba, we didn't have enough ceiling height to leave them full-length.

This article focuses on wood pipes with parallel sides, such as Bourdons and Tibias. The techniques for mitering tapered wood pipes (Diaphones, Violones, and the like) are slightly different. An article on mitering metal pipes is contained in *ATOS Shop Notes*, and many of the points made in that article—particularly the importance of careful planning and measuring—are equally valid here.

With the proper tools, a couple of simple shop-made fixtures and a bit of care, you can miter them yourself without much difficulty.

There are four critical elements to success—determining the right place to make the cut, keeping the pipe secure so it can't move while you cut it, an accurate straight cut, and proper joinery to assure that the reassembled joint is strong, secure, and airtight. We'll examine each of these elements in sequence, illustrating several of these techniques.

For more high-resolution pictures of this procedure, visit the Theatre Organ Online section of the ATOS website, www.atos.org.

Planning the Cut

Several factors go into planning the cut. The absolute limiting factor will be the height from floor to ceiling, but other considerations may require mitering the pipe lower down.

If you must clear pipes that will reside below, as we did in this installation, first determine how much vertical space you have; this will be based on the position of the offset chest's mounting shelf or brackets. You want a minimum clearance above the tallest pipe of 1.5 times the diameter of the largest pipe. Twice the diameter ensures that you won't have tonal issues arising from acoustic

shading at the top of the pipe and allows room to maneuver that lower pipe if you ever need to remove it.

Once you've determined the position of the offset chest, measure from the top of the chest to the ceiling. The mitered pipe must fit within this dimension, with enough additional room at the top to allow you to lift the pipe off the hanger. For a Wurlitzer Bourdon, the hanger pin normally goes into the rail slightly less than two inches. If you allow three, you should have enough room to install or remove the pipe without risk of marring the top of the chest or scuffing either the pipe or the ceiling.

Remember to include the length of the pipe foot in your measurement. This is not an area where you can presume that the bottoms of the pipes will line up; feet may have been replaced through the years, and there may be variation.

Let's say you have an eight-foot ceiling (96"), and the top of your chest is 12" off the floor. This gives you a total available space of 84". Subtract three inches to allow space to lift the pipe on and off the hanger rail. 81" represents our theoretical maximum pipe length, including the foot.

But we're not quite finished yet. If the tops of the mitered pipes are to be level, then FF will have a shorter mitered section than CCC (you may not have to miter all of the pipes, but we'll presume you will, just for illustrative purposes). In planning where to make the cut, you must also take into account the depth of the stopper in the pipe. The mitered section must be long enough for the stopper to have some clearance before the "elbow" when the pipe is in tune. If it isn't, you may not have enough tuning range.

To determine how much room you need for the stopper, take the shortest pipe that must be mitered. Measure from the top of the pipe to the bottom of the rub marks on the inside rear, and add a couple of inches to the distance (Figure 1). We don't want the stopper to ever be "hanging by a thread" due to a too-short mitered section. Transfer the measurement to the back of the pipe and mark a line across the pipe on a piece of painter's tape (Figure 2).

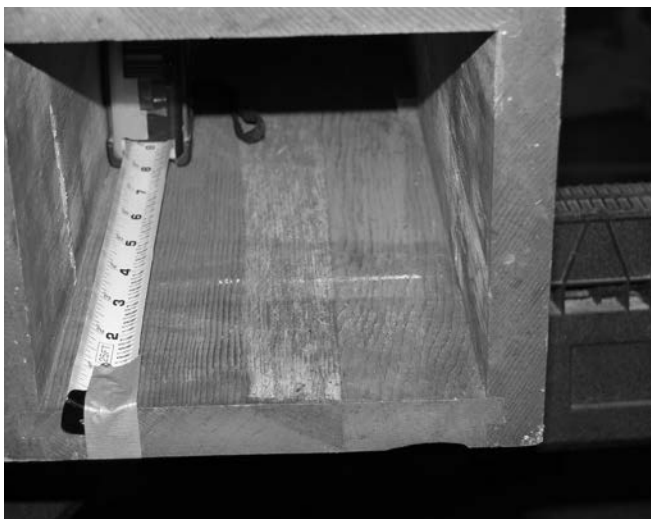


Figure 1. Measure to the rub marks left by the stopper; add 2"

Tools and Materials You'll Need

A hand saw. You can use a normal crosscut saw or a pull saw, whatever you are comfortable with. You want a blade that will leave as smooth a surface as possible while still being fairly stiff. A too-flexible blade is a disadvantage for mitering pipes. A stiffer blade will help to ensure a straight cut, and the rougher cut surface will still be easy enough to smooth out with the big sanding block.

A pull saw will give a thinner kerf and a straighter cut. A regular crosscut saw cuts under compression, i.e., on the push stroke, which tends to make the blade curve slightly (think about pushing a rope) while the pull saw cuts under tension, which helps to keep the blade straight.

Wood to use as cauls (pieces that go between the jaws of the clamp and the pipe). Cauls serve two purposes: first, they spread the clamping pressure across a wider area; second, they prevent the jaws of the clamp from marring the surface of the pipe.

Support blocks for the pipes while you cut. They need to support the pipe along its length, and to elevate the pipe high enough for your mitering fixture to be clamped to the pipe, and should be longer than the pipe's depth.

Clamps. You need to clamp the pipe to the fixtures, and hold the miter joint in position while the glue sets. Corner clamp brackets (available at woodworking supply shops) will help you get a good alignment, and can serve as cauls as well.

A speed square will help you mark an exact 45-degree line.

Scrap wood for glue blocks, cut about 1/2" square by 1 1/2" to 2" long. You'll need four per pipe to serve as alignment aids (not needed if you use dowels).

A glue pot and hide glue. If you (or a future owner) ever need to straighten the pipes out, you'll be glad you used hot glue instead of carpenter's glue or one of the other "high-tech" glues.

Brushes, hot water, and clean rags (for application of the glue, and cleaning up squeeze-out and drips).

A flat work surface large enough to support the pipe along its full length, and wide enough to support the mitered section.

If you have a powered brad nailer, load it up with **1" brads**. If not, get some fine 1" brads, around 18 gauge or smaller. You'll use them for securing the glue blocks, and you don't want something too large or you'll split the block.

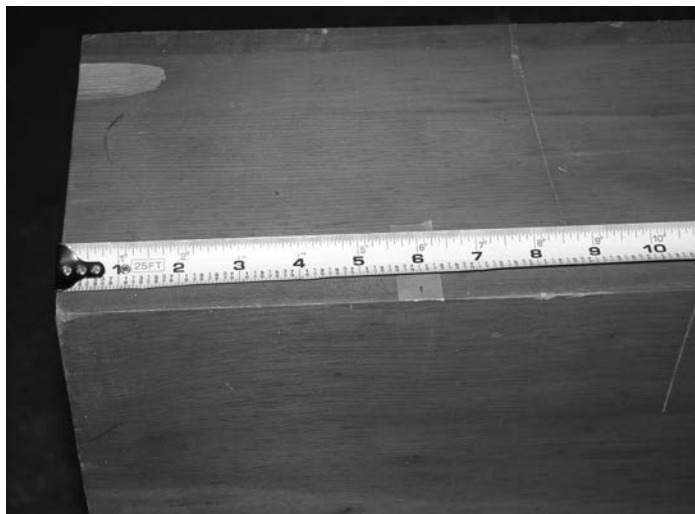


Figure 2. Transfer the distance to the back of the pipe

Now, measuring up the back of the pipe from the bottom of the toe, mark the target distance we determined earlier (81" in our example). Your cut cannot be closer to the top of the pipe than the LOWER of the two lines.

If you lay out your pipes side by side on the floor, you can use this pipe as a reference then snap a chalk line across the backs of all of them at once. Since the mitered sections will be longer as the pipe gets bigger, you're assured of having adequate range for the stopper.

At this point, you'll need a guide fixture for the saw (similar to a miter box), a holding fixture of some sort, and a BIG sanding block. We'll describe the sanding block in the section on preparing the cut surfaces.

Making the Cut

The mitering guide simply needs to provide a channel of the right width for the saw that can be secured to the pipe during the cut. You can make a jumbo economy-sized version of a regular wood miter box (large enough to fit your largest pipe, and with sides tall enough to ensure the saw blade will be in the guide channels right from the start); you could just clamp metal bar stock to the pipe to keep your cut going straight; or you can make something much more compact. We chose the latter. You can either make it adjustable, as we did, so that the guides will fit up against the front and back of the pipe, or fixed, in which case you'll need some blocks and wedges to keep things tight. It should be tall enough so that at least 50 percent of the saw blade is within the guide channels when the saw first contacts the wood.

Unless you are going to do a lot of pipes, keep things as simple and low-cost as possible. Even then, you may spend more time making the fixtures than actually cutting the pipes, but the results will easily justify the effort. We made our miter fixture almost completely from scrap wood (Figure 3). Detailed instructions for making the fixture and additional photographs of the setup are on Theatre Organ Online.



Figure 3. Shop-made miter guide: scrap wood, dowels and 1/2" conduit

Before you cut anything, measure and mark the pipes for the cut. You must measure up the back side, not the front. Measuring up the back of the pipe will keep the tops level, and the bottoms of the mitered sections will stairstep (see the photo at the beginning of this article). If you had measured up the front, the bottoms of the mitered sections would be level, and the tops would climb as the depth of the pipe increases.

When you've located the cut point on the back of the pipe, use painter's tape and a speed square to mark a 45-degree line on the side of the pipe (Figure 4). This is your cut line—double check that this line is higher up the pipe on the back than it is on the front. Align the mitering fixture and secure it to the pipe, then secure the pipe to the work surface so that it won't move around as you make the cut. Take your time and be sure you keep the blade square to the pipe, not letting it twist or move side-to-side (Figure 5).



Figure 4. Lay out the cut line on painter's tape

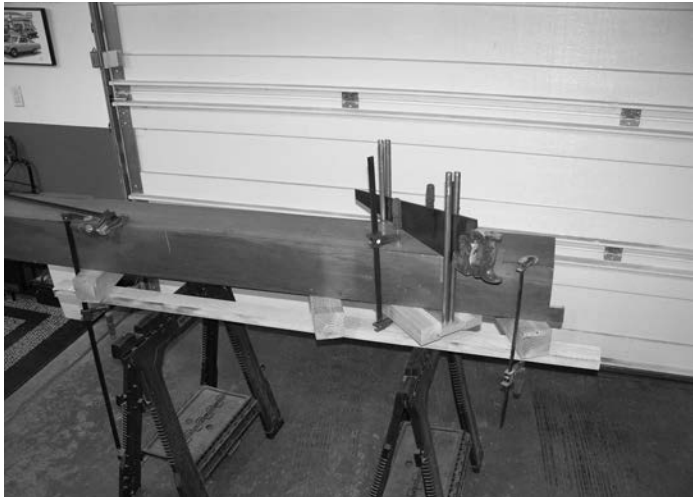


Figure 5. Use the back of the saw to align the guide to the cut line

The most critical part of the cut is the first few strokes, which must be dead straight along that marked line. Even a stiff blade may flex slightly and give a slight arc which you'll have to sand out. If you have a backsaw (which has a stiffening rib) you can begin your cut with that then switch to the crosscut saw when the rib gets in the way (Figures 6 and 7).



Figure 6. Take your time, cut with smooth strokes

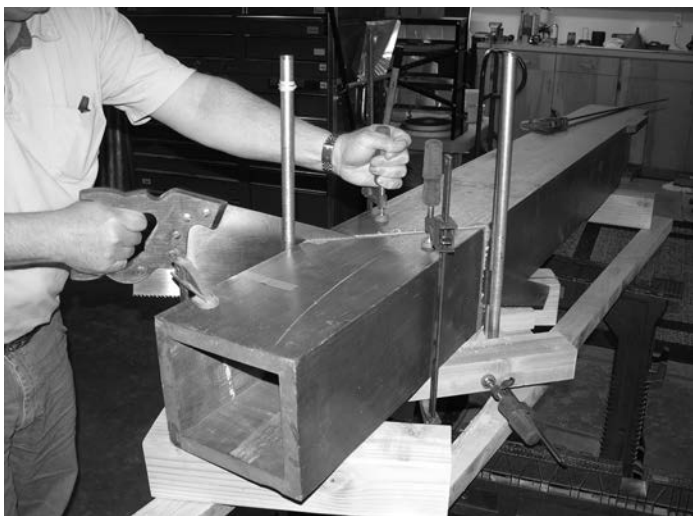


Figure 7. Check your cut as you go; be sure nothing has shifted

Work Surface and Pipe Fixture

Your work surface isn't critical, but it must meet a few criteria.

It must position the pipe at a height that is comfortable for you while you make the cut and do the sanding. If it is too low, you'll tend to angle the saw more steeply; too high, and you'll tend to flex the saw side to side. This will cause it to bind and your cut will be rough.

It must be large enough to support the pipe's length, and wide enough to support the mitered section for reassembly.

It must allow you a means of clamping the pipe so it won't move around while you cut.

The number of support blocks you use isn't critical either, so long as you adequately support the pipe along its length. In our design, the miter fixture will prevent the pipe from popping apart at the end of the cut, but your design may be different. Be sure to have a block on either side of the cut line so the pipe will be evenly supported throughout the cut.

Everything set? Clamp down the pipe, secure the miter guide to the pipe, double check your cut position and alignment (remember: "measure twice, cut once") and make your cut.

Don't try to cut the pipe with power tools. Unless you have access to a table saw with a blade that will get all the way through 16' CCC (they may exist somewhere, but I've never seen one), you will probably regret your decision. An articulated band saw won't do the job well either (been there, tried that).

Preparing the Cut Surface

Now it's time to clean up the mating surfaces for reassembly. Mount the pipe on a pair of sawhorses with the pipe front up. Secure it well so that it won't move during sanding. Your cut surface should already be mostly even, so you'll only need to do a minimal amount of sanding to smooth it out.

So that your sanding block will remove wood evenly, make it larger than the biggest pipe by about 50 percent in both dimensions. You'll be able to get a decent stroke, yet still cover all surfaces at once. $\frac{3}{4}$ " plywood is fine for stiffness. Mount a couple of handles on the back, and glue some fairly coarse sandpaper to the front. If there is a specialty woodworking shop in your city that has a production belt sander, they may be willing to give you some scraps that would otherwise just be thrown away. Anything around 80- to 120-grit should be fine.

Sand the cut surfaces using diagonal strokes. Why diagonal? If you sand vertically, there is a tendency to round over the sharp edges at the bottom of the stroke; the more you sand, the rounder that edge is likely to become. Sanding horizontally is awkward for most people. A diagonal stroke is a good compromise (Figure 8).



Figure 8. Sand with even, diagonal strokes

If you can feel that the cut surface is uneven, rub the surface with some charcoal. Sand off the charcoal until you get down to fresh wood and you'll have gone far enough. Do not use paint or ink for this; it will soak in and you'll sand off more material than you need to before you get back to clean wood.

Check your progress frequently with a straightedge, as shown in the picture. You do want all the edges to be flat and square to each other, but there's no point in sanding off more than necessary (Figure 9).



Figure 9. Check your progress frequently; the joining surfaces must be absolutely square

When it is all even, do the same thing with the short section. After the pipe is sanded, double-check the fit. Set the pipe on its back and stand the mitered section up in place, holding it together with even pressure (you'll need an assistant for this part). Lower a work light down the pipe and look for light coming through the joint. Expect to see some; at this point, it is a loose joint. It is more important that whatever light comes through does so fairly evenly—no sizable gaps of light and dark.



Figure 10. We're ready to mark and drill

If you are satisfied with your sanding job, it's time to install the glue blocks*. They serve mainly as an alignment aid; they don't do much for strength. On the front corners of the pipe, the glue blocks will run parallel to the length of the pipe. Glue one in place at each of the corners of the front of the pipe and secure it with a brad driven into each exposed face. Leave about half of the block exposed. For the blocks attached at the back of the pipe, mount them perpendicular to the pipe (or, parallel to the direction of the mitered section).

*If you are using dowels for joinery, you can skip the glue blocks if you want. The dowels will serve a double function, providing both alignment and strength for the joint.

Joining the Mitered Pipe

To strengthen the mitered joint, you have a few choices: a spline joint, biscuits (a good modern alternative to a spline), dowels, or if you're feeling lucky, you can rely on just the glue blocks for alignment and trust the glue itself to hold everything in place.

Let's talk for just a minute about joint strength. The strongest glue joint is one that is parallel to long grain. The farther away from parallel you move (toward perpendicular, or end grain), the weaker the joint. We are about halfway between. For the smallest pipes, if the mitered section is fairly short, you may be able to rely on the glue alone to hold just fine. However, even a perfect glue joint will not be as secure as one with a mechanical connection such as a biscuit, spline, or dowel.

If you do choose to use only glue, pilot drill and countersink for two or three (depending on the size of the pipe) #12 flathead wood screws on the back of the pipe at the top. Screw length will depend on the thickness of the wood. You want at least half the length of the screw biting into the mitered section.

We will use traditional hot glue so that the pipe can be straightened at a future date. With that in mind, we'll briefly cover the mechanical connection options. Which you choose may depend on what tools are available to you.

Dowels are easy to work with, especially if you have a doweling jig. If you don't have one, we've included a picture of a simple shop-made guide we made from scrap wood in about 10 minutes. Lay out the pipe on its back with the miter aligned as perfectly as you can make it. On each side, put two pieces of painter's tape across the joint and make a pencil mark at the joint (Figure 11). Position the marks about a third of the way in from the front and back of the pipe. If you're using a commercial doweling jig, be sure to leave room for it to fit inside the pipe. When you've made the marks, use a razor knife to cut the tape in the joint (Figure 12).

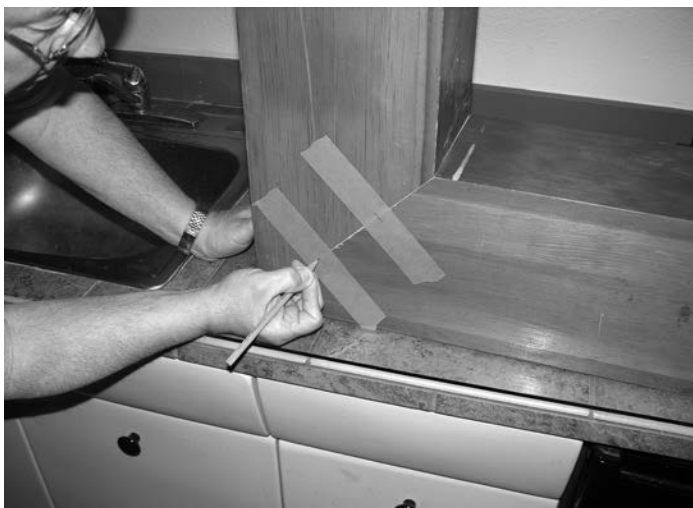


Figure 11. Set the pipe up carefully, and mark for the dowel holes

Shop-made Doweling Guide

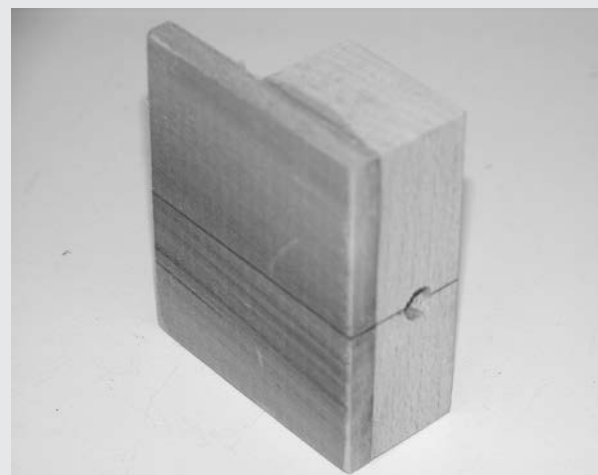
It's easier to show you a picture than describe how to make it. Our guide is nothing more than a piece of wood with a hole drilled through it, fastened to another thinner piece of wood which we can clamp to the pipe.

The guide piece was marked with a reference line all the way around, then a 1/4" hole was drilled on the narrow face, centered on that line approximately midway across the piece. There is only one step that requires precision, and this is it. The hole must be absolutely perpendicular to the plane of the narrow face. For best results, secure it in a machinist's vise clamped to the table of your drill press.

We then glued a thin piece of scrap, about 1/8" thick, to the block and extended the lines from the block around this piece. This flange is what we'll use to clamp the guide block to the pipe. If we align the marks on the guide to the reference lines on the workpiece, we'll have accurate positioning for the hole.

One word of caution: the guide will be thinner than at least some of your pipes, meaning that the hole will be offset from the center of the cut surface. Be sure you are consistent in positioning, or you'll find the holes won't align.

We suggest that you always clamp the guide to the pipe with the flange on the outside of the pipe. That will ensure the offset is always in the same direction.



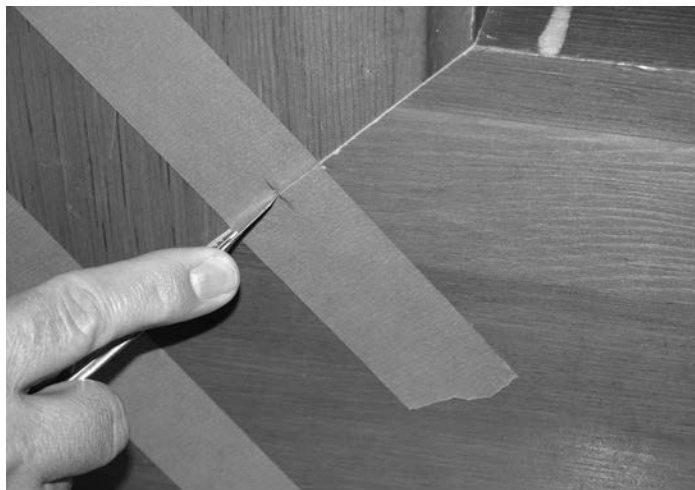


Figure 12. Cut the tape with a razor knife...

Use a combination square to extend the mark up the length of the tape, perpendicular to the cut surface (Figure 13). Follow the instructions for the doweling jig to mount the jig and drill the hole. A 1/4" or 5/16" dowel is adequate, and the hole should be about 1/16" to 1/8" deeper than half the length of the dowel (Figures 14 and 15).

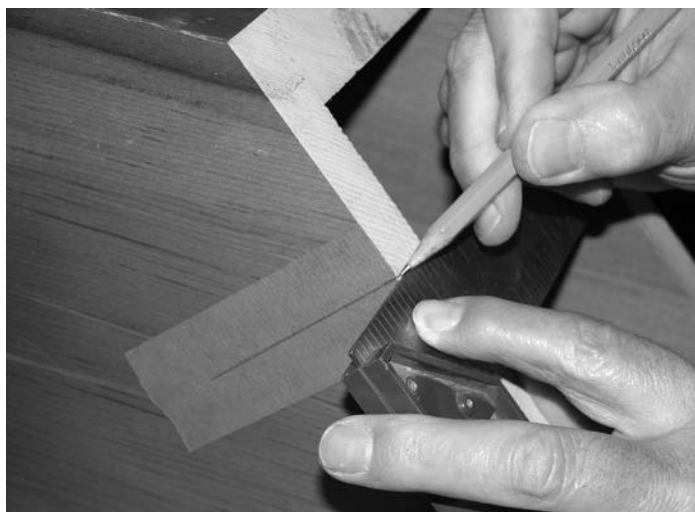


Figure 13. ...and extend the alignment marks down and across the pipe

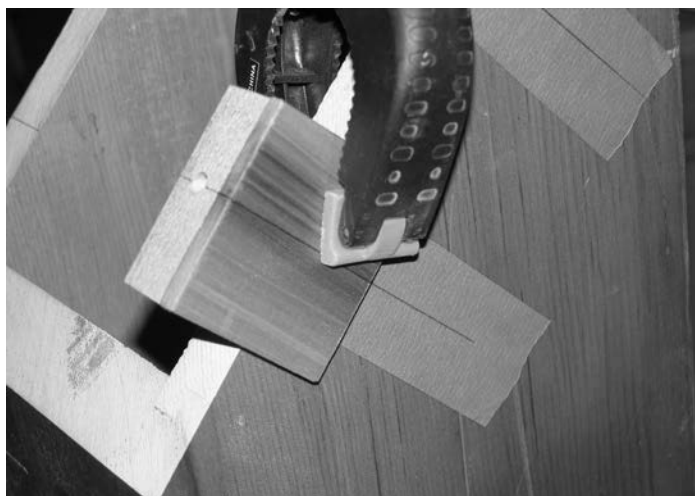


Figure 14. Align and clamp the dowel guide fixture...

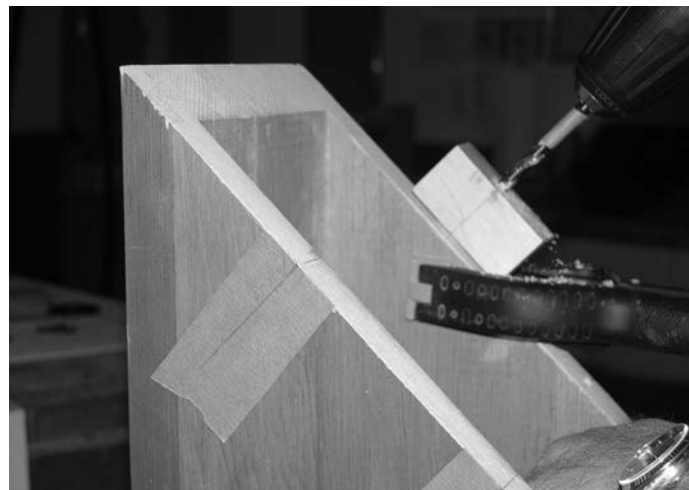


Figure 15. ...and drill. Note the depth guide on the bit

When you've drilled all four holes on the long section of the pipe, repeat the process for the mitered section. Extend the alignment mark as before, but also extend it across the cut surface. Use centering points to validate the alignment and positioning for the holes.

If you're using biscuits, follow the same steps for locating the biscuits. Be sure the biscuit cutter's fence is absolutely square to the cut face or you'll have alignment problems. Follow the manufacturer's instructions for adjusting the fence, and test the alignment with a piece of scrap wood you've cut in half and rejoined.

One biscuit on each side of the pipe should do it for FF# to BB, and two for CCC through FF. Even for CCC you don't need anything bigger than a #10 biscuit.

If you have a router, you can easily make a splined joint. Use a 1/8" grooving bit for the upper half-octave, and 1/4" for the larger pipes. Cut the groove down the long surface on each side. Make your spline about 1/8" narrower than the total depth of both grooves to allow for glue.

When you dry-fit the spline, you should be able to slip it in and remove it with little effort. If you have to beat it in with a mallet, it is too thick; sand it down just a bit. If it is too tight, you won't get a good glue adhesion joint.

Dry fit everything to check alignment (Figures 16, 17, and 18); the glue blocks, biscuits and splines will only help with lateral alignment. You'll have to rely on even clamping pressure to get the front-to-back alignment just right. A couple of sets of plastic corner blocks used as cauls will make this alignment easier. They are available at most any woodworking supply shop.



Figure 16. Holes are drilled, ready for dowels and joinery



Figure 17. Dry-fit everything before you glue



Figure 18. Gently persuade everything into place before applying clamping pressure

When you are satisfied with the fit, glue up the joint. You don't want to starve the joints for glue, but you don't want so much that the squeeze-out runs down the side of the pipe. You're looking for just a little squeeze-out to appear fairly evenly around the pipe. That will be a good indication of even clamping pressure.

Gently and evenly apply clamping pressure "around the circuit" and wipe off as much of the squeezed-out glue as you can. Don't over-tighten the clamps, or you run the risk of starving the joint for glue and losing the alignment (Figure 19).

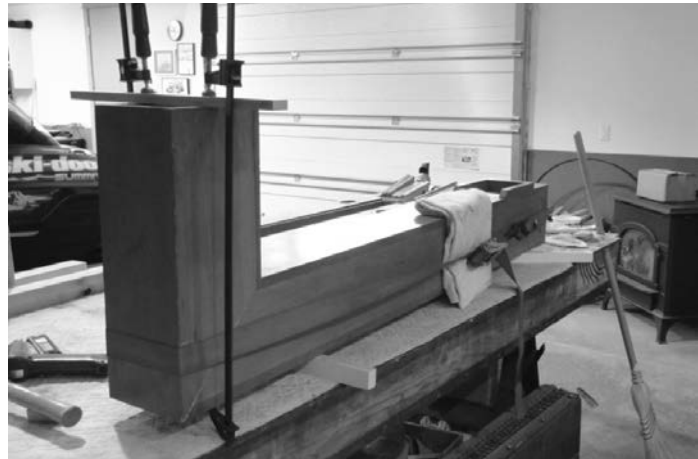


Figure 19. Allow the glue to set up for a couple of hours

Let the glue set for at least an hour before you remove the clamps. Clean off the remaining squeezed-out glue and lay the pipe down on its back. If you can let it set up overnight before installing it, so much the better.

No doubt you will have some raw wood showing. After the glue has set, give the joint a light sanding if needed, and touch up any raw edges with a rag dipped in thinned amber shellac. Once the pipe is installed, it will take a keen eye to spot any imperfections (Figure 20).



Figure 20. An almost-invisible seam. Touch up with a bit of stain or shellac, and it's ready to install

As you read this article, you may have concluded that you might spend more time preparing and planning than actually doing the work. That may be true, but at the end of the day, you'll probably also conclude that the results were worth it.

What's Next

The studio organ will have a Robert-Morton Harp in the Main chamber. Like most things in this project, it needed rebuilding. Our next article will take you through some of the highlights of that process, and also show you how we quieted down the action, which can be just a bit on the noisy side.



The First Recordings of Organ Music Ever Made



BY JOHN W. LANDON, PH.D.

Today we see in each issue of *THEATRE ORGAN*, *The American Organist*, and the *Diapason*, listings of new organ recordings. The compact disc is the favorite medium and it has made it possible for many artists to be recorded. As a format of choice, the CD has been very kind to organists and organ music.

It was not always so. Thomas Edison invented the phonograph and patented it in 1877. The first machines utilized a cylinder for recording and playback. Ten years later, Emile Berliner invented the flat disc record. It was louder and took less space to store than a cylinder record. Recording was done by the acoustical method which involved the musician(s) playing before a large horn. The sound was captured in grooves inscribed in wax—either cylinder or flat disc. This method of recording was adequate for the human voice and some instruments, but it was within a rather narrow frequency range (cycles per second—“Hertz,” abbreviated “Hz”). A wide range of sounds from the highest to the lowest could not be captured by this method.

The pipe organ has always been one of the most difficult instruments to record, precisely because it is capable of producing sounds which extend even beyond the range of human hearing. The acoustical method of recording optimally covered a range of 28 to 2,000 Hz. Acoustical reproduction however, only ranged from 250 to 4,000 Hz.¹ Nonetheless, attempts were made to record the mighty pipe organ.

¹ Early electrical recordings may have been capable of reproducing 100 to 5,000 Hz when played back on the best acoustic phonographs. Later 78-rpm discs, electrically reproduced, could reach from 25 to 10,000 Hz. For comparison, modern stereo LPs and CDs claim 16 to 20,000 Hz. A person with normal hearing can hear up to 12,000 Hz.

Encyclopedia Britannica, 1971 edition, Vol. 17, p. 904; and Gelatt, Ronald. *The Fabulous Phonograph - 1877 - 1977*. (2nd edition), New York: Macmillan Publishing Company, Inc., 1977, p. 223. Read, Oliver and Welch, Walter L. *From Tin Foil To Stereo*. (2nd edition). Indianapolis: Howard W. Sams and Company, Inc., 1976, p. 246.

The first example we know of was made by Columbia Records. In late August and early September 1910, they recorded several master discs by the Mormon Tabernacle Choir, including two organ solos by J. J. McClellan. Probably the very first recording of a pipe organ was the test recording made August 30, 1910, with organist McClellan playing Wagner's "Tannhauser Overture." Two enormous acoustic recording horns, five feet long and two feet wide, were suspended on a rope across the Tabernacle. Columbia recording engineer, Alexander Hausmann, considered the recording to be a success.²

The 300-voice Mormon Tabernacle Choir was under the direction of Professor Evan Stephens. Organ accompaniment was by J.J. McClellan. Twelve selections were recorded on September 1, 1910. While it is possible that the two organ solos were released in England, none of the Tabernacle Choir selections recorded that day were released in the United States. Test pressings were sent to Salt Lake City, but apparently were never approved for release.³

Several years were to elapse before organ recordings were attempted again. On September 30, 1915, little-known organist Gatty Sellars, recorded six selections on a Möller pipe organ, location unknown. Only one of these selections was released (Handel's "Largo") and that occurred at least a year later, when it was coupled with "The Lost Chord." Altogether, 16 pipe



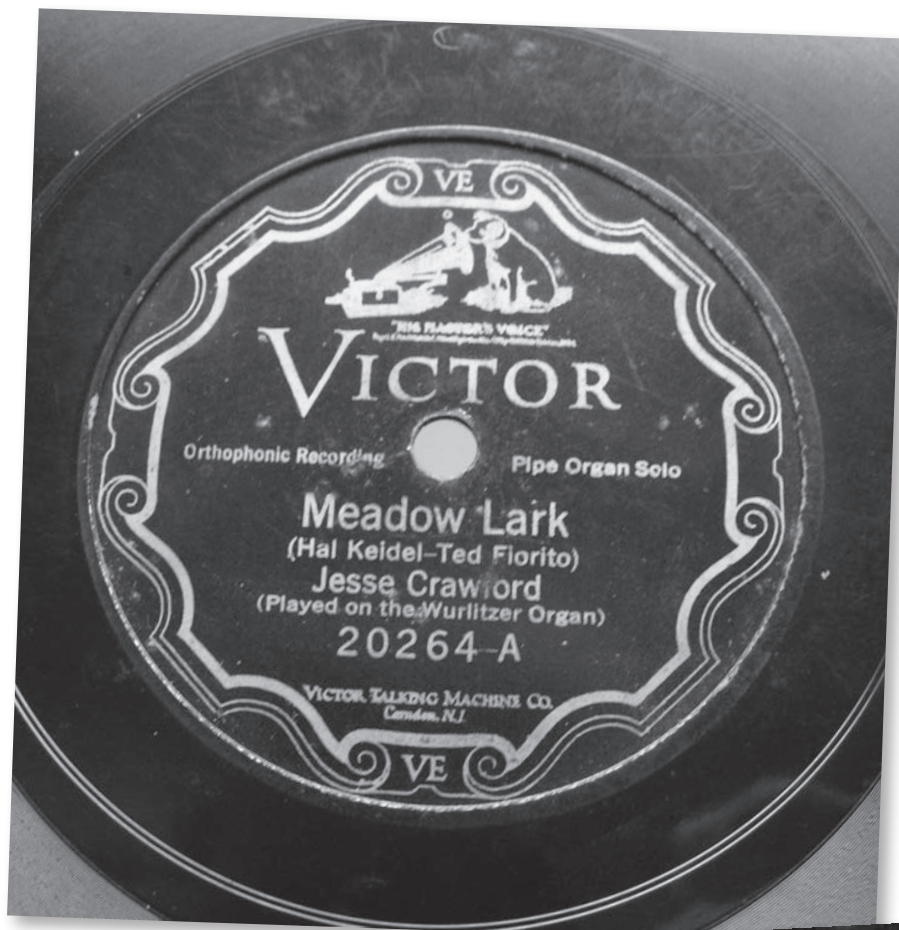
An early acoustic recording session at the Victor studios (Library of Congress)



The Mormon Tabernacle Organ as it appeared in 1910. The two 15-foot wings were added by the Austin Organ Co. in 1915 (Library of Congress)

²Brooks, Tim and Rust, Brian. *The Columbia Master Book Discography*. (4 vol. set). Westport, Conn.:Greenwood Press, 1999. (Vol. I, p. 401).

³The Mormon Tabernacle Choir recently released a CD/DVD set, "100 - Celebrating a Century of Recording Excellence," which includes one track credited to 1910. Although this track is supposedly from 1910, to the author's ear it sounds as if it was recorded electrically at some later time. The first track on this CD which appears to be a vintage recording is Track #2 which dates from 1927 (see Deseret News Bookstore website).



organ solos were recorded by Sellars, but only the above two were released.

Meanwhile, at the Victor Talking Machine Company, plans were being made to release recordings of pipe organ music. On March 25, 1916, Reginald L. McAll recorded Handel's "Hallelujah Chorus." This was coupled with Chopin's "Funeral March" recorded by Richard Keys Biggs, long-time Los Angeles area church organist. Both were recorded on Estey pipe organs. The location where these recordings were made is still a matter of conjecture.

Trinity Baptist Church in Camden, New Jersey opened its doors in March 1886. Its first pipe organ was a Hook and Hastings instrument (opus 954) installed in 1897. In 1914, Trinity Baptist merged with the First Baptist Church in Camden, and in October of 1917 the Trinity building was sold to the Victor Talking Machine Company to be used as a recording studio. As far as can be determined, the Estey Pipe Organ Company installed its first instrument in the Trinity Church building in 1920 to be used to make organ recordings and to accompany vocal and instrumental groups. Therefore, it appears that Victor's first organ recording, coupling sides recorded in 1915 and 1916 must have been made elsewhere. However the record label clearly states that the recording was made on an Estey pipe organ. This record might have been made in Estey's New York City studio.

Over the years, church organist Mark Andrews made a considerable number of recordings on the Estey organ in the Trinity Church studio, which was enlarged a number of times. Andrews was born in Gainsborough, England, March 31, 1875. He died in Montclair, New Jersey on February 23, 1931. During the years he was on the Victor staff, he was the most prolific of the non-theatre organists whom they recorded.

The Edison Company installed a Midmer-Losh pipe organ in their Columbia Street studios in West Orange, New Jersey in 1926 and began producing organ recordings. They did issue some organ recordings in cylinder form but it is believed that these were recorded first on disc and dubbed onto cylinders.

In 1926, the Western Electric Company introduced a system of electric recording which would completely change the recording process. Microphones were introduced. Sound was amplified by electronic amplifiers, driving a recording head, which cut the grooves on wax masters. With this significant technological breakthrough, organ recordings were able to



*Crawford was the Victor's first theatre organist
Jesse Crawford with Orlando Marsh at the Chicago Theatre
(John Landon Collection)*

be successfully produced for the first time. The Western Electric recording system was offered first to the Victor Company, which initially turned it down. It was then offered to Columbia which accepted it, and shortly thereafter Victor followed suit. Columbia first made records electrically in February of 1925 and Victor began electrical recording in the spring of the same year with serial number 19630.⁴

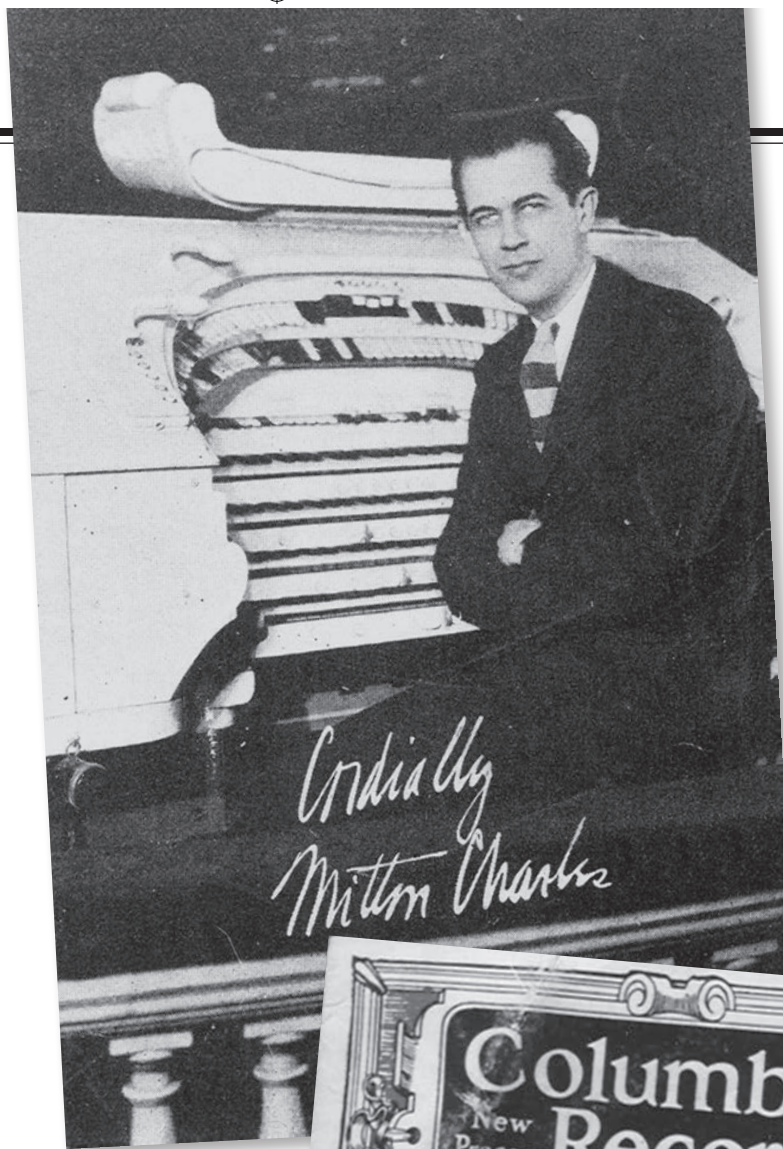
In 1924 Jesse Crawford met a man named Orlando Marsh. He had invented a workable electric method of sound recording—perhaps the first—to replace the acoustical horn method. He approached Crawford about making some records.⁵ Marsh was a very persuasive salesman and Crawford was induced to invest several thousand dollars in the Marsh Company. Crawford recorded twelve selections for Marsh at the Chicago Theatre, where he had just become the chief organist. Not many of these records were sold. The Marsh Company went bankrupt and the master discs were sold or leased to other companies. They appeared on the Autograph, Paramount and Silvertone labels.

It was, perhaps, due to these recordings that the Victor Company approached Crawford about making some recordings. Crawford recorded twelve selections on the 2/7 Wurlitzer in the Chicago Wurlitzer Store at 329 S. Wabash Avenue. Those first Victor records were acoustically recorded, so Crawford had the distinction of making his first records for Marsh electrically, and then his next records for Victor before a recording horn. Victor switched to electrical recording early in 1925. Thereafter, all of Crawford's recordings were done electrically. Thus, he began a long and illustrious career with Victor as the company's first theatre organist.

The Columbia Company was not to be left behind. They were a bit more adventuresome than Victor, recording their first theatre organ record with Mauro Cottone in New York's Capitol Theatre. This was a large four-manual Estey pipe organ which was later replaced by a Wurlitzer. Cottone recorded "Adeste Fidelis" on September 3, 1925 but it was never released. Altogether, Cottone recorded five selections on the

⁴ Landon, John. *Poet Of The Organ; Wizard Of The Mighty Wurlitzer*. Vestal, New York: The Vestal Press, 1974. P. 252. (Some sources list experimental Victor electrically recorded records as early as March 16, 1925.)

⁵ Landon, John. *Poet Of The Organ; Wizard Of The Mighty Wurlitzer*, pp. 35 - 36.



An autographed photo of Milton Charles at an unknown organ (John Landon Collection)

Milton Charles on a Columbia Records catalog (John Landon Collection)



TEN MILLION PEOPLE
from New York to Los Angeles listened in to
LEW WHITE
broadcast an Hour Organ Recital on Christmas Night
over Station WEAF and twenty-six key-city Stations
This was a Coast to Coast National Hook-up for the
EVER-READY HOUR

*A Letter from
Lew White*



1680 BROADWAY
NEW YORK

DECEMBER
15
1928

Under personal direction of
LEW WHITE



Dear Fellow Organists,

We all know that the entire music and theatre industry is, at this present moment, anxiously watching the re-creation of Movietone and Vitaphone. The biggest men in the movie industry cannot foretell what the future will bring. They say, "If the public wants it, let them have it." Does the public want it? That's the question which will be answered very shortly. Synchronized sound music is here to stay, but will never take the place entirely of the musician in life.

I feel confident that the organist who prepares for the future so that he might excel sound synchronization and entertain his audience with a spotlight organ solo, will be in great demand. So keep your chins up and get down to real study.

Wishing you all a Merry Christmas and a Happy, Healthy and Prosperous New Year, I am,

Musically yours,

The Most Modern and Magnificent Studios in the World

Enroll Now
for a
MASTER THEATRE COURSE
at the

WHITE INSTITUTE of ORGAN
1680 BROADWAY NEW YORK CITY

Capitol Theatre organ—but they were never released. One can assume that engineers had not yet overcome technical problems associated with recording organs in a large space. Only one Cottone recording is known to exist, and that is part of the Eric Reeve collection donated to the ATOS Archive. Years ago Reeve provided this author with a tape copy. Cottone was a gifted organist, even flamboyant in his playing style. It seems a shame that his records were never commercially issued.

Other artists recorded for Columbia, namely Howard Peterson, who waxed seven selections in February of 1926 on the Wurlitzer in Radio Station WJJD, in Moosehart, Illinois. Four sides (two 78-rpm records) were released. The legendary Henry B. Murtagh, who later demonstrated and inaugurated a number of Wurlitzer organs, recorded six different selections on the organ of New York's Rivoli Theatre in June and July of 1926. Once again, none of these were ever released. Columbia finally scored a success with Harold L. Rieder, who recorded five selections on the Tivoli Theatre Wurlitzer in Newark, New Jersey, in 1927—four of which were released. Four more selections were recorded in March 1927—all of which were released.

Columbia's most prolific theatre organists were Milton Charles and Emil Velazco. Charles recorded on the Wurlitzer in the Gunn School, Chicago; the Wurlitzer in Radio Station WENR, Chicago (where he also recorded two selections with Guy Lombardo's Orchestra); and later on an unknown Robert-Morton organ in Los Angeles. All told, he recorded 36 selections, 33 of which were released. Of all of Columbia's theatre organists, Charles was the undoubted star. He began his recording career with Orlando Marsh on the Tivoli Theatre Wurlitzer in Chicago. His playing was accurate and pleasant to listen to. He made a considerable number of pipe organ recordings on Lang-Worth transcription discs which revealed his continuing evolution as a first-class organist. Many decades later Charles was still entertaining at a Los Angeles area restaurant.

Emil Velazco never played with the same flair as Milton Charles, but he did record 37 selections, of which 22 were released. These were mostly on Columbia's economy labels: Clariton, Diva, Harmony, Puritone, and Velvet Tone. He recorded in a number of locations: the Welte-Mignon Studio at 695 Fifth Avenue, New York City; the Columbia Studios at Union Square, New York City; and at the Kimball organ in his own studio in New York City. His



A December 15, 1928 advertisement for the White institute of organ. Lew is seated at the main Kimball console in the Roxy Theatre (John Landon Collection)

The three Kimball consoles in the Roxy Theatre, New York. Lew White—center console, Deszo Dantalfy at left console, Dr. C.A.J. Parmentier at right (John Landon Collection)

recording career extended from June 1927 to December 1933. Velazco is remembered as one of the three organists playing the three-console Kimball in New York's Roxy Theatre, which opened in March 1927.

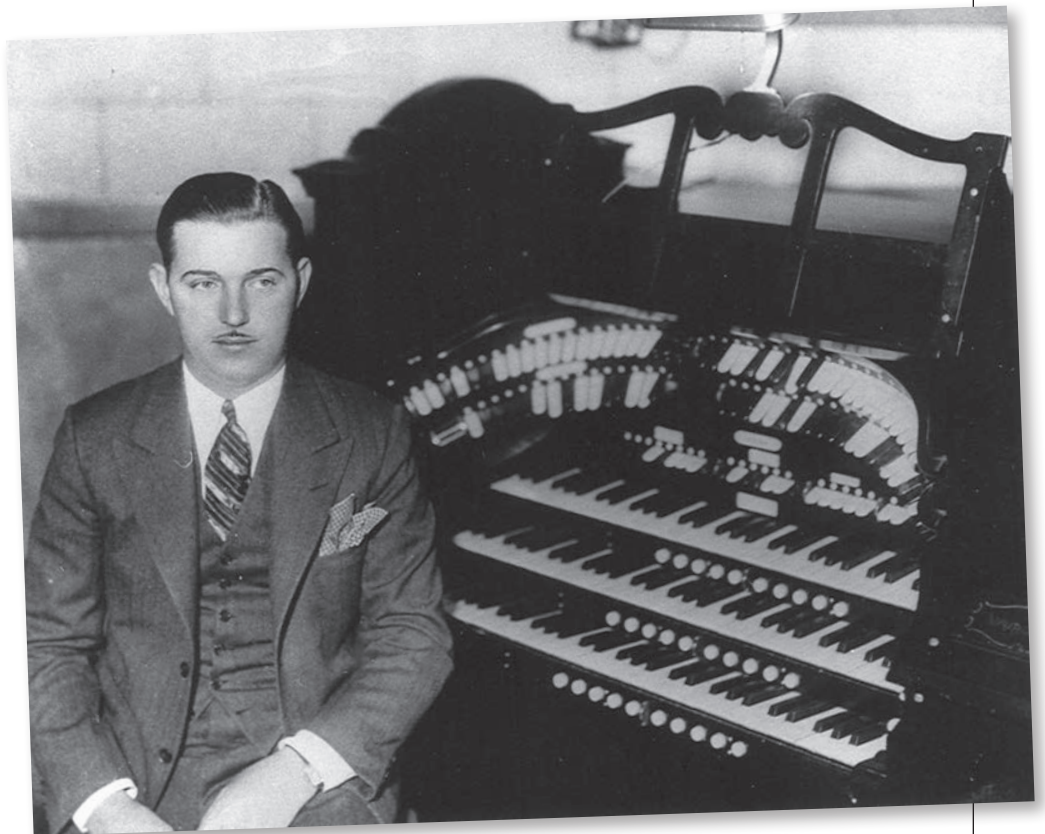
Jesse Crawford had no competitors at Victor during his recording career. He was so successful, both as a recording artist and as an unpaid salesman for Wurlitzer theatre pipe organs that no other theatre organist was allowed to join the Victor family. His last Victor record was made in March 1933, although he recorded several selections in England for the Victor-affiliated "His Master's Voice" label later that year. Don George, playing the Robert-Morton organ in the Princess Theatre, Honolulu, released some recordings on the Victor label in 1935 after Crawford was gone.

Brunswick was the third of the "big four" record manufacturers.⁶ It began producing records for the American market in 1920.⁷ Brunswick did have a roster of at least three well-known theatre organists: Lew White, who held forth at New York's Roxy Theatre; Eddie Dunstedter, whose home base early on was Minnesota; and John Priest, known for his classically-oriented silent film accompaniments in Boston. Priest waxed four sides for Brunswick on the Skinner pipe organ in the Skinner New York City studio in 1926. Lew White's recording career for Brunswick began in 1927 and ended in 1930. In terms of record sales, he was the chief rival of Jesse Crawford. Eddie Dunstedter began his career with Brunswick in 1928 and ended in 1930. He later went on to the Decca label. His early recordings were made at Kimball Hall, Chicago; the Temple of Labor, Chicago; the Minnesota Theatre in Minneapolis; and Radio Station WCCO, Minneapolis. In terms of technical prowess, he was at least the equal of Crawford, but he never duplicated Crawford's poetic style.

In later years, Don Baker recorded extensively on the Paramount Theatre Studio Wurlitzer, beginning in 1942. Organist Fred Feibel also recorded this



Brunswick clearly promoted the fact that Lew White recorded at the Kimball Organ in the Roxy Theatre



Eddie Dunstedter at the WCCO Wurlitzer (3/14), Minneapolis, 1930 (John Landon Collection)

⁶ The four major manufacturers of phonograph records before 1930 (in order of number of releases) were: Victor, Columbia, Brunswick, and Edison. The best sources of printed information about each of these companies is listed in the "Read more about..." sidebar.

⁷ Laird, Ross. *Brunswick Records: A Discography Of Recordings, 1916 - 1931* (4 vol. set). Westport, Conn.: Greenwood Press, 2001. (Vol. I, p. xiii).

organ for Columbia, in 1947. Interestingly enough, Feibel graduated from Emil Velazco's Organ School at 1650 Broadway, and in 1928 he joined the staff of the New York Paramount Theatre. Feibel is best remembered for the numerous 16-inch theatre pipe organ transcription discs he recorded.

From 1910 to the present, record companies have produced untold numbers of pipe organ recordings. The business was dominated in the early days by Victor, Columbia, Brunswick and Edison. Edison's recordings of theatre pipe organs were documented by this author in the January/February 2010 issue of THEATRE ORGAN.

Recordings of all the above artists are available from various dealers of 78-rpm discs. Nauck's Vintage Records in Spring, Texas is one outstanding source of historic pipe organ recordings. Even today, we are told that there are thousands of collectors of all sorts of historic recordings, pipe organ music being just one category.

Read More About Early Recordings

Barr, Steven C. *The Almost Complete 78-Rpm Record Dating Guide*. (2nd edition), Spring, Texas: Nauck's Vintage Records, 1992.

Brooks, Tim and Rust, Brian. *The Columbia Master Book Discography*. (4 vol. set). Westport, Connecticut: Greenwood Press, 1999.

Doner, Mel H. *U.S. Discography Of Theatre Organ Recordings*. Winona, Minnesota, 1961 (self-published). Portions of similar material by Dr. Mel Doner were published in *The Tibia*, beginning with Volume I, No. 2 (Summer 1956). Dr. Mel Doner was the first editor of this, the first official journal of the American Theatre Organ Enthusiasts, forerunner of the American Theatre Organ Society.

Laird, Ross. *Brunswick Records; A Discography Of Recordings* (4 vol. set). Westport, Connecticut: Greenwood Press, 2001.

Rust, Brian. *The Victor Master Book, Vol. 2 (1925 - 1936)*. Stanhope, New Jersey: Walter C. Allen, 1970.

Wile, Raymond R. *The Edison Discography - 1926 - 1929*. Denver, Colorado: Mainspring Press, 2001.



Emil Velazco
(John Landon Collection)

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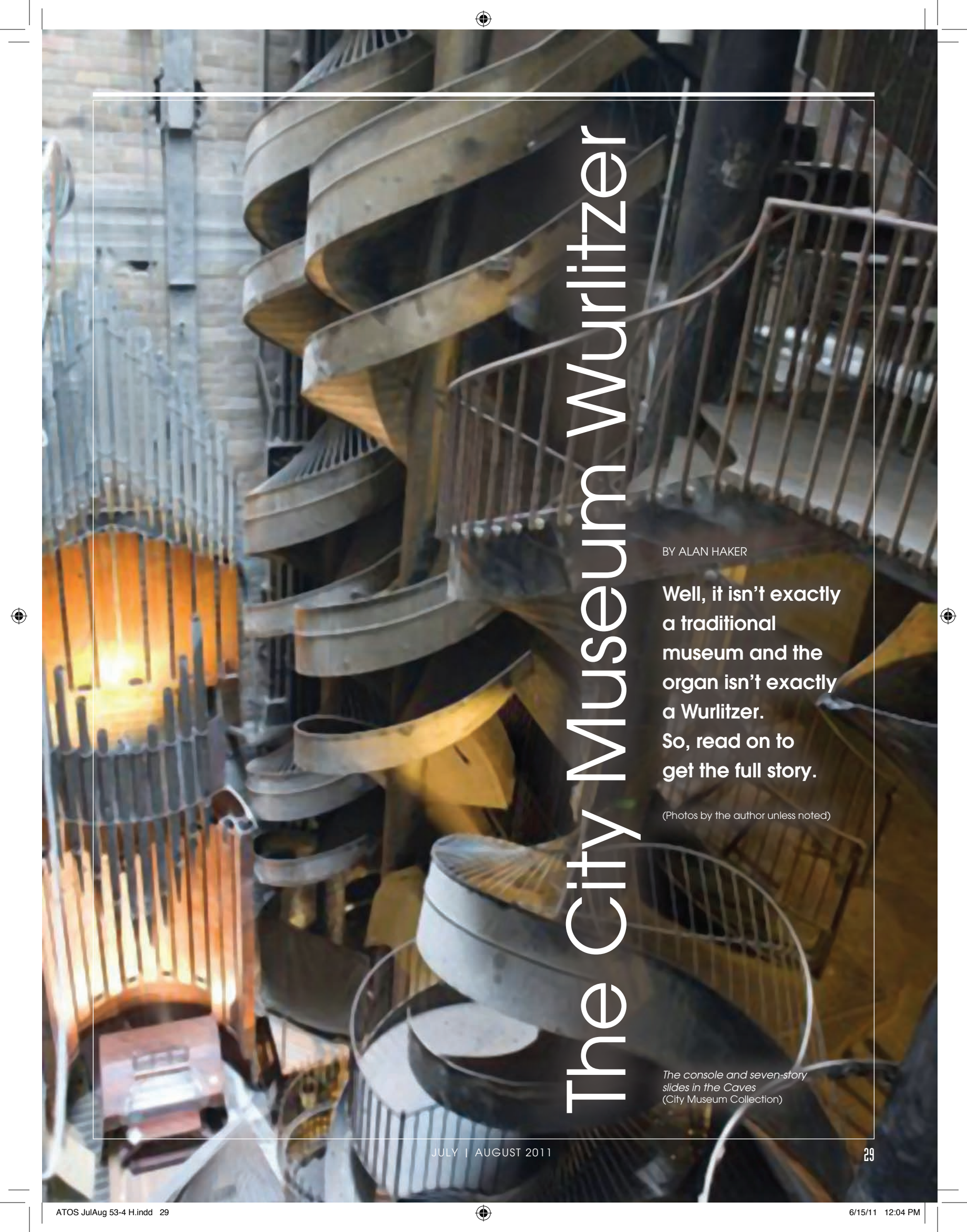
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The City Museum Wurlitzer

BY ALAN HAKER

Well, it isn't exactly a traditional museum and the organ isn't exactly a Wurlitzer. So, read on to get the full story.

(Photos by the author unless noted)

The console and seven-story slides in the Caves
(City Museum Collection)

The Museum

Let's start with the museum. It is housed in a ten-story former shoe factory that covers almost one city block in downtown St. Louis, Missouri.

It is a delight for children of all ages containing slides, tunnels, huge rooms,

architectural artifacts from old buildings, and a bug collection. There is a skateless park for kids to swing and slide on. That room contains the world's largest lead pencil, complete with eraser. There are activity areas like Art City where you can draw, paint, and create all kinds of things like clay figures or paper swords. There is a circus with live performances throughout the day. The World Aquarium is housed in this building.

The center of the building is ten stories high with a skylight that was originally a ventilation shaft for the factory. There were 4 circular metal slides in the shaft for carrying completed shoes down to the loading

dock on the first floor. One of the shoe slides in the central shaft has been converted into a seven-story slide, bound to tickle anyone and, I can attest from personal experience, make you dizzy. The first two floors of the shaft have been converted into "The Enchanted Caves," a series of tunnels and sculptures intended to get you lost.

Outside the building is "Monstro City," a series of metal sculptures intended for climbing. On the roof are a Ferris wheel, some slides, a gigantic praying mantis, and a yellow school bus hanging out over the edge, into which you can climb and look down to the street from ten stories up. All this was completed to amaze and entertain the guests in unique ways. As the pictures suggest, this is some creation.

City Museum is the brainchild of artist, sculptor, and one-of-a-kind individual, Bob Cassilly. The museum is privately held with no board of directors—just Mr. Cassilly and a silent partner. Mr. Cassilly has surrounded himself with a nucleus of dedicated craftsmen who can build just about anything.



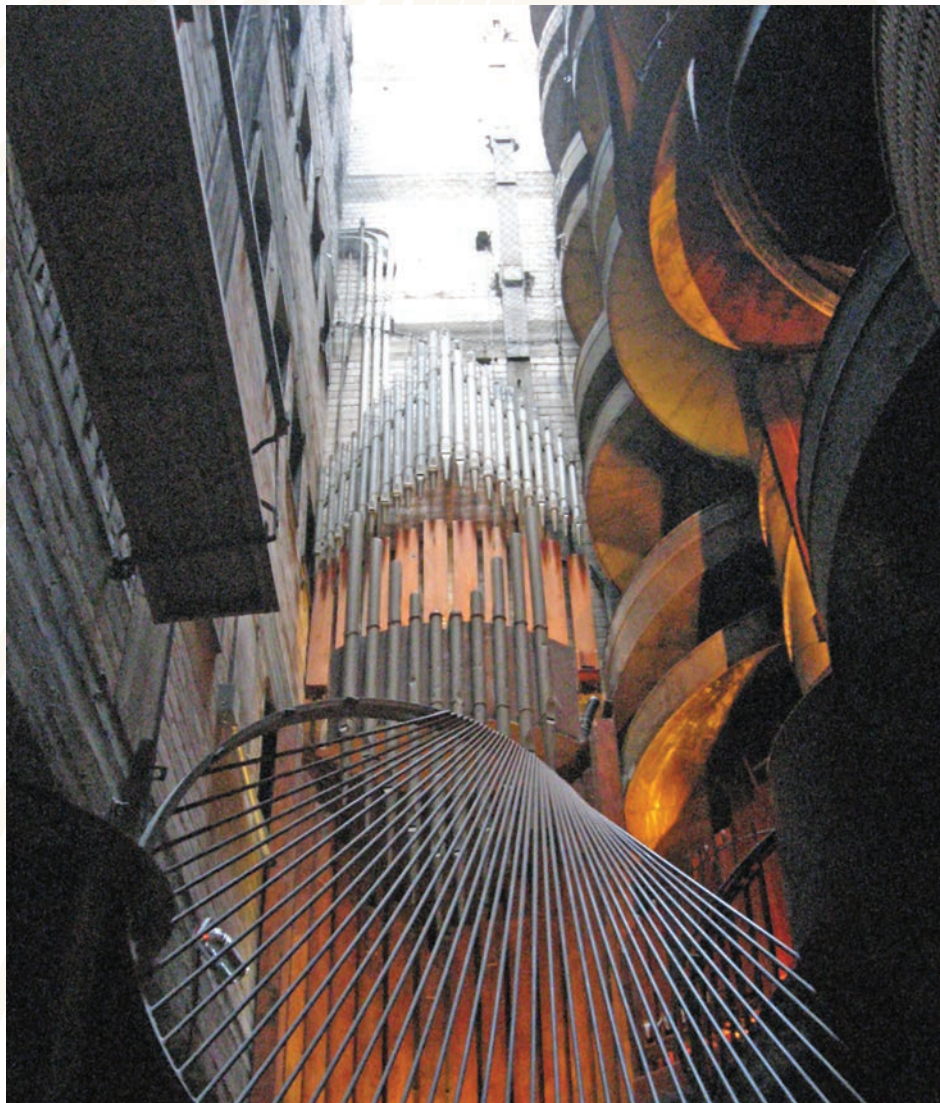
Where's the Organ Located?

Well, everywhere...

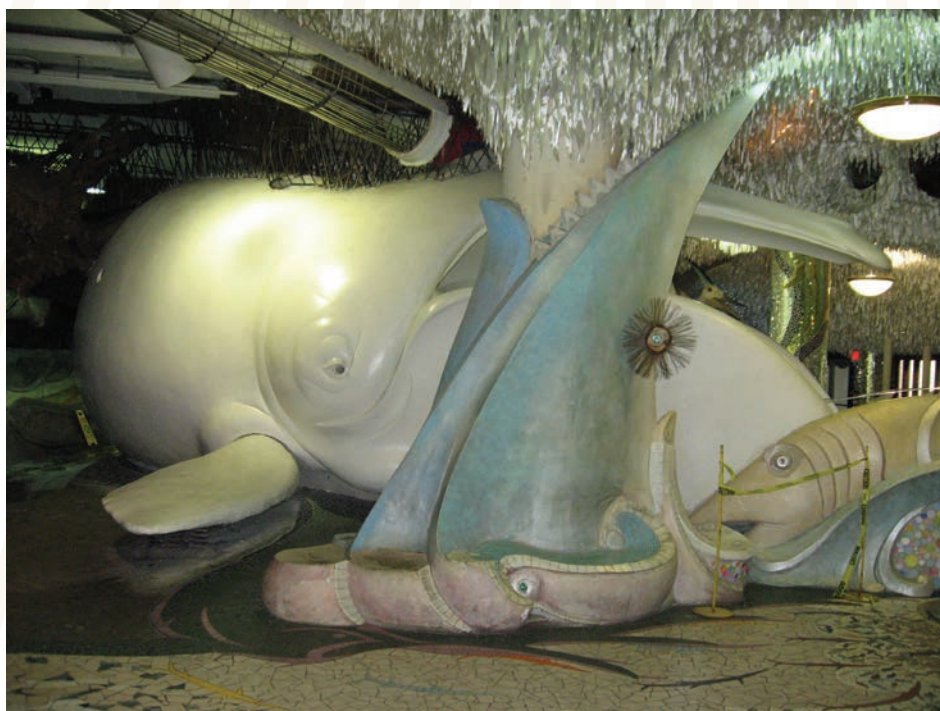
The central shaft of the building is called "The Caves." The organ console sits in a prominent position on a metal platform between the second and third floor of the caves behind a large metal sculpture. There is a series of decorative pipes behind and above the console extending up to the sixth floor. The pipe chambers are on the third floor and speak out into the caves. The back of the chambers are glass allowing one to see the pipes and chests. The shutters on the opposite chamber wall open into the caves. Some of the chamber walls and the doors are fashioned from old discarded metal fire doors. The percussions are on the same platform as the console, completely exposed for viewing from one of the stairs in the shaft. The 16' Tibias and 16' and 8' Bourdons are exposed in the shaft. The museum workers completed the chambers and the installation of the exposed pipes and percussions under the direction of Mr. Cassilly, with input from me and others.

When the museum crew was completing the seven-story slide about three years ago, they made a slight mistake. They placed a canvas tarp over the 16' Tibia pipes while they were welding above. The tarp caught on fire which ignited the Tibias. When I got there, flames were shooting out the tops of the pipes. The staff, at great risk to themselves, was able to put out the fire by pouring five-gallon buckets of water down the pipes. Needless to say, the museum went into the fire alarm mode, and a thousand people were standing in the street. I stayed inside begging the fire department not to turn their 2-inch hoses on the console and the percussions.

This is just one of many interesting occurrences during our tenure there. We have also endured a large water leak in the skylight, vandalism, and theft. This place gets really dusty and dirty from all the traffic. Keeping everything clean is a constant challenge. Mr. Cassilly and the staff have been very helpful and supportive.



The Caves



Whale sculptures by Bob Cassilly

Left: Museum entrance and Monstro City

History of the Organ

The nucleus of the organ (the console, some of the pipework, and many of the manual chests) is Wurlitzer Opus 839 from the Rivoli Theatre, Times Square, New York City. The remaining Wurlitzer components came from Stan Kann's Ruggeri Restaurant organ, which was assembled by Gus Brummer. Other parts came from the St. Louis Loew's State and Missouri Theatres. There was some Möller pipework, since Mr. Brummer was the Möller representative in the St. Louis area.

The St. Louis Theatre Organ Society (SLTOS) came into possession of this collection. After a lengthy search for a location, work began to install the organ in the Granada Theatre in the mid-1980s. Unfortunately, the Granada building was condemned after the roof fell in. The Granada organ was then stored in Wallace Dittrich's garage for about 18 years while SLTOS again searched for a suitable venue. Although much work had been done to the chests and the console during the '80s under the direction of Joe Barnes, over the years damage, theft, and 'borrowing' took its toll on the collection. Critical pieces were sold or traded.

In 2005, Steve Crowe approached Mr. Cassilly about the possibility of installing a theatre organ in the City Museum. Mr. Cassilly agreed, and the process of digging out the parts from the garage, bringing them to the museum, and refurbishing them

began. The museum gave us a large room—3600 square feet with 12' ceilings—to use as a workshop. It took about a year to assess the parts and decide what could be used, clean them and acquire missing parts.

We had to raise funds at the same time, or else the project would have languished. Fortunately, we received enough to see it through. Stan Kann helped with the planning.

In the meantime, the museum staff completed the chambers and we were ready to fill them with an organ. A new Uniflex relay was installed. We erected 17 ranks in the workshop, tested, voiced, and tuned them. Most of the crew didn't think we could get that much into the chambers. I think Mr. Cassilly was skeptical, too, that the organ would even play, much less sound good.

The first sounds of the full organ from the chambers happened in August 2007. The console was not yet completed but it played from the Uniflex. Ironically, it was not theatre music but Widor's "Toccatina in F" from the *5th Symphony*. What a glorious sound! None of us had expected the acoustics to be so good in the caves. We installed the console, the wooden bass pipes, and the percussions in the shaft later that year. The first concert was held during the museum's tenth anniversary celebration in October 2007, with Stan Kann and Ken Iborg playing. By the end of the year, it was essentially completed. We have since installed a piano, Wurlitzer Marimba/Harp, and a Wurlitzer Metal Saxophone. Thanks to the ingenuity of Dave Bartz, the wiring genius of Chris Mattingly, the computer expertise of Jim Ryan, and many others too numerous to mention, the organ works well, is reliable, and has a great visual presence.

The Organ Today

The organ has 18 ranks on three manuals. There are no digital sounds or amplification. We tried to stay close to the Wurlitzer Style 260 specification with three notable exceptions: a Möller Krumet to replace the Kinura, a big-scale Kilgen church Diapason to replace the Diaphonic Diapason, and two Gambas to replace the Solo String. We also added a Horn Diapason and the second Saxophone. The Metal Saxophone came from the Rivoli and is installed unenclosed on the fourth floor of the caves. The Marimba came from the Majestic Theatre in East St. Louis, Illinois, and the Robert-Morton Xylophone came from the Linden Theatre in Chicago.

There are two Spencer blowers, a 7½-hp for the chambers, originally from the Palace Theatre in South Bend, Indiana, and a 3-hp from the Majestic. The 16' Tibias (replacements for the burned set) came from Berwyn (Hinsdale), Illinois, and are big-scale Bartons. The Chimes and the 16' Bourdons came from the St. Louis Theatre Kimball.

The organ is played several times a day by the staff using the Uniflex relay. Local organists come periodically to play and to record songs into the relay. Visiting organists including Jeff Barker, Kay McAbee, John Ledwon, Donna Parker, Donnie Rankin, and Lew Williams have played when they were in town. People see the organ on the City Museum website and call to make arrangements to play it. Two rock groups have used the organ in music videos.

The organ is a hit with the museum guests, especially when a live organist is at the console. People are amazed when we demonstrate the various sounds, especially the percussions and the toy counter which can be seen as they are played. When I am in the area, I always ask if someone can play a keyboard. Almost invariably, someone will say they can. I set up some stops on the accompaniment and they are blown away when they hear the sounds they are making, especially the children who are just starting piano lessons.

Conclusion

The St. Louis Theatre Organ Society is proud to own and maintain this instrument. While the organ is not installed in a theatre venue, it is exposed to great numbers of visitors. In the spring there are thousands of children on class trips to the museum who get a chance to experience it. (It is a little noisy in the caves when the kids are coming down the slide and screaming, but the organ wins the sonic battle!). During the summer tourist season, thousands of visitors of all ages hear and see it daily. Since it is very accessible for anyone to play who is at least capable of playing a keyboard, it doesn't provide just a passive experience. Instead, it is a hands-on opportunity.

It is truly a unique organ in a unique museum.

City Museum is located at 701 North 15th Street, St. Louis, Missouri 63103. Phone 314-231-CITY. Visit the website for hours and admission: www.citymuseum.org

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*Clockwise from top right:
16' Bourdon in Caves
11 ranks erected for testing
Opus 839 Console
Author in front of Solo chamber
(Photo by Rich Iezzi)
Chambers under construction*





Visitors around console with tourist playing (Photo by Angela Perry)



A young visitor tries out the organ (Photo by Angela Perry)

City Museum, St. Louis, Missouri Wurlitzer Opus 839, 3 Manuals, 18 Ranks

CHAMBER ANALYSIS

All on 10" except as noted

Main Chamber

	Pipes
16 Open Diapason (Kilgen)	73
Metal Diaphone	12
8 Concert Flute	85
8 Clarinet	61
8 Salicional	73
8 Gamba (Möller)	73
4 Gamba Celeste (Möller)	61
4 Violin (Gottfried)	49
4 Violin Celeste (Gottfried)	49
8 Vox Humana (7")	61

Solo Chamber

16 Tuba Horn (15")	85
8 Tibia Clausa (15")	85
8 Brass Trumpet	61
8 Post Horn (Hybrid, 15")	61
8 Brass Saxophone	61
8 Orchestral Oboe	61
8 Krume (Möller)	61
8 Horn Diapason (Unknown)	73

Unenclosed

16 Bourdon (Kimball, 11")	12
16 Tibia (Barton, 16")	12
8 Metal Saxophone (11")	61

Percussions

	Notes
Marimba Harp (15")	49
Xylophone (Robert-Morton, 11")	37
Chrysoglott (11")	49
Glockenspiel (11")	30
Chimes (Kimball)	20
Piano (Kimball, Vacuum)	88
16 Traps and effects (11")	

General

Console

Expression pedals
Main
Solo
Master
Crescendo
Four Piano Pedals
Combination Action
Solo: 10 programmable
Great: 15 programmable
Accomp: 15 programmable
Toe Studs: 3 programmable
Three Effect Toe Studs
Sostenuto Great and Swell with Pedal Switch
Relay: Uniflex

Wind Supply

Blowers:
Spencer 7 1/2-hp, 1200 RPM,
Spencer 3-hp, 1700 RPM
Nine Regulators
Tremulants (five)
Main
Solo
Tibia Clausa
Tuba
Vox Humana

STOP LIST

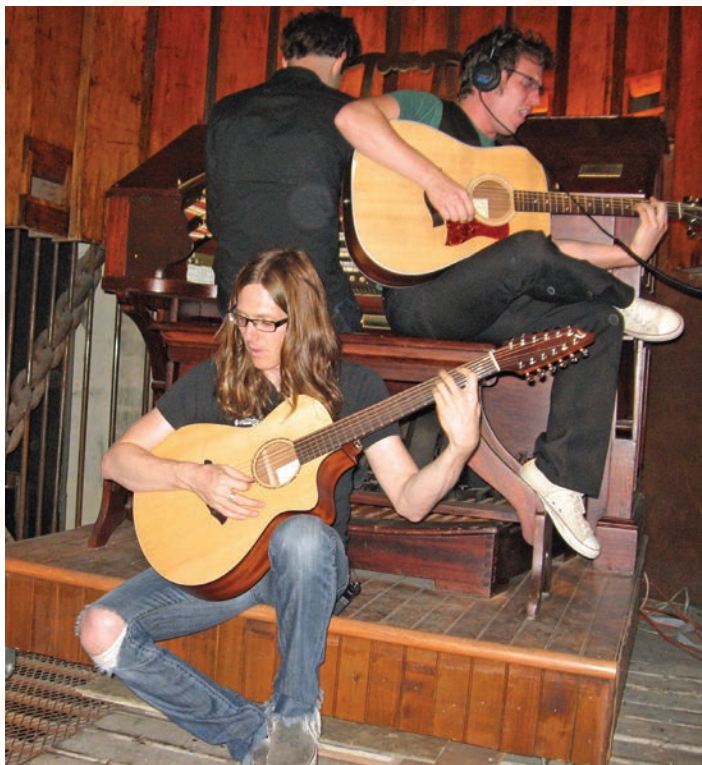
Pedal

Contra Bourdon (Resultant)	32
Ophicleide	16
Diaphone	16
Tibia Clausa	16
Bourdon	16
English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Gamba	8
Clarinet	8
Cello	8
Flute	8
Octave	4
Piano	16

Piano	8
Accomp to Pedal	
Great to Pedal	
Solo to Pedal	

Accomp

Tuba Horn	8
Trumpet	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Gamba	8
Gamba Celeste	8
Clarinet	8
Saxophone	8
Salicional	8
Viol D'Orchestre	8
Viol Celeste	8
Flute	8
Vox Humana	8
Octave	4
Horn Diapason	4
Piccolo	4
Gambette	4
Salicet	4
Viol	4
Flute	4
Vox Humana	4
Twelfth	2 2/3
Piccolo	2
Piano	8
Piano	4
Solo to Accomp	



Rock Group "Ludo" Recording



Fire-damaged Tibias

Great

English Post Horn (TC)	16
Ophicleide	16
Trumpet (TC)	16
Open Diapason	16
Tibia Clausa	16
Gamba (TC)	16
Clarinet (TC)	16
Saxophone (TC)	16
Contra Viol (TC)	16
Bourdon	16
Vox Humana (TC)	16
English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Gamba	8
Gamba Celeste	8
Clarinet	8
Krumet	8
Saxophone	8
Orchestral Oboe	8
Salicional	8
Viol D'Orchestre	8
Viol Celeste	8
Flute	8
Vox Humana	8
Tibia	5 1/3
Octave	4
Horn Diapason	4
Piccolo	4
Gambette	4
Salicet	4
Viol	4
Flute	4

Tibia	3 1/5
Twelfth (Tibia)	2 2/3
Twelfth (Flute)	2 2/3
Tibia	2
Gamba	2
Fifteenth	2
Tierce (Tibia)	1 3/5
Tierce (Flute)	1 3/5
Fife	1
Piano	16
Piano	8
Piano	4
Marimba	
Harp	
Cathedral Chimes	
Xylophone	
Glockenspiel	
Chrysoglott	
Great Sub Octave	
Great Octave	
Solo to Great	

Solo

Ophicleide	16
Tibia Clausa	16
English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Horn Diapason	8
Tibia	8
Gamba	8
Gamba Celeste	8
Clarinet	8
Krumet	8
Saxophone	8
Orchestral Oboe	8

String Ensemble	8
Vox Humana	8
Metal Saxophone	8
Piccolo	4
Twelfth (Tibia)	2 2/3
Tibia	2
Piano	8
Marimba	
Harp	
Cathedral Chimes	
Xylophone	
Glockenspiel	
Chrysoglott	
Solo Sub Octave	
Solo Octave	
Solo Unison Off	

Back Rail

Pedal Percussions

Bass Drum	
Kettle Drum	
Snare Drum	
Jazz Cymbal	
Tap Cymbal	
Triangle	

Accomp. Percussions

Marimba	
Harp	
Chrysoglott	
Snare Drum	
Cymbal	
Tambourine	
Castanets	
Chinese Block	

Accomp. Second Touches

Metal Saxophone	8
Eng. Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Tibia Clausa	8
Cathedral Chimes	
Solo to Accomp	
Great Octave to Accomp	
Solo to Accomp Pizzicato	

Great Second Touches

Ophicleide	16
Tibia Clausa	8
Solo to Great	
Great to Accomp Pizzicato	

Tremulants

Main	
Vox Humana	
Solo	
Tibia Clausa	
Tuba	

Key Cheek (Right)

Train Whistle	
Door Bell	
Bird Whistle	
Auto Horn	

Key Cheek (Left)

Accomp. Sostenuto	
Great Sostenuto	

The Renaissance Theatre and Opus 2022

BY BOB WHITE AND MATT MADDEN



Renaissance Theatre
Mansfield, Ohio
25th Anniversary

The 1985 November/December issue of *THEATRE ORGAN* carried a story, “A Hollywood Star Moves to Ohio”—the star being Opus 2022, a 3/18 Wurlitzer theatre pipe organ, shining brightly on the cover of the magazine. The article, written by Gary Konas, described its famous past.

In 1929, Opus 2022 was installed in the Warner Brothers Hollywood studio on Sunset Boulevard for scoring talkies. In the 1930s, it was moved to Radio Station KNW, a CBS affiliate, where the Amos ‘n’ Andy radio show opened with Gaylord Carter playing “The Perfect Song” on this very theatre organ. In 1948, after using the organ nightly for many years, Warner Brothers sold it to KNX, the local CBS affiliate, and it was put into storage. The organ lay in storage until actor Joseph Kearns purchased it in 1955.

Joe was a theatre organist and actor best known for his roles as vault-keeper Ed on *The Jack Benny Program* on radio and television, and as Mr. Wilson on TV’s *Dennis the Menace*. Joe built his entire home around the organ and increased it to 26 ranks. After his death, the residence was leased by the late Ruth and Robert Carson, who founded a recording firm and produced a series of record albums featuring the organ. Lyn Larsen made the first of his many LPs on Opus 2022, then known as the “Carson organ.” From this location the theatre organ was put into storage again and eventually sold to a pizza/pipes partnership (though it was never installed).



The new addition features a new marquee
(Photo by Jeff Sprang)



Renaissance Theatre in 1980
(Renaissance Collection)



The Renaissance with its new addition (Photo by Jeff Sprang)

The organ was purchased in 1983 by the Renaissance Theatre in downtown Mansfield, Ohio, halfway between Cleveland and Columbus. The restoration, installation, and reduction of the instrument to 20 ranks were completed by Ken Crome. Mansfield businessman Warren Rupp and his wife Fran paid for all of the expenses, including the cost of the instrument. Then on May 17, 1985, with Lyn Larsen at the console and a full house in attendance the Warner/Kearns/Carson Wurlitzer once again came to life in the newly renovated Renaissance Theatre. It has been an exciting and memorable 25 years for both the theatre and the organ.

The Theatre

First opened in 1928, this spectacular grand baroque style theatre celebrated its 75th birthday in January 2003. Theatregoers are still thrilled by the historic elegance of this restored movie palace. It is a premier venue for live entertainment in North Central Ohio.

In August 1980, an anonymous benefactor bought the theatre from out-of town owners and presented it to the not-for-profit Richland Performing Arts, Inc. (now named Renaissance Performing Arts). The first order of business, in addition to launching a massive clean-up effort, was changing the name from the Ohio Theatre to the Renaissance Theatre. In December 1983, a fundraising campaign was launched to raise \$1.6 million to pay for restoration and renovation of the theatre into a house primarily for live entertainment, but with auxiliary uses as an educational center, a community auditorium, and, in conjunction with the adjoining Holiday Inn, a convention/trade center. In December 1991, The Fran and Warren Rupp Foundation, as a very memorable and



Inset: Donnie Rankin will be the featured artist for the 25th Gala Celebration (Courtesy of Donnie Rankin)



The Renaissance auditorium (Photo by Jeff Sprang)



Inset: Digging the pit for the console (Renaissance Collection)

generous Christmas gift, donated the deed of the property to the theatre.

In the summer of 2006, plans called for major renovations to preserve and enhance the rich historic value of the Renaissance, while bringing the facility up to the 21st-century standards. The renovation would include changes to the public and production areas, as well as an addition which would provide a larger patron entrance/lobby and include reconfiguration of the original lobby areas. These improvements would also include accessibility updates required by the Americans with Disabilities Act, expanded concessions, a new box office and increased restroom capacity. Also included were adaptations to the stage house providing improved technical load-in areas (addressing worker-safety issues) and continued aesthetic upgrades throughout the public spaces. Further, the capital improvements included a complete HVAC system to ensure proper climate control and greatly enhanced energy efficiency. Finally, the renovation included new offices for the Renaissance administrative staff. This \$5.4 million phase was completed in January 2010.

The goal of the Renaissance is to maintain it as a regional center for the performing arts in a six-county area as well as a historic facility listed on the National Register.

The Mansfield Alliance is spearheading a downtown revitalization effort which includes establishing a vibrant theatre district to complement the growth of retail and service industries. The Renaissance is an anchor in this effort and serves as an economic development tool by attracting tourist visits, thus bringing revenue to businesses in the area.



Promotional items sold in the gift shop, all featuring the console. Clockwise from upper left: Playing cards, key ring, luggage tag, note cards/envelopes, paperweight (Courtesy Renaissance Theatre)



Inset: Major water damage (Photo by Matt Madden)

New lobby addition (Photo by Jeff Sprang)

The Organ

During the last 25 years, there have been 48 concerts by nearly all of the top-name theatre organists, old and new. Aside from the professional concerts, the theatre organ committee embarked on a series known as the *Brown Bag* concerts. These free concerts are presented during the summer months by artists from the local area, and from as far away as Cleveland, Columbus, and Akron, Ohio. These concerts are now called the *Renaissance Summer Organ Series* and are still free to the public.

There have been many exciting experiences with the instrument during the last 25 years. In 1986, the long-awaited grand-opening day of the restored Renaissance Theatre had finally arrived. The first public performance of the newly-installed organ was on the bill along with legendary headliner Bob Hope.

When the console lift was raised to playing position right before the show, the signal cables became snagged in the lift mechanism. The console was skinned up, some wires were broken, and the organ was making some very non-musical sounds all by itself.

Matt Madden, the theatre's spotlight operator, professional phone cable repair specialist, and organ committee member, was called. He grabbed his tools and headed to the theatre immediately, not taking time to change clothes. One can just imagine the reaction of the finely-dressed patrons seeing someone wandering among them in cutoffs and a muscle shirt! In order to re-solder the cables and connectors, it worked best to run the console up part of the way and get in behind it under the stage, out of everyone's way. It hadn't been too long when Mr. Hope came down the steps just in time to hear a loud crash on stage. "What the hell was that?" Hope asked. "Whatever it was I hope they remember I'm down here!" Madden responded as he laughed and laughed. That was the five-second conversation our spotlight operator had with Mr. Hope. The concert and Mr. Hope's performance went on that evening as if nothing had happened.

That was just the first in a series of mishaps that plagued Opus 2022 and the Renaissance.

During a Barry Baker concert in 1997, an announcement was made that an approaching tornado was sighted and everyone was



Carlton Smith working on a regulator (Photo by Justin Nimmo)



Manual chests receiving new packing leather gaskets (Photo by Justin Nimmo)



Reservoir rebuild in process (Photo by Justin Nimmo)



Resurfaced toe board, showing new guide pins and pallet leather (Photo by Justin Nimmo)

sent to the basement hall. The tornado turned another direction and everyone escaped the scare, but the concert ended after the announcement.

Gaylord Carter was brought in to play for a silent movie and a sing-along. In the middle of one song the organ suddenly shut down. The audience didn't miss a beat and kept on singing. The circuit breaker was reset and the show went on. Later it was discovered that the air-conditioning motors and the blower were on the same circuit. If the blower was running, the current draw when the air conditioning came on would overload the circuit and blow the breaker.

In the summer of 2005, a local theatre organist, Bob White, fell and hurt his wrist while stepping off the lift about an hour before his concert, but still managed to play the full program. A few days after the fall, when his wrist didn't get better, he went to a doctor only to discover that he had broken his wrist and had to wear a cast for the next six weeks.

September 2005 brought another problem to the Wurlitzer. Matt Madden discovered the blower beating like a drum and quickly

shut it down. Part of a fan blade had broken off, throwing it out of balance. Carlton Smith was contacted to make the repairs and when the repair work began, he discovered that one of the fans had a large crack around the hub. Smith's re-location of the blower and bigger fans solved a recurring problem of pitch sag when the full organ played.

Ron Rhode was practicing for his performance on October 30, 2005 when the combination action ceased working. He was able to continue with the concert, but had to manually set all the stops before each piece, as did every other artist until mid-2009.

In 2008 Betty Keppler, a local theatre organist, began her opening number and found that the pedals were not playing. When she reached stage level, she turned and announced in great despair that she was having a problem with the pedals and sought help from the audience. A fellow organist came to her rescue. He was able to get it working again, but not in time to save the concert.

In late 2008 the fundraising goal for a new Z-TRONICS relay was reached. However, it was March 2009 before Carlton Smith was able to schedule and move the console to Indianapolis for repairs.



Carlton Smith applies corner patches to a regulator (Photo by Justin Nimmo)



Reservoir all hinged and ready for gussets (Photo by Carlton Smith)



Newly-leathered regulators, ready for installation (Photo by Carlton Smith)



Justin Nimmo assembling pallets on restored toe board (Photo by Carlton Smith)

With the help of a group of Renaissance Theatre organ supporters and a matching grant from the Richland County Foundation, the Wurlitzer underwent a \$25,000 restoration. The major repair was replacing the combination action. The repaired console was back in Mansfield theatre the second week of June, 2009, and the three-year interval when organists had no choice but to hand-register ended.

The first concert after the repairs was Monday, July 6, 2009, when members of the National Convention of the American Theater Organ Society in Cleveland traveled to Mansfield to hear organist Jim Riggs.

Another problem surfaced during organist Tim Guenther's concert in September 2009. As he was playing his opening number, the lift jammed halfway up and there it remained for a large part of his concert. He talked and continued to play for his audience. When the technicians cleared the problem (a piece of cloth was jamming the lift mechanism) and the console started rising into view, the audience gave a round of cheers that nearly drowned out the music.

The 25th Anniversary Gala Planned...

The theatre organ committee was revitalized with the project of a 25th Anniversary Gala and full concert season in 2010. Three organ concerts were scheduled, along with a new series featuring three classic movies, each of which would feature pre-show and intermission performances on the organ, and the *Christmas Concert with the Mighty Wurlitzer*. Excitement was mounting and gift shop items were purchased for sale during concerts to bring in more revenue for a professional artist each year. Donnie Rankin had been booked as the artist for the grand finale concert of the season.

There had been record snowfall in Mansfield during the winter of 2009/10 and snow had accumulated on the flat roof over the pipe chamber. When the snow began to melt, water leaked slowly into the chamber causing extensive damage, which was discovered by Renaissance stage manager Pat Colombo in January.



15-hp Spencer blower (Photo by Matt Madden)



16' String & celeste, undamaged (Photo by Matt Madden)



Strings, with the Tibia treble offset behind (Photo by Matt Madden)



Restored regulators in the Solo chamber (Photo by Matt Madden)



Solo Chamber after reinstallation, L-R: String offset, Saxophone, Quintadena, Horn Diapason, Krumet, Orchestral Oboe, Tibia, Solo String and Celeste, English Horn, Trumpet, Vox Humana (Photo by Matt Madden)

...And Then Delayed

Water is the enemy of wood and leather, and the chamber pictures don't begin to show the full extent of the damage. Luckily, insurance would cover most of the damage, estimated at over \$100,000. The entire 2010 Renaissance Theatre Organ season was canceled and Clark Wilson was contracted to manage the repair project.

Clark assembled a team of some of the finest technicians available today, each specializing in restorative work, to work on Opus 2022. Among those working on the project were Carlton Smith and Justin Nimmo, who were sub-contracted to undertake the bulk of the mechanical repairs; Harold Wright (ATOS Technician of Merit recipient); Rich Lewis (1992 ATOS Young Artist winner); and Brad McClincy, a prominent figure in the world of automatic musical instrument restoration.

In August 2010, a team of dedicated volunteers under the direction of Clark Wilson and Carlton Smith removed the organ pipes and carefully crated them for storage in the basement of the

theatre. The chests and regulators were then loaded for transport to be restored.

The professional crew and more dedicated volunteers reinstalled the newly-repaired organ in only three days during the last week of April, 2011. The organ is now ready for a 2011 Concert Season!

Renaissance President and CEO Michael Miller, staff members and volunteers work together to promote the organ concerts at the theatre. Renaissance technical director Don Pontious and stage manager Pat Colombo handle the preparations of the organ before tours, shows, and organ concerts.

The Theatre Organ Committee, currently chaired by Marilyn Keinath, presently consists of Ann Brown, Judy Casper, Mary Damron, Dorothy Denton, Brenda Golbus, Bill Johnson, Betty Kepppler, Matt Madden, Jean Otcasek, Rae Reeder, Lauren Ritten, Florence Sethi, Bob White, and Jane Wiecher, some of whom have been active since the committee's inception in 1980.



Water-damaged regulator (Photo by Matt Madden)



Water damage on rackboards (Photo by Matt Madden)



Kinura Chest (Photo by Matt Madden)



Soldering magnet wires to bottom boards (Photo by Matt Madden)

The 2011 Season

With the Wurlitzer back in operation, events featuring the organ could be rescheduled.

The Thursday *Renaissance Summer Organ Series* concerts will be held on July 14th and August 4th at 1:00pm and are free to the public. The *Classic Movie Series* events will be on July 28th and August 18th at 12:30pm.

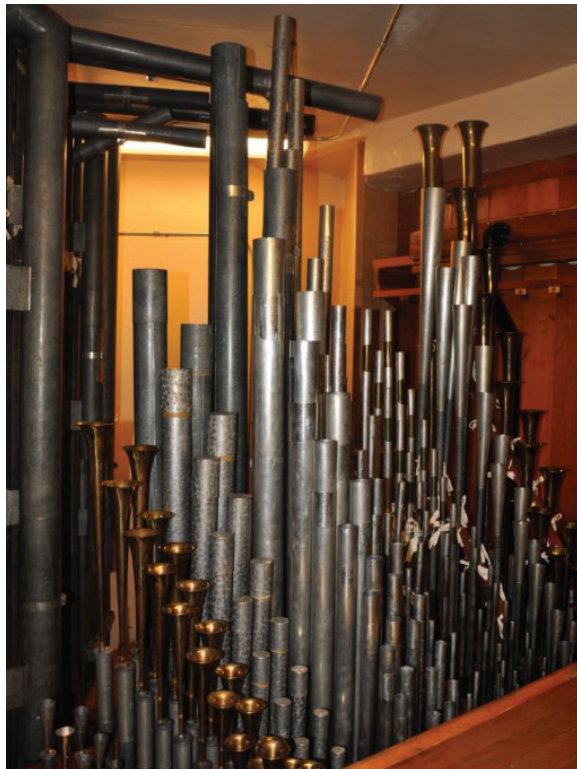
The Theatre Organ committee has rescheduled the *New 25th Anniversary Concert* for Sunday, September 11, 2011, with a Gala Party for Friends and Best Friends of the Mighty Wurlitzer theatre pipe organ. The organist for the concert, which will include a Laurel and Hardy silent film, *Their Purple Moment*, will be Donnie Rankin, 2007 overall winner of the ATOS Young Theatre Organist Competition.

For more information on this event, including special benefits for Friends and Best Friends, contact the box office at 419-522-2726.

Information on our upcoming classic films and other events where the organ will be featured can be found in *Around the Circuit* (online at www.atos.org – Events Calendar tab, or in each issue of the *Journal*).

Looking back at the problems that happened over the years, some of which we recounted here, sometimes makes one wonder what could happen next? With the new relay and combination action, the rebuild of the blower, and all the restoration work done in 2010, we feel we're in good shape for at least the next 25 years, when we plan to invite you all to our *50th Anniversary Gala and Concert*.

Barb Byrd, Brenda Golbus, Marilyn Keinath, Bruce Schiamberg, and Carlton Smith also contributed to this article.



Solo, after repairs (Photo by Matt Madden)



Damaged Kinura chest (Photo by Matt Madden)



The Renaissance Wurlitzer Console (Photo by Jeff Sprang)

Renaissance Theatre, Mansfield, Ohio

Wurlitzer Opus 2022

3 Manuals, 20 Ranks

Chamber Analysis

Main Chamber

	Pipes
8 Tuba Horn	73
16 Open Diapason	85
8 Clarinet	61
8 Viol d'Orchestre	85
8 Viol Celeste	73
8 Oboe Horn	61
16 Concert Flute	97
8 Vox Humana	61

	Notes
Harp / Marimba	49
Chrysoglott	49
Piano (unenclosed)	85

Main Traps

Bass Drum / Tympani
Crash Cymbal
Roll Cymbal (Arndt)

Solo Chamber

8 English Horn	61
8 Trumpet	61
8 Horn Diapason	61
16 Tibia Clausa	97
8 Krumet	61
8 Kinura	61
8 Orchestral Oboe	61
8 Saxophone	61
8 Quintadena	61
16 Solo String	85
16 Solo String Celeste	85
8 Vox Humana	61

	Notes
Xylophone	37
Glockenspiel	37
Cathedral Chimes	25

Solo Traps

Sleighbells
Tap Cymbal (Crome)
Brush Cymbal (Crome)
Snare Drum
Tom Tom
Tambourine
Castanets
Wood Block
Triangle
Finger Cymbals
Klaxon
Surf
Telephone Bell
Boat Whistle
Fire Gong
Bird Whistle

Console

Swell Pedals:
Main
Solo (with Piano Sustain)
Crescendo
Combination Pistons
Solo: 10 double-touch
Great: 10 double-touch
Accomp: 10 double-touch
Pedal: 3
6 Effects on toe studs
Lift controls on left keydesk

Combination Action: Z-Tronics System
2000, installed 2009

Relay: Z-Tronics Versaplex, installed 1984

Blower: Spencer 15-hp, 1750 RPM

Stoplist

Pedal

Contra Tibia	32
Ophicleide	16
Tibia Clausa	16
Bass	16
Double Strings	16
Double Strings Celeste	16
Bourdon	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Clarinet	8
String (2 rks)	8
Cello	8
Oboe Horn	8
Quintadena	8
Flute	8
Piano	16

Accomp to Pedal
Great to Pedal
Great Octave to Pedal
Solo to Pedal

Accomp

English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Clarinet	8
Saxophone	8
String	8
String Celeste	8
Viol d'Orchestre	8
Viol Celeste	8

Oboe Horn	8
Quintadena	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Octave	4
Octave Horn	4
Piccolo	4
Octave String	4
Octave String Celeste	4
Viol	4
Octave Celeste	4
Flute	4
Vox Humana (M)	4
Twelfth	2-2/3
Piccolo	2
Piano	8
Piano	4
Harp (Sub)	
Harp	
Chrysoglott	
Octave	
Solo to Accomp	

Great

English Horn (Ten C)	16
Trumpet (Ten C)	16
Ophicleide	16
Bass	16
Tibia Clausa	16
Clarinet (Ten C)	16
Orchestral Oboe (Ten C)	16
Saxophone (Ten C)	16
String (2 rks)	16
Contra Viol (2 rks)	16
Bourdon	16
Vox Humana (S) (Ten C)	16
Vox Humana (M) (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Clarinet	8
Krumet	8
Orchestral Oboe	8
Kinura	8
Saxophone	8
String (2 rks)	8
Viol Celeste (2 rks)	8
Oboe Horn	8
Quintadena	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Fifth	5-1/3
Octave	4
Horn Octave	4
Piccolo (Tibia)	4
Octave String (2 rks)	4

Viol (2 rks)	4
Flute	4
Vox Humana (S)	4
Twelfth (Tibia)	2-2/3
Piccolo (Tibia)	2
Fifteenth	2
Piccolo	2
Tierce (Tibia)	1-3/5
Fife	1
Piano	16
Piano	8
Piano	4
Harp	
Marimba (Re-It)	
Chrysoglott	
Glockenspiel	
Cathedral Chimes	
Sleigh Bells	
Sub Octave	
Unison Off	
Octave	
Solo Sub to Great	
Solo to Great	

Solo

English Post Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Krumet	8
Orchestral Oboe	8
Kinura	8
Saxophone	8
String (2 rks)	8
Viol d'Orchestre	8
Quintadena	8

Vox Humana	8
Vox Humana (M)	8
Octave	4
Piccolo (Tibia)	4
Octave Strings (2 rks)	4
Viol (2 rks)	4
Vox Humana (S)	4
Twelfth (Tibia)	2-2/3
Piccolo (Tibia)	2
Larigot (Tibia)	1-1/3
Harp	
Chrysoglott	
Xylophone	
Cathedral Chimes	
Piano	8
Sub Octave	
Octave	

Backrail

Pedal Traps

Bass Drum
Tympani
Crash Cymbal
Tap Cymbal
Brush Cymbal

Accomp Traps

Snare Drum
Tom Tom
Tambourine
Castanets
Wood Block
Triangle
Finger Cymbal
Tap Cymbal
Sleigh Bell (strap)

Accomp Second Touches

English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Piccolo	4
Piano	8
Harp Sub	
Glockenspiel Octave	
Cathedral Chimes	
Triangle	
Brush Cymbal	

Pizzicato

Solo Sub to Great
Solo to Great

Tremulants

Main
Main Strings / Clarinet
Solo
Solo Strings / Trumpet
Vox Humana (S)
Vox Humana (M)
Tibia Clausa
Tuba Horn

General

Vibraphone
Mandolin
String Celeste Off
Viol Celeste Off

The Theatre Serves the Community

The Renaissance is not just a movie house and home to a beautifully-restored Wurlitzer. It is, as noted in the main article, a regional performing arts center presenting a great diversity of programming and serving as “home base” for several arts organizations:

- The Mansfield Symphony Orchestra and the Mansfield Symphony Series
- The Renaissance Broadway Series
- The Shaw & Ott Medical Off-Broadway Series
- The Renaissance Comedy Series
- The Neos Dance Theatre Series
- The Richland Bank Family Series

Educational programs are also a major component:

- The Mansfield Symphony Youth Orchestra
- The Mansfield Symphony Youth Strings
- Operation Bridge Building and Mansfield Symphony Ensemble concerts in local schools

The Renaissance is much in demand as a rental venue and is host to multiple community organizations (including the *Miss Ohio Scholarship Program* and the *Fun Center Chordsmen Barbershop Chorus*) and national tour promoters, speakers, and musical events.

What's Wrong with This Picture?

First, here's the answer to our May/June picture, a perfectly normal primary box. Or is it?

We had several guesses, some pretty close, some pretty far off the mark. We apologize for the fact that the picture was dark; the original we had to work with was a print, and we couldn't bring up any greater detail in the shadow areas.

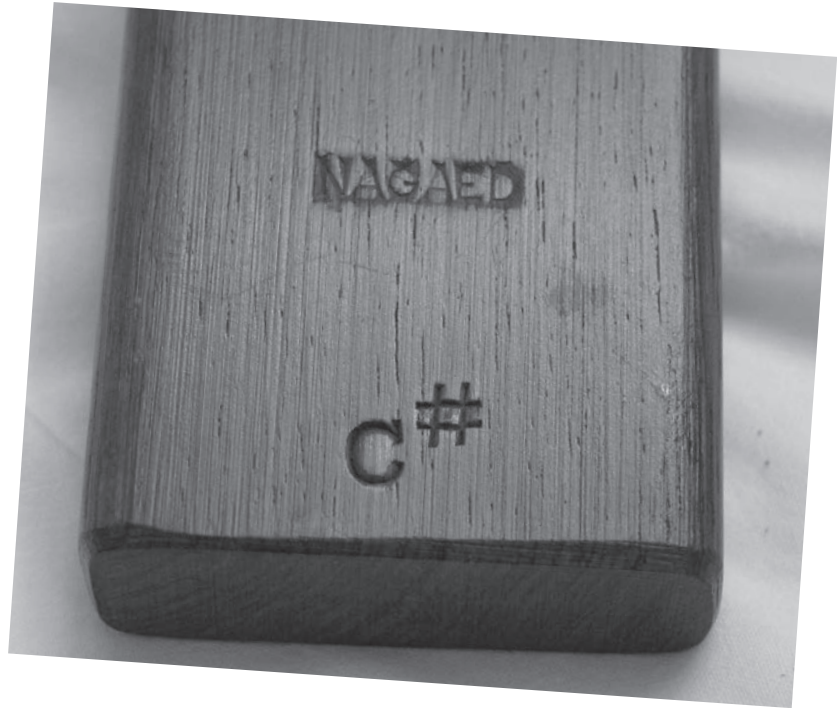
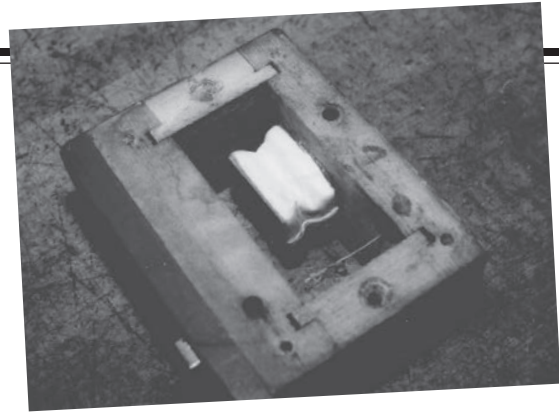
Be that as it may, the problem with this primary was the thickness of the leather used on the primary pneumatic. It was too heavy for the application. Since the valve had already been removed, what you see is the resting state of the pneumatic. Recall that the movement of the primary valve is dependent on the high-pressure air inside the box being able to "push in" on the sides of the pneumatic to collapse it, thus lifting the valve when the exhaust channel is opened to atmosphere. With the leather on this one being too thick, relative to the size of the pneumatic, the action would be sluggish.

In the editors' opinion, Larry Donaldson and Gary Rickert tied for the best correct answer.

Now for this month's picture.

This is the lower end of the C# (#2) bar from a Robert-Morton Marimba—in fact, it is the unit we'll profile in the next update on the MacNeur Studio project. The picture was taken during the rebuild.

What's wrong with this picture?



Mystery Photo Answer



This photo is a still from a series of musical shorts (called "Soundies") performed by Charles Magnante and his trio in the 1940s. Three of the Soundies can be found on YouTube.

The normal makeup of the group was Charles Magnante, accordion; George Wright, organ; Tony Mottola, guitar; and Eugene Ettore on bass. In the '40s they were a regular feature on NBC radio.

But that would be too simple. When these three Soundies were shot, Mottola was unavailable, so Jack Smith stood in on guitar for the film session. The audio track was overdubbed with Mottola on guitar, so the Soundie retained the "Mottola sound" in the guitar solos. Watch the video clip of "Andalucia" at about 2:25 and see the Hammond play by itself! (YouTube: <http://www.youtube.com/watch?v=D1fkwie1zY>)

Correct answer, left to right: Jack Smith, George Wright, Charles Magnante and Eugene Ettore.

John Angevine and Earle Seely correctly identified all four.

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, Dave Peckham, who will share his vast knowledge of the art of the theatre organ. 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) or Donna Parker at 503/642-7009 (d.parker@atos.org), or visit us online at www.atos.org.

THE ATOS 2011 SUMMER YOUTH CAMP

It's almost time for our fifth annual ATOS Summer Youth Camp. As you have seen in the material in the Journal and online, our headquarters will be in the greater Boston area, with the magnificent Shanklin Music Hall Wurlitzer as our primary teaching instrument. We will also be visiting the Providence Performing Arts Center in Rhode Island, the Linc Pero residence, Babson College, and the Hanover Theater.

As with any event, there are sometimes changes during the organizational process. Unfortunately, Ron Rhode will not be our guest instructor this year. As many of you know, Ron is an elementary school teacher. In early May, Ron learned that his presence was required at a 40-hour workshop during the same week as the summer camp (we have already secured Ron's assistance for next year).

However, we are fortunate to have David Peckham as a guest instructor this

July. Dave, well-known to many of you, is another seasoned veteran of the theatre organ world. Dave brings many different subjects to the table as a performer, organ builder, and teacher. He certainly will be a major contributor to the camp along with the core teaching team of Martin Ellis, Jelani Eddington, Donna Parker and the author.

A very important fact about the summer camp program is that we do not provide organ lessons to groom students for organ competitions. That function is the job of each student's private instructor. What we teach is musical gardening: we plant seeds of quality information, instruct how to nurture those seeds with inspiration and teach methods to prune the resulting product to be as good as it possibly can be.

Among the topics we will cover this year are playing pre-shows, intermissions and ensemble playing—in addition to

performing concerts. There are many opportunities for younger players to perform in these capacities, and one of our goals is to prepare students for the real world they will encounter in the performing arts.

The camp begins Sunday evening, July 24 and concludes on Friday evening, July 29. If you know of a young person interested in the theatre organ, we are still accepting applications. Check our ad in the Journal and visit us online at www.atos.org for registration details.

Also, if your chapter or organization, or you individually, are interested in making a financial contribution to the summer camp, donations are always gratefully accepted. Our goal is to enable any young enthusiast who wants to participate in the Summer Youth Camp to be able to attend. As in past years, your generous support has made that goal a reality.

—Jonas Nordwall

2010 Summer Youth Camp attendees and instructors at the Adrian Phillips studio (Photo by Deb Phillips)



Combined Show is a Hit in North Texas

BY MIKE TARZIS, FIRST VICE-PRESIDENT, NORTH TEXAS CHAPTER
Photos by Joe Ownbey, joe@ownbeyphotography.com

Call it a new twist on an old idea. Like all chapters around the country, the North Texas chapter is always looking for different and unique ways to present the theatre organ to a new generation of listeners. Given that, what better way to introduce young people to the capabilities of the unit orchestra than Sergei Prokofiev's immortal classic *Peter and the Wolf*, performed on the McKinney Performing Art Center's 3/17 Wurlitzer? And, just to make it visually more exciting, why not have young actors portray each scene of the classic tale as a narrator weaves the story while the organ thunders out the score?

In case you've forgotten, the story centers around Peter, a young boy who ignores his grandfather's advice and wanders through a gate into a meadow where he is confronted by an angry wolf. With the help of a friendly bird, a duck, and a cat, Peter manages to corral the wolf and haul him off to the zoo. Prokofiev crafted a simple but effective musical score which utilizes a specific orchestral sound for each character. The bird is represented by a flute, the cat is a clarinet, the duck is an oboe, and so on. Each character has its own instrument and theme which demonstrates the solo voices of the organ to perfection.

Partnering with other community arts organizations is not exactly a new idea in North Texas. In the last few years, the chapter has co-produced several successful programs with the McKinney Community Band and the McKinney Repertory Theater. The programming has ranged from a big-band patriotic tribute to our armed forces, to providing dramatic enhancement for on-stage melodramas. With that history, this idea seemed like a natural.

Organist John Ledwon was contacted, and immediately signed onto the program. McKinney Rep Artistic Director Jake Correll was equally enthusiastic, and volunteered his Young Actors Guild members for the project. "Working with the organ society benefits both organizations," he noted. "It gives us access to each other's core audience, and that works for all of us."

Staging the production was somewhat of an artistic challenge, given both organizations' limited budgets. North Texas Chapter President Don Peterson used his professional experience to design a set where most of the action took place behind a black scrim. When the audience's attention needed to focus on the storyteller alone, the set was lit from the front; nothing behind the scrim was visible. When attention needed to shift to the on-stage action, the set was lit from behind the scrim, making the players visible to the audience, and seeming to enhance the brilliant costume colors.

To make the dramatic effect stand out even more, professional lighting was a must. Dallas Opera lighting director Lisa Miller was called upon to create the perfect mood, and her efforts made the on-stage action 'pop' even more.

Finally, of course, was the music. Being a staff organist at the Disney El Capitan Theatre in Hollywood gives John more than a passing knowledge of music that appeals to children. His interpretation of the Prokofiev score had the heads of the young audience turning from center stage to the organ console just to see what sound the Wurlitzer would make next.

For the North Texas chapter, the presentation made economic as well as artistic sense. Any economic downturn seems to hit all arts organizations in the pocketbook. Partnering with other community agencies helps to keep costs down, while allowing the regular attendees of otherwise competing organizations to view and understand the programming offered by other community groups. For the NTC, the arrangement has worked out well as we find increased audiences at other chapter events. Some concertgoers have remarked their first introduction to the theater organ was attending a previous combined event.

From a recruitment standpoint, *Peter and the Wolf* was the perfect show. The action is fairly fast-paced, and the complete show is about thirty minutes from overture to curtain call, which is just about the maximum attention span for young audiences. To augment the experience, John performed an additional 20-minute medley of popular Disney tunes, which brought back a lot of memories for moms and dads, as well as the kids. The benefit seems to be that following such shows, chapter members are usually inundated with questions from parents and children alike. Many want to be put on our mailing list for future shows. Some parents even inquire about the possibility of lessons on the Wurlitzer.

In this age of computer games, multi-purpose cell phones, iPads and the like, young people can certainly be overloaded with instant entertainment at the tips of their fingers. It's refreshing to see their interest can be channeled in a different direction, even if it is only for an hour on one very special evening. For our organization, young people are indeed our future, and it's nice to see they appreciate our efforts.



The Wolf is deciding...



Cast of Peter and the Wolf



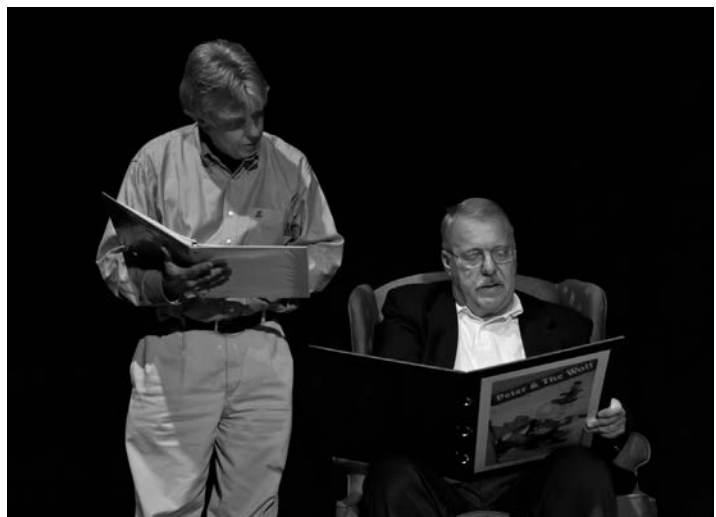
On stage, behind the scrim



John Ledwon



The Storyteller, Mike Tarzis



John and Mike review score and script

For the Records

REVIEWS

NATHAN AVAKIAN OUTSIDE THE BOX Theatre Pipe Organ for a New Generation

The title alone makes for an interesting prospect for a reviewer of this debut CD album by a young man who is already making great strides in the world of music and performing arts. I first encountered the art of Nathan Avakian as just one of many artists appearing on the 2-CD ATOS album *2010 Seattle – Where it all Began*. Now, almost as a logical progression, Nathan has an album of his own, and an extensive performing schedule, none-the-least of which involves a concert tour of Australia in July 2011, incidentally, providing me with the opportunity to hear him perform on the 3/17 Wurlitzer at the Orion Centre in Sydney. This young man is certainly going places, and this review is measured against the album benchmark of “outside the box”—or in other words: “unimpeded by orthodox or conventional constraints.”

Opening with the Overture from the musical *Dirty Rotten Scoundrels* was

certainly an unconventional choice, but the music of David Yazbek is really attention-grabbing and the Cleveland High School (Portland, Oregon) 3/21 Kimball was just the vehicle for Nathan’s impressive opener. It is all there, “Pink Panther-like” opening, graduating into a virtuosic right-hand display, with a biting pedal response.

I always give “brownie points” to an artist who has the ability to demonstrate sensitivity as much as bravura and coax both from an instrument of the undoubted capabilities of the 3/21 Kimball. “She Loved Me” from Disney’s *Toy Story 2*, a.k.a. “Jessie’s Song” is a fine vehicle for this. Nathan provides a lovely rendition of this sentimental ballad making good use of beautiful strings and Wurlitzer Tibias.

“Blue Rondo a la Turk” provides a fine example of Nathan’s desire and ability to choose a decidedly different program. As much as anything else this piece provides a marvellous opportunity to admire his inventiveness in playing and arranging, including the ability to “weave” in subsidiary melodies to the far-from-basic Brubeck composition. His variety of registration choices are something else, and a wonder to hear—the most appropriate choice of percussions, the gentlest small reed sounds, and the full-organ growl of the Kimball.

“Waltz in Swing Time” allows Nathan to indulge himself in an eclectic mix of the multiple tone colours of the Kimball—from the bite of the untremmed reeds, to the sweetness of the Tibias, and the contrasts provided by the glockenspiel, xylophone and Chrysoglott—whilst still retaining the infectious waltz swing of this Jerome Kern favourite. I first encountered Nathan performing this number on the *Seattle – Where it all Began* album, but this current version is more self-assured and satisfying.

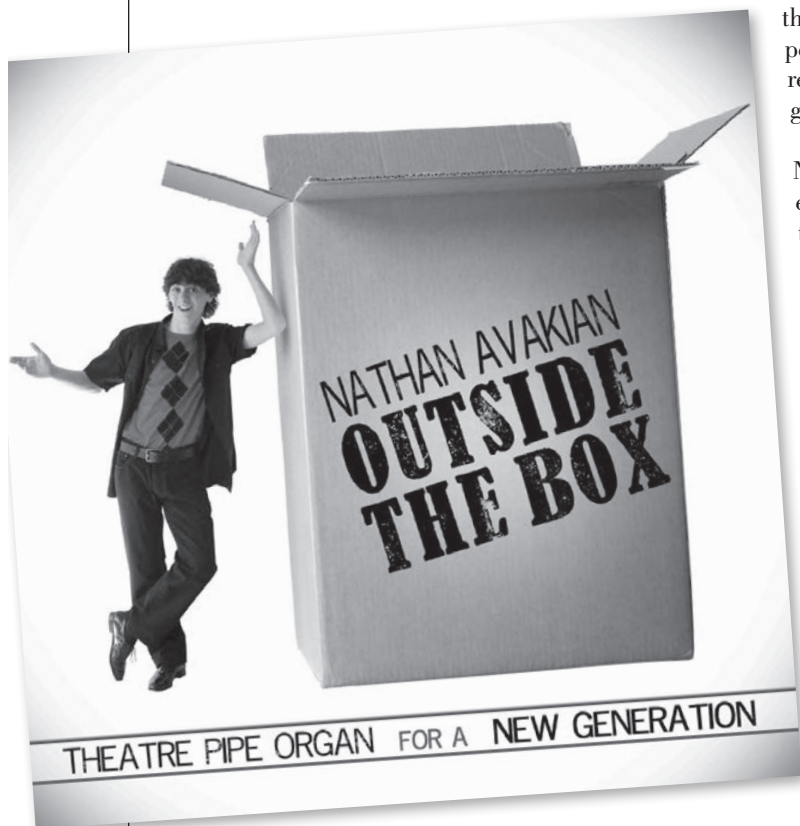
“Grace Kelly” was also an item featured on the Seattle convention album, but in this instance, Nathan is performing

on the First United Methodist Church (Portland, Oregon) 4/107 Sanctuary Organ, a massive installation. I cannot profess to fully understand the technique utilised by Nathan in preparing this track, but as he described it: “I arranged and played each element of the orchestration in real time using a Yamaha PSR GX76 electric keyboard. For the final recording, both the organ and the digital orchestration were recorded simultaneously on separate tracks. The selection is performed in one continuous take.” From the listener’s point of view, the outcome is most impressive. This is a most innovative choice of arrangement, recording venue, and recording method, and it all works out so well. As for the piece itself, I refer the reader to the convention CD review in the May/June 2011 issue of THEATRE ORGAN (page 23).

Back to the Cleveland High School Kimball for a “Medley from 42nd Street,” with the original music by Harry Warren. There was no going “back into the box” for Nathan, providing elements of surprise which are always there in his arrangements, and with his choice of registrations and time signatures, biting reeds, booming pedal lines, soothing Tibias, xylophone, chrysoglott, piano, Chinese blocks, chimes, bells, and klaxon—they’re all there. The only things missing were Fred and Ginger dancing up those stairs.

Over to the First United Methodist Church 4/107, again including the realm of digital technology enhancements, with a most impressive performance of Jack Fina’s “Bumble Boogie.” Nathan has chosen another number he performed for the Seattle convention album complete with the digital paraphernalia, but with more intimate-sounding digital-dexterity than was heard in his Everett Theatre performance.

“Napoleon’s Last Charge” was a great choice by Nathan, if only to highlight the clear, crisp brass of the Cleveland High School Kimball installation. Composed by Edward Ellis, but arranged by Edward Taylor Paull, this old warhorse commences with the bugle call to arms and the confirming echo, then it’s off with a vengeance for the recreation of Napoleon’s fateful Battle of Waterloo. Nathan provides a charming little mid-section reprieve with the reversal of the (as-written) melody and accompaniment, before proceeding to



Napoleon's fatal cavalry charge—sounding more thrilling than the sounds of defeat. A slight technical glitch truncated the decaying last chord, but in no way spoiled the overall enjoyment.

Then it was on for all takers with the French composer Louis Vierne's classical organ tour-de-force "Carillon" from his *24 Pieces in Free Style*, dating from 1914. This is not a piece for the faint-hearted, commencing with the full majestic capability of the Sanctuary organ of the First United Methodist Church, and calling for very nimble footwork. This is also not an item requiring any unusual treatment, but Nathan provides a thrilling interpretation, with a lovely gentle mid-section doing great justice to both organ and organist. The finale is absolutely grand.

A nice choice by Nathan is the music of Henry Mancini as his penultimate item. It has been said that: "What kept Mancini's work fresh was his ability to write in almost any style imaginable, and his successful experimentations with unusual sounds and instruments." What better attributes could be needed for a young organist of the calibre of Nathan Avakian. Commencing his selection plaintively with the opening bars of "Dear Heart," he then provides a brief hint of "Moon River," but soon moves into the theme from the quirky TV series "Newhart," followed by the cute little "March of the Cue Balls" from Blake Edwards' 1950s TV production of *Mr. Lucky*. This is a great vehicle for the percussive items of the organ, cleverly exploited.

A change of pace and mood then, to the beautiful "Days of Wine and Roses" played straight with no surprises. What else but "Baby Elephant Walk" would one expect from a Mancini medley? Here Nathan injects his own sense of musical humour complete with the statutory "splats" of the English Post Horn, but ending with a plaintive hint of "Good evening friends"! Onward into the theme from "Love Story" for just a few tantalising bars, then "Dear Heart" reappears, initially as solo glockenspiel but building to a full-blown conclusion, with yet another Nathan surprise as the theme from "Charade" appears as a pseudo-gothic interpretation before a "release" into the cheeky little theme from *The Pink Panther*, with added embellishments from

Nathan. Not to be released too soon from the pseudo-gothic, he segues spectacularly and with a degree of atonality into the lovely "Moon River." As if to say, "forgive me for the gothic liberties," "Moon River" is delivered gently and sympathetically straight, before concluding the medley with a thrilling finale.

The ultimate item on Nathan's album is "Fantasmic" in both concept and presentation, and a fine choice for a debut album from a young organist who is presenting theatre pipe organ, as he puts it, "for a new generation."

In summation, here is a young man who is not afraid to exploit the full range of tone colours and moods from an instrument on which most organists seldom venture beyond the conventional. Nathan's arrangements call for considerable periods untremmed, but he juxtaposes his use of tremmed and untremmed passages, and between ranks, with refreshing skill. He is also not afraid to "surprise" an audience with volume. It is one thing to "blast" an audience with sound, but quite another to do so with musicality. Nathan is obviously keen on the sharper reed sounds of the organ, and the majesty of the grand pedal registers. The instruments he had at his disposal for this recording could provide the necessary weight and balance he sought.

The only thing with which I took exception was the suggestion that this is "theatre pipe organ for a new generation." I may be acting paranoid, but I would like to think that at my advancing age, I am part of that new generation, and I enjoy hearing fresh approaches. Musicality and technique are the keys—nothing else matters. I particularly look forward to hearing Nathan in Sydney, enjoying his music—and hearing what he can extract from TOSA(NSW)'s Orion Centre 3/17 Wurlitzer.

Outside the Box is an album that is indeed "outside the box" and I gladly offer 4½ out of 5 stars. I look forward to many more albums from Nathan Avakian.

Outside the Box is available for \$20.00 (US) including domestic shipping from <http://www.avakiancreativeworks.com>.

—Doug Grant

ROB RICHARDS & ALEX-ZSOLT NETHERCUTT DUETS

As the name implies *Nethercutt Duets* is an album of (mostly) piano and organ duets, performed by Rob Richards, well known in the theatre organ world, on the Nethercutt Museum's Wurlitzer and Alex-Zsolt, whose forte is the piano, and so is not as well-known in the theatre organ world, playing the Bosendorfer Imperial Grand piano.

Max Steiner's march from the 1933 movie *King Kong* leads off the program with a big chorus reed and Crash Cymbal fanfare. The Nethercutt Museum Wurlitzer is suitably impressive, but with Alex-Zsolt's heavy hand on the Bosendorfer it sounds as if King Kong himself is playing. Or maybe he is just trying to keep up with the organ. Not an easy task with an instrument north of 60 ranks.

After what I would call an 'Arabian nights' introduction to "Hindustan" with a bouncy rhythm, the piano first carries the melody with the organ providing an accompaniment of untremmed strings. The next time around the organ takes the lead with a big registration featuring the English Post Horn with weight of tone provided by the Tibia Clausas with that same bouncy rhythm holding for the entire selection.

The artistic duo recalls the atmosphere of a bygone era with their renditions of "Shine On, Harvest Moon" and "Walkin' on de Rainbow Road." The former invites the listener to sing along while the latter, a 2/4 ragtime/cake walk/march features bold English Post Horn-capped registrations and the playful Xylophone contrasting with the Bosendorfer.

A very listenable arrangement of "In a Sentimental Mood" follows, allowing Alex-Zsolt to play with greater sensitivity, having been temporarily freed from pounding the Bosendorfer to death. I was hoping the artists would expand on their arrangement but at only 2:21 it didn't happen. They got another chance with "To a Wild Rose" and this time did not disappoint. This is perhaps the most satisfying track of the album. The

For the Records

REVIEWS

organ sounds great with its vast arsenal of soft accompaniment stops and blends well with the piano. The same can be said for “Trees,” but at times it borders on coarseness as the piano loses its noble tone vying for attention.

Two tracks of *Nethercutt Duets* are not duets. Organist Rob Richards takes a playful approach to the novelty tune “Who’s Afraid of the Big Bad Wolf.” Featuring untremmed 8’ Clarinet with a 2’ untremmed string, accompanied by 8’ Tibia Clausa in the pedal, it’s right out of *The Three Little Pigs* Disney cartoon with the delightfully nasty 16’ English Post Horn thrown in for good measure.

For his turn in the solo spotlight Alex-Zsolt offers “Hungarian Dance No. 5.” This track brings no excitement to what is usually a stimulating work and the poor Bosendorfer sounds like it was borrowed from a saloon set of a western movie.

At 9:56 a selection of melodies from the Disney animated movie *Bambi* is this CD’s longest track. Being house organist at Disney’s El Capitan Theatre in Hollywood, Rob Richards is right at home with these selections. Although not a Disney

production, “Hushabye Mountain” from *Chitty Chitty Bang Bang* is of the same genre—children’s movies.

“Frasquita Serenade” is the CD’s best selection to hear the organ’s Tuba, Trumpet, Tibia, Vox, and Sax ranks in combinations both simple and complex. All are beautifully voiced and regulated.

Kudos to Kyle Irwin, caretaker of the Nethercutt Museum Wurlitzer. The organ sounds wonderful even though it is in an acoustically dry environment. Here is a guy who obviously knows how a theatre organ’s ensemble is enhanced when tremulants and celestes are correctly set and tuned, but I have to wonder: are the Crash Cymbals really that prominent, or is this another microphone placement issue?

In the sense of recording level and clarity *Nethercutt Duets* is one hot album. The level indicators on my Apogee D/A converter show many instances where the recording level is within a scant 1db of going into overload, but fortunately it never does. There is nothing subtle about overload in digital recording but as long as the recording engineer doesn’t mind living on the edge, more power to him.

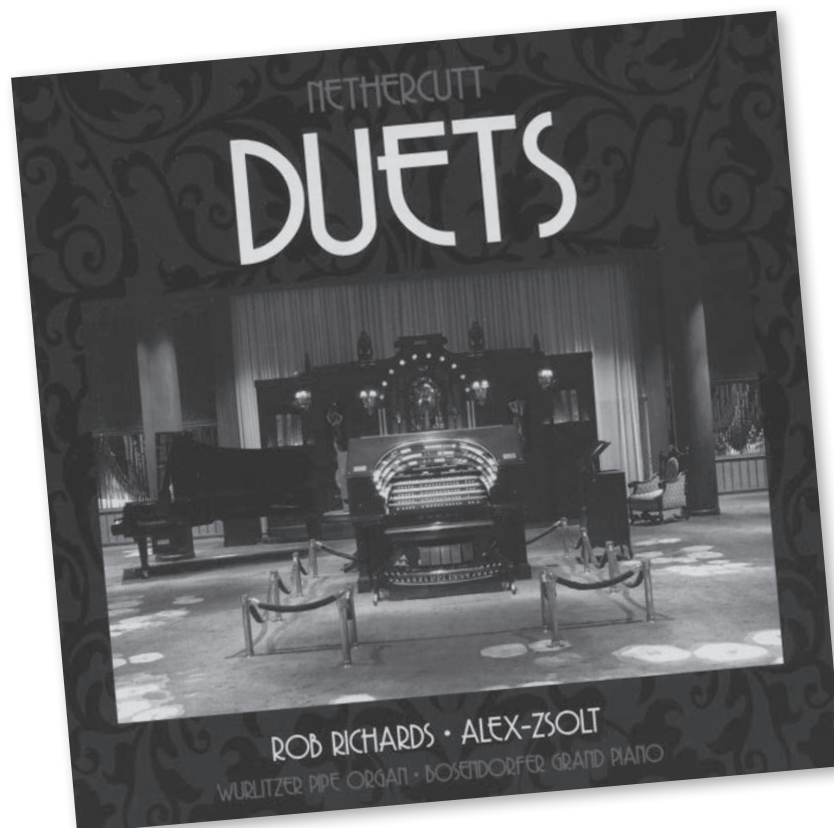
I can’t say the same about the program and its presentation. While both organist and pianist are very accomplished artists and play with accurate dexterity, the many brief, simplistic and uninspired arrangements renders *Nethercutt Duets* tepid at best. A great missed opportunity was not doing something that could utilize the piano’s most unique feature—its bass notes extending all the way down to 32’ C.

Jacket notes are essentially non-existent, with credit given to both living and dead but no acknowledgement to composers.

The thing about *Nethercutt Duets* that bothers me the most is the way the Bosendorfer Imperial Grand was recorded. I understand the need to play louder than might otherwise be done to balance with the organ, but in this case microphones are so close to the hammers that the rich Viennese Bosendorfer sound becomes strident and thin—almost rinky tink at its worst. Further, the piano’s stereo image wanders between channels depending on whether treble registers (left channel) are being played while bass and middle registers are in the right channel. Surely a better microphone placement strategy could have been found. For these and other reasons already discussed I can only give *Nethercutt Duets* two stars out of a possible five.

As organ CDs go *Nethercutt Duets* is a rather brief 42:52. It can be ordered online at a cost of \$20.00 postpaid from <http://www.pianocreations.com/products-page/all-items/nethercutt-duets-cd>, by mail from Alex-Zsolt Ministries, Inc., 718 Thompson Lane, Suite 108-200, Nashville, TN 37204, or by telephone, 877-803-7488.

—Dennis Hedberg



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Chapter News

ATLANTA

Atlanta, Georgia—Saturday, March 26, 2011, at 7:00pm was the date and time. The Grand Theatre in Fitzgerald was the location. A Dedicatory Concert was the event. The Grand Barton 3/18—now named “Big Bart”—was the reason!

The instrument, a 3/18 Barton-composite installed in the Grand Theatre in Fitzgerald, Georgia, was formally introduced to the public by international artist, musician, and theatre organ master Jelani Eddington. The instrument, freshly installed (as in mostly complete the day before) by A. E. Schleuter Pipe Organs of Lithonia, Georgia, performed without a hiccup and was up to the demands of the organist for the program.

The Atlanta chapter chartered a bus to make the trip and some of our members drove, as they were staying over until Sunday. A special surprise—Joe Patten and Bob Foreman turned up at the theatre. The FOX met the CHICKEN! (Fitzgerald is famous for the wild chickens that have populated the town since the mid-1800s.—Ed.)

Our April meeting took place on Saturday, April 9, 2011, at 3:00pm at the home of Bucky Reddish and his Walker RTO 3/35, featuring ATOS CEO (and Atlanta chapter member) Ken Double.

A very varied program covered almost any style of music one could ask to hear, and the easy banter and entertaining presentation made for a fine afternoon of music. Member Svetlana Satterlee is leaving us and moving to Brisbane, Australia. Ken played a couple of ragtime selections for Svet, who is a fan of ragtime music.

A fine instrument, a great home, really good food and a chance to visit with our wacky extended family made for a fine afternoon, one we are ready to repeat! Thanks, Bucky, and all involved!

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



Ken Double and Svetlana Satterlee at Bucky's Walker (Photo by Elbert Fields)

BLUEGRASS

Lexington, Kentucky—On April 16 members of the Bluegrass chapter had the rare privilege of visiting the Tennessee Theatre in Knoxville. Because there is no theatre pipe organ in a public venue in the state of Kentucky our chapter members need to go to nearby states in order to enjoy one.

The Tennessee Theatre opened in 1928 and seated nearly 2,000 persons. It is one of the few great movie palaces from the roaring twenties still in operation. Designated as the Official State Theatre of Tennessee, it has been beautifully restored by way of a \$29.3 million makeover with a stage greatly enlarged to accommodate legitimate theatrical productions. The organ is an original Wurlitzer installation of three manuals and 14 ranks which has been enlarged to sixteen ranks plus some digital enhancements.

Our host, Freddie Brabson, along with Dr. Bill Snyder, are the two official organists. Freddie gave us a thorough tour of the facility, demonstrated the Wurlitzer and allowed each member present to have his own time playing the organ. This was an event which our chapter members will long remember.

“Mighty Musical Monday” Wurlitzer concerts are free, and offered monthly.

—John W. Landon, Secretary
Dean McCleese, President
859-294-8756, hdmccjr@hotmail.com

CENTRAL FLORIDA

Pinellas Park, Florida—Spring is here, such as it is in central Florida. Like a switch, we go from cold to hot with no middle ground! Our March meeting, held on a day needing air conditioning, was hosted by member Bob Logan at the Hacienda Village in New Port Richey, Florida. Members and guests were entertained on the Hammond organ in the clubhouse by Cliff Schaffer, Sandy Hobbis,

and Bob Logan. We hope that by having meetings in new locations, we might attract a few new members who might not have been aware of the instruments and talent in the area. A business meeting followed and plans for the rest of the year were presented.

Bay News 9, the local Tampa Bay area news channel of Bright House Networks, did a nice video piece on our chapter organ and the monthly concerts we present at the Pinellas Park auditorium. Chapter president Cliff Schaffer demonstrated the instrument and plugged our group.

April brought us back to our own instrument at the Pinellas Park auditorium. Members enjoyed playing the 3/9 instrument again. For some members, this was their last chance to hear or play the instrument before they travel north for the summer. We still have improvements to do on this pipe organ which will take us through the summer months.

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

CENTRAL INDIANA

Indianapolis, Indiana—Despite the seemingly endless, unpleasant winter and stormy spring, the Central Indiana chapter has been hopping with concerts, socials, generous monetary donations, and increased ranks of new members.

Our chapter now has a presence on Facebook. Mark Herman, editor of our newsletter, Ciphers, says one can connect via CIC-ATOS. Mark also related that the owner of the Indiana Theatre in Terre Haute is in talks with potential buyers who want to convert the attractive venue to a not-for-profit operation.

Treasurer Shawn Chase reports that as of the March 31 deadline, there was a noticeable increase in members renewing their annual membership, while bringing in a new member at half price.

We've savored the keyboard mastery of several of our own and some well-known guest artists over the early months of 2011, and we look forward to those on our future calendar.

On March 20, we greatly enjoyed Mark Herman on the newly-installed Wurlitzer in the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. Bill Tandy was featured at our April 11 social at Manual High, and Martin Ellis, resident organist there, performed on June 5. Our president, Justin Nimmo, was the guest artist for the Buddy Nolan Memorial Concert at Fort Wayne's Embassy Theatre on May 8, and Cletus Goens played at our regular CIC social and membership meeting on June 12 at the Embassy.

Three events are coming up at Manual High School. David Wickerham will perform at our CIC concert on July 10, August 14, Justin Stahl will play for a CIC social, and Clark Wilson will present a concert and silent movie on October 9, 2011.

Monthly CIC Membership Meetings start at 2:00pm or 30 minutes prior to every scheduled monthly social.

—Jim Rogers
Justin Nimmo, President
317-965-9600, wurlitzer60@yahoo.com



Hilbert Circle Theatre Console (Photo courtesy Carlton Smith Pipe Organ Restorations)

CENTRAL OHIO

Westerville, Ohio—Back in 2008, the Central Ohio chapter of ATOS hatched a new and upcoming idea to get the sights and sounds of the theatre organ back in the eyes and ears of the public. When a Conn 650 electronic theatre organ was donated to the chapter, Vice President Tom Hamilton, one of the last remaining charter members of the chapter, came up with the idea for the society to have the organ “travel.” The idea was to have the organ moved from one retirement home to another, leaving the organ in each location for a month. Within this month, chapter members would put on concerts, and residents of the facility would have the privilege of giving the organ a try!

This is exactly what happened. The organ, which once belonged to Dennis James, was now traveling around central Ohio, with the support of Davis Piano Moving Company of Columbus, who graciously donated their services for the COTOS organ to travel. As was the original idea, Tom Hamilton, Nathan Baker, and Dotty Haddler, all members of the society, put on concerts for the residents every weekend.

Tom Hamilton presented four different programs each month including a small concert involving a musical quiz, a sing-along, and topped it off with a silent movie. Other Central Ohio members also donated their time for concerts.

The organ was a hit with the public and was booked solid every month at a new retirement center. Several newspapers printed articles giving the society high reviews and honorable remarks for the effort put forth in giving the theatre organ a new era.

For Tom Hamilton and the Central Ohio Theatre Organ Society, it is a dream come true and a treasure we hope continues for many years to come.

—Nathan Baker, President
614-397-2854, nathan2@columbus.rr.com

COLUMBIA RIVER

Portland, Oregon—Columbia River Theatre Organ Society's April activities have focused on getting the Beverley Ruth Nelson Memorial Organ console, installed in the historic Hollywood Theatre, ready for a silent film in April and the 2011 Youth Silent Film Festival scheduled for late May.

Having recently completed installation of a new Uniflex system, the Hauptwerk system running Neil Jensen's sample set needed to be re-regulated—much like tonal finishing on a pipe organ. Jonas Nordwall and Robert Kingdom spent a day working on the regulation and finishing in preparation for its mid-April debut performance in the presentation of Cecil B. DeMille's silent classic *King of Kings*, accompanied by Donna Parker. This film was the most fully-restored version available, with a run time of 155 minutes. Donna composed an all-original score for the presentation.

The organ has also now been used to ‘play the house in,’ much to the surprise and delight of the regular Hollywood Theatre patrons. Some who arrived late expressed dismay that they hadn't known the organ was being used and said they would have arrived earlier if they'd known. Doug Whyte, Executive Director of Film Action Oregon, operators of the theatre, has expressed a desire to see this kind of thing continue on a regular basis and is thrilled to have us involved.

In May, Nathan Avakian will again provide live accompaniment to the Youth Silent Film Festival. In this festival, entrants select the score then fit the action to the music, rather than the other way around. More information is at www.makesilentfilm.com.

Work has also begun on a contractual operating agreement with the Hollywood Theatre. This will allow us to move forward with the installation of pipe work in the

chambers, once structural repairs have been completed.

—Steve Jarvis
Jack Powers, President
president@crtos.org



Donna Parker accompanies *King of Kings*
(Photo by Ron Deamer)



Gary Nelson, Mike Bryant, Rob Kingdom
(hiding behind console) and Donna Parker at
the Hollywood (Photo by Ron Deamer)

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, April 10, we were once again at the Colonial Theatre in Phoenixville, Pennsylvania, for another ‘shake-down’ public performance on our newly-rebuilt 3/24 Wurlitzer, Opus 585.

The program this time consisted of five comedy shorts accompanied by Wayne Zimmerman, chapter president.

The first half featured two Charlie Chaplin films, *Idle Class* and *Pay Day*. The second half featured Buster Keaton in *The Blacksmith*, and two Laurel and Hardy films, *Liberty* and *We Faw Down*.

We were encouraged by an almost flawless performance of our beloved Wurlitzer and an enthusiastic audience of over 180.

Our next program will feature no films, just organ. Two local favorites, Rudy Lucente and Glenn Hough, will be performing on June 5.

Chapter News

We look forward to continuing to entertain our ever-increasing audience base.

Many thanks to our dedicated volunteers and members and, of course, to Wayne Zimmerman.

Check our website, tosdv.org, for details on our upcoming events.

—Dick Metzger

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



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



Wayne Zimmerman accompanies a silent picture
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesely, Massachusetts—It hardly seems possible that the ATOS Annual Convention is only two months away. We started planning for this event two years ago, thinking that two years is a long time to plan. Well, all the plans and arrangements are made for what will be one of the finest annual conventions in history. Many members of EMCATOS have worked long and hard to be sure that your stay with us will be enjoyable and memorable.

Our March social featured the annual EMCATOS Member's Day Performance. Each March our members are encouraged to display their many talents at our meeting. Each year our members deliver notable performances to the delight of a large audience. This year was no exception.

Linda Duncan, our secretary, coordinates this event and does a magnificent job. Her comments about the chosen selections are

little marvels of history delivered with humor and panache.

Our April social featured Linda and Jim Duncan in performance at the Shanklin Music Hall. The duo alternated between the Wurlitzer and the Mason and Hamlin Grand Piano, much to everyone's delight.

Our May gathering will feature Len Beyersdorfer at the console of the Hanover Theatre's 4/35 Mighty Wurlitzer Theatre Pipe Organ. Len is most familiar with the instrument and brings out the best it has to offer.

—Bob Evans, President

508-674-0276, bob@organloft.org



The cast of EMCATOS Annual Member's Day
(Photo by Dick Handverger)



Linda and Jim Duncan at Shanklin Music Hall
(Photo by Dick Handverger)

FIRST STATE

Wilmington, Delaware—On April 2, First State Chapter hosted a Saturday afternoon matinee featuring two classic silent films. A common theme in both films was transportation. First was the short comedy, *The Caretaker's Daughter* (1925), with Charlie Chase and Katherine Grant. The story starts with the demise of Charlie's car and his decision to sell it. Charlie's travels take him to a mountain lodge where he participates in a variety of escapades, including a classic car chase.

Our feature film was *The General* (1926), with Buster Keaton and Marion Mack. The film is loosely based on an 1862 Civil War

locomotive chase. Keaton plays an engineer with two loves, his fiancée (Marion Mack) and his locomotive (the General). The audience travels with Keaton as he attempts to aid the Confederacy. While doing so he also vies for his fiancée's heart. The film is considered by many to be one of the best silent films.

The venue was Dickinson High School, home to the mighty 3/66 Dickinson Kimball theatre pipe organ. Our featured organist was Don Kinnier. His mastery of the Dickinson Kimball provided a wide range of sound effects and orchestral accompaniment that was well received by the audience. The audience traveled back in time to the silent film era and they enthusiastically enjoyed it.

First State thanks the volunteers and Dickinson Theatre Organ Society (DTOS) for their assistance with this well attended event. Please visit www.dtoskimball.org to learn more about DTOS, including concert information.

—Brian Blackwell

Paul Vines, President
302-378-1912

GARDEN STATE

Little Falls, New Jersey—New Jersey theatre organ lovers crossed the river into Pennsylvania in March for two interesting adventures. The first was a visit to Ray Scheffy's lifetime collection of mechanical musical instruments, musical memorabilia, and an eclectic range of additional favorites. Rare pump organs, band organs, reed organs, player pianos, radios, Victrolas, and much, much more filled three floors of the home that Ray built by himself. His 2½-hour tour included an opportunity to hear many of the instruments play, and filled in fascinating details for those fortunate enough to join him for the afternoon.

Still dazed by all the wonderful antique instruments we had experienced, the group traveled a half-hour further to Northampton, Pennsylvania. Our destination was the lovingly restored and maintained Roxy Theatre. Owner Richard Wolfe gave us a wonderful history of the theatre and organ while leading us on a tour of the theatre. Then organist Bernie Anderson played a mini-concert on the resident 2/6 Wurlitzer. A short business meeting and a bit of open console completed a very full day. A few folks lingered afterwards to continue chatting with the owner and admiring the little gem tucked away in small town America.

Jonathan Ortloff was the key figure for GSTOS in April. Jonathan dazzled the audience at the Trenton War Memorial Patriots' Theatre. His command of the 3/16 Möller was demonstrated in a wide variety

of selections, including some unexpectedly enjoyable music from the animated television show *Family Guy*. Sentimental melodies, lively tunes, and an original composition delighted everyone who came out to enjoy the musical afternoon. It is a joy to see a young artist with a combination of such great talent and enthusiasm at the console.

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



President Michael Cipolletti and organist Bernie Anderson at the Roxy Wurlitzer
 (Photo by Tony Rustako)



Organist Jonathan Orloff outside the Patriots' Theatre of the Trenton War Memorial
 (Photo by Tony Rustako)

HUDSON-MOHAWK

Schenectady, New York—The harsh winter in the Northeast impacted the frequency of our general meetings. From November 2010 through February 2011 only one meeting was held, our December holiday party. This Christmas festivity took place on December 3 and included a covered-dish supper and seasonal songs on Goldie, Proctors Theatre's beautiful Wurlitzer in Schenectady. April saw a "Welcome Spring" supper with the nomination of officers for the 2011-12 season and open console.

The monthly free MVP Gold Noon Organ Concert series continued at Proctors.

November's concert was a special event presented by Avery Tunningley with about 200 student vocalists from St. Madeleine Sophie and St. John the Evangelist schools. December was the Holiday concert featuring William Hubert, Ned Spain, and Greg Klingler. January's artists were Claudia Bracaliello and Harold Russell. February's concert was ill-attended due to snow so it was reprised by Carl Hackert and Rob Kleinschmidt in March. Finally, April's organists were Charles Jones and Scott Richard.

In other genre events by HM-ATOS members, Avery Tunningley accompanied a classic silent film at Proctors Theatre in April using his own score. In February 2011, Ned Spain performed his fifth annual concert at Shell Point Retirement Village in Fort Myers, Florida.

Finally, with deep sadness, we report the passing of longtime member Stanley Jones on March 22, 2011. For over two decades Stan was the voice of our organization, in his capacity as Newsletter Editor, providing monthly information to members and other chapters and maintaining our membership listing. He and fiancée Maude Dunlap were cornerstones of the chapter and hosted many board meetings. Stan was the Proctors Theatre Organ Club Volunteer of the Year in 2004. He was a vastly talented man in all areas of life and a talented organist. He will be greatly missed.

—Norene Grose
Frank Hackert, Chair
 518-355-4523



Stanley Jones (Photo by Photo by Frank Hackert)

JOLIET AREA

Joliet, Illinois—JATOE had a great social on March 6 with over 100 in attendance to celebrate chapter president Jim Patak's 80th birthday. There were many cards, balloons and a great big cake. Special arrangements were made as a surprise to Jim to have

Jelani Eddington play for his birthday. Jim was presented with a plaque from ATOS for his many years of dedicated work. This was a huge surprise to Jim. We were joined by CATOE and CTOS.

Our April social was played by Judy Matarelli, a retired high school teacher from the Lockport area who is an accomplished classical musician. Judy got a standing ovation and was thoroughly enjoyed by over 100 members and guests. Once again we all enjoyed the table of food provided by our members.

We completed our 15th Extravaganza at the Rialto Square Theater on April 30. In spite of our sagging economy, the theater was packed. We were entertained by John Burnett's orchestra along with a vocalist, Frieda Lee. Four great organists thrilled us; Jelani Eddington, Brett Valliant, Jerry Nagano and Chris Gorsuch—a wonderful production. Steve LaManna, the producer, became ill at the last minute and Mike Cierski filled in for him. JATOE president Jim Patak gave a brief speech and then sat at the console and played it as it rode down into the pit. Thanks to all who worked so hard to make this a fantastic evening.

Our next social will be on Mother's Day, featuring Bill Tandy from Kokomo, Indiana. We will be surprised with another artist on Father's Day.

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Clark Wilson gave a rousing performance March 5 on the 3/17 Wurlitzer at the Phipps Center for the Arts in Hudson, Wisconsin. During the first half of the concert, Clark played a number of tunes ranging from standards to Disney favorites. The second half was the evening's marquee event. Clark accompanied the classic 1928 Buster Keaton silent film *Steamboat Bill Jr.* Judging by the thunderous applause and standing ovation he received from the near-capacity crowd, the evening was a success. Ron Rhode closes out the 2010-2011 Organ Series on June 11.

Barton Player Piano held its 11th annual piano roll flea market and movie event on March 26. LOLTOS member Ed Copeland played a brief organ concert and accompanied a silent film he and James Blomberg created, where they take the audience on a tour of the WCCO Wurlitzer. Following a short documentary on the process of manufacturing piano rolls, the featured film, a 1935 Busby Berkley extravaganza *Footlight Parade* was presented. Proceeds from the event will

Chapter News

go toward funding a handicap-accessible restroom in the Heights Theatre.

Our April 23 meeting at the Heights Theatre presented our chapter artists performing on the Wurlitzer, which continues to progress steadily.

40 chapter members and guests gathered at Lawrence and Phyllis Crawford's home in Arlington, Minnesota on May 1 for a concert by Bob Arndt. Since our last meeting, new additions to the 3/24 Wurlitzer include a Trivo Musette and a new Arndt sizzle cymbal. Among the participants during open console was eight-year-old Micah Scherer of Green Isle, who came with his family. This was his first time at a theatre organ, with pedal assistance by your correspondent. Thanks to the Crawfords for a great afternoon of music, food, and fun!

Special thanks go to Andrew Vagts for contributing to this report.

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



Eight-year-old Micah Scherer during open console (Photo by Kim Crisler)

LONDON & SOUTH OF ENGLAND

Woking Surrey—We were pleased to welcome Simon Gledhill to the console in April. It has been a pleasurable experience for some of our long-term members to watch Simon's career blossom since that first appearance at the North Young Organists Competition in 1983. The quality of Simon's playing, together with his choices and arrangements of the music, was up to the high standards we have come to expect and which are now so much in demand all over the world. Members commented on Simon's use of the strings and the way he had arranged a Harry Belafonte song in the style of Chopin.

In the interval Simon donned his hat as Chairman of the Cinema Organ Society and the Trocadero Wurlitzer Trust and chatted to members of the audience about the project to

install the Wurlitzer in the Troxy. The project is well on the way but, as with all projects of this type, money can disappear into the organ pit faster than it is donated. ATOS wish them well.

After the tea interval Simon played three tunes to celebrate Len Rawle's recent award of M.B.E. by the Queen. The first tune began with the letter "M" the second with "B" and the third "E," a fitting tribute to a man without whom ATOS London would find it difficult to manage. Simon's encore was to play the audience out of the hall as would have happened in the heyday of the Theatre Organ.

Members gathered at Woking the end of April for the Annual General Meeting and enjoyed open console after the business meeting. Members are always encouraged to come to the meeting as this is one of the few occasions when we have the opportunity to invite members to play. Len was on hand to give tips and encouragement.

—Veronica Trott
Ian Ridley, President
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ianridley@atos-london.co.uk



Simon Gledhill at Woking (Photo by Michael Clemence)



Members' open console at Woking (Photo by Michael Clemence)

LOS ANGELES

(Los Angeles's Chapter News, which was inadvertently omitted from the May/June issue, appears here along with the current item. The editors regret the omission.—Ed.)

Los Angeles, California—Our annual LATOS Wurlitzer Weekend is now in the history books. That event took place over three days in five different venues January 14 – 16.

Friday night found us at the Orpheum Theatre in downtown Los Angeles attending a showing of *Her Wild Oat* starring Colleen Moore. The accompaniment was played by our friend, Bob Salisbury, who did a masterful job of accenting the score to fit the screen action—always perfectly on cue.

Saturday morning at Disney's El Capitan Theatre in Hollywood we were treated to a completely unexpected surprise. In a departure from years past, Disney dedicated the whole morning to an organ program instead of just one hour prior to the day's movie schedule.

This Wurlitzer Fox Special began its life in the San Francisco Fox Theatre. House organist Rob Richards produced a wonderful and varied musical program which included two of Disney's first Mickey Mouse silent cartoons. He was joined for numerous duets by Alex Zsolt, a fine young pianist with whom he has worked on many prior occasions.

We wish to extend our sincere thanks to the Disney organization, El Capitan manager Ed Collins, and Rob Richards for their efforts to bring the wonderful sounds of the theatre pipe organ to new generations.

Our tour continued on Saturday evening in San Gabriel with a stellar performance by Jelani Eddington both on the Wurlitzer and the 9' grand piano.

Rounding out the weekend on Sunday was a nice afternoon program produced by our friends in the Orange County Theater Organ society, then it was down the freeway to Old Town Music Hall in El Segundo for an evening of great music played by Ron Rhode.

In retrospect, we feel that the series was a success with larger and more enthusiastic attendance over last year.

—Dorsey Caldwell
Bob Kambeitz, President
616-589-0832
bob-kambeitz-latos@latos.org

LOS ANGELES

Los Angeles, California—During the last board meeting of LATOS a good deal of time was spent brainstorming ideas for future programming. A conscious effort is being made to maintain a balance between nationally known artists and local talent. We

have a good deal of the latter right here in our own area, superb musicians, but lacking the name recognition of those who have been on the circuit for a long time. We feel it is part of our mission to encourage the up-and-coming and lesser-known wherever possible. Another consideration is not to be in conflict with similar events at nearby venues. We are presently developing a master calendar to aid in this endeavor.

Currently under consideration is a general membership and open console meeting at Pasadena City College in late June. This location houses our J. Ross Reed 4/23 Wurlitzer which is just beautiful, but doesn't get showcased nearly as often as we'd wish due to scheduling problems with the school's drama department.

The LATOS annual picnic will again take place in the home of our good friends, Ken and Jenice Rosen. There will be a guest artist that day, followed by an open console session; more on that next time.

—Dorsey Caldwell
Bob Kambeitz, President
619-589-0832
bob-kambeitz-latos@latos.org

NEW YORK

New York, New York—Our chapter members, guests and friends enjoyed open console and a mini-concert at the Paramount Theatre in Middletown on Sunday, March 13. A record number (for us) of open-console players, twenty in all, took turns on the chapter's 3/12 mighty Wurlitzer, while many others enjoyed the music, good company and refreshments. Half of the players were high-school-age students who are studying organ with our featured artist of the day, organist John Baratta. As part of our chapter's education program, John is providing organ lessons to a group of talented students at Roosevelt High School in Hyde Park, as well as to several students in nearby northern New Jersey. There was ample time for everyone to play, while organ-crew member Lowell Sanders conducted chamber tours. The day ended with a delightful mini-concert played by John Baratta that demonstrated both his outstanding talent as well as the versatility of the Wurlitzer.

On April 2 we joined forces with the Queens, Nassau, and Suffolk County chapters of the American Guild of Organists to present organist Bernie Anderson, Jr. at Chaminade High School in Mineola. Bernie accompanied the hilarious Harold Lloyd silent feature, *Girl Shy*, along with a short comedy on Chaminade's 3/15 Austin-Morton. The program was very well attended by an appreciative audience and, as always,

Bernie's performance was excellent. Many thanks to organ crew chief Brother Rob Lahey and the Chaminade administration, and to the deans of the co-sponsoring AGO chapters for their support and assistance.

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



John Baratta assists young organist John Matthews during open console (Photo by Tom Stehle)



Organist Bernie Anderson, Jr. and Brother Rob Lahey at Chaminade (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—On March 26 the NTC traveling organ, temporarily relocated to the Lake Shore United Methodist Church in Waco, was used for staging a theatre organ event with silent film. Jim Pitts, organist at LSUMC, made all arrangements. The program consisted of about 45 minutes of music from Hollywood films, an intermission, and then showing of Buster Keaton's *Cops*. A sing-along followed, concluding with a rousing march with all the bells, drums, cymbals, and piccolos Jim could muster.

The response was overwhelming, especially from the children. They asked about the organ, how he got that dog to bark, where the siren and auto horn came from, and where the bells are. They then asked "When can

we see more silent films like this?" Without doubt, the program was very successful! Hollywood Cineplex, a 12-screen multiplex theatre, donated a huge bag of popcorn for the event. Appreciation also goes to Jim Reid for driving a hundred miles to bring the film and run the projector, and to Trey Concilio for providing organ transportation and erecting the 8' screen.

Our bi-monthly meeting on April 17 was the chapter's highlight activity for the past two months. It was held at the Lord of Life Lutheran Church where our traveling organ has been in use. After the meeting was concluded Benjamin Kolodziej, organist at Lord of Life, presented a varied and enjoyable program on the traveling organ, with relevant commentary. By request, at the end of the program, he presented a theme and improvisation on *America*, played on the church's pipe organ—a highly enhanced Wicks, providing a perfect ending to the program.

With all this activity the NTC traveling organ has come into its own in promoting the Unit Orchestra into the regional theatre audience world.

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



Jim Pitts at Lake Shore United Methodist Church, Waco (Photo by Trey Concilio)



Benjamin Kolodziej at the traveling organ in Lord of Life Lutheran sanctuary (Photo by Ken Brown)

Chapter News

ORANGE COUNTY

Fullerton, California—Chris Elliott returned to Plummer Auditorium on Sunday, April 10, to present a wonderful varied program of compositions by John Williams, Richard Rodgers, and Cole Porter. Chris and the Plummer Wurlitzer worked well together as they have for many years.

During the second half of the program, Chris accompanied a silent feature film, *For Heaven's Sake*, starring Harold Lloyd. This film concluded with a hair-raising chase scene with appropriate chase music.

In August of this year, OCTOS will present an open console and potluck as it does every year for members and friends who wish to try their hand (and feet) at the Wurlitzer.

The OCTOS organ crew will be doing some work on the organ this summer. There are a number of Tibia stoppers that have become loose and will be repacked, and the 16' octave of the Concert Flute will be moved from its current location in the back of the ethereal chamber. It is so buried there that it cannot be heard well at all.

—Bob Trousdale

Ed Bridgeford, Chairman

714-529-5594, ebridgeford@sbcglobal.net



Chris Elliott and Manuel Rosales (Photo by Randyfoto)



Chris Elliott and parents, Martha and Edwin Elliott (Photo by Randyfoto)

PUGET SOUND

Seattle, Washington—On March 13, Jonas Nordwall was the guest artist for a program featuring the three-manual 19-rank Wurlitzer-Kimball plus choir and percussion at Seattle's Calvary Christian Assembly. It was a typical windy and rainy Seattle day, but those in attendance left the gloomy weather outside and were treated to a warm, friendly, and varied platter of artistry and music.

After a silence of many years, the instrument at Calvary had been reawakened for the 2010 ATOS Convention held here in Seattle last July, and under the hands and feet of Jonas it spoke with glorious sounds once again. Jonas played a wide variety of music planned to appeal to the three groups co-sponsoring the event—Seattle Chapter of American Guild of Organists, PSTOS, and the church.

Sunday, April 17, found PSTOS members and friends on board a 50-passenger coach headed north to Bellingham for a day-long adventure, *Tibias and Tulips*. During the journey north, Russ Evans briefed passengers about the Mt. Baker Theatre and its Wurlitzer, providing interesting background and details about what they were about to see and hear. Recent renovations to the theatre and ongoing maintenance of the Wurlitzer make this performing arts center a very special and enjoyable destination.

The first stop was at Roozengarde Display Gardens in Mt. Vernon, where folks shopped for gifts and wandered through the beautiful tulip gardens. After a brief stop for lunch at a nearby restaurant, the coach continued north to Bellingham where passengers were greeted by members of Mt. Baker Theatre Organ Society. Jeff Fox was at the Wurlitzer to accompany a hilarious Buster Keaton classic silent film comedy, *Our Hospitality*, a boisterous satire of family feuds and southern codes of honor. The film was new to most of those in attendance.

—Jo Ann Evans

Bob Zat, President

206-972-8943, bob@pstos.org



David Locke, Dean-Elect, Seattle Chapter AGO, Bob Zat, PSTOS President, and Jonas Nordwall at Calvary Christian Assembly (Photo by David Nichols)

RIVER CITY

(River City's Chapter News, which was inadvertently omitted from the May/June issue, appears here along with the current item. The editors regret the omission.—Ed.)

Omaha, Nebraska—The RCTOS January 16, 2011 meeting was held at Elmwood Manor, previously named Masonic Manor, in Omaha. Each January, RCTOS is invited to hold their monthly meeting and sponsor an entertainment program at this independent living facility. Jeanne Sabatka and Gregory Johnson coordinated the musical program this year to a group of more than 80 members and guests. The program was very entertaining with Jeanne commanding the house Conn and Greg at the grand piano.

The February 20 meeting was held at the Florence Library and Senior Center in Omaha.

The center's dance group meets every Friday afternoon where Jeanne Sabatka entertains on the house Kimball and Hammond organs. At the February chapter meeting an entertaining musical program was presented with Jeanne Sabatka, Janet Domeier, and Jerry Pawlak, all performing on the house organs and piano as an ensemble. We were also entertained with demonstration dances from the center's dance group.

It is with deep sympathy that we report that founding chapter and RCTOS board member for over 30 years, Harold Kenney, passed on February 8, 2011.

Plans are in the making for the RCTOS Annual Public Concert at the Rose Theater in Omaha on Sunday, August 7, 2011. This year's guest artist will be Dave Wickerham. More information will be posted on our website as plans progress.

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

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Greg Johnson and Jeanne Sabatka at Elmwood Manor (Photo by Paul Kanaka)



Jerry Pawlak, Jeanne Sabatka, and Janet Domeier at Florence Community Center (Photo by Joyce Markworth)

RIVER CITY

Omaha, Nebraska—The RCTOS March meeting was held at the beautiful Walnut Grove Retirement Community Theater in Omaha. The facility has a modern-day digital theatre with a Conn organ and a piano. After a short business meeting, an Irish-themed program in honor of St. Patrick's Day was presented by Jeanne Sabatka and Greg Johnson. The highlights of the afternoon were vocals by Greg. Since the Walnut Grove Theater has overhead projection, a sing-along was presented which featured Jerry Pawlak at the organ. Jeanne and Greg, as usual, presented a very entertaining and interesting musical program. The facility provided a buffet dinner in a private dining room where many stayed and socialized.

The April 17, 2011 meeting was held at the Jerry Pawlak residence in Lincoln, Nebraska. Jerry entertained members on his vintage Hammond Organ with Leslie and Yamaha keyboard. The first part of the program put the Hammond through its paces in a theatre pipe organ-simulated program. Then the true Hammond jazz sounds were exposed with recorded backgrounds, some of which reflected the Lenny Dee era. Jerry also played along with a 1926 Paul Whiteman recording of "Dancing Tambourine." As Jerry's 70th

birthday was only a few days away, the group surprised Jerry with gag gifts and birthday cake.

It is with deep sympathy that we report that founding chapter member for over 30 years, Don White passed on April 17, 2011 at age 102.

Plans have been finalized for RCTOS annual public concert at the Rose Theater in Omaha, *A Swinging Good Time*, on Sunday, August 7, 2011. Guest artists will be Dave Wickerham, the big band sounds of The Swingtones, and a special World War II dance performance by Ballet Nebraska, along with a short silent movie. Visit our website: www.rctos.com (PUBLIC EVENTS) to view our informational flier.

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



Jeanne Sabatka and Greg Johnson at Walnut Grove Retirement Community (Photo by Jerry Pawlak)



Jerry Pawlak celebrates his 70th birthday (Photo by Bob Markworth)

ROCKY MOUNTAIN

Denver, Colorado—Our March club social featured the considerable talents of longtime Denver Paramount house organist Bob Castle performing on the Holiday Hills ballroom GW4Q, assisted by an amazing young

classical pianist, Aaron Wilk. Aaron is a high school junior who plans to study medicine and music in college.

We returned to the Paramount in April for *Pipes & Pops* with the incomparable "Wurlitzer Wizard of Wichita," Brett Valliant at the console, and the Denver School of the Arts ensembles, directed by Dave Hammond, on stage: the DSA Wind Ensemble, Woodwind Quintet, and Jazz Workshop Orchestra. The Denver School of the Arts is a comprehensive secondary arts magnet program and is a part of the Denver Public Schools.

Our chapter first heard DSA keyboard major William Thrussell last November at our *Got Gospel?* club social when he amazed us with his outstanding ability on the grand piano. William quickly developed a friendship with the Paramount Wurlitzer during his practice sessions and explored the tonal possibilities of the Unit Orchestra with enthusiasm. Performing from a piano score to a Respighi favorite, he added ebullient brilliance to the wind ensemble with carefully-layered additions of tuned percussions, including tuned sleigh bells. The final movement's gradual crescendo concluded with a gigantic roar from the Wurlitzer and the audience.

Brett Valliant performed brilliantly during his solo time and with the ensembles. As a retired music educator, I was especially moved by his respectful mentoring of the student organists and supportive interaction with the ensembles and director. He entertained and educated the audience with a narrated "Introduction to the Theatre Organ," and sparks and streamers were flying during the Grand Finale.

—Jim Calm, President
jimcalm32@yahoo.com



DSA student organist William Thrussell at the Paramount Wurlitzer (Photo by Bill Kwinn)

Chapter News



Brett Valliant and the DSA Wind Ensemble
(Photo by Bill Kwinn)



Trio con Brio at the Lincoln Theatre
(Photo by Gary Broyles)



Ken Iborg and Don Erhardt during open console in April (Photo by Gary Broyles)

which money and consistent access are often the tallest.

Luckily, we still have our other chapter organ in Fair Oaks—which will now get more chapter event use—and the Wurlitzer at Grant High, where we will likely add an event each year in addition to the Wright Memorial Concert. We also have access to two fine concert-quality residence venues, occasional limited access to the 4/21 Morton in the Bob Hope Theatre in Stockton, and the recently finished 3/14 Wurlitzer owned by Geoff Hansen and installed at Hunter Hall in Rio Vista.

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



The Robert-Morton console at Ironstone Vineyards (Photo by Terry Clifton)

ST. LOUIS

St. Louis, Missouri—The March meeting of the St. Louis Theatre Organ Society was spread out over four days during the 2011 *Party on the Pipes* celebration. SLTOS was thrilled to host *Trio con Brio*, consisting of Donna Parker, Jonas Nordwall, and Martin Ellis. One of the many highlights of the celebration was their concert on Sunday, March 27 at the Lincoln Theatre in Belleville, Illinois. There were four instruments which included the Lincoln's own 3/16 Wurlitzer composite, and two Allen electronic organs. The concert was amazing with each organist or pianist performing a part as if in a band. The result was much more than any one organist could accomplish. For most in SLTOS this was something very new, unique, and amazing to hear.

The April meeting of SLTOS was held at Manchester United Methodist Church in Manchester, Missouri. The instrument is a mainly classical organ that started as a 2/11 Wicks, installed in 1969 in the church's previous sanctuary. It was expanded to 3/28 by Temple Organ Company in 1986, then moved to the present sanctuary and expanded again to a 3/38 by Quimby Organ Company in 1998.

Our hosts were Tom Lawrence, John Cargile, and Don Erhardt, all of whom are organists at the church. The program included a wide range of music from classical organ pieces to 'Golden Oldies' and pop standards. Tours of the organ chambers were conducted by our hosts. It was a very interesting and enjoyable afternoon.

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

SIERRA

Sacramento, California—April 16 marked the return of Sierra chapter to Ironstone Vineyards in Murphys, California, for *Pops Concert at Ironstone*, which is a co-promotion with Ironstone as one of their featured events. Sierra Treasurer Dave Sauer arranged a charter bus from Sacramento for the 70-mile trip, and the Ironstone event coordinator arranged for a bus tour from Fresno. All resulted in another sellout at the gorgeous Ironstone music room for Chris Gorsuch, who played a wonderful and varied concert. This organ is definitely a "Snortin' Morton" with a huge sound in the medium-size room that belies it "only" having 15 ranks. Chris made a point with some arrangements to show that this Morton can be tamed to show a "subtle, quiet side." To see the incredible site of this event go to www.ironstone.com and on the home page slide show is a photo of the music room with the Morton.

The chapter is still combing the Sacramento area for a new home for the 3/16 Wurlitzer that has resided for 19 years in the California (nee Towe) Auto Museum. The list of potential sites is narrowing but as other groups can attest, the road to relocation of a theatre pipe organ is fraught with many hurdles, among



The audience for Chris Gorsuch at Ironstone in April (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—The March 25 meeting was the popular annual gospel music night, featuring Wally Brown of Oklahoma City in the first half of the program, playing arrangements of several hymns. One of the fun things Wally does is to combine unlikely song themes such as “I’ll Fly Away” with the “Hallelujah Chorus.” Wally also accepts requests from the audience, upon which he improvises and adds unexpected endings.

Our own members played the second half of the program including hymns, popular/contemporary tunes and gospel favorites. Among the highlights were solos by Phil Judkins, Jeannette Maxfield, Joyce Hatchett, and Bill Rowland. Paula Hackler and Lynda Ramsey played duets and Randy Ramsey sang for one of their pieces. Wayne Underwood sang for us, accompanied by his wife Myra, and Carolyn Craft closed the evening with four well-known gospel quartet arrangements.

Our April meeting, an evening of open console, fell victim to Oklahoma’s bad springtime weather and small attendance.

Our chapter has two ongoing outreach projects. One is the re-installation of the original organ at the Circle Cinema in the Whittier Square neighborhood. Phil Judkins has the contract to restore and install this organ. The other project is the addition of a theatre pipe organ to Will Rogers High School, in cooperation with the school’s Community Foundation. Will Rogers is a wonderful art deco building that was originally built to house an organ; however, the electronic organ originally installed cannot be repaired. Two instruments, the Lee and Dorothy Smith organ from their home, and one previously installed in the Orpheum Theater in Tulsa 40 years ago will be combined in the school. Plans are being made to change Will Rogers High School to a college prep school, adding to its prominence in the community.

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



Wally Brown at Sooner State
(Photo by Bill Rowland)

SOUTHERN JERSEY

Franklinville, New Jersey—On Saturday morning, March 26, we had an open console at the Pitman Broadway Theatre’s 3/8 Kimball. Early arrivals found an orange juice, coffee, and pastry breakfast waiting. All of our organists took their turn at the console and kept the music going all morning. We were honored by a visit from Marilyn Rabbai, the First Presbyterian Church’s organist and Director of Music. She enjoyed playing a mixture of pops and classical music, to our delight.

This year we are celebrating the 20th anniversary as an ATOS chapter. We are starting to plan a celebration shindig for this summer. We are told that we will have a fantastic celebration, but nobody who knows is spilling the beans. What’s it going to be?

Work on rehabilitating the pipe organs in the Atlantic City Boardwalk Hall continues. We recommend touring the organs, both the 7/449 Midmer-Losh and the 4/55 Kimball, and the building that houses them. To arrange a tour see acchostour@gmail.com.

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



John Breslin plays during open console at the Broadway Theatre (Photo by Fred Oltmann)

VALLEY OF THE SUN

Phoenix, Arizona—Our January chapter meeting was held in the First Christian Church Fellowship Hall. The program included a few of our talented chapter members: Johnny Sharp offered a dozen numbers, followed by Ken Winland, Tim Versluys, Mark Crenshaw, and Ed Benoit.

In February our silent film at the Orpheum was Zane Grey’s *Wild Horse Mesa*. During the pre-film mini-concert, Ron Rhode played some cowboy/western songs to set the mood.

We always have a great time at Organ Stop Pizza, and March 20 was no exception. The real treat of the afternoon was the program by Charlie Balogh at the Wurlitzer. Most of his selections were member requests, plus some of his own personal favorites. Two of the numbers were from his new CD, “Maestro!” Said Charlie, “It’s always nice to play for you because you listen.”

A pre-cursor to our chapter’s 35th Anniversary Celebration, Ron Rhode accompanied *Secrets of the Night*, the last silent film of the season, at the Orpheum on April 9.

The next day the celebration began with an outdoor potluck picnic at Phoenix College, then moved inside Bulpitt Auditorium for the program. We chuckled at Bill Carr’s slide show presentation titled *Wurlitzerville*, featuring humorously-captioned photos of our members working on the Wurlitzer restoration over the years.

Johnny Sharp started the musical portion of the program with a few numbers, then Ed Benoit accompanied Laurel and Hardy’s *The Finishing Touch*. Ellen Brown, music instructor at the college, took turns with Ed and her husband Glenn, playing several numbers at the organ and grand piano. Glenn also sang and played the trumpet. A nostalgic poem about the chapter was read, and John Sheak encouraged everyone to see the pictorial history of the chapter that he had set up in the lobby. It was a most enjoyable afternoon.

—Madeline LiVolsi
Bill Carr, President
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Around the Circuit

Theatre Organ Programs
and Performances

Around the Circuit items may be submitted at any time, using the online form (www.atos.org—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

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

CALIFORNIA (NORTH)

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

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

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

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

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

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

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

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

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

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

CALIFORNIA (SOUTH)

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

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

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

Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/74W). Tickets will be available by calling on Sept. 21 from 4:00 to 6:00pm only. Any remaining tickets for each event will be distributed during the days following the call in dates. All events are free but tickets are limited to 4 per household. No groups please. No ticket reservations will be accepted via email, voicemail or Fax. October 21 and 22: Silent Movies and Organ; December 9 and 10: Chris Elliot. www.nethercuttcollection.org

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

COLORADO

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (4/33GW4Q). July 10, 2:00pm: *July Jamboree* with Niwot Community Semi-marching Free Grange Band. Members no charge, others \$5. www.rmcatos.org

FLORIDA

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

Polk Theatre—127 South Florida Avenue, Lakeland, 863-682-7553 (3/12RM). Movie overtures: Friday and Saturday, 7:15pm; Sunday, 1:45pm. Bob Courtney, Sandy Hobbs, and Heidi Lenker.

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

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: 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

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

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/18B). Organ featured for preshow before each show including live and film productions. www.fitzgeraldgrand.org

Rylander Theatre—310 West Lamar Street, Americus, 229-931-0001 (3/11M). Organ featured for pre-show productions of the Sumter Players and other events. www.rylander.org

HAWAII

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

ILLINOIS

Arcada Theatre—105 East Main Street, St. Charles, 630-845-8900 (3/16G/MC). Organ interludes Friday and Saturday nights. www.oshows.com/#!/_the-arcada-theatre

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). 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

IOWA

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

MICHIGAN

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

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

Schedules subject to change.

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8397 (3/13B). Daily overtures before evening films, plus silent films for special occasions. Dr. Henry Aldridge, Director; Dr. Steven Ball, Staff Organist; Stephen Warner, Newton Bates, Fr. Andrew Rogers, Emily Seward. www.michtheater.org.

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

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings year-round.

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10B). Movie overtures, Fridays at 7:30 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 Lauffer, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner. www.redfordtheatre.com

Senate Theatre—6424 Michigan Ave, Detroit, 313-894-0850 (4/34W). September 11: Members Concert; October 9: David Wickerham; November 20: Tony O'Brien; December 11: Dave Calendine. www.dtos.org

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11B). May 8, 3:00pm: Paul Roberts. 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

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

Kansas City Music Hall—301 W 13th St, Kansas City, 913-568-2613 (4/28RM). November 13, 2:00pm, Brett Valliant. 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

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

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

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

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

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

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

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

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

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

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

Renaissance Theatre—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. www.mansfieldtickets.com

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

OREGON

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

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

PENNSYLVANIA

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

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

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

Around the Circuit

Theatre Organ Programs
and Performances

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

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration. www.stgpresents.org

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.

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

AUSTRALIA

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

Dendy Cinema—26 Church Street, Brighton, VIC, +61 3 9789 1455 (3/15W). Organ before films, Saturday evenings.

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

Marrickville Town Hall—Marrickville Road, Marrickville, NSW, next to fire station (2/11W). All Shows Sundays at 2:00pm. 25 September: Rob Richards. www.tosa.net.au

Orion Theatre—155 Beamish Street, Campsie, NSW, +61 2 6351 3122 (3/17W). All shows Sundays at 2:00 PM. 31 July: Nathan Avakian; 4 December, Tony Fenelon and John Atwell.

Orpheum Theatre—380 Military Road, Cremorne, NSW, +61 2 9908 4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

CANADA

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19W). All shows 8:00pm. www.theatreorgans.com/toronto

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

UNITED KINGDOM

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

Civic Hall—North Street, Wolverhampton, West Midlands +44 1902 552121 (4/44CPTN). Friday concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm.

Community Centre—Black Road, Ryhope, Sunderland, +44 1913 853769 (3/9 CPTN). All concerts on Sundays at 2.30pm. 3 July: Robert Sudall; 4 September: Donald Mackenzie; 23 October: John Barnett; 11 December: David Redfern.

Eden Grove Methodist Hall—Eden Grove Horfield, Bristol, +44 1179 497742 (3/10CPTN). All shows 7:00pm unless otherwise noted. 23 July: Damon Willets and Matthew Bason; 27 August: Chris Powell; 24 September: Michael Wooldridge; 22 October: John Mann; 26 November: Robert Wolfe; 10 December: Christmas Show with Byron Jones (plus 11 December 2011 at 2:30pm). Visit website for any late changes. www.wizardcompton.org.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, +44 1388 762467 (3/19W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. Doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, phone as above. Tickets: £6. 13 August: Youth Showcase; 10 September: War themed concert, artist TBD; 8/9 October: John Mann; 12/13 November: Simon Gledhill; 17/18 December: Kevin Morgan. www.netoa.org.uk

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, +44 1132 705885 (3/13 CPTN/CHR). All concerts Sundays, 2:30pm. 3 July: Kevin Grunill; 25 September: Kevin Morgan FRCO; 4 December: David Lowe.

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne Derbyshire, DE6 2AT (3/18 CPTN). 22 October: Stephen Foulkes; 30 October: Robert Wolfe; 4 December: Christmas Spectacular with Christian Cartwright; 10 and 11 December Christmas Spectacular with Stephen Foulkes; 18 December: Christmas Spectacular with Christian Cartwright. www.pipesinthepeaks.co.uk

Rye College—Love Lane, Rye, East Sussex, +44 1424 444058 (2/6W). All concerts on Sundays at 2:30pm. September 25: Len Rawle; October 23: John Mann; November 27: Robert Wolfe. 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. 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. 18 September: Gordon Cree; 2 October: Ken Double; 30 October John Atwell; 27 November: Nigel Ogden and Michael Baron. www.lfot.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.voxlancastrina.org.uk/heritage

Victoria Hall—Victoria Road, Saltaire, West Yorkshire, +44 8454 002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 14 August 2.30pm Robert Sudall; 11 September 2.30pm Nicholas Martin; 9 October 2.30pm Kevin Grunill; 13 November 2.30pm Keith Beckingham; 11 December 2.30pm Robert Wolfe. www.cosnorth.co.uk or www.cinemaorgans.org.uk

Woking Leisure Center—Kingfield Road, Woking, Surrey, +44 1923 720511 (3/19W). Tickets: General Admission £8, children free. All concerts at 7.30pm unless otherwise noted. 16 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.

Minutes

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

Monday, March 28, 2011
8:00pm EDT

1. Chairman of the Board Mike Hartley called the meeting to order at 8:04pm EDT.
2. Secretary Bob Evans called the roll:
Officers Present: Col. Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer.
Board Members Present: Bob Dilworth, Allen Miller, Col. Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Doug Powers. Youth Representative to the Board Nathan Avakian. **Board Members Absent:** John Apple, Bucky Reddish
Staff Members Present: Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant, Co-Editor, THEATRE ORGAN; Don Feely, Co-Editor, THEATRE ORGAN; Jelani Eddington, Contract Administrator; Tom Blackwell, ATOS Webmaster; Dennis Unks, ATOS Marketplace Coordinator.
3. Chairman Hartley declared a quorum.
4. The minutes of the ATOS Mid-Year meeting were accepted.

OLD BUSINESS:

5. Reports:
 - Treasurer's Report (Hutcherson):
 - Total Liquid Funds as of March 29, 2011: \$ 1,630,790.13
 - President/CEO (Double)
 - Ken and Dennis Unks (Marketplace) reported that 186 DVD Lesson packages have been sold. Revenue exceeds expenses.
 - Dennis has received and filled 221 orders for the Seattle Convention CD's.
 - Ken represented ATOS at the dedicatory theatre organ concert at the Grand Theatre in Fitzgerald, Georgia.
 - Col. Jack Moelmann has purchased two sponsorship packages for Theatre Organ Radio. One is a personal sponsorship and the other is a slot Jack is sponsoring for Theatre Organ Society International.
 - Ken has arranged with Cumulus Radio in Atlanta to produce a "live on tape" program (two hours) monthly. The studio owners will make their facilities available to ATOS for this purpose.
 - Ken reports that fundraising is ongoing with several important gifts in the offing.
 - Another gift of \$100,000 will be added to the Endowment Fund

after the transfer of funds to the new financial advisor

- Membership Initiative: (Needler)
 - The current ATOS Membership Initiative is due to expire on March 28, 2011. The committee feels that it would be wise to keep the initiative going in order to gain more participation.
- **MOVED (Needler):** to continue the membership initiative through July 31, 2011. **(Motion Carried)**
 - Executive Secretary's Report (Merry)
 - Current membership is 3274
 - The ATOS Membership Initiative appears to be attracting new members.
 - Reincorporation Feasibility Study (Double)
 - The matter is still officially in committee.
 - Any items of interest regarding this subject should be submitted to the committee.
 - ATOS Logo (Parker): The committee is going back to the designer for a revised version of the previously proposed logos.
 - Web Site (Parker, Morkin, Blackwell): The new web site is (tentatively) set for April 3, 2011.
 - Membership "Good Faith" Audit: (Dilworth) The membership audit committee is in place. They will meet on May 14, 2011.
 - Strategic Plan (Powers, Parker): A group was empowered to re-study the ATOS Strategic Plan. The group met in Wilmington, Delaware and will present its recommendations to the Board at the ATOS Annual Board Meeting.
 - Archive and Library (Miller, Evans); Dr. John Schwandt, director of the American Organ Institute (AOI) at the University of Oklahoma (OU) joined the call to report on the progress of the Archive and Library Agreement. Dr. Schwandt has met with the Dean and Director of the Music School and presented them with the revised document. Dr. Schwandt expressed AOI's desire to consummate the agreement as soon as possible. He remarked that all signs are good but we must let due process take place.
 - Col. Hartley asked if AOI would have a representative at the ATOS Annual Convention. Dr. Schwandt replied that the staff of AOI is working on a plan to have representation at the convention.

NEW BUSINESS:

6. Discussion of Investment Fund (Hutcherson)
 - Mr. Hutcherson (ATOS Treasurer) expressed some concern about communications with and the amount

of charges incurred by ATOS with USBanc Corp, our current investment advisors;

- Mr. Hutcherson recommends changing our investment advisor to Synovus Securities, Inc.

MOVED (Hutcherson): to change our investment advisor from USBanc Corp. to Synovus Securities. **(Motion Carried)**

7. Budget Process (Hutcherson)
 - Mr. Hutcherson has distributed a new Expense Form.
 - Mr. Hutcherson explained the budget process for the next fiscal year.
 - Mr. Hutcherson also asked the Board to review the draft copy of an airfare reimbursement policy and make suggestions for revision. A revised version will be submitted to the Board at a future date.
8. Social Networking Demonstration at 2011 Annual Convention (Parker, Evans):
 - A demonstration table at the upcoming annual convention will be available to chapter representatives who wish to set up a social networking page for their chapter.

GOOD OF THE ORDER:

9. Creation of a Record of Board Actions booklet (Moelmann):
 - Col. Hartley recognized Col. Jack Moelmann's efforts to create a comprehensive record of ATOS Board actions. This record will be revised and updated as circumstances allow.
 - Col. Moelmann also told the Board that he is beginning to compile a "Video Diary" of interviews with current organists of note.
- Chairman Hartley declared the meeting adjourned at 9:03 p.m. E.D.T.
/s/ Bob Evans, Secretary
Please note: The meeting was conducted using *Robert's Rules of Order*, Mike Bryant, Parliamentarian.

Board Directory



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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
Arndt Organ Supply Co.....	55
ATOS DVD Teaching Series	IFC
ATOS Summer Camp	48
Ball, Steven.....	9
Crome Organ Co.....	9
Diapason, The.....	55
Eddington, Jelani	28
Luce, Lance	8
League of Historic American Theatres ...	13
MIDI Concepts - "Duet" TO Module	32
Moelmann, Jack.....	9
Musical Box Society International	55
Organ Expressions	9
Organ Historical Society	28
Parker, Donna.....	55
Rhode, Ron	55
Rogers, Fr. Andrew	55
Scott Smith Pipe Organs.....	70
Theatre Historical Society of America.....	70
Wilson, Clark.....	8
Zollman Pipe Organ Services.....	9

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

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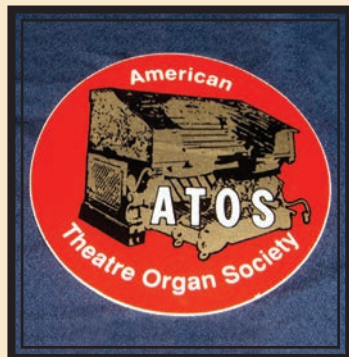
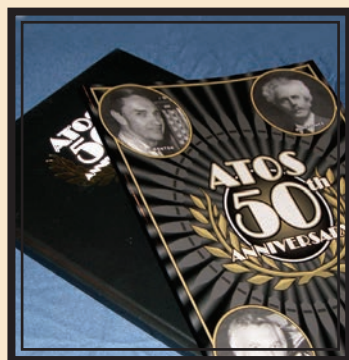
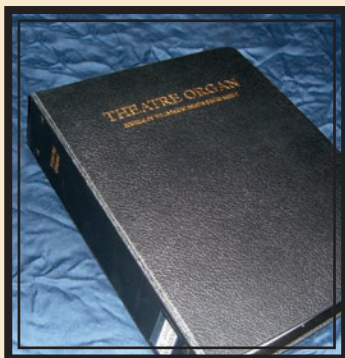
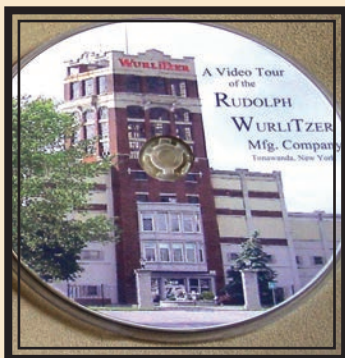
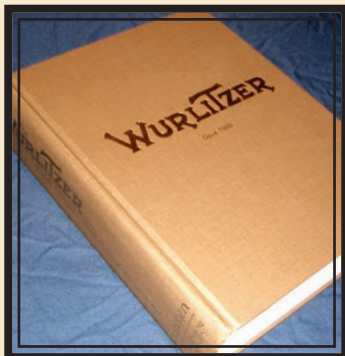
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