

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

NOVEMBER | DECEMBER 2011





Sotheby's EST. 1744



Visit our website for a complete list of items to be offered at auction.



MILHOUS COLLECTION

MECHANICAL MUSICAL INSTRUMENTS • MOTOR CARS • COLLECTIBLES

FEBRUARY 24-25, 2012 • FLORIDA

Contents

THEATRE ORGAN NOVEMBER | DECEMBER 2011 Volume 53 | Number 6



Dixon Theatre Barton, Dixon Theatre, Dixon, Illinois

On the Cover: The Wonder Morton of the Balboa Theatre, San Diego, California
(Photo Ross Porter Collection)

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

www.atos.org

FEATURES

- 16 *The Making of Tales from the Chambers*
- 20 *Wurlitzia! An Experiment in Variety and Development*
- 29 *Mitering Wood Pipes Revisited*
- 30 *San Diego's Balboa Theatre and its Wonder Morton Organ*
- 36 *A Barton Organ Returns to the Dixon Theatre*

DEPARTMENTS

- 3 *Vox Humana*
- 4 *President's Message*
- 5 *Letters*
- 6 *Directors' Corner*
- 8 *News & Notes*
- 11 *Fanfare*
- 14 *Professional Perspectives*
- 26 *Vox Pops*
- 46 *For the Records*
- 51 *Chapter News*
- 59 *Meeting Minutes*
- 62 *Around the Circuit*
- 66 *Closing Chord*

Theatre Organ

Journal of the American Theatre Organ Society

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

NOVEMBER | DECEMBER 2011 Volume 53 | Number 6

THEATRE ORGAN JOURNAL

PUBLISHER

Donna Parker (d.parker@atos.org)

CO-EDITORS

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

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

ASSOCIATE EDITORS

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

MUSIC: Steven Ball

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

PROFESSIONAL PERSPECTIVES: Edward M. Stout III

REVIEWS: Dennis Hedberg, Douglas Grant

WURLITZER RARITIES: Ron Mitchell

JOURNAL ADVERTISING

Mike Bryant

Don Feely
adsales@atos.org

THEATRE ORGAN EDITORIAL OFFICE

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

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

AMERICAN THEATRE ORGAN SOCIETY

CHAIRMAN OF THE BOARD

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

VICE CHAIRMAN OF THE BOARD

Bob Dilworth (b.dilworth@atos.org)
302-995-2603

SECRETARY

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

TREASURER

Michael Hutcherson (m.hutcherson@atos.org)
770-460-6821
678-586-3663 (fax)

DIRECTORS (CURRENT TERM)

John Ledwon (j.ledwon@atos.org) (2014)
702-767-8772

Allen Miller (a.miller@atos.org) (2013)
860-402-4686

Jack Moelmann (j.moelmann@atos.org) (2012)
618-632-8455

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

Tim Needler (t.needler@atos.org) (2013)
317-255-8056

Donna Parker (d.parker@atos.org) (2012)
503-642-7009

Don Phipps (d.phipps@atos.org) (2014)
508-758-3723

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

Bucky Reddish (b.reddish@atos.org) (2014)
770-948-8424

Chairman, Endowment Fund Board of Trustees

YOUTH REPRESENTATIVE TO THE BOARD

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

PRESIDENT & CHIEF EXECUTIVE OFFICER

Ken Double (k.double@atos.org)
404-790-5400

MEMBERSHIP/EXECUTIVE SECRETARY

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

ATOS MARKETPLACE

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

ATOS CORPORATE OFFICE

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

PROGRAMS

CONVENTION PLANNING

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

ETHICS COMMITTEE

Jack Hardman
Ronald Carter
JoAnn Evans

E-TONES NEWSLETTER

Bucky Reddish
770-948-8424

LEGAL ADVISOR TO THE BOARD

Dolton McAlpin

NOMINATIONS—BOARD ELECTION

John McCall, Jr. (j.mccall@atos.org)

SCHOLARSHIPS

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

THEATRE ORGAN RADIO

Ken Double (k.double@atos.org)
404-790-5400

THEATRE ORGAN WORKSHOPS

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

THEATRE ORGAN (title registered U.S. Patent Office) is the official publication of the American Theatre Organ Society, Inc. (ATOS), a non-profit organization. © 2010 American Theatre Organ Society, Inc. All rights reserved.

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

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



AMERICAN THEATRE ORGAN SOCIETY

Feel the Music!

ATOS MISSION STATEMENT—To preserve, protect, promote, and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;

To ensure that the few remaining instruments are played wherever possible to provide entertainment to the public as a solo instrument or part of an ensemble, and to accompany silent films;

To encourage industry-acceptance restoration, maintenance methods and techniques to ensure performance ability for future generations;

And to assist local chapters and our members by providing coordinated support in education, concert promotion and marketing to further our mission.

www.atos.org

- Theatre Organ Online
- Articles and Features added regularly
- Calendar of events and submissions
- Theatre Organ locator

ATOS Memberships Make Great Gifts!

Jim Merry, Executive Secretary
P.O. Box 5327, Fullerton, California 92838
membership@atos.org, www.atos.org

Vox Humana

The convention has been over for a while, and another very successful Summer Youth Adventure and Technical Experience have wrapped up. We enjoyed a great summer (here in the Pacific Northwest it was on a Tuesday this year), and now the weather is cooling off with the holiday season fast approaching. If you can't think what to get for the theatre organ enthusiast who has everything, take a look back through the CD reviews and the Marketplace ad in the back of most issues. You'll find plenty of good gift ideas.

With publication schedules being what they are, we are already planning out the issues for 2012. Don Near and his convention team are working on some articles about organs and venues that will be featured at the convention. We already have some of the photographs, and those alone have us licking our chops in anticipation.

One of our regular reviewers, Doug Grant, reviewed a Trio con Brio disc for this issue. In his review, he asks a few questions in the "how did they do that?" vein. One of your editors was present for some of the recording sessions and took a few pictures. Especially with Halloween having just passed, we thought you might enjoy a look behind the scenes of a rather unusual recording session. You'll see that on page 16.

That same editor got his knuckles figuratively rapped by a couple of very highly-regarded organ builders about the technique for mitering wood pipes described in the July/August issue. Although the critics did not submit their comments for publication, the point they raised is valid and deserves airing. So, we give you "Mitering Wood Pipes Revisited" on page 29.

In our previous Vox Humana column we mentioned some of the ideas you gave

us in conversations during the convention. One of them was to do some personal profiles. We couldn't think of a more fitting subject for the first one than the legendary Stu Green, and we're happy to announce that his profile article appears in this issue. Since the Vox Pops section came into its own under Stu's leadership, that's where we decided to put his profile.

Speaking of articles...we rely on you, our members, to provide us with feature content. There are some great articles in the works that we know you'll enjoy, but we always need more. If you have an idea for an article, let us know. If you can tell a story, we can help you turn it into something worthy of publication—and don't forget the pictures!

Keep in touch.

—Mike Bryant
—Don Feely



Ciphers

In our September/October issue, we omitted the caption for the cover photographs. Pictured from left to right, (top row): Ron Rhode, Hanover Theatre; Donnie Rankin, Babson College; Brett Valliant, Zeiterion Theatre; and Steven Ball, Stadium Theatre. Middle row: Simon Gledhill, Hanover Theatre; Jonathan Ortloff, Providence Performing Arts Center; and David Peckham, Providence Performing Arts Center. Bottom row: Ken Double, Hanover Theatre; Mark Herman, Shanklin Music Hall; Jelani Eddington, Shanklin Music Hall; and Chris Gorsuch, Shanklin Music Hall.

The byline was omitted from "The Home Organ Festival Remembered" on page 12. Jonas Nordwall was the author. The editors regret the omissions.

JELANI EDDINGTON
CONCERTS • SILENT FILMS
WORKSHOPS • RECORDINGS

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

www.rjeproductions.com

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

JOIN THE RANKS TODAY AT
www.organsociety.org or 804.353.9226

SHOP WITH MEMBERS' DISCOUNT
IN THE AMAZING OHS CATALOG
www.ohscatalog.org

President's Message

Happy Holidays, and where did THIS year go???



A bit of reflection on 2011 brings thoughts of: a successful convention hosted by Eastern Massachusetts; further success with the Summer Youth Adventure and the Technical Experience; a big thank you to all who have provided donations to ATOS, particularly those who have added to our list of Estate Planning donors (see below); new chapters; new members; and a lot to look forward to in 2012.

As we look ahead for ATOS and all of our local chapters, our growth as local chapters and an organization, our relative "health" in the future will depend on a lot of factors, not the least of which is a healthy dose of "can-do" spirit mixed with a little "stick-to-it-iveness."

Along these lines, these thoughts come to mind. We can all ask ourselves:

- Am I doing all I can to help my chapter?

This could include extra effort on a chapter committee, or simply buying some extra tickets for the next concert or silent film.

- Have I asked any friends, co-workers, or extended family to join ATOS?

Sometimes we are guilty of keeping our joy of theatre organ music our "own little secret." Our most successful chapters have members who generate more members, and leaders who get new members involved immediately!

- What does our chapter need to help it grow?

A donation? Help finding a location for an instrument? Help with a particular skill set where one could be of assistance? There are all kinds of answers to this question.

- Is my chapter, and is ATOS, preparing itself for the future?

Do we promote ourselves well? Are we taking advantage of the internet and all it has to offer? If not, how can we do more?

For the most part, we all most certainly enjoy sitting back and listening to a wonderful player make great music on these great pipe organs. That is the greatest pleasure and satisfaction derived from membership in ATOS and a local chapter.

I hope as we look forward to 2012, we can think beyond what might be termed our "guilty, selfish pleasure," (written with tongue firmly planted in cheek!), and think about expanding our reach not only into next year, but the next generation and beyond.

I hope you and your family enjoy a wonderful Thanksgiving (in the US!), and wherever you are in the world, a most joyous and happy Holiday season. Make a New Year's resolution to join us in Southern California for the convention next summer! And let us know how we at ATOS can help answer some of those questions posed above, and help you and your chapter get more for—and more out of—ATOS.

— Ken Double

Future Watch – ATOS

This new feature as an addendum to the President's Message will focus on our efforts in Fundraising and long-range planning.

ATOS just announced our latest estate-planning gift, and now lists several who have made ATOS a part of their estate plan, including Col. Jack Moelmann, Dick Kline, Charlie Briggs, Robert Mertz, Dick Willson, and Gordon Belt.

I ask the important question: Have you prepared your will? If not, I encourage you to do so if for no other reason than if you put it off further, you run the risk of the government deciding what will be done with your assets. One does not

need to be a millionaire to benefit from a properly prepared will.

In the case of our recent donor, Gordon Belt, he, like others, determined that a percentage of his estate will be left to ATOS. Many like to be sure to remember family, perhaps church, a university or charitable institution. Our hope is that a small percentage might be included for the long-term benefit of ATOS.

And in the case of including ATOS in an estate plan, it is acknowledgement of a passion for this art form that has meant so much in the life of an individual. If the music of the theatre organ has been a big part of your life; if you, too, share

this same passion, I hope you will think of including ATOS in your estate plan.

These gifts will guarantee the future of the organization for generations to come. For information or assistance in this matter, contact me at 404-790-5400, or e-mail at k.double@atos.org. Consult a legal professional for guidance in estate planning.

Letters

Convention Coverage

I'm writing to compliment you on your exceptionally fine coverage of the New England convention, beginning on page 29 of the Sept/Oct issue of THEATRE ORGAN.

Of particular note and enjoyment were the details you provided regarding the artists' selections and program highlights, as well as specifics of the theatres, other venues, and the organs. You have an appealing writing style that moves briskly along and draws the reader in. I certainly hope to read more of your commentary in the future.

Family matters precluded my attending the 2011 convention, but your fine narrative gave me a great sense of this year's gathering. I look forward to seeing you in Los Angeles in 2012, and hope you will review that convention as well. Once again, very nice work, Don!

— Richard Rogers
St. Louis, Missouri

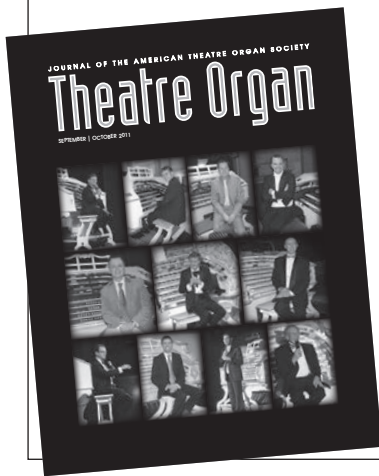
Newton Theatre

Regarding the *Around the Circuit* listing for the Newton Theatre in Newton, New Jersey, the original organ (possibly a 2/4 Estey) was removed long ago. A 2/9 Robert-Morton organ was installed about ten years ago; parts of it have recently gone to Middletown, New York. The small 1924 stadium-style theatre is being restored (after having become a duplex) and is becoming a performing arts center.

In discussing the Hanover Theatre (convention review, Sept/Oct 2011, pg. 42) you wrote "The conventional wisdom is that organs sound best when the listener is seated in line and approximately level with the shutter openings, which generally means the lower level of the balcony. That doesn't always hold true." It is certainly not true at Radio City Music Hall. Listeners at the rear of the main floor, or in the shallow balconies, get a blurred, muffled sound, quite unlike what is heard by the part of the audience seated in the middle of the main floor, or by the organists themselves.

— Thad Berg
New Jersey

(The Newton Theatre's website, www.thenewtontheatre.com, identifies the original organ as a Griffith-Beach.—Ed.)



SILENT FILMS
CONCERTS

RECORDINGS

NEW RELEASE!

100% DIGITALS

Atlanta Fox

(734) 846-3627

WWW.STEVENBALL.COM

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

Zollman

Pipe Organ
Services

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

Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK

Ed Zollman • 3310 North Forest Ridge, Wichita, KS 67205
316-729-6860 • zollmanpipeorgans@msn.com
www.zollmanpipeorgans.com

Directors' Corner



TIM NEEDLER

Since my last Director's Corner message, we have had a successful ATOS Membership Initiative that ended a couple of months ago and produced a good number of new members, as has been reflected in the listings in each issue of the Journal. I hope our chapters are inviting these new ATOS folks to become a member in their chapter, especially if the new member lives nearby. It's a fairly easy way to encourage their participation in local theatre organ activities. Even if they elect not to become a member of a chapter, you can add their names to your concert promotion list if you maintain one. So, be sure to check the list of new members and make them feel welcome if they live nearby. Contact our

ATOS Executive Secretary Jim Merry if you are unable to find their address or phone number, information that he will send on request. My own chapter's membership committee has had good success in sending letters of invitation to these prospective new members, and we have recently welcomed several into our chapter membership.

One of the newer ATOS focus activities is establishing a better ongoing relationship with chapter officials. Our President/CEO Ken Double writes a monthly newsletter to chapter presidents, which is forwarded to them by their ATOS Chapter Liaison board member. If you are the chapter president and are not receiving these monthly messages, let Ken know. The intention is to keep lines of communication open in an effort to understand your chapter operation, and to see if there are ways ATOS can be of greater help to the chapters and their members than has been the case in the past. There are many areas of assistance that your chapter liaison board member can explain.

One of the most exciting ATOS activities I've been privileged to be involved with is serving on the Board of Trustees of our growing Endowment Fund which reached the level of one million dollars, as you read in the last issue. While the income from the

Fund varies from year to year, depending on the interest and dividends from the conservative investments of the Fund, there are funds available each year for chapter projects, and the deadline for applications for a grant is coming up in April. Not every grant can be fulfilled due to availability of funds (only 90% of the interest from investments can be used), but each application is given careful consideration. Bucky Reddish is the chairman of the Board of Trustees, and he would be more than happy to provide more information to anyone interested. His contact information is found on the masthead page as well as the Board Directory page of the Journal, as is mine in case you have any questions about the Endowment Fund that I could answer. Feel free to contact me anytime about anything I've been discussing in this space. I promise to return your communication promptly!

—Tim Needler

THE DIAPASON

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

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

3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005-5025
847-391-1045 ♦ Fax 847-390-0408
jbutera@sgmail.com
website: www.thediapason.com

AMERICAN THEATRE ORGAN SOCIETY

Experience
the sound

ATOS
Membership
Brochures
Now Available

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

rogersconcerts.com
(810) 629-5400
Fenton, MI

Fr. Andrew
Rogers
Concerts / Silent Film Accompaniment



ALLEN MILLER

I hope you had a great summer. Convention got us all off to a great start. If you haven't attended one, think about Los Angeles next year. You can't find a better opportunity to enjoy old friendships and make new ones while experiencing great music on wonderful organs. Every year they both seem to get better.

With that thought in mind, the Youth Adventure ended in July, utilizing three of the convention venues, and the Technical Experience started in early August, also utilizing two of those. You are sure to read about both in their own articles; but to me, it was a great experience watching 15 young organists learning playing skills, and 15 technicians honing their maintenance and restoration abilities. The two groups

have cross interests. Some of the young organists also find the organ technology fascinating, and some of our technicians also play. I was really impressed with the way these "students" not only learned from the instructors, but also through interaction with their peers. These two programs cannot fail to result in even better instruments and organists to play them. ATOS has a wealth of talent and enthusiasm!

The Technical Committee is responsible for several awards and programs:

Award for Technical Excellence:

The award is given to a technician, nominated and chosen by committee, who has a proven record of excellence in workmanship and appreciation for the instrument, its history, and the goals of ATOS.

Crew Chief's Certificate of Service:

Crew chiefs may be nominated by chapters, individuals, or committee members for exceptional service on an organ crew or restoration project for one or more instruments.

The **Apprentice Award**, given to a technician, working for or under the instruction of a professional builder or organ company, who has shown excellence of workmanship and understanding of the theatre organ in one or more skilled areas.

The **Industry Award**, given for outstanding contribution to theatre organ technology or supplies and materials.

The **David L. Junchen Memorial Award** sends a worthy technician with interest in becoming a professional in the field, to a convention of the American Institute of Organbuilders.

Restoration and Preservation awards recognize outstanding examples of historic and important instruments meeting ATOS guidelines and maintains a registry of such instruments.

The **Technical Consultation** program enables a qualified technician to visit a restoration site or project for brief consultation on direction, methods, and materials.


Technical Corner, a section on the ATOS website, features a Q&A page where any technician may ask a question of our panel of experts.

Technical Experience, a 5-day session of technical seminars and workshops.

For more information on any of these awards or programs, please contact me (a.miller@atos.org) or any member of the Technical Committee.

—Allen Miller

Ron Rhode Concerts



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

New Swell Shoes

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



arndtorgansupply.com
Contact us for our CD-ROM catalog.

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

Donna Parker



For booking information:
Donna Parker Productions, LLC
Post Office Box 6103
Aloha, Oregon 97007
Donna_Parker@comcast.net
www.tcbrio.com
503 / 642-7009

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@michaelsmusicservice.com
704-567-1066

WELCOME NEW MEMBERS

July 22 to September 15, 2011

Rosemary Bailey, Poway, California
Sonny and Rhonda Bayes, Lawrenceburg,
Kentucky

Patricia Bray, Seal Beach, California
Bruce L. Brownlow, Lakemont, Georgia
James G Camp III, Rochester,
Pennsylvania

Robert Chamberlain, West Linn, Oregon
Terry Clark, Shawnee, Kansas
Wayne Cox, St. Clair Shores, Michigan
John Falk, Washington Twp, Michigan
Dennis Fisher, Muncie, Indiana
Richard E. Ford, Wabash, Indiana
Mr. and Mrs. Boyd Fox, Woodbury, New
Jersey

Michael Garrett, Marietta, Georgia
William Gilligan, Callaway, Maryland
Walter Greenwood, Volcano, Hawaii
Joan and Gary Grootveld, Rancho
Cordova, California

Cliff and Cynthia Hale, Dunwoody,
Georgia

Howard Harmin, Bay City, Michigan

Graeme W Hodges, Langwarrin, Australia

Robert Hohlbauch, Vancouver,
Washington

Bruce Hunt, West Harwich, Massachusetts
Don Ifert, Ingalls, Indiana

Loren Klepper, Scappoose, Oregon

Kurt Krueger, Sherwood, Oregon

Dean Lemire, Saint Helens, Oregon

Ernest and Donna Lohnes, Urbana, Ohio

David McGowan, Leonardtown, Maryland

Sue Michell-Wallace, Roswell, Georgia

John E. Norton, Shoreline, Washington

Jean O'Hara, Cheshire, Connecticut

Robert Patterson, Northridge, California

Samuel T. Peace, Woodstock, Georgia

Russell Petry, Gladstone, Missouri

Pastor James A. Ramos, Green Valley
Lake, California

Howard and Linda Roos, St. Louis,
Missouri

J.E. Schmidt, Billings, Montana

David Shaw, Arundel, Maine

Michael Shivey, Concord, North Carolina

Da Yna Smith, Clinton, Maryland

Terry Snyder, Eugene, Oregon

Ronald and Bridgitte Stanow, Livonia,
Michigan

Nancy Steele, Shelbyville, Indiana

Itichai Tiemsanjai, Gardena, California

Sue Todd, Hazel Green, Alabama

Michael Tomars, Portola Valley, California

Paul Ulrich, Dittmer, Missouri

Gerard Vallone, Saugerties, New York

Steve and Terry Wallin, Versailles,
Kentucky

Mike and Dana Williams, Lexington,
Kentucky

Rick L. Willits, Moline, Illinois

ATOS CHAPTER LIAISON ASSIGNMENTS 2011-2012

BOB DILWORTH

Potomac Valley
Piedmont
Cumberland Valley
Susquehanna Valley
First State
Virginia

KEN DOUBLE

North Texas
Southeast Texas
Orlando
North Florida
Central Florida
South Florida
Nor-Cal
Nevada Desert Lights

BOB EVANS

Delaware Valley
Eastern Massachusetts
Mount Shasta
New York
Southern New Jersey

JOHN LEDWON

Los Angeles
Pikes Peak
Rocky Mountain
Inland Empire
San Diego
Orange County
London/South of England

ALLEN MILLER

Binghamton
Buffalo
Connecticut Valley
Rome, New York
Hudson Mohawk
Manasota

JACK MOELMANN

Joliet Area
Dairyland
Cedar Rapids
St. Louis
Central Illinois
Chicago Area
Chicagoland

TYLER MORKIN

Great Lakes
Motor City
Northern Michigan
LaCrosse Scenic Bluffs
Packerland
Jesse Crawford

TIM NEEDLER

Central Indiana
Red River
Kansas City*
Bluegrass
Land O'Lakes

DONNA PARKER

Oregon
Columbia River
Kiwi
Minnesota/Otter Tail
Puget Sound
Mount Baker
Spokane First Nazarene
Valley of the Sun

DON PHIPPS

Metrolina
Hilo
Aloha
Golden State
Garden State
Pine Tree

DOUG POWERS

Western Reserve
Toledo Area
Kingston
Ohio Valley
Central Ohio
Sierra
Sequoia

BUCKY REDDISH

Atlanta
Alabama
River City
Sooner State
Australia Felix
Magnolia
Gold Coast
Wichita

CALL FOR AWARD NOMINATIONS

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

There are many "unsung heroes" working quietly and diligently who may be unknown to anyone outside the local chapter. Please take the time to nominate these folks so they may receive the recognition they deserve.

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

The award categories are:

Hall of Fame
Honorary Member
Organist of The Year
Member of the Year

Nominations should be submitted to the Chairman of the Awards and Recognition Committee, Jack Moelmann, by e-mail or regular mail. Contact information is listed below.

If you need more information, criteria, or other details just contact Jack and he will be glad to help you. Nominations for any of the above awards must be received not later than **February 1, 2012**.

Let's continue our tradition of recognizing outstanding members and please don't wait until the last minute. Nominations are being accepted now.

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

ENDOWMENT FUND GRANTS, 2011-2012

Grant Recipient	Amount	Intended Use of Grant
Atlanta Chapter	\$4,100	Post Horn, Sousaphone repairs
Columbia River Chapter	\$2,703	Rebuild six-rank Chest
TOS Delaware	\$5,000	Tonal finishing, 24-rank Wurlitzer
Grand Rapids Museum	\$2,500	Rebuild all percussions
Kirk of Dundee	\$1,200	Repair and rebuild Wood Diaphone
Long Center Lafayette	\$3,000	Rebuild Wurlitzer chests
Oregon Chapter ATOS	\$1,159	Rebuild Kimball chests
Tivoli Theatre Chattanooga, Tennessee	\$3,540	Repair of Kinura, Trumpet and chests
Cinema Organ Society, UK	\$3,300	Chest restoration
Western Reserve Chapter ATOS	\$3,500	Tonal finishing of Wurlitzer organ

There were eleven grant requests of which ten were funded.

News & Notes

YOUNG THEATRE ORGANIST COMPETITION

The Young Theatre Organist Competition began in 1985 when Martin Ellis won the first competition, followed by such notable artists as Dwight Thomas, Simon Gledhill, Jelani Eddington, Richard Hills, and Ron Reseigh, to mention only a few. All four of the artists under 25 who performed at the ATOS 2011 Convention in Providence were YTOC winners.

Exciting news for the 2012 competition: entrants may now use any digital or analog electronic organ having no less than two 61-note manuals and 32 pedal notes in addition to a theatre pipe organ.

Presently the Young Organists Competition is looking for theatre organ teachers and organ students. If you know of any organ students between the age of 13 and 24 please let us know. Remember that talent and enthusiasm are two of the

most important factors, so even if the student isn't "concert ready" contact us so that we can begin grooming them for future competitions.

Teachers, if you have a student that you think has potential, send us their name so that we might reinforce your efforts. Need a theatre organ for demonstration and or teaching? Contact us with your needs and we will attempt to put you in touch with either a home or public installation that is available. On this vein, organ owners, either private or public, won't you help young organists by offering your instrument for a budding young artist?

Need more information? Rules and guidelines for the 2012 Competition are now available through your chapter officials, on the ATOS website (www.atos.org) or contact John Ledwon at j.ledwon@atos.org.

SCHOLARSHIPS

Six scholarships totalling \$7,150.00 were awarded for 2011. The recipients are:

Nathan Avakian	\$ 1300.00
Daniel McCollum	\$ 1500.00
Donnie Rankin	\$ 1200.00
Mary Ann Wooton	\$ 650.00
Steven Kucera	\$ 1300.00
Justin P. LaVoie	\$ 1200.00

THE ST. LOUIS THEATRE ORGAN SOCIETY PRESENTS

2012 PARTY ON THE PIPES

APRIL

19th

Thru

23rd

FEATURING

STEVEN BALL

WITH LOCAL ARTISTS

MARK GIFFORD, JACK JENKINS,
AND LARRY KRUPP

ALL FOOD AND LOCAL TRANSPORTATION INCLUDED

We are limiting the number of guests this year,
and are changing most of the food providers.

Please get your registrations in before April 9th.

We are sorry that we will not be able
to accept credit cards this year.

FOOD,
FUN, AND
ORGAN.
\$329.00
PER PERSON

Please no pets

OUR HOTEL WILL AGAIN BE "OUR LADY OF THE SNOWS". THE ROOM RATE IS \$ 64.35
+tax double , and \$72.23 +tax UP TO 4 IN ROOM. WWW.SNOWS.ORG 800-682-2879

CONTACT US AT WWW.SLTOS.ORG OR 314.416.0146 fax and voice

Fanfare

Maestro Goes to the UK

BY DONNA PARKER

It is a constant challenge to get public exposure for theatre organ music on a regular basis. We talk about growing our ATOS membership and theatre organ audiences, yet how can people become fans of the instrument we all love if they don't even know about it?

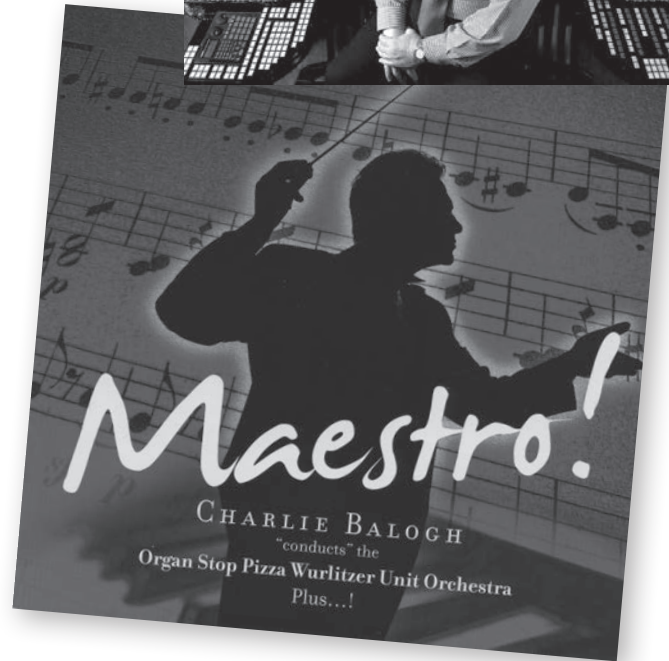
Organ Stop Pizza delivers just that, night after night, year after year, for over 35 years now in the Valley of the Sun. Charlie Balogh just released a CD with a different twist and approach called *Maestro*, and the Arizona audiences love every note of it. Charlie relayed a story of a great opportunity for theatre organ to reach an even larger audience.

Charlie received an email from the BBC Radio 2 show producer, Suzie Dietrich, asking if he could do an interview with Chris Evans on his morning show. They had played "Pinball Wizard" the previous morning and got a huge response from the listeners. Charlie had no idea who Evans was or about the popularity of the show. Suzie explained that their show is the most popular show in Britain and has a listening audience of over 9 million across England and Europe. Charlie quickly agreed to do the interview.

He later found out that Nigel Ogden had brought the "Pinball Wizard" track to Chris Evans' attention. Nigel has been playing tracks from *Maestro* on his radio show, "The Organist Entertains." Evans decided to play the track and it stirred up a huge interest from the listeners. Charlie has since expressed his gratitude to Nigel for recommending the music.

The interview was around 6:30am British time, 12:30am Arizona time. That proved to be a challenge since it was past Charlie's usual bedtime and he had to be sunny and effervescent for a morning talk show. "I had several cups of coffee in me and did the interview which was about 3-4 minutes long," said Charlie. "The adrenalin was pumping as I realized I would be talking to millions of people from my bedroom in Arizona!" The interview went well and he has since had a great number of inquiries on the CD. Suzie requested a copy of the whole CD which they plan to use on future shows.

"I had hoped that the CD would generate some interest from the mainstream but didn't get my hopes up too high," said Charlie. "Well, my dream came true and many more people will hear the sound of theatre pipes than ever before in modern times. I had put a monumental effort into its production and it finally paid off. If the response I'm getting from the crowds at Organ Stop is any indication, there are many more people out there that would enjoy it as well. Let's hope someone in the mainstream U.S. entertainment media gets the message as well! Hopefully we're on to a new path for getting the sound of theatre organ back in the media in a much bigger way."



KEN DOUBLE
In Support of ATOS
and Our Chapters
Everywhere

KDATOS52@YAHOO.COM
404-790-5400

Pipe Organ Encounter at Cleveland High School

BY ROBERT KINGDOM (All photos by the author)

Overview

One of the most obvious methods of outreach to further the cause of theatre organs is to involve the American Guild of Organists (AGO) in ATOS events. When Oregon chapter was contacted about co-sponsoring an AGO event, we jumped at the opportunity. In this case, the event was to be part of the AGO-sponsored Pipe Organ Encounter program.

Pipe Organ Encounters (POE) are programs of educational outreach to young organists aged 13 to 18, and are 4- to 5-day events organized by local AGO chapters under the auspices of the national AGO organization. They introduce young participants to the world of the pipe organ. The students enrolled are interested in the pipe organ, and have piano or organ proficiency ranging from early intermediate to advanced.

This is the second time AGO has hosted a POE in Portland, Oregon. 24 young organists participated this year, and there were five public events held at various venues around the Portland metro area. Jonas Nordwall suggested that one of the events be at Cleveland High School, featuring a 3/21 Kimball theatre pipe organ installed in the 1100-seat auditorium. After discussing the event with Dr. Walter Krueger (AGO), it was decided to not only have a short concert, but also a silent picture presentation with live organ accompaniment. This would introduce the students to the true purpose of the theatre organ, in a real theatre-type environment. CHS is the perfect venue for this, as it is a larger space, with stage and screen capabilities.

The chamber access, being directly off an interior hallway one floor up, would also allow the participants to visit the chambers without having to climb ladders—always a safety concern.

Preparation

The next task was to find an organist that could do a masterful job of accompanying a silent picture. The Portland, Oregon area is blessed with many world-class organists that can do the job, but only one of them was available for the July 11 date. He was already committed to play a POE event later in the week, but he consented to play the program anyway, so the POE participants had the benefit of Jonas Nordwall playing both a theatrical program at Cleveland High, and a classical program on the organ in his church, a 107-rank composite (this organ was one of the high points of the 2010 ATOS convention).

OCATOS volunteers provided the DVD player and projection equipment for the silent movie presentation. The projection equipment had all been tested during previous OCATOS events, so that part was no problem. But there was a problem. On the day of the program, the DVD that Jonas had with him would not play on the only DVD player we had available. Fortunately Gary Hughes, who provided the projection equipment, had a DVD with him that had two Buster Keaton short comedies on it. Jonas selected one of them, then sat down in one of the auditorium seats to preview it. It was a short preview, with Jonas answering questions while viewing it.

The Event

After introductory remarks by Dr. Kreuger and OCATOS chairman Robert Kingdom, Jonas played a short program of pieces that really demonstrated the capabilities of the theatre organ, including “Hora Staccato” and “Hindustan.” Jonas also gave a tonal tour of the theatre organ, explaining the differences between the classical and theatre organs, then proceeded to the silent picture presentation. The movie was Buster Keaton’s *The Balloonatic*. Jonas played as fine a score as I have ever heard him play. What made this even more amazing, it was Jonas’ second viewing of the film—and the first time through he

was engaged in conversation throughout! As seen in the accompanying photos, the students gave Jonas rapt attention throughout. There were about 100 or so overall in attendance on this Monday afternoon.

After the presentation, there was a hands-on session, where the students got to play the Kimball organ, and an organ-crawl chamber tour where the students got to see the inside of a real theatre pipe organ. For most, this was not only the first time they had heard a theatre pipe organ, but the first time they had ever been inside an organ chamber.

This presentation gave the young organists another view of the organ in general, plus its role in American entertainment and musical art forms. Other organists that performed during the Portland POE week were Douglas Cleveland and the brilliant 22-year-old organist Nathan Laube. Jonas was also featured at the First United Methodist Church.

Acknowledgements

Many thanks to Mike Bryant for logistics support, Marc Gerlach for logistics and lighting, and especially to Gary Hughes for the loan of the DLP projector and DVD player. Gary actually saved the day with the backup DVD. Also, thanks to Dr. Wally Krueger for organizing the POE event in Portland, and Jonas Nordwall for his playing and tireless work in promoting theatre organ to young people. Most of all, we thank Portland Public Schools for providing this great venue to perform in. This was a very gratifying event to sponsor and produce. We look forward to more similar events and encourage other ATOS chapters to do the same.

More information about the POE program can be found at www.agohq.org/education/poe.html

More information about OCATOS can be found at www.OCATOS.org



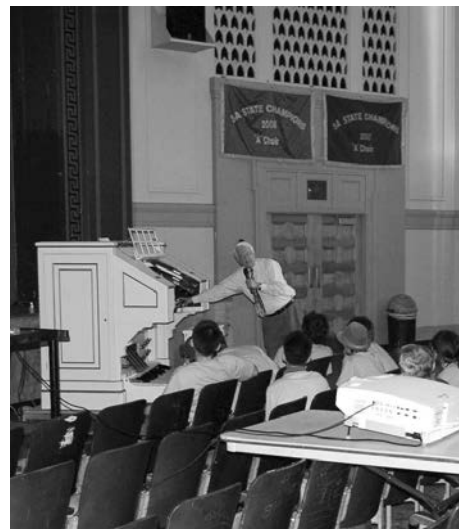
Pipe Organ Encouter—Portland participants have a chance to explore the theatre organ



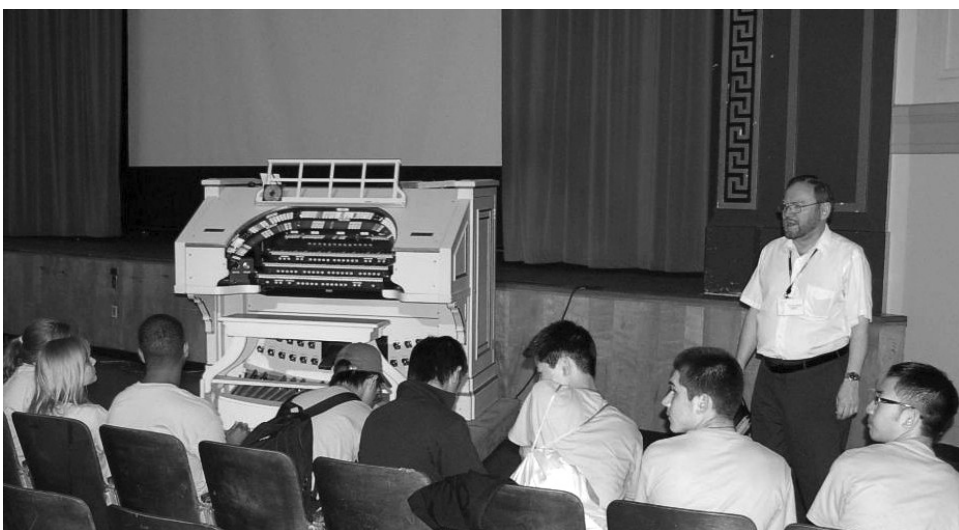
Every participant had a chance to try out the console



Rapt attention from the participants



Jonas Nordwall explains the differences between a theatre and a classic organ



Dr. Kroeger



Chamber crawl; for many, this was their first entry into an organ chamber

Professional Perspectives

It Wasn't All Rosie

BY EDWARD MILLINGTON STOUT III

“If there is a heaven, it will have a fine bar with warm mahogany paneling, nicotine-glazed oil paintings hanging a bit askew on the walls, a Wurlitzer jukebox thudding away with the latest Ink Spots release, and bar stools suitable for supporting two commodious fannies. Actually, the appropriate tune on the nickel machine should be ‘Cheek to Cheek,’ with one pair belonging to dapper Jim Roseveare and most recently, Steve Levin. ‘Rosie’ had been waiting twenty years and two days for his drinking and social pal, Steve to arrive.”

The above elucidation was the beginning of a “Perspectives” tribute to the life of theatre historian Steve Levin, with mention of his pal Jim Roseveare. Now let us take the opportunity of having a brief glimpse into the short-lived, but creative life of the Oakland Paramount’s celebrated organist, James C. Roseveare. Jim served as the first organist on the newly installed Wurlitzer from the restored theatre’s opening in 1973 until his death in December of 1988.

Born into a San Jose pioneering family, Jim’s mother, Victoria, along with her sister Mimi, were handsome extractions from the Decker family, who once owned the vast Decker Ranch in the southern reaches of the agrarian city. Their adjoining modest homes were on Decker Way. Vicky Roseveare loved music and was once a family friend of Irma Falvey, the famed

West Coast Theatre’s organist, who was featured at San Jose’s finest theatre, the California. The respect for creating music within the home afforded young Jim some basic piano lessons at an early age.

His interest in the theatre organ came from a much earlier source in the form of a fine collection of scratchy 78-rpm recordings that introduced the impressionable and most dapper young man to the throbbing magic of Jesse Crawford, Eddie Dunstedter, and other headliners from thirty years earlier. Through his interest in early phonograph machines and recordings, Jim met other collectors his age, most in particular Ed Linotti, an avid collector with the third-largest popular record collection in the country. The colorful and warm-hearted Linotti ran a pre-hippy community that attracted delightful young men who loved everything about the 1920s, including furnishings and appliances from that era when everything worth having was manufactured with pride in the United States. The lads were not short-sighted and there was no Wal-Mart distributing Chinese trash. There was however, the Victor Talking Machine Company and the great Wurlitzer Company providing quality music machines for American homes. The gifted society pianist, Peter Mintun, was often seen perfecting his lilting and expressive style at one of the many parlor grand pianos within the Linotti home. It was here that Jim Roseveare networked and met many lifelong music-making friends.

One fateful Saturday afternoon our young charmer joined some pipe organ friends to see the original Hope-Jones organ installed in Saint Luke’s Episcopal Church in San Francisco. One of the fellows, Carl Mendoza, was interested in purchasing the 14-rank organ, because

it was to be replaced with a new 51-rank Æolian-Skinner. As fate would have it, he met with organ technician Ed Stout, who was there tuning the 20"-pressure Tuba Mirabilis as a favor to organist Bob Whitley. By the way, the new organ was inserted in the space required for the furtive 14 rank Hope-Jones! Scaling anyone? It seemed as though Jim hit it off with the young organman because he was invited to come to the great San Francisco Granada/Paramount the following Saturday morning. It was there that Jim Roseveare met the legendary Tom Hazleton, who opened unlimited vistas of musical possibilities for the impressionable lad. Tom became Jim’s coach during those wonderful Saturday morning sessions, where Jim quickly learned the basics of registration and the sensible use of expression. The very first piece Jim Roseveare learned to play on the Wurlitzer organ was “It’s June in January” and it was clear an exceptional organist was now on the way.

Earl W. Long, the Granada/Paramount’s managing director loved the organ, and he gave his blessing for organists and organ buffs to spend many nights while the six-chambered orchestral giant blew the janitors out of the lofty heights of the expansive balcony. In fact the cleanup crew loved the organ, and each of them had a favorite request that Tom, Larry Vannucci and “Rosie” would render as a peace offering for the “black snow” wafting down from the attic, seven floors above the seats. Young Jim, now known as “Rosie” had the rare opportunity to hear most of the great organists from both the Theatre Organ and Classical fields.

Fearing there would be no theatre organs left in San Francisco, Vernon Gregory, the Messler brothers, Jo and Carl Berise, and



Jim Roseveare at the Oakland Paramount
(Ed Stout Collection)

Edward Stout leased the Avenue Theatre in San Francisco for the purpose of sharing the sound of the Wurlitzer organ with the general public. By the time the Avenue's original Style 240 was playing, all of Market Street's Wurlitzer installations were gone. Stout insisted the organ be presented in its original form, and Tom Hazleton and Jim Roseveare opened the house. It was here that "Rosie" came into full bloom and perfected his sense of phrasing and sensuous use of expression. He was the principal organist for the eight radio shows that radiated from station KBAY. He worked like a horse to perfect every arrangement, often going over one phrase enough times that the projectionist was ready to hit the "real down button."

Every night, prior to the Friday and Saturday night shows, Jim was escorted from his job at the Bank of America and delivered to the Avenue Theatre for three hours of rehearsal. He learned to master the art of properly supporting the vibrant vocals by the heavy-winded Reed Marshall, with the organ surging forth with blazing color during Marshall's massive inhalings. It is with good fortune all eight of the radio shows, recorded by Mac Wurtzbaugh, exist and that they have been transferred to CD format. It is hoped by this writer they might be edited and shared with the Theatre Organ-loving public. In addition

to the "Showtime San Francisco" radio shows, Jim vividly brought to life the better tunes from the early RKO musicals—and no one could ever forget his zesty and colorful arrangement of "Swinging in a Hammock." During the "Coffee Social in the Grand Lobby," Rosie shared another of his rare gifts, and that was his on-the-spot improvised comedic sketches. The evening's MC would call through the crowded lobby, "telephone for Irving Bud Rose, telephone call for Mr. Bud Rose." And at that Rosie would grab the candlestick phone saying, "here boy, let me have it." Then he would create an outrageous telephone conversation with his "New York booking agent." He had the guests in stitches and many thought Jim's use of many dialects and rare ability to fabricate a tall tale could have carried him far in the entertainment business.

The final act in Rosie's life was centered on the restoration project for Oakland's Paramount Theatre. Jack Bethards and Peter Botto engineered the saving of the theatre and the eventual installation of a fine Wurlitzer organ in the vast chambers. The organ's design, rebuilding, and installation became the focal point for every day for the fine musician who now had embraced the unique "Up Town" styling and arrangements of Ashley Miller. He even had the tremulants adjusted on

the "quick-side," emulating the sounds he heard on Ashley's Radio City Music Hall recordings. Miller was one of those very sophisticated musicians who followed only the beat of what was in his own heart, and that became a direct line into Rosie's emotional and musical being. As a result, those having the opportunity to hear Jim Roseveare drive that great Oakland Paramount Wurlitzer knew something very special was loading the three thousand-seat house. His arrangement and shadings of "Two Cigarettes in the Dark" would lift anyone out of the darkest hole and deepest pit. The applause was somewhat muted due to the audience having their handkerchiefs in hand.

Following his mother's death, Rosie began putting on excessive weight and he, along with his pal Steve Levin, purchased more stock in their substantial social partnership with Jim Beam. In time Mr. Beam won and the delightful personality and sensitive organist left the bench at the age of forty-six. The Paramount's General Manager, Peter J. Botto hosted a grand celebration of Rosie's life on the stage of the huge theatre. During the party rare and entertaining slides provided the guests with an insight to his life. Simon Gledhill traveled over the stormy Atlantic to offer his respect and he touched everyone's heart by playing "Two Cigarettes in the Dark."

**ACTIONS
CHESTS
CONSOLES
PERCUSSIONS
REGULATORS
TRAPS
TREMOLOS**

CROME ORGAN COMPANY

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

QUALITY ~ RELIABILITY ~ AUTHENTICITY



Owners, Dick Dissell and Jim Gallops

THE MAKING OF

Tales from

BY MIKE BRYANT (Photos by the author)

In the copy Doug Grant originally submitted for his review of *Tales from the Chambers* he asked “how did they do that?” several times. We thought our readers might like a bit of insight into what is unquestionably an “out of the ordinary” recording experience.

First, we want to make it clear that no cats were harmed during the production of this CD.

Logistics, even for a solo organ recording, can be fairly daunting. If the organ isn't equipped with a record-playback system, it has to be recorded live, and that means coordinating availability of the venue (often in the middle of the night), the artist, the organ technicians, and the recording engineer. Very few solo tracks are a “clean” one-pass take. Every organist makes mistakes, even the very best, and the finished product is usually assembled from multiple edits. The best recording engineers and the best organists can make it almost impossible to detect the edits today.

The longer an organ blower is on, the more the temperature in the chambers will shift. As temperature shifts, so does the tuning. After each take, a technician may need to touch up a pipe or two whose pitch has shifted perceptibly. All this makes for some very long days—or nights.

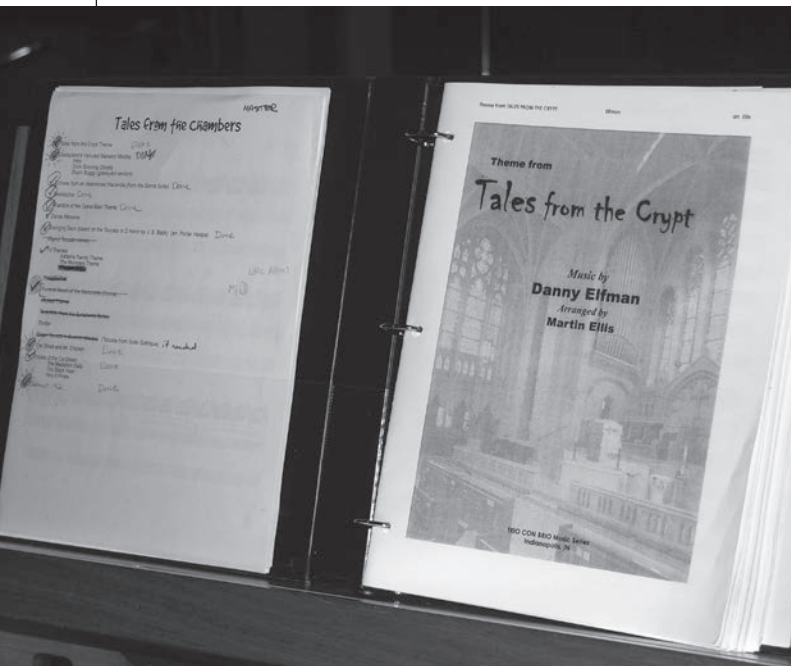
If the organ is equipped with a record-playback system, the tracks can be recorded over a period of time, whenever it's convenient. When all the tracks are finished, the recording engineer and technicians can come in, tune the organ, and do the recording all in one session.

Now, with a trio....

The logistic difficulties associated with a Trio con Brio recording are immense. How many venues equipped with three organs can you name? First challenge: finding two more organs. First United Methodist Church in Portland, Oregon is home to a four-manual, 107-rank behemoth with some 14 ranks of high-pressure theatre pipework and an Allen R370 three-manual classical instrument.

Two different organs, a classical Allen L-8 and an Allen Q-311 theatre model filled the third spot on *Tales from the Chambers*. Few Allen organ dealers maintain much depth of stock in theatre models—the bulk of their business is in the classical arena. It is not unusual for two different dealers, hundreds of miles apart, to be involved in supplying the additional organs. That was the case with *Tales from the Chambers*. The Q-311 was only available for the first recording session, so a second dealer provided the L-8 for the later sessions, and the recording schedule was set up accordingly; numbers that didn't require the additional theatrical assets of the Q-311 were recorded in the later sessions.

Availability of the venue is a major consideration. First United Methodist is a very large and active church in the community, and its sanctuary is used by a number of local musical groups. They rent the sanctuary for rehearsal and performances, which often ties up the space for several days at a time. During



Three of the organs used in the recording

In the Chambers

that time, the chancel is reconfigured and access to the console and the church's Mason & Hamlin grand piano becomes very inconvenient.

Then, there is the issue of artist availability—not only for recording sessions, but for rehearsal as well. Jonas Nordwall and Donna Parker both live in the Portland area, but Martin Ellis lives in Indianapolis. All three are active performing artists with commitments scheduled months in advance. Finding holes in their schedules when all three are available for several days in a row is tough. Additionally, Martin has to make several trips to Portland to rehearse with the other two. Neither Donna nor Jonas have two organs in their homes, and moving the church's Allen from the chapel, where it is installed, into the sanctuary for a two-organ rehearsal is not practical. So, one organ and a piano is the typical rehearsal setup. Generally, the rehearsals wind up being some combination of the three: Donna and Martin, Martin and Jonas, Jonas and Donna.

The use of the church for recording presents some other issues, too. First United Methodist Church is located in downtown Portland, and sits on the side of a hill adjacent to a busy intersection. This intersection is home to a transfer stop for the bus service and a light-rail station. Both light rail and the buses run day and night.

The Trio is faced with all the logistical and technical challenges of a solo recording done on an instrument without a record-playback system...times three.

Even three consummate artists find it difficult to get through an entire piece without error. An error in a live performance will certainly be forgiven, but one on a recording is less likely to be. The recording engineer will be the judge of whether an edit to correct the mistake will be successful or not. Many retakes are the norm. The more complex pieces can each occupy the better part of a day.

So, back to Doug's question: "How did they do that?"

Doug wondered who played what, whether they were all together in one venue and playing at the same time, or if it was recorded separately and then reassembled in post-production. And, of course, he was curious about the sound effects.

The concept and content of this disc suggested more extensive use of sound effects and "unusual" percussions than you'd find on the average organ recording. To achieve this, several different sources were used. The Allen Vista module provided some of the additional voices and effects, a Roland GX-70 keyboard provided others, and the remainder, such as rattling chains and some of the tambourines, were performed live.

The entire CD was recorded live, with all three artists (plus coffee-fetching, page-turning, chain-dragging "assistants" and even the cat) performing simultaneously in real time. A number would be rehearsed until all were comfortable with it and in agreement they were ready to record. Recording engineer Dennis Hedberg,



Martin Ellis prepares for a number requiring three organs and sound effects



Martin and Chris Nordwall rehearse

working from a room well behind the chancel area, would start recording and yell “Go!” All too frequently, though, recording would soon come to a stop with a yell of “Train!” or “Bus!” After the noisemaker passed, the piece would start over.

Even though the church’s organ is equipped with a Uniflex relay system, the record-playback capabilities can’t really be used for a Trio recording. Because all of the performers depend on each other for visual as well as audio cues, to have one portion pre-recorded is, once again, impractical. With the lead parts moving

from one instrument to another during a number, trying to record separately would not likely be anywhere near as successful.

To the question “who played what?” the answer is “everybody.” The artists rotated around the instruments depending on the piece. If Donna’s part was better suited to the church’s organ, that’s what she played. If Martin’s part called for him to do the sound effects, he was at the console next to the Roland keyboard. To sum up, you’ll hear each artist on every organ—you just may not know when.

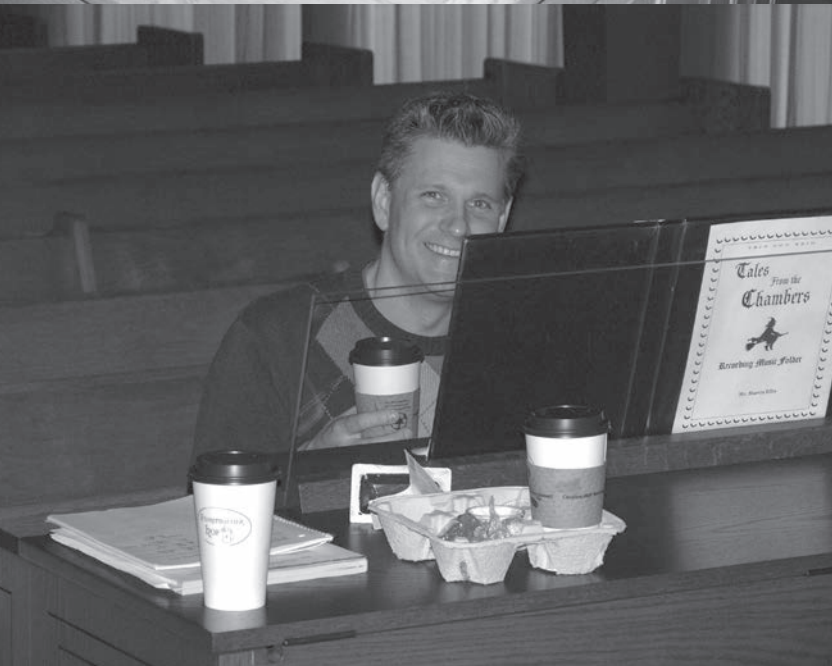
For some of the effects, the Roland keyboard was positioned just to the left

of the console. The organist would reach over and fire off the swirling wind, or the thunderclap, or whatever effect was needed. Where more extensive use of the Roland’s sound effects was called for, an assistant was called into play to press the right button at (hopefully) the right time.

Still wondering how they got the cat to meow on cue? Well, we’re going to leave you in the darkened chambers and keep just a bit of mystery....

Donna Parker listens to a playback

Jonas Nordwall rehearses a tricky passage



Martin shows what it takes to get through a Trio con Brio recording session (this was just the morning’s collection)

The Trio listens to a playback (L-R, Chris Nordwall, Martin Ellis, Donna Parker, Dennis Hedberg (seated, facing wall), and Jonas Nordwall)

NOW COMPLETE!

THE WALT STRONY BONUS DVD IS HERE!

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

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

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



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

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

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



Jonas Nordwall



Lyn Larsen



Jelani Eddington



Simon Gledhill

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

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

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

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

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

**The long-awaited Bonus
DVD is shipping NOW!**

Allen artist Walt Strony has produced a special DVD lesson based on YOUR questions and topics!



ATOS
American Theatre Organ Society

Allen organs®



Wurlitzer!

An Experiment in Variety and Development

(Photos www.johnnyv.com collection)

On a sun-drenched Southern California Sunday afternoon, the San Gabriel Mission Playhouse near Los Angeles, home of a spectacularly rebuilt and expanded Wurlitzer theatre organ, hosted a variety program of music centered on the organ. Titled *Wurlitzia* for promotional purposes, it proved to be an interesting idea in an effort to expand programming and expand the audience reach for a theatre organ concert.

The concert was actually a follow-up to a concert at San Gabriel in 2010. For that program, underwriting sponsorship provided a free concert which featured the organ, high school orchestra, piano, drums, and silent film. Being free and featuring school-age performers, tickets were gobbled up and a big audience enjoyed the concert.

Playhouse Executive Director Anna Cross, and Peter Crotty, whose Peter Lloyd Crotty Family Foundation provided not only the support for these two programs, but also the funding to repair and expand the Wurlitzer, wanted to find out if a similar program could be “sold” to the public, thus the *Wurlitzia* idea was born.

The concert program consisted of ATOS President/CEO Ken Double; former ATOS Organist of the Year Chris Gorsuch playing both the Wurlitzer and grand piano; his friend and drummer/organist Russ Peck, who also accompanied a silent comedy; Indianapolis “crooner” Laney Wilson; and the 24-piece Temple City High School Gold Jazz Band, a sensational conglomeration of young musicians who brought a whole new dynamic to the performance. It was a fast-paced variety show, and tremendously entertaining.

Ken Double played solo selections and accompanied vocalist Laney Wilson. Chris Gorsuch played solo selections on the organ and the grand piano, and also worked with Ken and Russ Peck in tunes featuring Wilson, who showed off his talents as a fine trumpet soloist. The Temple City Gold Jazz Band performed solo selections, and then combined with the organ and piano. The second half of the concert opened with Russ Peck, NOT on the drums, but at the organ console accompanying a silent comedy. Ken Double quipped, “This isn’t an

organ concert. This is more like the Ed Sullivan Show. We’ve got everybody but the jugglers and Topo Gigio here today!”

All this effort to engage all this talent and provide all this variety had one common goal: to wrap a lot of music “around” the Wurlitzer organ so that it was NOT simply an organ concert, but a great variety show featuring the organ. This was also an attempt to dig into the more serious question which plagues so many in ATOS-land, and that is “what can we do to draw bigger crowds?”

By comparison, and to no one’s surprise, the previous year’s “free” concert drew a much larger audience. The San Gabriel Mission Playhouse staff worked hard on promotion for this second event, and the partnership with the Peter Lloyd Crotty Family Foundation allowed for some flexibility as most expenses were covered.

How does one measure success? Artistically, it was a sensational show. In terms of ticket sales, no question it could have been more successful with more attendance.

Often, these ideas need nurturing and an opportunity to grow. Perhaps a Saturday night instead of a Sunday afternoon would work better. Perhaps partnership with a different musical group might draw a crowd, although what better way to introduce young musicians to the theatre organ than to have them part of the show?

What we do know is this: if our local chapters are struggling to draw bigger crowds, then we all must experiment with some other formats and other ideas, as opposed to doing the same thing over and over again to a largely diminishing audience.

This was a bold step forward taken by Peter Crotty and the San Gabriel Mission Playhouse, one that hopefully will be “tweaked” a little and tried again. And it is a program whose ideas might work well for other ATOS chapters across the country.

Sponsorship and underwriting combined with a willing theatre management as a partner, and a broad-based program of great entertainment, is a formula worth further effort and exploration for not only the San Gabriel Mission Playhouse, but other locations as well.



San Gabriel Mission Playhouse



Audience members were treated to a classical guitarist as they arrived





Ken Double took a solo turn

Russ Peck



Bert Ferntheil, Jazz Band conductor



Vocalist/Trumpeter Laney Wilson



*The Temple City High School
Gold Jazz Band*



*Ken Double and Chris Gorsuch
accompany Laney Wilson*



Chris Gorsuch



Russ Peck accompanies Chaplin's *The Fireman*



(l-r) Anna Cross, Executive Director of the Mission Playhouse, Laney Wilson, Ken Double, Chris Gorsuch, Russ Peck, Peter Crotty, whose foundation made Wurlitzia possible, and (unidentified),



INVEST IN ATOS

Keeping the Music Playing

We are asking our membership to think seriously about long-term investing in ATOS. This means Estate Planning and remembering ATOS in your will.

The ATOS Fundraising Committee has established a Seven-Point Plan aimed at securing ATOS' long-term future and reaching long-term goals.

**Contact: Ken Double,
404-790-5400, k.double@atos.org**



How You Can Invest in ATOS:

- Cash Gifts
- Will Provisions
- Stocks and Securities
- Gifts in Kind
- Charitable Remainder Trusts
- Life Insurance Policies

So ATOS Can Invest In:

- The Endowment Fund—funds for chapter/organ projects
- Youth Initiatives—Scholarships, Summer Youth Camp, and more
- Education
- Marketing, Promotion
- ATOS Website and Theatre Organ Radio

ATOS is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deductions on your federal tax returns. Consult your financial professional.

ATOS Membership Application

Please tell your friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

Name _____

Address _____

City, State _____

Zip/Post Code _____

Phone _____

E-mail _____

Member of ATOS Chapter _____

- Help me contact local chapter
 Renewal Past Member

Payment by: Check/Money Order MasterCard VISA

Card Number _____

Expiration Date _____

Security Code (back of card) _____

Signature _____

Date _____

Membership Levels

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

Optional Services

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

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

Send the completed form and your remittance to:

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

Contact: Jim Merry, Executive Secretary
714-773-4354, membership@atos.org

Join or renew online at www.atos.org/membership

Vox Pops

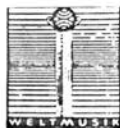
An ATOS Legend: Editor Emeritus,

The name Stu Green conjures up many fond memories for longtime ATOS members. His official title of Editor Emeritus follows a variety of positions as the editor, author, and publisher of a variety of theatre organ publications including the independent THE POSTHORN, THE BOMBARDE—a supplement to the THEATRE ORGAN journal in the '60s—and finally as a co-editor of the THEATRE ORGAN journal with the late George Thompson into the '80s.

His longtime editorial companion and eventual wife, Peg Nielsen, assisted and always supported his work. "Stu would come to my home in Granada Hills [California], start playing some of his originals, and as soon as he thought people were listening, he would ham it up with "Entry of the Gladiators" or "Skater's Waltz,"" said Peg. "He stated he was putting out a publication [called] THE POSTHORN for the Los Angeles Theatre Organ Society. I volunteered to type stencils and run them off on a mimeograph that I had."

Together they produced some of the most informative, entertaining repartee that kept professional organists, organ enthusiasts, and organ builders on the edge of their seats reading his current writings and anticipating the next.

While keeping the art form alive, Stu was very self-conscious about authoring many articles of his publications under his own name. He used various alter-ego names as contributing writers including Hal Steiner, Elmer Fubb, Effie Klotz, Bert Broullion, and Guano Bandini—"my staff," as Stu referred to them. "He had neighbors, names he used



Das ist dein Lied

Slowfox

Worte: Hans Rahner und Hans Werner

Musik: Hans Steiner

Refrain (Stu Green)

Gesang

Klavier

Lied der stül-len Stun - den, — es kommt zu dir, ver - traut - so wie ein lie - ber

Freund - will dir mit sei - nen Tö - nen dein Ein -

sam - sein ver - schö - nen. — Ich sing dein Lied, das heimlich uns ver - bun - den, —

— die Me - lo - die, sie bleibt als Sou - ve - nir bei dir, soll dich —

Copyright 1950 by WELTMUSIK, Edition International, Wien I., Seilergasse 12
Alle Rechte vorbehalten / All rights reserved
WM 811



W. "Stu." Green

BY JONAS NORDWALL

er - in-tern un-ent - wegt. — wie nah mein Herz an dei - nem schlägt.

Bb7 Abm Eb+G Gm Cm Abm Ebaug Bb7 Eb+6

Pine

Verse

Am A - bend - in dei - nen vier Wän - den - da träumst du - ein Buch in den

Eb+6 Ebaug Fm

Hän - den - du sehnst dich nach Glück und bist doch so al - lein. Nur ei - ne

Bb7 G Fdim G Cm

klei - ne sü - Be Wei - se — kommt auf Be - such zu dir ganz

Bbdim Eb7 C Ab Abm7

lei - se, — weiß, daß sie dir Freu - de bringt, wenn sie täg - lich neu er - klingt:

E9 F9 E7 Eb D7 Db7 C9 F9-5 Fdim

D.S. al Fine

WM 811

in Vienna, names he made up, because he did not want his name on every page in a publication,” said Peg.

A native of upstate New York—according to him, somewhere around Syracuse—Stu played the organ in small theatres just prior to the advent of the talkies. He would frequently lampoon himself in print about his limited performance skills to create humorous material for his articles. In reality he possessed a great musical sense and foremost, an appreciation for good, quality music. He was an amazing resource discerning the best film and popular music of most of the 20th century.

During WWII he was a part of the European Campaign, working for the Red Network of Armed Services Radio as a radio personality. “After his service in WWII, he stayed in Vienna and put a radio station on the air for the State Department of the U.S. Government,” said Peg. “He also took the first Hammond [organ] into Austria, and he says he will never be forgiven for that.” Stu described his performance as the main reason for the U.S. to leave Europe ASAP.

While in Europe, he composed songs which enjoyed popularity under the credited name of Hans Steiner—a slight variation on his publishing alias of Hal Steiner. While organizing the Richard Purvis music library, Donna Parker and I ran across an envelope addressed to Richard Purvis at Grace Cathedral in San Francisco, California, sent by Stu in 1971. It contained one of those published tunes, “Das ist dein Lied,” which was Stu’s broadcast theme song from 1948 to 1952.

Eventually an additional artistic avocation was playing organ in

Vox Ponic

various bars and “gin mills”—to use a term favored by Stu—in the U.S. which greatly enriched his cultural life. He did this “just to be around music,” recalls Peg.

Stu was not a vicious writer or critic, as some other scribes of the time proved to be, but was honest and helpful. This extended to the extreme ends of the organ performance business from the young, aspiring organists to those who were at the sunset of their careers. His suave, carefully constructed, interesting writings helped maintain the theatre organ world in print as a qualified, artistic, and meaningful contribution to the overall musical culture.

At one time, he established an artist management firm called “Starway Talent” for the sole purpose of perpetuating the theatre organ as an art form. Represented were Don Baker, Lloyd del Castillo, Helen Dell, Rex Koury and Shirley Hannum. “This had to be done under my name, as Stu didn’t think the Editor Emeritus should be promoting organists,” recalls Peg. While not financially successful to the hoped-for degree, Stu put his money where his mouth was. An admirable trait!

Stu was honored by ATOS as the 1972 Honorary Member for his written contributions for ATOS. “Whatever I’ve done to deserve this honor, I couldn’t have done it without the help of my wife, Peg,” said Stu. “Not only has Peg ghosted for me and my staff of zanies, but everything I’ve ever written for ATOS has passed through Peg’s typewriter where the misspelled and bad grammar got corrected. In all humility, for Peg and for me, thank you for the honor.”

Stu Green was a real, one of a kind personality, who will always be greatly admired and remembered.



American Association of Theater Organ Enthusiasts

NATIONAL HEADQUARTERS
 P. O. Box 248
 Alameda, California
 94506
 LAkehurst 2-2962
 Area Code 415
 President
 W. 'TINY' JAMES
 Vice-President
 ERWIN A. YOUNG
 Treasurer
 RICHARD F. KLINE JR.

THEATRE ORGAN MAGAZINE
 Journal of the American Theatre Organ Society
 Southwestern Editorial Office
 P. O. Box 3564, Granada Hills, CA 91344

Stu and Mildred Alexander
 (Nordwall collection)



Peg and Stu Green
 (Nordwall collection)



Mitering Wood Pipes Revisited

BY MIKE BRYANT

After the article on mitering wood pipes appeared in the July/August issue, I received some criticism from a couple of highly-qualified organ builders whose opinions I value and respect.

Their position was that the method I described (using a single 45-degree cut) is not the preferred method (the preferred method is two 22½-degree cuts), and what I described is considered “low end.”

Let me explain why I described the single-cut rather than the double-cut method. First, virtually all manufacturers used the single-cut on pipes with parallel sides at one time or another. Some manufacturers eventually standardized on a double-cut miter, and some used both.

There is no difference, according to experts in the field, between the two methods in terms of operation or tone of the resulting mitered pipe. So, why switch?

Cosmetics is certainly part of the reason. A double-cut miter frankly looks better.

Probably a more compelling reason is that a single-cut miter doesn't work out well on a tapered pipe (such as a Wood Diaphone). Why not? Remember, the pipe becomes wider and deeper as you go up. If you make a 45-degree cut, the top of the cut (on the back of the pipe) will be wider than the bottom. When you flip that mitered section to achieve the 90-degree miter, you will have a big mismatch on the joint. If you have a saw that will get through a 4 x 4, taper it, make a 45-degree cut, and try to fit it back together.

By using a double-cut miter for tapered pipes, you spread that mismatch over two joints instead of one, which makes the transition more manageable.

Since consistency in the appearance of mitered pipes may be a consideration—back to cosmetics, again—it makes sense to do them all the same way.

Why didn't I describe a double-cut miter instead? We have a limited amount of space, and knowing it would be a fairly lengthy article anyway, we had to limit the discussion to one method. Our choice was the simplest correct method, and is also the method we had used in the MacNeur project. Yes, there's one 45-degree miter shown (B, the shortest Bourdon), but that was also a single cut.

And remember, we aren't suggesting that what we described is the only correct way to miter a parallel-sided wood pipe—it isn't. If you want to use a double-cut miter, by all means do so. You'll have two extra surfaces to sand square and flat, the layout is a bit more involved, and it's a little tougher to clamp up while the glue sets, but it should not be beyond the capabilities of someone with a moderate degree of woodworking skills. And, if you're careful and double-check everything, you'll have a result you can be proud of.

We've posted an article (with illustrations) on Theatre Organ Online that describes the somewhat more complex process for two-cut miters. The article stops just short of the glue-up process, but it



will lead you through the steps to achieve a good two-cut miter. Feel free to download it if you wish (it's a PDF).

To sum up, we described a process that we believe is easily within the abilities of someone with average skills and suitable tools. The original article was vetted by a builder with over 50 years in the business, and whose knowledge and expertise is second to none. When it comes to the mechanics of pipes I consider his work and his opinions to be as close to a “gold standard” as it's possible to get. Any technical articles we publish are reviewed by at least one highly-respected organ builder in addition to the author, even if the author is an organ builder—which I am not, nor have I ever claimed to be.

While we're comfortable saying that we will never knowingly print a “how-to” article that will steer you wrong (in the sense of recommending dangerous or inappropriate materials, techniques, or processes), you should recognize that even among builders with decades of experience there can be differences of opinion regarding those same elements. If you've taken our advice from previous articles and developed a relationship with a builder whose work you respect and trust, you should take your guidance from him.

San Diego's Balboa Theatre and its Wonder Morton Organ



BY CONNIE REARDON

(Photos Ross Porter Collection)

“The best-laid schemes o’ mice an’ men gang aft agley....”

So wrote Irish Poet Robert Burns after accidentally unearthing a mouse’s nest with his plough. And so it was on September 13, 2009, when the 4/23 Wonder Morton Organ installed in the newly restored Balboa Theatre in San Diego was to be premiered. And those best-laid schemes and plans had been long-going. One might say they started back in the year 2000, when San Diego’s nonprofit Centre City Development Corporation (CCDC), which had been organized to redevelop the downtown area, took on the job of rehabilitating the theatre.

Six years later, on January 19, 2008, the Balboa Theatre, after some selective demolition, a complete retrofit, and a full renovation and restoration, was reopened. Now, almost two years later, the Wonder Morton Organ had been installed and was ready to return to its former glory. Members of the audience were in their seats, eagerly waiting for the organ to rise from the orchestra pit, with Chris Gorsuch, ATOS’ 2008 Organist of the Year, at its console. Unfortunately, things did not go as planned. First, the lift from the pit had stopped working. Second, even if the lift had been repaired, there were no sounds coming from the organ.

The Balboa Theatre, designed by architect William Wheeler, first opened on March 28, 1924, and was the city’s first downtown theatre built to accommodate the exploding popularity of motion pictures. Wheeler’s ornate design scheme, based on Spanish and Moorish revival styles, incorporated some spectacular elements in the dome-topped theatre. They included a color scheme with striking hues (lavender, orange, and aqua) and bold bronze accents; 1,513 seats, to keep in mind Balboa’s discovery date; soaring 90-foot ceilings; and twin 28-foot recirculating waterfalls flanking the stage. The waterfalls operated at full force during intermissions but were turned off when the program began. The lobby walls were covered with large painted murals, and a ramp led to the second-floor balcony seating.

The Balboa Theatre brought San Diego audiences a combination of live vaudeville and silent films, accompanied by an organ built by the Robert-Morton Company of Van Nuys. That organ happened to be one of five identical (except for console ornamentation) “Wonder Mortons” purchased by the Loew’s chain for their deluxe New York

area houses: the Valencia Theatre (1928) in Jamaica, Queens; the Paradise Theatre (1929) in the Bronx; the Kings Theatre (1929) in Brooklyn; the Jersey Theatre (1929) in Jersey City, New Jersey; and the 175th Street Theatre (1930) in Manhattan. The so-called Wonder Mortons were essentially larger versions of the four 4/20s built for Loew’s houses in St. Louis, Missouri; Columbus, Ohio; Pittsburgh, Pennsylvania; and Providence, Rhode Island. (The Loew’s Providence is now the Providence Performing Arts Center, home to one of the three five-manual Wurlitzers.)

In 1930, the theatre was remodeled for sound pictures, and the organ was moved to San Diego’s Fox Theatre, now renamed Copley Symphony Hall, where it remains today. Since the “talkies” had taken over the movie industry, no replacement organ was considered. The Balboa survived through the Great Depression, World War II, and the post-war period as a movie palace with some live performances. However, all things must come to an end. Thus, in 1959, it was decided that the theatre would be razed and turned into a parking lot. That’s when Russo Family Enterprises purchased the building, had it remodeled, and arranged to have it operated by the Fox chain. The Russo family did take over its operation in 1976; however, by 1986, when it appeared that the theatre had outlived its usefulness, it was closed and taken over by the city through condemnation. While there was some talk about gutting the theatre and turning it into an art museum, it remained dark.

That same year marked the emergence of the non-profit Balboa Theatre Foundation, which was composed of volunteers advocating with other theatre groups for the theatre’s renovation. The Foundation spent years of advocacy, fundraising, and lobbying to ensure that the Balboa did not fall victim to the wrecking ball or to competing economic uses. In 1996, the Foundation played a significant role in placing the theatre on the National Register of Historic Places, thus ensuring its safety. Finally, with the dawn of the 21st Century, San Diego’s CCDC collaborated with the Foundation to begin the \$25 million renovation of the Balboa Theatre, including earthquake retrofit, stage and light modernization, and authentic interior decoration.



The Wonder Morton console decoration is apparent



Console in the pit; the console is stored beneath the stage, and rolled onto the lift when needed

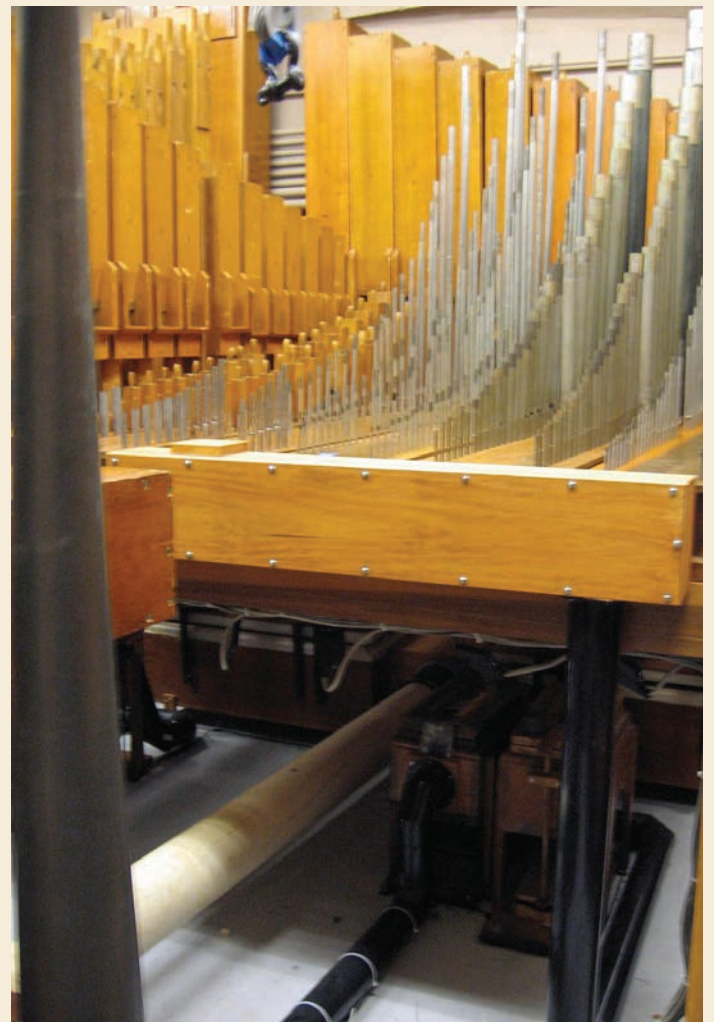


Interior detail, the Balboa Theatre



The renovation task was taken over by architect Paul Westlake, whose firm had worked on restoring many pre-1930 movie palaces nationwide. He was amazed at the acoustic qualities of the Balboa and its potential to be a first-class venue. The space in the theatre where the organ had been located had been patched over, but that was soon changed. Now that CCDC was dedicated to restoring the theatre, the Foundation turned its attention to returning a world-class organ to the space.

Bill Bailey, secretary of the Foundation at the time, thought it would be ideal to bring an old organ back. He learned that the Wonder Morton organ which had originally been installed in the Valencia Theatre was available. In 1966, Peter



Schaeble purchased the organ, after many years of disuse, and installed it in his Long Island home, where it played for many years. After Schaeble's death in 1996, Jasper Sanfillippo acquired the organ, and had it dismantled, crated, and packed in a 45-foot trailer. Sanfillippo had intended to install the organ in the carousel building on his property in Barrington Hills, Illinois. Unfortunately, those plans did not materialize. The organ was now available but the problem was still money.

That's when a little holiday party magic intervened. Victor Ottenstein, a philanthropist who lived in Rancho Santa Fe, was at a party where he knew practically no one. Bill Bailey happened to be



And so it was that two weeks later, on September 27, 2009, the rescheduled concert went off without a hitch!

Interior, the Balboa Theatre



there too; he approached Ottenstein and told him about the Balboa Theatre and the Wonder Morton Organ. Ottenstein listened carefully and asked, “How much do you need to buy it?” Bailey told him the cost would be \$65,000, and Ottenstein said, “Tell you what—I’ll give you the money.” And so, in 2002, the Foundation purchased the organ and had it shipped to the shop of organ curator Wendell Shoberg in Ramona, California. Victor Ottenstein kicked in an additional \$15,000 to cover costs of transporting the trailer to Ramona.

Unfortunately, the trailer had to sit in Wendell’s barn for several years, while funds were being raised to get the project underway. Happily, donations began to come in, including \$330,000 for organ restoration and \$225,000 for building preparation. Bailey said, “People are beginning to realize we are losing history as we speak. This [Balboa Theatre and Wonder Organ] is the lone link to San Diego’s theatrical history.”

In 2005, work finally began. It was an exciting time for W.N. Shoberg & Company. After Wendell and his daughter Linnea had been staring at the trailer for over three years, they were finally ready to open it. They found that every cubic inch of that 45-foot trailer was full of organ. The door was difficult to open, as the organ parts had shifted during the trip across the country. When it did open, they found that the Wonder Morton console’s finish had come to resemble curdled cottage cheese. Too much gesso and too little care during an application of an antique finish had given it a rough texture. “It was grossly ugly,” Shoberg said.

But, in the organ restoration barn, all that began to change. The console was taken out of the truck, broken down into as many flat pieces as possible, and then reassembled to

ensure all the parts were there. Next, all the parts had to be stripped of all finish, which consisted of an antiqued gesso finish over at least four layers of paint. Linnea Shoberg and other restorers worked months to get all the paint and gesso off, only to discover that the gesso had been hiding some water damage on the lid. That meant that the lid’s ornate carved details had to be removed, repaired, and carefully replaced. Next, each piece was painted with up to eight coats of lacquer, massaged with progressively finer sandpaper, and covered with a finishing compound. Also, all the stops had to be changed over to Syndynes and the console retrofitted to make it workable with the new Uniflex relay. Finally, over a year later, the console—now painted an off-white lacquer, rubbed out to a high polish and waxed, with the repaired carvings painted accent colors taken from the theatre’s décor and synthetic gold leaf—was finished.

The rest of the rebuild was not quite so eventful. A few chests had water damage from a leak in the trailer when it sat outside, and a few had the obligatory mouse nests, found in most organ projects. Most of the chests still had the original red “kangaroo” leather, which was stripped off and replaced. All the traps and percussions were rebuilt and tested, and everything was set up in the shop just as it would be in the chambers. Of course, this was sometimes wishful thinking, as the organ had to be laid out several times. As construction added more electrical conduit to the walls, every visit to the chambers seemed to result in a change in measurements.

At last, near the time of the Balboa’s scheduled grand opening, the go-ahead was given to start installation of the organ. It was a bit hectic working around the theatre’s busy schedule, but things went fairly smoothly. A bit of last-minute chest

shuffling occurred, but that was to be expected. Finally, everything was placed, winded and tested and then tested again. Organist Chris Gorsuch came in to assist with voicing and the old beast was ready for her big debut.

As noted earlier, the debut concert, featuring organists Chris Gorsuch, Jelani Eddington, and Russ Peck, was scheduled for September 13, 2009. All was at the ready, and the pit lift went down to get the organ placed on it from its basement garage. Unfortunately, the organ cables missed their gathering area and became entangled with a bolt. When the lift was raised up to a height just out of view of the public, from where Chris planned to ascend during the opening number, a bolt snagged the data cable. One wire was broken, but that was enough to make the organ unusable. The organ crew worked feverishly, hoping to diagnose and fix the problem before show time. At the same time, unknown to the organ crew, the stage crew was running around trying to fix the lift itself, which had stopped due to an unrelated problem.

Heeding the very clear signs from above, a representative from the Foundation had to notify the audience that the concert had to be cancelled but was being rescheduled for two weeks later. The next day, the problem was diagnosed and the wire repaired, and the theatre engineers removed the offending bolt. And so it was that two weeks later, on September 27, 2009, the rescheduled concert went off without a hitch!

The Foundation is still raising money for upkeep and maintenance of the organ. However, due to a generous donor, work is ongoing to add three ranks to round out the sound of the organ. The addition began a few months ago and will be in place in time for the ATOS 2012 Convention.



The Robert-Morton console

Notes:

1. Iris Engstrand, *The Balboa Theatre: Preservation Project Completed*, San Diego Journal of History, Spring, 2008

2. Info regarding restoration of Wonder Morton Organ provided by Linnea Shoberg, W.N. Shoberg & Company

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

Rosemary Bailey
Concerts & Silent Films
San Diego, CA.
858.735.0505
rosemary@rosemarybaileymusic.com
www.RosemaryBaileyMusic.com

Add BIG Theatre Pipe Sound,
24 ranks, 10 TPs, 10 Traps, 8 Toys all sampled,
100 adjustable pistons or, register by hand!
Just plug "DUET" VTO unit in MIDI of
your pipe or electronic organ or
MIDI keyboards and it's ready to play!
"DUET" is available in Music Desk or
'hidden' Pull-Out version (pictured).
(See full page ads in 9/09, 11/09 & 1/10 TO Journals)
For DVD demo & specs contact MIDI Concepts
at 6N534 Glendale Road, Medinah, IL
or Call 630.893.5383



A Barton Organ Returns to the Dixon Theatre

BY CARLTON SMITH AND JUSTIN NIMMO
(All photos by Carlton Smith and Justin Nimmo)



Drum unit mounted atop the Chrysoglott



The restored Spencer blower



The restored Spencer blower



The restored blower installed

The modern theatre pipe organ has evolved musically into a more complex instrument than was originally conceived. Contemporary professional theatre organists desire modifications of the instruments' design which were unavailable to their predecessors. Specifically, a modern theatre organ has much more rank-unification available at the console, and specific sets of pipes are expected to be arranged into specific, individual wind systems. As well, many of the original movie theatres have now evolved into busy performing arts centers. As a consequence, this shift in the venue's function often requires the organ console to be removable from its once- fixed position in the orchestra pit.

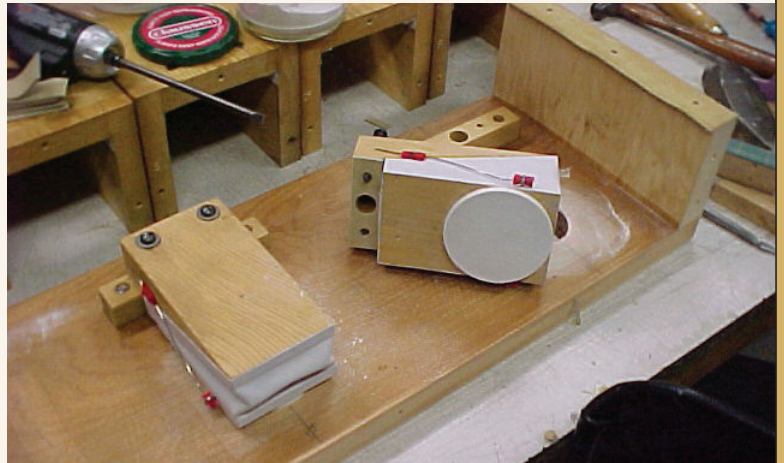
The philosophy of Carlton Smith Pipe Organ Restorations is to preserve an original instrument whenever possible. However, if keeping an instrument fully original proves unfeasible then retaining

the mechanical integrity and visual aesthetics of the original builder are paramount. When designing an instrument for a venue, we feel it should be assembled in the manner of the original company and therefore appearing as a vintage instrument while providing modern functionality. Concisely stated, application of the above philosophy to a newly assembled instrument results in a Wurlitzer organ being a Wurlitzer, a Robert-Morton being a Robert-Morton, a Barton being a Barton, and so on. Our fundamental philosophy was an integral part of the restoration and installation project detailed within the remainder of this article.

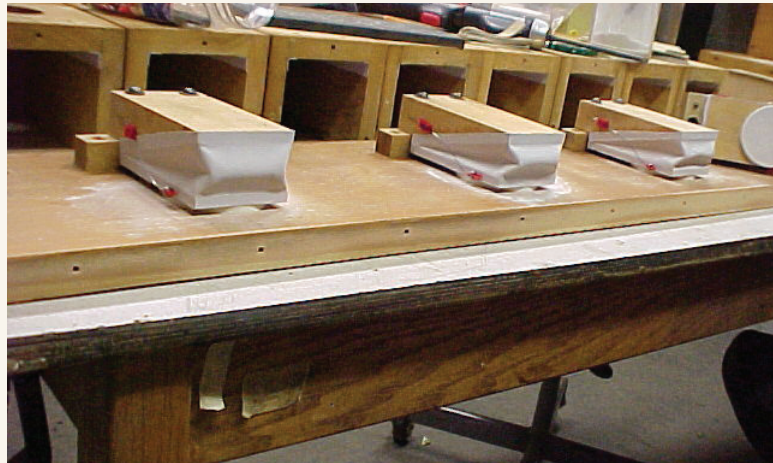
The Dixon Theatre, located in scenic Dixon, Illinois opened in 1922 and showcased a brand new 3/9 Barton organ to accompany photoplays. The theatre was built on the site of the Dixon Opera House which burned in 1920. The new 1,200 seat theatre was



Casting the reproduction console ornamentation



Restored diaphone pneumatics



Restored diaphone pneumatics



Restored diaphone pneumatics



Justin Nimmo works on a tremulant assembly

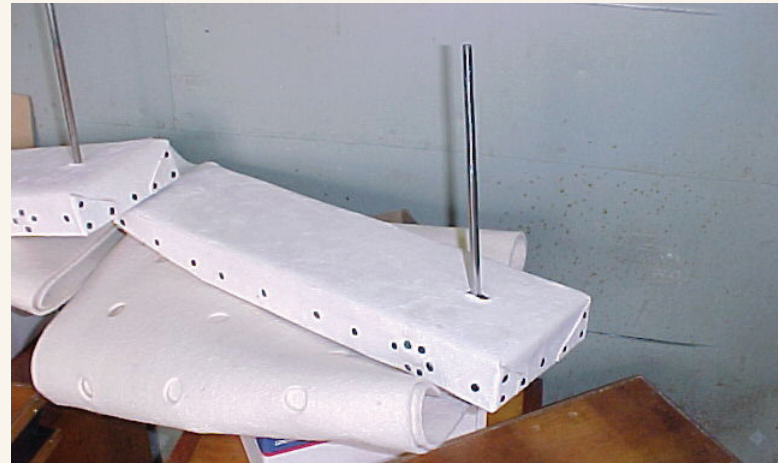
constructed from fireproof materials—brick, terra cotta, concrete, terrazzo, and steel. In the WWII era, the organ was removed from the theatre and sold as individual parts for various church instruments within the Dixon area. The theatre continued to operate until 1984. Dixon Theatre Restoration Inc. (DTRI) was formed in 1985 to preserve the building and continues to operate the theatre for private events, local dramatic performances, and occasional movies.

The recent installation of a Barton organ into the Dixon Theatre begins with The Canterbury Foundation, a local Dixon-area classical music society devoted primarily to funding musical performances. Curt Schmitt, longtime director of the foundation, initiated the idea of returning a theatre pipe organ to the Dixon Theatre. With collaboration of Linda Brantley, founder and past president of DTRI,

Mr. Schmitt formed an agreement to reinstall a Barton organ into the Dixon Theatre as a donation from the Canterbury Foundation. The initial instrument acquired was a 2/7 Barton originally installed in 1926 into the Englert Theatre in Iowa City, Iowa. It was later moved and installed in a Lutheran church in Spring Grove, Minnesota without percussion. Jeff Weiler acquired the organ in 1980 for a planned personal project, but later sold the instrument to the Canterbury Foundation in the mid-1990s. Through the advice of Mr. Weiler additional components were acquired: a Xylophone, standard toy counter, bass/snare drum action, Kinura, and a rare Barton 16' metal Diaphone. The core instrument was stored in the basement of a downtown Dixon business awaiting restoration and installation in the theatre.



The completed tremulant



Rare Barton crash cymbal



Rare Barton crash cymbal

The Canterbury Foundation also acquired a three-manual Barton Console formerly from the Colonial Theatre in Milwaukee, Wisconsin. Mr. Schmitt solicited Carlton Smith for a proposal to design, restore, and install a small concert-worthy Barton instrument using the three-manual console. Following a trip to Dixon to inventory what had been acquired for the instrument to date, Carlton proposed the addition of a Viole Celeste, Orchestral Oboe, Clarinet, and English Post Horn, bringing the instrument to 12 ranks. Additional components required to make the instrument complete included a Glockenspiel, additional reservoirs, reducers and tremolos. It was also proposed that the console be of modern theatre organ specification while retaining the original Barton appearance. For this reason, Barton stopkey order was used (the console specification accompanying this article illustrates the

Barton order). With the core 2/7 instrument lacking a switching system, a Uniflex 2000 switching system was chosen to control the proposed 3/12 instrument.

As with standard organ building practice, the organ was completely drafted on paper and in keeping with our company philosophy, the drawings were executed in the style of Barton. Scale drawings are a valuable tool in planning component layout within the chambers and for fabricating new structure such as ground frames, chest support lumber, wind conductors, and all associated components.

Restoration of chamber components was the first undertaking of the project. Condition of the organ components after more than five years of basement storage was quite grim. Some components were literally falling apart due to moisture and mold. Glue joints were



The replica ornamentation is applied to the console panels



The console takes shape with new ornamentation and finish



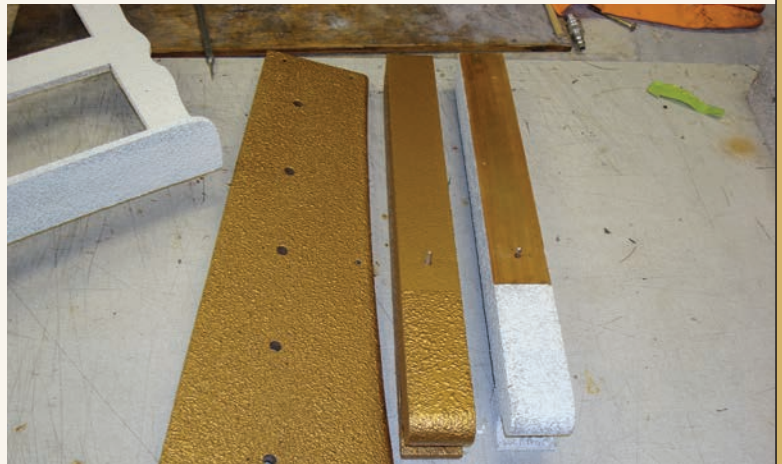
The console takes shape with new ornamentation and finish



The console takes shape with new ornamentation and finish



The console takes shape with new ornamentation and finish



The console takes shape with new ornamentation and finish

coming apart, original shellac finishes were flaking off, and screw holes were stripped out and unusable. It was apparent some of the project would be more of a resurrection than a restoration. Joints were re-glued, surfaces sanded and refinished, and many screw holes had to be doweled and re-drilled. In some cases parts were beyond repair and new lumber was used to recreate original pieces which had rotted away.

Tinted finishes were created to replicate the original Barton coloring and all exterior surfaces were sealed with clear lacquer or shellac. Finally, every single pipe in the organ was reconditioned to like-new condition. In the end, complete chamber components worthy of the Barton name resulted from hours of detailed attention and craftsmanship.

The console was in worse condition than the chamber components because it had sustained direct water damage. The original gesso finish and ornamentation was so disintegrated that the entire console had to be stripped to bare wood. RTV silicone rubber molds were cast from ornament on multiple original Barton consoles to create a full set of ornamentation for the Barton “Candelabra” console design.

The stark, bare shell of a console was brought back to a state of stunning detail through a multi-step process. First, the elaborate ornament was cast and applied to the console. Second, a process had to be invented and perfected to recreate the gesso finish. This layer returned the depth and surface interest to the smooth foundation upon which the painted surface could be applied. The bright white, barren layer of gesso was given depth, detail, shadow, and elegant



The console takes shape with new ornamentation and finish



The console takes shape with new ornamentation and finish



Harold Wright between the Diaphone and Tibia



Solo chamber, upper (Glock and Xylo)

style with paint and fine airbrush-applied shading. Rebuilding and refinishing of the original pedal board and keyboards completed the console restoration.

After months in the workshop devoted to restoration and re-creation complete, the focus switched to installation. The entire instrument was pre-erected in our workshop to the extent that all support lumber and wind conductors were fully assembled. Wind lines were fabricated from galvanized pipe as originally practiced by Barton. All new chest cabling was wrapped and bundled with black cloth tape to replicate the appearance of vintage cabling. The completed instrument was carefully disassembled and packed for transport from Indianapolis to Dixon, Illinois. A crew of professionals unpacked, carried, and assembled the hundreds of components and pipes into the chambers at the theatre. Years after the Canterbury

Society dreamed of hearing a Barton theatre pipe organ in the Dixon Theatre once again, the conception became reality.

In November 2009 the installation and tonal regulation were completed. The following year, on October 16, 2010 the organ was officially showcased to the public with a concert by Ron Rhode and the Harold Lloyd silent film *Safety Last*. The instrument was well received by those who came to its inauguration and the theatre has plans to use it for silent films and sing-alongs on a regular basis. Dixon now has a historical treasure inside this jewel of a theatre and hopefully it will remain there for a very long time!

Several people have contributed greatly to the success of this project. We are most grateful to Curt Schmitt for his vision of a theatre pipe organ returning to the theatre; Jeff Weiler for his assistance with tonal finishing; and Tom Elmendorf, president of



Solo chamber, lower level



Solo chamber



Dixon traps in the shop



Dixon traps in the shop

DTRI at the time of installation, who was responsible for managing the many building changes that were necessary for the project.

Assisting Carlton Smith Restorations during the restoration process were David Bottom, Kevin Ruschhaupt, and Harold Wright (installation); Shawn Chase, Timothy Piotrkowski, and John Struve (restoration); and Jeff Weiler (console specification and tonal finishing).

Carlton Smith Pipe Organ Restorations is dedicated solely to the theatre pipe organ: Carlton B. Smith, owner, assisted by Justin P. Nimmo.



Main chamber, lower chest



Main chamber, upper chest. Notice the horizontal operation of the shutters



The organ was erected in Carlton Smith's shop prior to installation



A new ground frame for each chamber was made; this is the Solo frame



Each rank's name and compass was stamped into the rack board



The finished console



The finished console



Drum assembly after rebuild



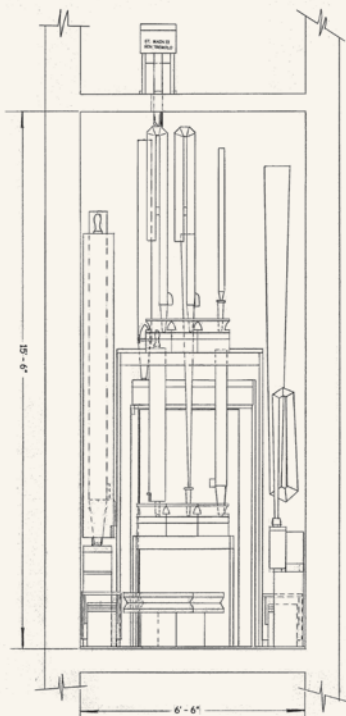
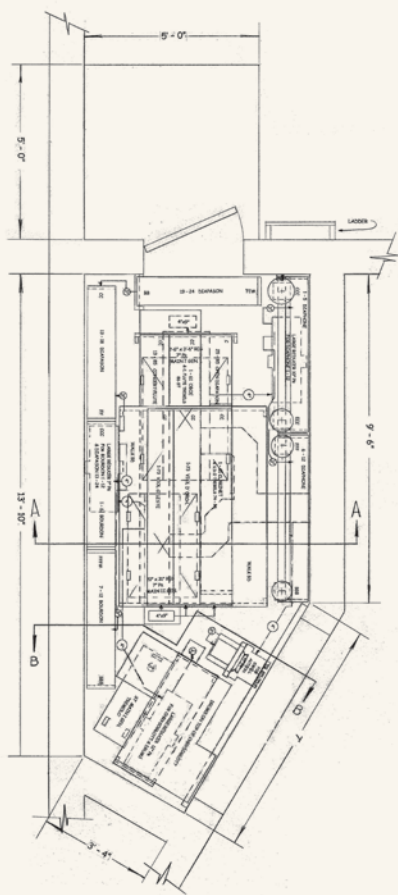
The finished console



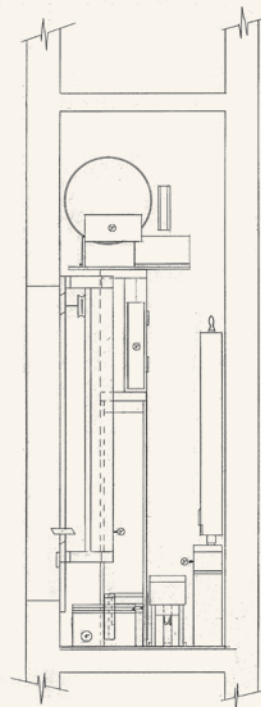
Ron Rhode at the console



The finished console



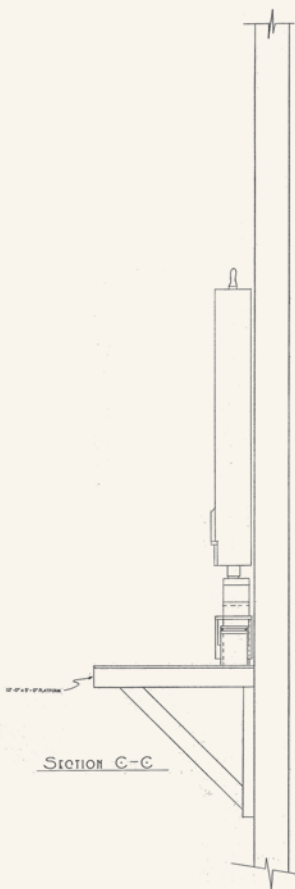
SECTION A-A



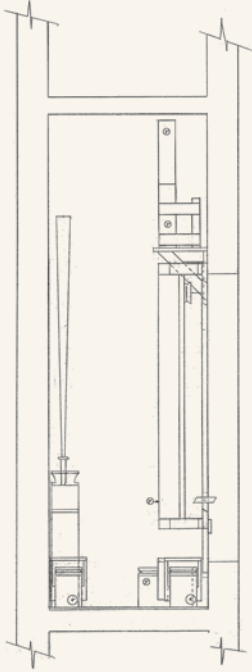
SECTION B-B

The organ was completely laid out on paper, just as it would have been when it was originally installed

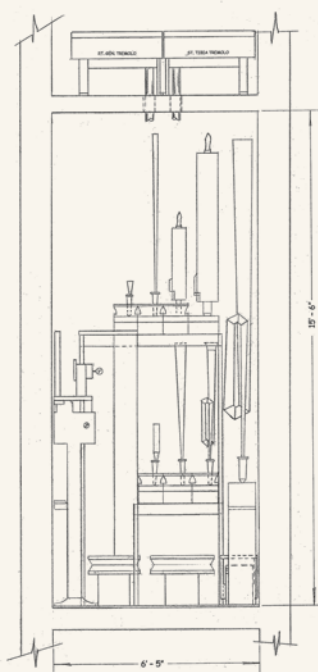
MAIN LOFT
HEIGHT 15'-6"



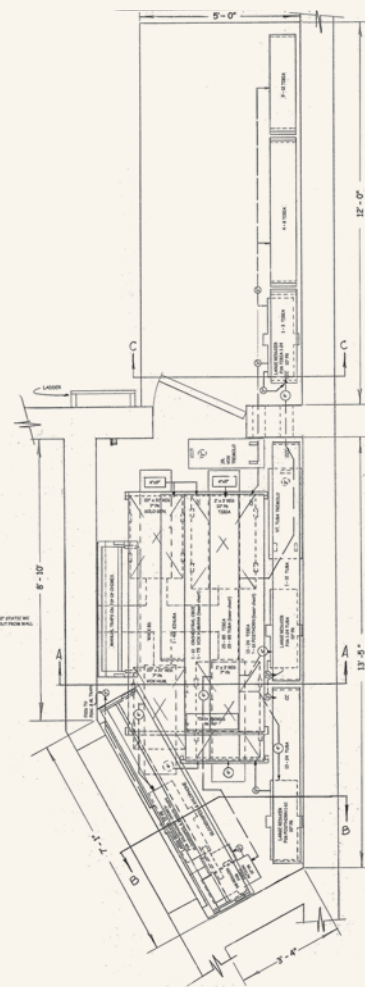
SECTION C-C



SECTION B-B



SECTION A-A



SOLO LOFT
HEIGHT 15'-6"

Dixon Theatre Barton, Dixon Theatre, Dixon, Illinois

3 manuals, 12 ranks

Chamber Analysis

Main Chamber

	Pipes	Tibia Clausa	4
		Tibia Clausa	2 2/3
		Piccolo	2
		Tibia Clausa	1 3/5
8		Tibia Clausa Fife	1
8		Chrysoglott	4
8		Xylophone	4
8		Xylophone	2
16		Glockenspiel	4
8		Cathedral Chimes	8
	Notes	Solo to Solo	16
		Solo Unison Off	
		Solo to Solo	4
		Solo to Solo	3rd
		Solo to Solo	5th
		Solo to Solo	7th

Exposed, backstage elevated

	Pipes	GREAT ORGAN	
16		Diaphonic Diapason	16
16		Bourdon	16
		Tibia Clausa	16
		Vox Humana (TC)	16
		Oboe Horn (TC)	16
		Clarinet (TC)	16
		Orchestral Oboe (TC)	16
		Tuba Profunda	16
		English Post Horn (TC)	16
		Contra Viole (TC)	16
		Contra Viole Celeste (TC)	16
	Notes	Diaphonic Diapason	8
		Concert Flute	8
		Tibia Clausa	8
		Vox Humana	8
		Oboe Horn	8
		Clarinet	8
		Orchestral Oboe	8
		Kinura	8
		Tuba	8
		English Post Horn	8
		Viole d'Orchestra	8
		Viole Celeste	8
		Tibia Clausa	5 1/3
		Principal	4
		Flautino	4
		Tibia Clausa	4
		Vox Humana	4
		Clarion	4
		Violin	4
		Viole Celeste	4
		Tibia Clausa	3 1/5
		Nazard	2 2/3
		Tibia Clausa	2 2/3
		Flautino	2
		Piccolo	2
		Fifteenth	2
		Tierce	1 3/5
		Tibia Clausa	1 3/5
		Fife 1	
		Chrysoglott	8
		Chrysoglott	4
		Xylophone	4
		Xylophone	2
		Glockenspiel	4
		Cathedral Chimes	8
		Great to Great	16
		Great Unison Off	
		Great to Great	4

Solo Chamber

	Pipes	Oboe Horn (TC)	16
8		Clarinet (TC)	16
16		Orchestral Oboe (TC)	16
8		Tuba Profunda	16
8		English Post Horn (TC)	16
8		Contra Viole (TC)	16
8		Contra Viole Celeste (TC)	16
	Notes	Diaphonic Diapason	8
		Concert Flute	8
		Tibia Clausa	8
		Vox Humana	8
		Oboe Horn	8
		Clarinet	8
		Orchestral Oboe	8
		Kinura	8
		Tuba	8
		English Post Horn	8
		Viole d'Orchestra	8
		Viole Celeste	8
		Tibia Clausa	5 1/3
		Principal	4
		Flautino	4
		Tibia Clausa	4
		Vox Humana	4
		Clarion	4
		Violin	4
		Viole Celeste	4
		Tibia Clausa	3 1/5
		Nazard	2 2/3
		Tibia Clausa	2 2/3
		Flautino	2
		Piccolo	2
		Fifteenth	2
		Tierce	1 3/5
		Tibia Clausa	1 3/5
		Fife 1	
		Chrysoglott	8
		Chrysoglott	4
		Xylophone	4
		Xylophone	2
		Glockenspiel	4
		Cathedral Chimes	8
		Great to Great	16
		Great Unison Off	
		Great to Great	4

STOPLIST

SOLO ORGAN

Orchestral Oboe (TC)	16
Contra Violes (TC)	16
Tibia Clausa	16
Vox Humana (TC)	16
Tuba	16
English Post Horn (TC)	16
Diaphonic Diapason	8
Concert Flute	8
Tibia Clausa	8
Vox Humana	8
Oboe Horn	8
Clarinet	8
Orchestral Oboe	8
Kinura	8
Tuba	8
English Post Horn	8
Violins	8
Tibia Clausa	5 1/3

Solo to Great	16
Solo to Great	8

ACCOMPANIMENT ORGAN

Vox Humana (TC)	16
Contra Violes (TC)	16
Diaphonic Diapason	8
Claribel Flute	8
Tibia Clausa	8
Vox Humana	8
Oboe Horn	8
Clarinet	8
Tuba	8
English Post Horn	8
Viole d'Orchestra	8
Viole Celeste	8
Principal	4
Orchestral Flute	4
Tibia Clausa	4
Vox Humana	4
Violin	4
Viole Celeste	4
Twelfth	2 2/3
Flautino	2
Chrysoglott	
Sleigh Bells	
Tambourine	
Castanets	
Chinese Block	
Tom Tom	
Snare Drum	
Jazz Cymbal	
Acc to Acc	4
Solo to Acc	8
PEDAL	
Pedal Resultant	32
Diaphone	16
Bourdon	16
Tibia Clausa	16
Tuba	16
Diaphone	8
Flute	8
Tibia Clausa	8
Oboe Horn	8
Clarinet	8
Tuba	8
English Post Horn	8
Cello	8
Viole Celeste	8
Bass Drum	
Cymbal	
Jazz Cymbal	
Crash Cymbal	
Triangle	
Kettle Drum	
Acc to Pedal	8
Great to Pedal	8
Great to Pedal	4
Solo to Pedal	8
BACKRAIL	
ACCOMPANIMENT 2ND TOUCH	
Diapason	8
Tibia Clausa	8
Oboe Horn	8
Clarinet	8
Tuba	8

English Post Horn	8
Tibia Clausa	4
Triangle	
Acc Traps to Second Touch	
Chimes	8
Glockenspiel	4
Great to Acc	8
Great to Acc	4
Solo to Acc	8

GREAT 2ND TOUCH

Tibia Clausa	16
Tuba	16
English Post Horn	8
Solo to Great	8
English Post Horn Pizz.	16
Solo to Great Pizzicato	8

TREMULANTS

Main I (Diapason, Conc. Flute, Oboe Horn)	
Main II (VDO, Celeste, Clarinet)	
Solo (Orch. Oboe, Kinura)	
Tibia	
Vox Humana	
Tuba	

GENERAL

Great Sostenuto Off	
Percussion Reiterate	

PISTONS

15 General	
10 Accomp/Pedal	
10 Great	
10 Solo	
Set	
General Cancel	

TOE PISTONS

Auto Horn	
Siren	
Steamboat Whistle	
Bird Song	
Fire Gong	

TOE LEVER

Roll Cymbal/Crash Cymbal	
--------------------------	--

SWELL PEDALS

Div I	
Div II	
Master	
Crescendo	

Controls in Treble-end drawer

Record Setup	
Play Setup	
Start	
Finish	
(2-digit LED Display)	
File Up	
File Down	
Comb. Load	
Comb. Save	
Memory 1-8	

CONTROL SYSTEM

Uniflex 2000	
--------------	--

JONAS NORDWALL A Unit Orchestra Christmas

At Berkeley Community
Theatre

Whenever a Christmas CD compilation appears, can Christmas be far away? Well, here in Australia, at the time of writing it is still quite some time away (it is now September), although many people in the southern hemisphere celebrate a make-believe Christmas in July because of a yearning for the sort of Christmas conditions celebrated in the northern hemisphere—wintry conditions, cosy open fires, and chestnuts roasting. Not the least of the chestnuts on offer are some old ones in the form of old favourite Christmas songs and carols.

Many of the Christmas compilations that are regularly trotted out feature the pop artists of the day, performing material so far removed from their genre that the results are often excruciating, but... it is with great relief that this Christmas compilation features not only a totally

appropriate musical instrument, but a totally appropriate musician at the helm. Jonas Nordwall's latest offering is a very welcome addition to the Christmas fare with a well balanced mix of old favourites and some less familiar selections—all performed with superb artistry.

It is quite interesting that the title of the CD is *A Unit Orchestra Christmas* because that is exactly what the Berkeley Community Theatre's Wurlitzer is—a product of Robert Hope Jones' Unit Orchestra legacy. The choice of the Berkeley Wurlitzer is in itself inspired because it is an amazing installation which, as Jonas noted: "is the premiere musical example of a large Wurlitzer theatre pipe organ in a large U.S. theatre."

The joy in reviewing this CD is the fact that each track is better than just a straight replica of an old favourite because each selection brings new facets of interpretation and musicality.

Leroy Anderson heads the album with the old favourite "Sleigh Ride" which actually only dates from 1948. Jonas combines the requisite sleigh bells, horse's hoofs, and xylophone, all combined at a canter with a pleasantly restrained organ.

Who can forget Judy Garland's version of "Have Yourself a Merry Little Christmas" from the 1944 MGM movie *Meet Me in St. Louis*? Numerous others have recorded this great favourite from the Christmas catalogue. He opens the piece with a simple oboe-like registration before moving into the lovely relaxed swing of what the American Society of Composers, Authors and Publishers (ASCAP) describes as the third most-performed Christmas song.

With full military aplomb "The Toy Trumpet" appears. Raymond Scott (born Harry Warnow) wrote this piece which appeared in the 1938 film *Rebecca of Sunnybrook Farm* with Shirley Temple. His arrangement gives full scope to the little trumpet before moving

into a decidedly bluesy entr'acte, before a return to the little trumpet and a simple little music-box finish.

To highlight the winter season associated with the celebration of Christmas in the northern hemisphere, Emil Waldteufel's "The Skater's Waltz" (aka "Les Patineurs," the Ice Skaters) was next, dating from 1882. The version we hear is totally in accordance with the original, and unsullied by contemporary alternatives—a thoroughly enjoyable performance.

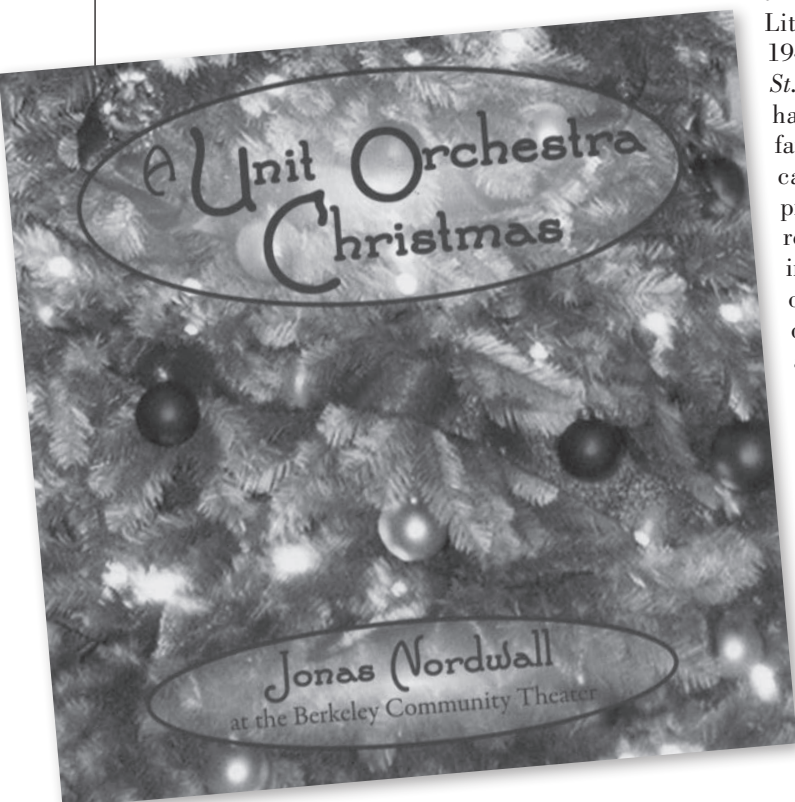
One of the delights of listening to Jonas' performances is the fact that he presents musical interpretations which are full of musical innovation, accuracy and humour. "Santa Baby" (best remembered thanks to Eartha Kitt) is one such piece, commencing simply with the celesta then gradually broadening to full-blown stripper-type elegance, complete with police sirens and reminders of gangsterism.

From one extreme to another, almost the epitome of Christmas, is Irving Berlin's "White Christmas." Jonas provides a lovely relaxed slow dance pace for this most-cherished favourite of the Christmas season. He exploits the multifarious voices and colours available from the Berkeley Community Theatre's Unit Orchestra.

"Winter Wonderland" by Felix Bernhard dates from 1934 and in this version, although largely sticking to the original, he provides his own non-intrusive embellishments to provide a most satisfying take on the original.

A piccolo-like introduction to "Winter Night" (aka "Sleigh Ride," although not to be confused with the Leroy Anderson number) by Frederick Delius introduces another example of what we have come to expect from Jonas, little gems thrown into the mix. A little-known piece, "Winter Night" is one of three tone poems from Delius dating from the late nineteenth century. This is a charming little piece calling on the organ's gentler voices and making great demands on the interpreter of the work, which Jonas does admirably. This is my favourite for the album.

"Santa Claus is Coming to Town" brings this reviewer back to Earth, but with pleasure because this arrangement is another fine example of the musical humour aspect, with exchanges between the woodwinds and the strings and/or brass and



even the percussions. Some great fingering technique in this item, too.

Back to the conventional theatre organ sound with “Theme and Variations on Jingle Bells.” After a conventional introduction, it’s onward through variations with piano, tuned sleigh bells, some wonderful syncopation, biting brass, marimba, and a final xylophone run to a definitive single chord finale.

All is well as we move into Mel Tormé and Bob Wells’ “The Christmas Song” (often known as “Chestnuts Roasting on an Open Fire”) at a lovely slow, ambling pace. The arrangement develops and changes key, before slowing to a sensitively lingering conclusion.

As a further demonstration of the eclectic mix that makes up Jonas’ Christmas album, the next item is the charming little “Virgin’s Slumber Song” by Max Reger. This piece started life as a folk song but became an art song in 1912 when taken on board by the German composer Max Reger. The image of the rocking of a cradle is clearly conveyed in this simple little piece. Who could imagine that a ‘beast’ the size of the Berkeley Community Theatre’s Wurlitzer could produce such soft sweet sounds?

My preceding question is further exemplified as we move on to the “Tocatta on ‘God Rest Ye Merry Gentlemen,’” composed and performed by our soloist on this album. Here are wonderful examples of Jonas the composer and performer at their finest. The French classical organ registrations of the Berkeley Wurlitzer provide a truly uplifting experience, as does the inventiveness of the improvisation.

After the preceding track, we all needed a breather, organ included, and “O Holy Night” was just what the Doctor ordered. Composed in 1847 by the Frenchman Adolphe Adam to a French poem with the title “Minuit, Chrétiens!” (“Midnight, Christians”), this addition to the playlist of the album is most welcome. It is described in the notes as a French vocal-art song, and has certainly been embraced by artists such as Mario Lanza and Plácido Domingo.

Time for a medley of Christmas Carols for Jonas’ final selections for this most delightful album. The medley includes “O Come, All Ye Faithful,” “O Come, Little Children,” “There’s a Song in the Air,” “Silent Night,” and “Joy to the World.”

Regardless of the time of year, one can’t help joining in with the words of “O Come All Ye Faithful,” then sitting back and marvelling at the grandeur of the arrangement. The organ’s clarity is something to marvel at, and full praise must go to all concerned—the NorCal chapter members, and in this instance, the recording engineer, but specifically Jonas Nordwall.

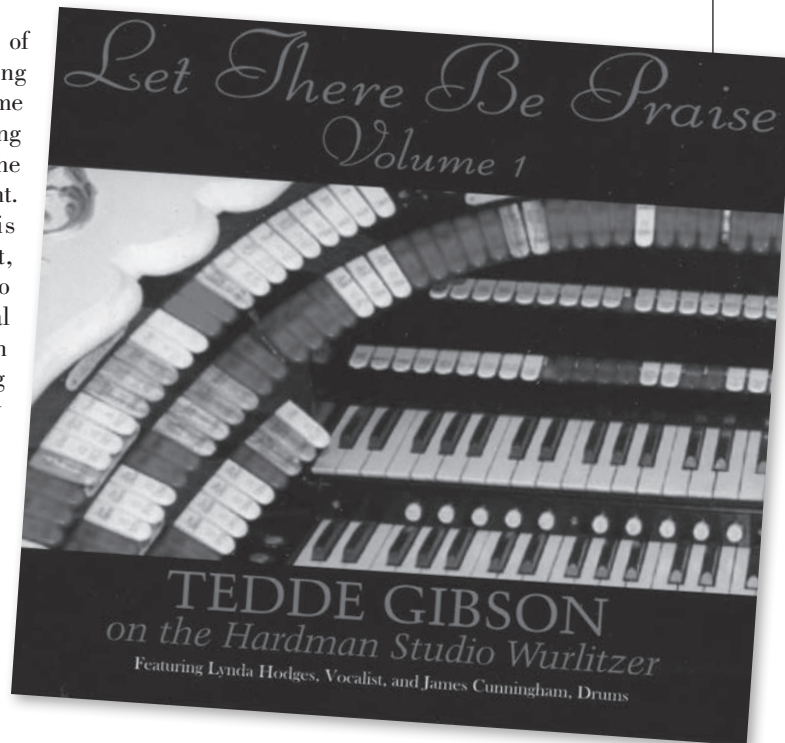
Not so well known (at least to this reviewer) are the next two selections, “O Come, Little Children” and “There’s a Song in the Air”, but both are played straight and engagingly.

No one could not know “Silent Night,” which is performed with all the sensitivity and reverence due an ageless carol. A number of simple key changes with some interesting harmonic variations add value to this most cherished of Christmas carols.

Jonas adds further value to the whole of his album with his final offering of “Joy to the World” by George Frederick Handel. A most appropriate and inspiring end to a superb collection of Christmas music.

I can offer no better than 5 stars to *A Unit Orchestra Christmas*, which can be ordered for \$20.00 including domestic mailing from NorCal Theatre Organ Society, P.O. Box 625, Berkeley, California 94701-0625, or from www.tcbrio.com.

—Doug Grant



TEDDE GIBSON Let There Be Praise, Volume 1 On the Hardman Studio Wurlitzer

In reviewing Tedde Gibson’s first album, *At Last*, (THEATRE ORGAN, September/October 2011) I disclosed I don’t care for vocalists. Now I must confess I don’t

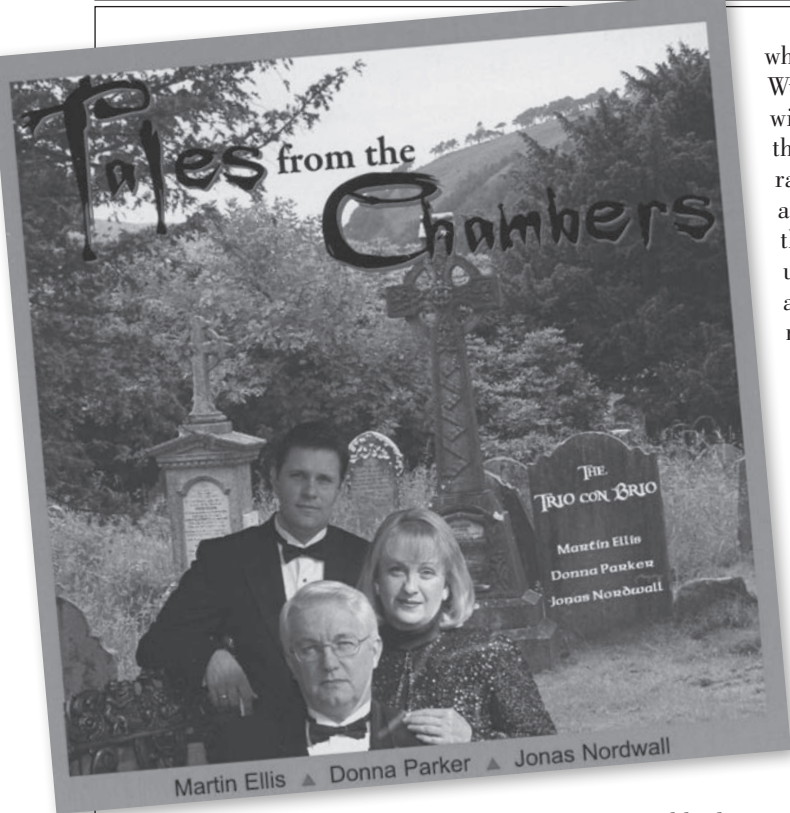
particularly like praise or gospel music either. I suppose I came to that sentiment after hearing an organist who is a master of the genre play the same tired gospel songs week after week on Sunday afternoons at my former pizza emporium. The after-church crowd loved them though, and as long as they bought pizzas, gospel songs there would be. As the album’s title suggests, *Let There Be Praise* is a 12-track, 72:51 recording of inspirational songs. Mr. Gibson is again joined by vocalist Lynda Hodges and drummer James Cunningham.

“Since Jesus Came into My Heart” opens the album in a toe-tapping fashion featuring the often-heard buzzy orchestral reed and 4’ Piccolo combination. Much of this song is a duet with Mr. Gibson playing both parts—chords and rhythm on the organ while manually soloing the melody on the grand piano.

From the musical *Dreamgirls* comes “I Am Changing.” This setting is a ‘battle royal’ of talents by Mr. Gibson playing both piano and organ, Ms. Hodges doing the vocal, and Mr. Cunningham beating his drums. It seems to me a vocalist should be accompanied by supporting musicians, but here it sounds like the artists are all trying to hog the spotlight from one another. I get the same impression listening to “Even Me.” This is a duet of Mr. Gibson on the

For the Records

REVIEWS



piano accompanying Ms. Hodges, but it sounds more like a duel. It's kind of like the accompanist is forgetting his place and trying to be the soloist. The vocalist responds, but eventually her voice becomes strained.

I don't know the song, but just listening to Mr. Gibson drift through the organ's soft celeste stops in "Jesus, Keep Me near the Cross," where he features a rare Cor Anglais and a prize Skinner French Horn, is soothing to my ears. Tibia, Vox Humana and Saxophone take over the melody; then the massed strings appear before returning to Tibia Clausa and Vox Humana. After a brief crescendo, the Tibia Clausas are on their own with a simple Harp accompaniment. This is a very satisfying track.

Picking up the tempo, the artist once again accompanies himself with the grand piano in the lead role. The Tambourine adds to the initial festivity, but not to be outdone, the organ with its vast resources continually builds with confident authority in "Let There Be Praise." The piece concludes with the articulate Xylophone and thundering bass chords from the grand piano.

"Abide with Me" is saturated with Vox Humanas. That is easy to do with this organ and its complement of six Voxes, four of

which make up the legendary Wurlitzer Vox Humana Chorus with its unique 16' rank. Put these together with six string ranks, add some octaves, and you have yourself a real thrilling sound to support untremulated Diapason and Tuba stops carrying the melody.

At 10:06 Tedde Gibson's "Fantasy on the Old Welsh Tune 'CWM RHONNDA,'" more commonly known as either "God Of Grace and God Of Glory" or "Guide Me, O Thou Great Redeemer," is this recording's longest track. It conveys a broad range of musical emotions beginning in a big classic-organ registration with the melody in the Pedal.

At 1:47 the classic organ suddenly morphs into the more familiar Wurlitzer sound with Tibia Clausa and Brass Trumpet in the right hand, and Harp in the left hand. Next is a section featuring those wonderful soft celestes again which lead to the grand piano, played this time from the organ console, as a foil for the Tuba. Mr. Gibson shows some interesting chord structure in this section. At 6:01 mayhem breaks loose reminding me of silent movie accompaniment to some climactic scene of confrontation but, as always, God prevails.

Let There Be Praise concludes with "How Great Thou Art." Mr. Gibson again manually plays the lead on the grand piano, but later falls back to a secondary position as some dark registrations encompassing Tubas and Brass Trumpet take over the melody. The piece finishes after building to an ever-greater crescendo in the classic organ vein.

Four additional songs complete the album: "Down At the Cross," "Jesu, Joy of Man's Desiring" paired with "Amazing Grace," "His Eye Is On the Sparrow" and "My God is Real." Tedde Gibson must really like the latter three because he also included them in his *At Last* recording. Jacket notes are a little different between the two albums but the tracks themselves are identical. Both *At Last* and *Let There*

Be Praise were submitted at the same time, and it is only because of the policy to only review one offering from a single artist each issue that they were not reviewed together. They were released very close to the same time, so it is surprising that 25 percent of this disc is also on *At Last*.

Mr. Gibson acknowledges picking up some tips from Jonas Nordwall and Andy Crow. Both men are long-time good friends. I know their styles and can hear it in Mr. Gibson's chord structure and registrations. Nothing really gets 'cooking' in this album, but nevertheless, Tedde Gibson's musicianship is appreciated.

It is obvious both Tedde Gibson albums were recorded at the same time and with the same microphone positioning so it logically follows they should, and do, both sound the same. I have only positive feelings about the Hardman Studio Wurlitzer. While the recorded sound of the organ is fine I do question choices made with respect to balancing the organ with vocalist and drummer. In too many cases sight is lost on where the focus should be placed.

Considering the track obliterated by the drummer, the decision to "borrow" tracks from *At Last*, the competition between vocalist and organist, and even between organist and pianist when Mr. Gibson acts in both capacities, I rate *Let There Be Praise* with 2½ stars. But if you are a fan of both Gospel music and the theatre organ you will definitely like this disc. *Let There Be Praise* can be ordered or downloaded from www.cdbaby.com. Enter Tedde Gibson in the search box.

—Dennis Hedberg

TRIO CON BRIO Tales from the Chambers

It was with a considerable amount of trepidation that I attacked the review of the album *Tales from the Chambers*, not just because of the description of the material as "deliciously ghoulish musical fun," but because of the sheer technicality of the recording. The array of instruments utilised in this CD is overwhelming in itself. Specifically, the 107-rank Mary L.

Collins sanctuary pipe organ and the Allen R-370 chapel organ in Portland, Oregon's First United Methodist Church, an Allen L-8 digital classical organ, an Allen Q-311 digital theatre organ, and various ghoulish sound-effect-producing sources—including the Allen Vista unit, a Roland keyboard, organ technicians and friends dragging tire chains, and more. If that array isn't enough to produce fear and anxiety in a reviewer, I don't know what more is required.

Not the least of the overwhelming aspects of the task are the words in the album notes which, for example, describe the registrations for the last track, "Dance Macabre" by Camille Saint-Saens, thus: "After the clock strikes 12 midnight, Death tunes up for the dance using an augmented 4th interval ("*Diabolis in Musica*") against the normal 5th tuning pitches." How clever is Death! Also, "Instead of using the pipe's organ strings for the solo violin tune-ups, we used the Trompette D' Balcomb and English Post Horn—both loud appropriate 'killer' solo reeds—to enunciate the unharmonious tuning." How clever is the Trio con Brio!

To the uninitiated, the biography for Trio con Brio describes them: "Trio con Brio explores new musical possibilities with their unique approach using three organs to perform original transcriptions and musical works from all time periods. Trio con Brio was originally founded with lifelong friends Jonas Nordwall, Donna Parker and Tom Hazleton, with Martin Ellis as the understudy. With Tom's untimely passing in 2006, Martin became the official third member of Trio con Brio, and they continue the tradition of celebrating diverse musical backgrounds to create critically acclaimed, one-of-a-kind performances."

Armed with this information, I proceeded to review the material on this album which includes the most eclectic mix of sources which would keep A and R people arguing for an eternity. However, I remain mystified as to who played what item, were they somehow recorded simultaneously in the one venue or mixed at a later stage, and how were the special effects generated and added—such as swirling wind noises? All very mystifying. (All is explained beginning on page 16, "The Making of Tales from the Chambers."—Ed.)

The opening 10 bars of "Theme from *The Munsters*" set the scary scene utilising 10 bars from the opening of the "Tocatta" from Leon Boellman's *Gothic Suite*, but soon changed to the busy little *Munsters* theme before ending with a full-blown reminder of Boellman.

"Grim Grinning Ghosts" (or "The Screaming Song") by Buddy Baker opens with the swirling wind leading into the ghostly theme permeating Disney's *Haunted Mansion* exhibit at their theme parks. The main theme eventually settles down to a lilting waltz in a minor key (what else?). This piece is a real demonstration of the organ's toy counter's versatility.

To settle the nerves, the Trio con Brio next programmed Michel Legrand's delightful theme from the 1971 film *The Summer of '42*. The piece opens and closes with the sounds of the sea (how did they do this?). As the cover notes explain, this piece provides an acknowledgement of the role of the Trio's late lamented founding member and friend, Tom Hazleton who was born in 1942.

Those of us old enough to remember the *Alfred Hitchcock Presents* series which ran from 1955 to 1965, will be delighted to hear Charles Gounod's "Funeral March for the Marionette." The version presented here is clear and precise making ample use of the flutes and the percussions.

The main title theme of *Beetlejuice*, written by Danny Elfman, is the Trio's next choice. *Beetlejuice* was an enormously successful dark comedy film dating from 1988 about a ghost's house which is being 'haunted' by the living. The Trio's version features a busy piano-vamp accompaniment to the other ghostly sounds provided by the organ.

Not to have included the theme from *Phantom of the Opera* would have been an oversight, but here it is with all its very recognisable descending and ascending opening chords and the subsequent haunting melody line. The Trio's version is uncomplicated and pleasing—in a menacing sort of way.

Next comes a real doozy from the pen of Vic Mizzy as part of the incidental music to the 1966 movie *The Ghost and Mrs. Chicken*. The theme is an adaptation of the 1930s song "Mr. Ghost Goes to Town" written by Will Hudson, Irving Mills, and

Mitchell Parish and recorded by Tommy Dorsey. However, the Trio con Brio adds a substantial scary new dimension to the basic theme. The jaunty mid section is most closely aligned with the original version, but it doesn't take long before we return to the raucous sound of the old pipe organ in the Simmons mansion on "Murder Night." Oh, to have had such an instrument, and for it to have been so skilfully played!

Disney's output has often included material of a decidedly scary nature, but thankfully he is more fondly remembered as the purveyor of entertainment for kids of all ages. The musical sound track for *Pirates of the Caribbean—The Curse of the Black Pearl* provided some most appropriate accompaniment of both a scary and of a sympathetic nature, as demonstrated by the Trio con Brio with "The Black Pearl," "One Last Shot," and the spirited "He's a Pirate," all composed by Klaus Badelt. "The Black Pearl" recalls the sounds of an old English shanty, whereas "One Last Shot" provides a break from the scary and the rollicking with a simple little melody in a minor key, but gentle and soothing. This soon gives way to a startling blast from a Bombarde to introduce the spirited "He's a Pirate" with stunning organistic bravado.

Another respite from the startling sounds of the grand organ with the cheeky and charming little theme from *The Addams Family*, again from the pen of the prolific Vic Mizzy. We are not told who provided the finger clicks but it wouldn't have been the same without them.

Then it was on for all takers with the spectacular opening bars of the Tocatta from Bach's mighty *Tocatta and Fugue and D Minor*. The seriousness of the original gave way to dirty bluesy variations on the theme, beautifully intermixed with returns to Bach's original intentions. I'm sure Mr. Bach would have approved of the liberties taken with his material, having been ahead of his time. The conclusion of this 'liberty' comprises the most marvellous progression of chords ending with a stunning atonality.

"Echoes from an Abandoned Hacienda" provides an interesting and pleasing choice for the album. Interesting, because it is a piece written by the late Richard Purvis and both Jonas Nordwall and Donna Parker were students of his. Pleasing, because it again provides a fascinating break from

For the Records

REVIEWS

the eerie, chilling, and thrilling sounds of the previous items, and pleasing because of the evocative nature of the effects accompanying the haunting theme.

As if to say, “don’t get too carried away with the respite,” it was back with a vengeance to the amazing piece by Rod Temperton made popular by the late Michael Jackson as he introduced his hugely successful *Thriller* album. It isn’t difficult to see why the Trio chose this track with its opening line: “It’s close to midnight and something evil’s lurking in the dark.” The amazing introduction is spectacularly captured, followed by the main theme with an accompanying repetitive bass vamp. As the program notes say: “a standard for the haunting season” and a brilliant recreation for organ and associated effects (thunder, screams and all).

“Tales from the Crypt” by Danny Elfman is yet another of the great little

menacing cameos selected by the Trio. The theme comes from a horror-anthology cable-television series that ran from 1989 to 1996, described as “gloriously gruesome.”

The finale of the album is a brilliant choice coming from the pen of the nineteenth-century French composer Camille Saint-Saens, “Danse Macabre.” A transcription from the orchestral tone poem, the piece allows for considerable flexibility in the selection of pipe organ voices and percussion stops. As a straight no-nonsense item, this piece provides a marvellous conclusion to a most entertaining collection of deliciously ghoulish musical fun.

As afterthoughts, it is difficult to decide what mood one should be in at the conclusion of this most unusual collection of *Tales from the Chambers*, but I can only congratulate Jonas Nordwall, Donna Parker, and Martin Ellis for a very novel

and entertaining selection of musical thrills, spine-tingling chills and laughs. A further word of congratulation to the recording engineer Dennis Hedberg, for a stunning recording of all the instruments utilised in this recording. The sound is clean and clear and all ranks and effects are well defined with a pleasing spread between the speakers. I will humbly offer four and a half stars—half a mark off for a paucity of information regarding the roles and modus operandi of the respective artists.

Tales from the Chambers is available for \$20.00 including domestic shipping (international orders, add \$5) from www.tcbrio.com or by mail from Trio con Brio, P.O. Box 6103, Aloha, Oregon 97007-0103.

—Doug Grant

SHOPPING FOR RECORDINGS

Alabama Chapter ATOS—1817 Third Avenue North, Birmingham, Alabama 35203, www.alabamatheatreorgan.com

Allen Organ Company—P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, www.allenorgan.com/www/store/maincds.html

Steven Ball—734-846-3627, www.stevenball.com

Banda (George Wright recordings)—720-733-2905, fax 720-733-2137, banda9@msn.com, <http://theatreorgans.com/cds/banda.html>

Ed. Benoit—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, WurliTzer@q.com

Canterbury Records—626-792-7184

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

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

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

Ken Double—404-790-5400 www.kendoubleentertainment.com

Duet MIDI Concepts—www.midiconcepts.com, 630-893-5383

R. Jelani Eddington Organ Recordings—P.O. Box 44092, Racine, Wisconsin 53404-7002, www.rjeproductions.com

Mark Herman Productions, LLC—5510 N. Illinois St., Indianapolis, IN 46208, www.markhermanproductions.com and www.theatreorgancds.com

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jptak31@att.net

JAV Recordings—888-572-2242, www.greatorgancds.com

JBL Productions—www.organhouse.com/jbl_productions.htm

Lancastrian Theatre Organ Trust—<http://theatreorgans.com/lancast/lanc1.htm>

Michael’s Music Service—4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, www.michaelsmusicservice.com

Midnight Productions, Inc.—800-788-1100, sales@theatreorgan.com, www.theatreorgan.com

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

Nor-Cal Theatre Organ Society—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, www.theatreorgans.com/norcal/

Organ Historical Society—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, catalog@organsociety.org, www.organsociety.org

Organ Stop Pizza—480-813-5700 x200, www.organstoppizza.com

Jonathan Ortloff—www.jonathanortloff.com

Donna Parker Productions, Inc.—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, www.tcbrio.com

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

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

Rob Richards—www.robrichards.com

Jim Riggs Recordings—6141 Fairfield Road, Wichita, Kansas 67204

Paul Roberts, Cardinal Productions—P.O. Box 22035, Beachwood, Ohio 44122, <http://theatreorgans.com/cds/roberts/>

Roxy Productions—480-695-8568, azroxy@cox.net

Trio con Brio—www.tcbrio.com, or from Donna Parker Productions

Texas Talkies Media Production Company—P.O. Box 23413, Waco, Texas 76702, www.texastalkies.com

T-V Recording—408-248-6927, tvrdc@aol.com

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—316-655-8177, tickets2wto@hotmail.com, www.nyparamountwurlitzer.org

Tony Whittaker—www.tonywhittaker.co.uk

Chapter News

ATLANTA

Atlanta, Georgia—As the southern summer heated up, so did the activities of the chapter and chapter organists. Ron Carter was featured in the silent film series at Knoxville's Tennessee Theatre and Marietta's Strand Theatre; and on July 17, Ron, Ken Double, Rick McGee and Larry Davis presented four silent comedies at the Strand to an enthusiastic audience numbering in the hundreds. The four, along with Bob Fountain, continued to open for films and shows at the same theatre, as did Larry-Douglas Embury at the console of the Fox Möller and John McCall at the Rylander Theatre in Americus.

A *Summer of Stars* began on July 24 with Donnie Rankin at the console of the GW4 at David and Lori Burud's residence south of Atlanta in Sharpsburg. Fresh from his triumphant performance at the convention, Donnie came south to entertain us with his phenomenal skills, fun music, and his signature console banter.

Lucky 13 was the date in August for Bucky Reddish's now-famous annual *Birthday Bash*, this year featuring Jelani Eddington, Mark Herman, Donnie Rankin, and Ken Double. Beginning with short performances by each artist, it became an all-afternoon jam session with Jelani, Mark, and Donnie moving from the Walker RTO to piano in tour-de-force performances and duets.

On August 25, hundreds crowded into Atlanta's Fox Theatre for the second annual TCM/ATOS silent film night. The stars of the show were the film *The Mark of Zorro*, the actor Douglas Fairbanks, and the deservedly-celebrated Clark Wilson at the console of Mighty Mo, certainly a star in its own right.

Atlanta Chapter Member Ron Carter recently received the Outstanding Instrumentalist award presented by the Cobb County Arts Board and Friends of the Arts for his efforts in bringing the music of the Theatre Organ to the Cobb County and Marietta Area.

—Larry Davis
Randy Hendry, President
678-580-6865, randy@hendry.org



Donnie Rankin at the Burud Residence
(Photo by Elbert Fields)



Bucky's Birthday Bash: Ken Double, Mark Herman, Jelani Eddington, Donnie Rankin
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—Summer has passed and although we suspend regular membership meetings during the hottest months, we continued to hold work sessions to help improve our 3/10 theatre organ in the Pinellas Park Auditorium. The improvements, although incremental and seemingly minor, achieved an amazing transformation of the organ that was rather sad a year or so ago.

On August 28, the Tampa Theatre ended their *Summer Classic Movie* series with the 1924 silent film, *Peter Pan*. Before the main feature, the theatre presented *Street Vendor's Wars*, a short silent movie created by Zach Riley at the Tampa Theatre Film Camp held this summer. The movie is a Chaplin-inspired silent film about two brothers, each fighting for the sidewalk soda-stand sales supremacy. Although the movie was created with a music track, when it was shown at the theatre, it was given the full silent treatment by CFTOS chapter president Cliff Shaffer on the Wurlitzer theatre pipe organ. Cliff also accompanied the main feature with his own interpretation of the movie. The amazing special effects for 1924 and the accompaniment provided on the Wurlitzer came together to dazzle the audience.

Central Florida Theatre Organ Society volunteers not only maintain the Tampa Theatre organ, but also provide organists for the pre-show entertainment several nights each week.

—Gary Blais
Cliff Shaffer, President
727-504-7012 Cliff71@aol.com



Cliff Shaffer at the Tampa Theatre
(Photo by Gary Blais)

CENTRAL INDIANA

Indianapolis, Indiana—We thank the 2011 ATOS Organist of the Year, Dave Wickerham, who entertained us at Manual High School on July 10 with *Music from the Movies*. Earlier, on June 5, Martin Ellis entertained around 400 organ enthusiasts at the Hilbert Circle Theatre, historic home of the Indianapolis Symphony Orchestra. It was part of a series produced by the Indianapolis Symphony Orchestra entitled *Pedals, Pipes and Pops*. In May, our president, Justin Nimmo, played his favorites at the annual Buddy Nolan concert at Ft. Wayne's Embassy Theatre. On June 10, member Cletus Goens also played at the Embassy for a chapter social and monthly meeting. We're looking forward to our next social on August 14 that features the talented Justin Stahl at the 3/26 Manual High School Wurlitzer.

Our young, refurbished website is growing up fast. Chapter webmaster Mark Herman wears this additional hat very well as he has thoroughly brought it from near-obscure to a happenin' source of relevant and enlightening information about many facets of our chapter's being.

According to Mark, "The new design is easier to navigate and provides more up-to-date information on upcoming events, the organs, history and venues." He continued, "The board is discussing enabling online ticket sales as well as online CD sales to expand the website's capabilities and reach into the community." (www.cicatos.org) You can also find us on Facebook (www.facebook.com/cicatos)

Mark suggests that it would be most helpful for our readers to use the contact form on the website to offer feedback. He stated, "We're doing our best to reach out for new members and to provide all members with a satisfactory and rewarding experience." We need the efforts of all to make this happen.

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

Chapter News

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS has been busy, busy, busy. We hosted a very successful ATOS 2011 Annual Convention. The two years of preparation paid off as the convention ran with barely a glitch.

Barely had the convention fires died down when the young people attending the ATOS Summer Youth Adventure began to arrive. This year's event was headquartered at the Shanklin Music Hall in Groton, Massachusetts. This venue is an ideal teaching facility and the instructors took full advantage of the facilities in their presentations for the students.

The students visited the Hanover Theatre (4/35 Wurlitzer), the Providence Performing Arts Center (5/21 Wurlitzer), the Linc Pero Residence (2/7 Wurlitzer) and Babson College (4/18 Wurlitzer). We were very impressed with the caliber of the students and the high level of instruction. These youngsters are welcome back anytime.

As soon as the Summer Youth Adventure students departed, the ATOS Technical Experience participants arrived for their event, also held at the Shanklin Music Hall. Fifteen attendees enjoyed learning about the workings of the theatre organ from Allen Miller and guest instructors.

While EMCATOS was not officially involved in these two events, we were proud to offer support for both events.

We have a busy concert season coming up with four concerts featuring Walt Strony, Nathan Avakian, Jelani Eddington, and Dave Wickerham. We hope to see you at one or all of them.

—Bob Evans

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



Summer Youth Adventure Students at Babson
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—Over 30 members attended the annual ATOS Convention. Some veterans and some new to the experience enjoyed the music, the venues, artists, and the chance to socialize with ATOS members from far and near. We especially celebrated the honors two GSTOS members received: Bob Martin was presented with the National Crew Chief Award, and Andrew Van Varick was named ATOS Student of the Year.

After years of hard work, the Rainbow Room Wurlitzer played its first trial run for a public audience. The Rahway Senior Center members, in whose facility the organ is housed, were eager to hear the instrument, and Ed Alstrom, organist for the New York Yankees, did the honors. Although the organ is not concert-ready, it is playable via a temporary substitute console. A series of shakedown events is planned while the crew completes the restoration of the 3/10 Wurlitzer, which once played many stories above Rockefeller Plaza. It was a thrill to hear the delighted comments of the many community members who attended the event.

Our annual picnic at Bob and Cathy Martin's Lake Hopatcong cottage included piano, accordion, and violin music played while folks enjoyed the outdoor food, company, and lakefront. A bonus was our visit to the Panos' lake home. Peter Panos offered the opportunity to see and play the 2/7 Robert-Morton.

In August, Don Hansen welcomed us to his home to hear his Allen MDS Theatre III+ electronic theatre organ and introduced us to an artist we had not heard before. Jeff Mazza, who owns a popular organ store in the area, entertained with his playing and his humorous commentary throughout. After our business meeting, Don provided a great spread so that we could share abundant food while enjoying open console.

—Catherine Martin

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



GSTOS members enjoy the ATOS Convention
in Rhode Island (Photo by Tony Rustako)



Ed Alstrom plays the Rainbow Room Wurlitzer
in Rahway (Photo by Tony Rustako)

JOLIET

Joliet, Illinois—JATOE was very fortunate to have Mark Herman, the 2004 winner of the ATOS Young Theatre Organist Competition, as our guest artist on July 24 at the Barton in Joliet, Illinois. Mark played the same program for us that he did at the National Convention in July. He began studying piano when he was seven and began classical organ at age 12, and studying theatre organ under John Ferguson in Indianapolis.

Mark played a wonderful program for us and really tickled those keys. We followed his program with open console and much good food.

We were fortunate to have Justin Nimmo, a young artist originally from North Tonawanda, New York, present a program for us on August 21. Like Mark Herman, Justin also studied with renowned theatre organ teacher John Ferguson. In addition to being a very talented organist, Justin is a skilled technician. He has been employed by Carlton Smith Pipe Organ Restorations since 2004 and also supervises installation of theatre organs.

We heard much wonderful music, and Justin has it all in his head—he doesn't bring music. We had a very wonderful afternoon with great food and open console. JATOE is very fortunate to be able to get in the theatre and have use of the organ. Thanks, Randy Green.

—Barbara Petry

Jim Patak President
708-562-8538

LAND O' LAKES

Minneapolis, Minnesota—Latest news on the Heights Theatre Wurlitzer: The addition of a Musette rank brings the total to 16 ranks playing. It complements the strings and sounds nice when combined either with the Tibia Clausa or the Clarinet rank for a Krumet-like tone. The pre-show organ concerts continue to be a popular feature at

the theatre on Fridays and Saturdays before the first evening show and at special film events. Information on upcoming shows, the theatre's history and the former WCCO-radio Wurlitzer can be found on the Heights website www.heightstheatre.com.

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



Five of the 16 ranks currently playing in the Heights Theatre Wurlitzer
(Photo by Ed Copeland)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Richard Hills was our featured artist in July. In 1994, Richard was awarded the Organ Scholarship at King's School Rochester and studied classical organ at the Cathedral with William Whitehead. Following this, Richard became the Organ Scholar of Exeter College at Oxford University where he studied the classical organ with David Sanger. In his program he paid tribute to organist George Blackmore who also attended Kings School and broadcast from the Gaumont State Kilburn. Richard did point out that the broadcast he admired was made seven years before he was born, but how glad he was that these wonderful programmes had been recorded for future organists such as himself to listen to. Other music included a selection composed by Ronald Hanmer who was on the team of Granada organists, a selection from the show *New Moon* with the music composed in the 1970s by Trevor Duncan, and used as the signature tune for the popular BBC television series *Dr. Finlay's Casebook*.

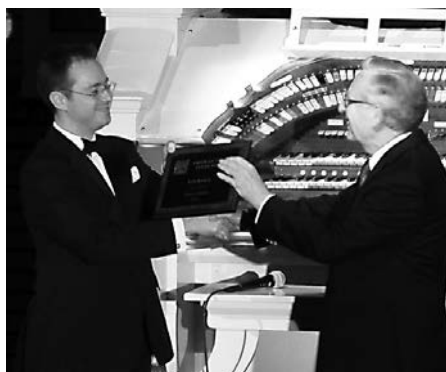
During the interval Richard presented Len Rawle, our musical advisor, with the Honorary Member plaque which Simon Gledhill had brought from the convention. Some members of the audience remembered Edith and Les Rawle being presented with the same award in 1977, and the chapter was honored to now have two recipients of the award. Len rushed to his briefcase and produced pictures of the Queen presenting him with the MBE. These

are unfortunately crown copyright but I am sure they will travel with Len to all his future engagements. Congratulations to Len and thank you, Richard, for giving us a faultless performance, along with fantastic technique and an impeccable choice of both music and registrations. We were certainly treated to a wonderful evening of music, which is what we have come to associate with this gifted organist.

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



Richard Hills at Kilburn (Photo by David Coles)



Presentation to Len Rawle
(Photo by David Coles)

LOS ANGELES

Los Angeles, California—We are looking forward to the activities planned for the rest of the year. The summer's highlight was our chapter picnic in July at the Chatsworth home of Ken and Jenice Rosen. After a fine potluck lunch, our guests adjourned to the music room which houses the two-manual Wurlitzer originally from the Pig 'n Whistle restaurant in Hollywood. Ken has done a wonderful job of preserving this organ and has made it available to all who wish to play.

First up was our guest artist, Dr. Leslie Deutsch, an accomplished musician with skills on keyboards, horns, and strings. He

treated us to an array of tunes from yesterday played just the way they were meant to be heard. His daughter Erica joined him for three vintage novelty selections sung in duet form. An open console session finished the afternoon.

We are sorry to report the passing of our beloved friend and senior LATOS member, Tom Handforth. Tom passed away August 3 at the age of 95. Following graduation with a degree in engineering, he worked for organ manufacturers and learned all about how they work. Even though his education was in engineering, his first love was the music of the pipe organ. He became an accomplished musician who always encouraged others to hone their skills. To beginners he would say, "Slowly. You can pick up the tempo later." Tom spent countless hours as a working member of the organ crew at the San Gabriel Mission Playhouse, where he remained as crew chief until his recent retirement. The San Gabriel organ now stands out as one of the premier organs in this area. It was Tom's wish that the younger generation become interested in carrying on the fine tradition of the theatre organ. We will miss you, Tom.

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

NEW YORK

New York, New York—After many years of work by New York chapter volunteers, Wurlitzer Opus 442, a 2/8 Style 185, made its public debut on August 13 with NYTOS member Alan Lush at the console. Alan played cocktail hour and dinner music prior to the first performance of the opera *Tosca*, presented in the Hempstead House mansion in Sands Point, New York.

The magnificent mansion/castle, formerly owned by the Guggenheim family, is now part of Sands Point Preserve, a 220-acre park owned by Nassau County. The Preserve, operated by a not-for-profit group, is a popular venue for weddings, cultural events, and movie and television filming. Current organ crewmembers Tom Lloyd, Alan Lush, John Karpus, Mike O'Brien, and Tom Stehle have worked hard over the past few years to put the organ into playable condition, and the enthusiastic response of the 250 in attendance made all the work very rewarding.

In July, New York chapter was pleased to announce that Paul and Linda Van Der Molen have generously donated their "Wheaton Fox" 4/26 theatre organ to the chapter to be installed into the former Loew's Kings Theatre in Brooklyn. The theatre is to undergo a \$70-million restoration by New York City and ACE Theatrical Group which will operate the

Chapter News

theatre as a performing arts venue. The organ includes the restored Wonder Morton console originally installed in the Loew's Kings. Work on the theatre is projected to be completed during 2014. The organ was removed from the Van Der Molens' home in Wheaton, Illinois, by the American Organ Institute of the University of Oklahoma, where it is currently stored. Thanks to New York chapter board member John Valentino, chairman of the King's Theatre committee, and to chapter chairman Anders Sterner for all their work in arranging for the donation and removal of the organ.

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



Alan Lush at the Style 185 Wurlitzer at Hempstead House (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—July and most of August were spent getting ready for our August 27 show, Summer Sizzle. Danny Wesley Ray, the Artistic Director, along with featured artist Jelani Eddington were busy with final preparations for the revue. The maintenance crew had its hands full with the sudden appearance of a major problem in the Pedal division. A few frantic weeks of troubleshooting finally got the problems taken care of a week before the revue.

The show itself went off without a hitch. Jelani Eddington was the lead artist and played several solos on MPAC's now-3/18 Wurlitzer, as well as some duets with Danny Wesley Ray at the piano. One special piece the duo played was an original composition by Danny, "The Little River Rag."

Other performers included singer Katherine Cotton, a senior at J.J. Pearce High School in Richardson, Texas, who presented moving interpretations of two "torch" songs. Next was the a cappella group 4 Ever Young. They specialize in '50s- and '60s-style rock 'n' roll music and sang several pieces. Lastly was a unique performer, George "Whistler" Jageman, whose specialty is whistling pop

and light classics. The show ended with a Grand Finale involving the entire cast. The program was a hit!

Our special thanks go to Jelani Eddington, whose performances are always impeccable, and to Artistic Director Danny Wesley Ray, who brought this show together to a successful conclusion.

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



Jelani Eddington and Barbara Brown, NTC Treasurer (Photo by Ken Brown)



Danny Wesley Ray, Artistic Director (Photo by Don Peterson)

ORANGE COUNTY

Fullerton, California—Greetings from Southern California, home of the 2012 ATOS national convention!

Our first open console for the year was held at Plummer Auditorium August 13, and gave our members a chance to try their stuff at the 4/37 Wurlitzer. David Marsh, a young artist, displayed fantastic ability at the console.

We are preparing to re-leather the Tibia stoppers, as the original leather is starting to disintegrate after 80 years.

Visit our web site at www.octos.org for upcoming concert schedules.

—Randy Bergum
Ed Bridgford, Chairman
714-529-5594
ebridgford@sbcglobal.net



Adam Aceto with Lynn Bishop by the Trousdale Player (Photo by Randyfoto)



Chris McElwain and Marianne Choy (Photo by Randyfoto)

OREGON

Portland, Oregon—Oregon chapter had its first-ever virtual organ open console event June 18 at the Robert Kingdom residence in Hillsboro. In the summer, the Cleveland High School (CHS) Kimball pipe organ is unavailable in the evenings for the traditional First Friday open console events. So, we inaugurated the Virtual organ open console program.

It was a very informal afternoon—a "bring your own whatever" event, with Dick Lawson providing hamburgers and hot dogs, expertly barbecued by Marc Gerlach. Lots of other goodies were provided by other OCATOS members. We had an excellent turnout despite the summer rain, and the residence was packed full of good friends.

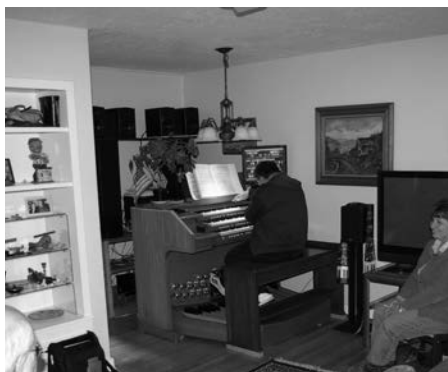
The instrument was OCATOS chairman Robert Kingdom's 3-manual custom virtual organ, running Hauptwerk software and the Paramount Organ Works 3/20 sample set. There was also available a custom-made 100 rank virtual classical organ.

We were fortunate to have a preview of Nathan Avakian's Australian tour, with a tour-de-force rendition of the John Bull Rondo in G, played on the 100-rank custom set. A real thrill! Others who played were Gary Hughes,

Marc Gerlach, Vince Kurpan, Steve Jarvis, Rudy Taylor, and last but certainly not least, Paul Quarino.

OCATOS is planning more of these residence virtual organ events in the future, as well as traditional pipe organ events at CHS. There are some fine virtual organ installations in the area, all of them different. They all represent the personalities and capabilities of their owners.

—Robert Kingdom
Robert Kingdom, Chairman
541-974-5132 robert_kingdom@msn.com



Paul Quarino at the Virtual organ
(Photo by Robert Kingdom)

PIKES PEAK

Colorado Springs, Colorado—September 1 was the concluding program for our 17th season of the *Sacklunch Serenade—Summer Season*, free hour-long lunchtime programs presented weekly on the 3/8 Wurlitzer at the Colorado Springs City Auditorium. They began in 1995, and on July 21, John Ledwon presented our 300th program!

We feature local and regional artists, including Tom O'Boyle, Jim Calm, and Deloy Goegein, special guest artists (Lohn Ledwon and Walt Strony appeared this summer), and the local AGO chapter took a turn, presenting a program featuring six local church organists.

While Walt Strony was in the Pikes Peak area, we had him play for our *Ice Cream Social* event at Mount St. Francis Auditorium. Our chapter-owned organ, a 3/20 mostly-Wurlitzer, is installed in this 390-seat auditorium built in 1923. Walt had last played at Mount St. Francis 19 years ago. Since then the organ has been enlarged, and had a new console and computer relay system installed. Don Wick and our technical crew had it prepared, tuned, and ready for Walt to put through its paces, and it stood the test!

Current chapter projects include rebuilding Wurlitzer Opus 657, a Style 135A with a piano console, originally installed in a theatre in Walsenburg, Colorado in 1923. It later moved down the street to a church, where it served

until about 10 years ago. It was returned to the theatre and with our careful attention will play again.

Labor Day weekend will mark the beginning of the dismantling of the Joel Kremer 4/36 composite, the largest theatre pipe organ in Colorado. Housed for the last 12 years at Joel's Organ Barn near Kiowa, Colorado, the organ is now owned by Dave and Karen Weesner who have found a new home for it in Colorado Springs. A big project is looming ahead!

—Dave Weesner
Dave Weesner, President
719-632-9539, dnwdwa@aol.com



A great Sacklunch Serenade crowd turned out for special guest John Ledwon
(Photo by Karen Weesner)



Walt Strony at Mt. St. Francis, Colorado Springs
(Photo by Karen Weesner)

PUGET SOUND

Seattle, Washington—Having completed a total rebuild of the residence organ in Merlyn Johnson's lovely home overlooking the Tacoma Narrows in Tacoma, Washington, Ed and Patti Zollman had reason to celebrate. The instrument looks stunning and sounds marvelous. The pipework is a combination of Wurlitzer, Robert-Morton, and Kimball, augmented with several sampled voices.

About 55 enthusiastic Puget Sound chapter members and friends helped re-inaugurate

the organ Sunday, August 21, as Patti Simon-Zollman put the instrument through its paces in a grand manner. Utilizing all its resources, Patti did it justice, indeed. She played a varied program, some numbers reminiscent of her years playing in pizza parlors, and others demonstrating her love of the music of favorite composers. She was joined by Micah Bisson at the piano for several rags.

Both Patti and Ed are natives of the Pacific Northwest, and many friends were in the audience to welcome them back home and to enjoy Patti's program.

—Jo Ann Evans
Bob Zat, President
206-972-8943, bob@pstos.org



Patti Simon at the Merlyn Johnson console.
(Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—Dave Wickerham was the guest artist at the chapter's annual concert at the Rose Theater on Sunday, August 7, 2011. *A Swinging Good Time* included Dave's concert, a silent Laurel & Hardy comedy, the big band sounds of the Swingtones, and this year Ballet Nebraska was an added attraction. The dancers performed 1940s jitterbug routines accompanied by Dave and the Swingtones. It goes without saying that Dave presented an outstanding concert on the Rose Theater 3/21 Mighty Wurlitzer, the only theatre pipe organ in the state of Nebraska still in concert condition in a theatre. The audience of nearly 700 gave Dave several standing ovations. An after-party reception, hosted by Bob and Joyce Markworth, was held at the Markworth residence. Many had the opportunity to visit with Dave and again hear him perform their favorites on the residence 3/24 Kimball theatre pipe organ.

We were surprised by the number who traveled from surrounding states to experience the Wickerham adventure.

The August 21, 2011 chapter meeting was held at the Frank and Jeanne Sabatka residence.

Chapter News

Election of officers was held, with members unanimously retaining present officers. As usual, Jeanne Sabatka didn't disappoint the audience and presented a well-rounded program which included talented members of the chapter. The residence is home to both a Lowrey and a Kimball electronic organ as well as a vintage upright piano. A picnic potluck followed the meeting and program with an outstanding variety of homemade goodies.

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



Dave Wickerham at the Rose Theater, Omaha
 (Photo by Jerry Pawlak)



Jeanne Sabatka (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Members of the Niwot Community Semi-Marching Free Grange Band joined us for our July social, the second annual *July JAMBoree*. Paul Schafer had everyone's undivided attention for his bagpipe processional, and afterward answered audience questions including "What's under the kilt?" His answer: "Socks." Paul also played trumpet, assisted by fellow brass players Eric Blough, trumpet, Biff Warren, trombone, and Brendan Murphy, euphonium. Bob Stadther played his MIDI wind synthesizer and alto saxophone, Rick Clark played tenor saxophone, and the band's semi-conductor, Lee Shaw, played drums. Bob

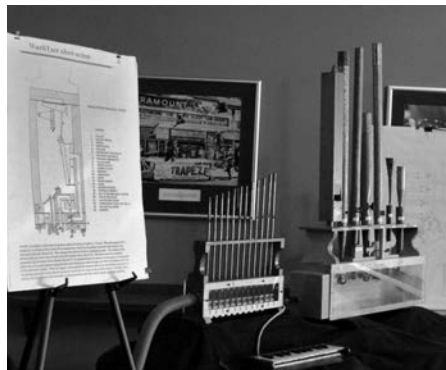
Castle and Jim Calm joined in on the GW4Q theatre organ, and reliable sources report sightings of Theremin and tuba.

We were back at the Denver Paramount for our August club social, *Play the Paramount*. Ten organists took turns on the bench, including Jim Calm, Bob Beck, Lee Traster, DeLoy Goegelein, Janice Blakney, Doug Thompson, Mark Cumrine, Bill Kwinn, Bob Flinn, and Bob Castle. Our "How a pipe organ works" demonstration was displayed in the lobby. Visit our web site, www.rmcatos.org, and click "what's new" for lots of photos and sound clips of us making music and having fun.

—Jim Calm, President
 jimcalm32@yahoo.com



Paul Schafer (bagpipes) and Jim Calm (organ) at July JAMBoree (Photo by Bill Kwinn)



"How a pipe organ works" demonstration
 (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The meeting of July 17 featured a 1927 Wicks 3/15 Unit Orchestra, Opus 777, at the home of Richard and Pam Masching. This instrument was built only 40 miles away at the Wicks Organ Company in Highland, Illinois. In 2004 it became a fixture in the Masching home as Richard refurbished it, added ranks of pipes, a larger blower, and an electronic relay. Pam, who is a local organ instructor of note, was the featured organist, and regaled members and visitors by playing several selections from various eras and styles.

In addition, esteemed ATOS board member Col. Jack Moellmann was present to introduce our own Wallace Dittrich as the ATOS Ron Musselman Member of the Year for 2011. Whether it's his responsibilities as SLTOS Treasurer, providing organization, food, and transportation for various events, as an ambassador of the theatre organ, or whatever else may be needed, Wally can always be counted on to do it cheerfully and with a smile. Congratulations to Wally on receiving this well-deserved honor for all his service!

The August 18 meeting was held in the auditorium of Midwest Music Conservatory which is owned by member Jerry Roberts. Jerry is a great help to the organization in providing both a meeting place and electronic organs for events around the Saint Louis metropolitan area. The featured performer was Jack Jenkins, an organist at the St. Louis Fox Theatre who put the Allen Renaissance Quantum Unit Orchestra through its paces to the enjoyment of all.

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



July meeting host and featured organist, Pam Masching (Photo by Gary Broyles)



August featured organist, Jack Jenkins
(Photo by Gary Broyles)

SIERRA

Sacramento, California—On July 24 the Grant High Alumni Association and the Sierra chapter presented a screening of the first feature-length film comedy, *Tillie's Punctured Romance*, starring Charlie Chaplin and accompanied by Paul Quarino at the 4/22 Wurlitzer. This was the first attempt to co-sponsor a movie presentation with the Grant Alumni and while attendance was below our expectations, it was encouraging enough to likely try another next year.

August 14 was the *Hot August Pipes* ice cream social at the Fair Oaks Community Club House with the Bay Area's Craig Browning at the 3/13 Wurlitzer playing cool jazz arrangements of the great American songbook. The Robert-Morton console on this organ is from Buddy Cole's original recording organ.

With one of the chapter organs facing an end-of-agreement notification, aka "eviction," a thorough search resulted in no current leads for a new home in a suitable public access location in or very near Sacramento. Chapter officers thought that the opportunity to put an organ back into a theatre trumped the issue that the new home for the organ was 70 miles from Sacramento. So, by late August an agreement had been worked out to move the 3/15 Wurlitzer that has been in the California (nee Towe Ford Museum) Auto Museum in Sacramento for eighteen years, to Oroville, California for rebuild and installation in the State Theatre. The State originally had a Style D that for many years has been in the Pleasanton, California home of the former Jan Wendell installed in the mid '80s by her late husband Lowell.

Owned by the city of Oroville, the State is being operated as a small-city performing arts center and the installation project is being headed up by State manager and Sierra member David Dewey.

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



Craig Browning at Fair Oaks
(Photo by Randy Warwick)



Former California Auto Museum console ready to board the truck to Oroville
(Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—For our July program, Carolyn Craft and her co-artist Joyce Bridgman presented an organ/piano concert. Carolyn opened the first half of the program on the organ, featuring her own arrangements of 1940s popular music from Tin Pan Alley, including numbers made popular by Eddie Cantor, Bing Crosby, and Judy Garland. Judy's number, of course, was "Somewhere Over the Rainbow," selected by the National Endowment of the Arts as the number-one piece of the twentieth century. For the second half of the program, Joyce joined her on the Kimball grand piano as they played a number of religious selections, which was appropriate since the two play together in a local church. They closed with Wilhousky's arrangement of the "Battle Hymn of the Republic."

August 19 we had a full house for our annual variety program with the German American Society of Tulsa in the Society's lovely facility. The Blaskapelle Band (wind choir), which was formed in 2003 for Tulsa's *Oktoberfest*, opened with a German folk song, an Elvis number, and a song about a rooster. David Lawrence and Shawn Usedom direct the band. Our vice-president Bill Rowland plays tuba with this group and has written music for them.

Phil Judkins and Jeannette Maxfield each played several selections on the organ, and Joyce Hatchett performed on the piano. Wayne Underwood, accompanied by his wife Myra, sang for us; Bill Rowland played Scott Joplin rags; and Carolyn Craft played Broadway music. The band returned for the finale, "Škoda Lasky," the German equivalent of "Beer Barrel Polka."

On September 16, Ted Hager, an accomplished organist from Rogers, Arkansas, will present our program.

—Barbara Purtell
Phil Gray, President
918-492-2519 phillpgray@earthlink.net



Joyce Bridgman and Carolyn Craft
(Photo by Bill Rowland)

SOUTHERN JERSEY

Franklinville, New Jersey—Our chapter is privileged to have Joe Rementer as a member and president. His basement music room has a 3/20 Austin pipe organ and a three-manual Allen electronic theatre organ. What a beautiful place! The accompanying photo illustrates the open console policy at our social events.

Like many other chapters, our chapter performs upkeep work on local theatre pipe organs that are over 80 years old. We are caring for two organs here in New Jersey. One is the 3/17 Wurlitzer in the high school auditorium in Cinnaminson and the other is a 3/8 Kimball in Pitman's Broadway Theatre. The Wurlitzer, a gift from the estate of a local citizen, had been poorly installed. Our

Chapter News

work on this unit has mostly amounted to reinstallation and the end is finally in sight.

The most recent work corrected over 100 dead notes by rewiring bad wire junctions and replacing dead magnets. The chest for the French Horn and Solo String was rebuilt and the console manuals were relocated to their proper positions. Most of the work was accomplished by Chuck Gibson and Associates, a highly skilled group of organ technicians.

Six of our members were thrilled to attend this summer's ATOS 56th Annual Convention in Rhode Island. All the organs featured were Wurlitzers in like-new condition and all the organists were outstanding, both young and old. It left us looking forward to next year's convention. California, here we come!

The Atlantic City Convention Hall Organ Society continues to offer tours of the huge pipe organs in the Hall. There is the absolutely largest instrument, the 7/449 Midmer-Losh and, in the Ballroom, the 4/55 Kimball. The tours are highly recommended and can be arranged through e-mail at acchostour@gmail.com.

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



Nathan Figlio at Joe Rementer's Allen
(Photo by Fred Oltmann)

SUSQUEHANNA VALLEY

York, Pennsylvania—Juan Cardona, Jr., performed an excellent concert at the Capitol Wurlitzer 3/22 on June 13. This was the last of our regular "showcase" performances for chapter members for the season. The concert made use of the video projection system to better see Juan's keyboard skills. Everyone seems to feel that video adds to the concert experience. We are all becoming more used to video with our music!

It has been four years since the Wurlitzer was presented to the general public in the York area. We feel this is an obligation of

ours to "present and preserve" the theatre organ legacy. Because the chapter is responsible for all costs of the concert, there is considerable financial risk to the chapter.

Music of the Big Band Era featuring ATOS President Ken Double at the Mighty Wurlitzer and Skip Stine, former lead trumpeter of the Harry James Orchestra, is announced for October 9. Chapter members are going into "full court press" mode to make the public concert a big success by contacting senior communities in the area. Ticket information is available at www.svtos.org/publicconcert.htm. Our second public concert, featuring Jonathan Ortloff, is planned for April 15, 2012.

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



Juan Cardona, Jr., performs in June
(Photo by Dusty Miller)

VALLEY OF THE SUN

Phoenix, Arizona—Pizza and pipe organs are always a good combination, so we had a large attendance at Organ Stop Pizza for our musical luncheon on July 17. Charlie Balogh, one of our local favorites, was the artist for the afternoon. He played a wide variety of music, which included some classic rock, movie music, ballads, and big band numbers. We even got to enjoy some "funky music," which one might not expect to hear from a theatre organ, but had everyone's toes tapping. Charlie enjoys playing for our ATOS group because he knows we're all paying attention.

Our chapter organ at the Orpheum has gotten some exposure to the public through non-ATOS events. It is used for groups that come through to tour the theatre. It is also used for other organizations' functions as background music. On July 23, chapter member Ed Benoit played dinner music for a conference and trade show group while they dined on the stage.

The new guy in town, Dwight Beacham, played for our August 21 meeting at the Orpheum. Dwight has resided in the Valley for several months now, but for many of our members, this was their first time to hear him. His humorous and friendly personality made the afternoon fly by. Dwight played a variety of songs, some of them old, familiar ballads, and some upbeat numbers. After his program, a few of our members took part in open console.

We lost a long time ATOS member and friend of the chapter when David Lindsay passed away in New Jersey June 18. He had a long struggle with heart disease and diabetes. Some of you may remember visiting his Yesterdays restaurant when you came for our Desert Winds weekends. David also did some programs for the chapter and participated in fundraisers.

—Madeline LiVolsi
Bill Carr, President
billcarr3.vots.atos@cox.net



Charlie Balogh at Organ Stop Pizza (Photo by Beverly Fizzell)



Dwight Beacham at the Orpheum (Photo by Beverly Fizzell)

Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

Westin Hotel, Providence,
Rhode Island

Monday, June 27 – Monday, July
4, 2011

The meeting was called to order at
9:00am, Monday, June 27, 2011.

Chairman of the Board Mike Hartley gave
his opening remarks.

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: John Apple, Bob Dilworth, Allen Miller, Jack Moelmann, Tim Needler, Donna Parker, and Bucky Reddish.
Excused: Tyler Morkin, Doug Powers, and Nathan Avakian (Youth Representative to the Board).
Staff Members Present: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; and Mike Bryant and Don Feely, co-editors of THEATRE ORGAN.
Guests Present: John Ledwon and Don Phipps, Directors-elect, Mary Anne Dilworth, and Judy Merry.

Chairman Hartley declared a quorum.

The minutes of the June 15, 2011 telephone conference were approved as distributed.

Treasurer's Report (Hutcherson)

(The Treasurer's Report was printed in the September/October 2011 issue of THEATRE ORGAN)

Good Faith Financial Review (Dilworth, Needler, Hutcherson)

MOVED (Needler) to accept the report of the Good Faith Financial Review Committee. (Motion **Carried**). *(The committee's report was printed in the September/October 2011 issue of THEATRE ORGAN)*

Annual reports were received and placed on file (copies are available on the ATOS website).

OLD BUSINESS:

The following e-mail votes, having all been unanimous, were read into the minutes as follows:

MOVED (Morkin) to adopt the website "Terms & Conditions of Use and Privacy Policy" as presented. (Motion **Carried**: Unanimous, by e-mail vote January 7, 2011)

MOVED (Powers) to amend the honorarium policy to read:

Honorarium for Convention Presenters

1. That each convention presenter receives a free registration or the equivalent thereof;

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

3. that presenters be mutually acceptable to the chapter and ATOS.

(Motion **Carried**: Unanimous by e-mail vote January 29, 2011)

MOVED (Hutcherson) to accept a new airfare reimbursement policy. (Motion **Carried**: Unanimous by e-mail vote March 20, 2011)

MOVED (Hutcherson) to change the dates of the ATOS Fiscal Year to August 1–July 31. (Motion **Carried**: Unanimous by e-mail vote May 4, 2011)

MOVED (Evans) to distribute a promotional postcard for the 2011 ATOS Annual Convention. (Motion **Carried**: Unanimous by e-mail vote May 7, 2011)

MOVED (Powers) to accept a new ATOS Mission Statement as revised and approved by the ATOS Strategic Planning Committee. (Motion **Carried**: Unanimous by e-mail vote June 22, 2011)

Archive and Library: (Miller, Evans)

Allen Miller reports that the current agreement between the ATOS and the American Organ Institute at the University of Oklahoma is on the Dean of Fine Arts desk awaiting approval. As soon as the Dean approves the document the rest of the process should not take long.

Convention Planning Coordinator: (Kinerk)

Mike Kinerk noted a change to the Convention Planning Handbook. This change mandates that one-day registrations be available to the membership by request.

MOVED (Moelmann) to accept changes to the ATOS Convention Handbook. (Motion **Carried**)

MOVED (Needler) to approve the Atlanta Chapter as hosts for the ATOS 2013 Annual Convention. (Motion **Carried**)

MOVED (Evans) to approve Lee Lanier and Ken Double as co-chairs for the ATOS 2013 Annual Convention. (Motion **Carried**)

Mike Kinerk is working to develop proposals for special rates for students and youth convention participants. The Convention Planning Committee will discuss lower rates in order to promote young persons' attendance at conventions.

Chairman Hartley commended Mike Kinerk for his performance as Convention Planning Coordinator.

Competitions (Morkin)

Young Theatre Organist Competition: (Morkin)

• Tyler noted that there was one applicant this year; the competition did not take place because there were not enough applicants.

• Donna Parker noted that the best judge of whether a student is ready to compete is his or her teacher. ATOS should be in touch with teachers to find out what students will be ready for competition. The Young Theatre Organist Competition Committee will work on contacting teachers.

Amateur Theatre Organist Competition: (Cole-Shaw, Tilschner)

• The committee recommends that that the competition be suspended as no members have entered in the past two years. The board approved the suspension of the Amateur Theatre Organist Competition.

Technical (Miller)

• Technical Experience: Registration is set at \$295. Five people have registered as of this date.

• Theatre Organ Registry: The Hilbert Circle Theater-Indianapolis, Indiana has been added to the registry.

• Apprentice Award (new this year) will be awarded to Justin Nimmo (Central Indiana Chapter).

• Crew Chief Certificate: The Crew Chief Certificate is awarded to Bob Martin (Garden State Chapter) for his work on the Wonder Morton installed in Loew's Jersey Theater.

Awards for Conventions

Mentor Program: (Reddish) For the second year in a row we have had no applicants. Mr. Reddish explained the Mentor Program to the Board. The Board discussed ways to recruit applicants.

Strategic Planning (Parker, Powers)

Report on Wilmington meeting and milestone schedule

Endowment Fund (Reddish)

MOVED (Reddish) to accept the recommendation of the Endowment Fund Board of trustees for grants for 2011-2012. (Motion **Carried**) *(See "News and Notes" in this issue for the list of approved grants)*

Update on New York Chapter loan request: the New York Chapter loan documents are being reviewed by the chapter. They will contact Jelani Eddington and Bucky Reddish when approved.

Publications (Parker)

• Mike Bryant explained a ProCard (business-card sized advertisement) promotion intended to stimulate new advertising revenue.

• Around the Circuit: (Bisson) The transfer process to the new web site is underway. This feature of the ATOS web site allows for contributions from venues about their theatre organ presentations.

• ETONES (Reddish) 20 new members have been added to the mailing list. The ETONES newsletter is now offered online.

Organist Scholarships (Smith)

MOVED (Needler) to approve scholarships as recommended by the Organist

Minutes

Scholarship Committee. (Motion **Carried** (Abstention—Parker)) (See "News and Notes" in this issue for the list of scholarships awarded)

Youth Initiatives (Morkin, Avakian) Youth Silent Film Festival (Avakian)

The board listened to a telephone presentation by Jon Palaniuk, originator of the Youth Silent Film Festival. This festival was presented for the last two years in Portland, Oregon and allows for young filmmakers to create a short silent film to an existing original piece of music.

Mr. Palaniuk explained his plan to expand the Youth Silent Film Festival into regional festivals. Expansion is predicated on participation of theatre organ people and the presence of a theatre organ at regional venues. Volunteers would organize the regional festivals. The development of these regional festivals would be accelerated by the participation of ATOS.

Mr. Palanuk identified how ATOS could assist the program:

- identify communities best able to start and promote a local festival;
- encourage competent young organists to accompany the films;
- support the maintenance of the theatre organs in these venues;
- with local chapters, help with funding and supporting the various young organists to perform at these local festivals.

President/CEO Reports (Double)

Mr. Double updated his reports for the board:

- Turner Classic Movies Event at the Atlanta Fox: Clark Wilson will accompany *The Mark of Zorro* at the Atlanta Fox on August 25, 2011.
- Fundraising: ATOS has received a gift of \$100,000 from Mr. Mertz. The Annual Drive generated \$26,500. All fund-raising efforts including all gifts, donations, and

sponsorships total \$1.7 million over the past 2½ years.

- Ferguson and Friends DVD Set: The set is now complete with the production of the fifth DVD and revenues exceeded expenses. Sales are at approximately 220 at the time of the ATOS Annual Convention.

- Theatre Organ Radio: Three current sponsors; expanded programming with the monthly two-hour program. Listenership remains steady and among the top programs on Live 365. We are exploring potential alternative hosts as some production and programming issues are causing some difficulties.

Executive Secretary Report (Merry)

Membership as of June 22, 2011: 3269 members. Year to Date Variance: -18. The net effect of the membership initiative has been to stabilize the membership number.

NEW BUSINESS:

The board recognized outgoing directors John Apple, Craig Peterson, and Bob Dilworth and thanked them for their service.

New directors John Ledwon and Don Phipps and re-elected director Bucky Reddish were seated.

The Chairman of the Board, Secretary, and Treasurer were reappointed by acclamation. No ATOS members (other than the present officers) presented themselves for these three offices. The office of Vice Chairman is vacant.

MOVED (Needler) to appoint Bob Dilworth to the office of Vice Chairman of the Board. (Motion **Carried**)

Board Orientation

- Chairman Hartley made introductory remarks to the ATOS board.
- Jack Moelmann presented a slide show to acquaint new board members and acquaint current board members with ATOS procedures and policies.

Strategic Planning Initiative: (Parker)

Donna Parker presented a PowerPoint summary of the work the Strategic Planning Committee has been doing, including milestone goals and objectives along with a five-year plan.

MOVED (Reddish) to continue work on the Strategic Plan as presented today. (Motion **Carried**)

Archive and Library Update: (Miller, Evans)

Mr. Miller reported that on his last visit to the University of Oklahoma he expressed his concern with the slowness of the University of Oklahoma's approval of the archive agreement. He feels that once the document leaves the Dean of the College of Music's desk that progress will be swift.

Convention Planning Coordinator (Kinerk)

MOVED (Moelmann) to amend the Seminar Honoraria policy to specify "seminar" presenters, as follows:

"Beginning with the 2011 Annual Convention, all of the following shall apply to all individuals who present a seminar during an ATOS Convention:

- Each convention presenter shall receive a complimentary registration or the monetary equivalent thereof;
- If an actual cash payout is necessary (over and above the registration cost) the cost shall be shared equally between ATOS and the chapter, and that this sharing be accounted for in the financial report of the convention as a reduction in profit;
- The presenter shall be mutually acceptable to the chapter and ATOS."

(Motion **Carried** (Abstention—Miller))

Bylaws and Policies: (Dilworth)

Jelani Eddington, as legal advisor to the Bylaws and Policies Committee, was reached by telephone to address the memo regarding bylaw changes. He offered explanations for each one of the changes. (Mr. Eddington's memos addressing the

Restoration • Consultation • Installation

Scott Smith Pipe Organs

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

sss55mich@aol.com

Tuning • Maintenance • Cleaning

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

THEATRE HISTORICAL SOCIETY OF AMERICA

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

email: execdir@historictheatres.org
www.historictheatres.org

following motions can be found in the attachments to be posted on the ATOS web site.)

MOVED (Moelmann) that the ATOS Policy Paragraphs 1 and 5 be amended as provided in the June 12, 2011 memo from the Finance and Investment Committee and Bylaws and Policies Committee in order to implement the Financial Review Procedures outlined therein. (Motion **Carried**)

MOVED (Miller) to adopt the policy (paragraph 5 (b) as delineated in the June 14, 2011 memo, and rename the ATOS Confidentiality Policy to the ATOS Open Records and Confidentiality Policy. (Motion **Carried**)

MOVED (Miller) to adopt the addition of paragraph 8 (d) as delineated in the June 14, 2011 memo, to ensure that the UCCA (Uniform Chapter Charter Agreement) documents are issued to ATOS Chapters in the name of the corporation that operates the chapter. (Motion **Carried**)

MOVED (Miller) to direct the Bylaws and Policies Committee to determine current status of UCCA chapters and track future changes. (Motion **Carried**)

Endowment Fund Committee

MOVED (Moelmann) to reappoint the current Endowment Fund Board of Trustees. (Motion **Carried**)

The members of the Endowment Fund Board of Trustees for 2011-2012 are:

Bucky Reddish, Chair

Mike Hutcherson, Financial Secretary

Tim Needler, Board of Directors and Recording Secretary

Bob Latchen, Member

Bob Maney, Member

Endowment Fund Initiative:

The current Endowment Fund balance is \$957,000. In order to facilitate reaching the goal of \$1,000,000 Jack Moelmann will personally match any donations to the

Endowment Fund until the total reaches \$1,000,000.

The meeting **recessed** at 5:30pm and **reconvened** June 28, 2011 at 9:00am.

(In the absence of Secretary Bob Evans, Don Feely recorded the minutes)

Nominations and Elections (Carr, Hartley)

The following were appointed to the Nominations Committee: John McCall, Bill Carr, Russ Shaner, Jonas Nordwall, and Craig Peterson.

MOVED (Dilworth) to appoint Wayne Tilschner as election teller. (Motion **Carried**)

Publications (Parker)

MOVED (Moelmann) to accept the contracts for two years of the Theatre Organ Co-Editors as presented. (Motion **Carried**)

MOVED (Needler) to renew the contract of the graphic designer (Danielle Stark) for two years at the rate of \$24,000 per year. (Motion **Carried**)

Chapter Relations (Needler, Phipps)

Chapter Liaison assignments were distributed (See "News and Notes" in this issue)

Public Relations: (Parker)

Donna Parker distributed an example of a new ATOS Logo.

MOVED (Needler) to accept the ATOS Logo as recommended by the Public Relations Committee, but with the byline changed to read "Feel the Music." (Motion **Carried**)

Officer Reports:

Chairman (Hartley)

The Chairman has requested and the Board has agreed that all committee and staff members (with the exception of the President/CEO and Executive Secretary) work though an elected Board member.

Committees and Chairpersons were appointed for 2011-2012. (See "ATOS Operational Assignments for 2011-12" in this issue.)

Review and Approval of 2011-2012 Budget (**Hutcherson, Board**)

MOVED (Moelmann) to accept the 2011-2012 balanced budget as presented. (Motion **Carried**) (The approved budget was published in the September/October 2011 issue of THEATRE ORGAN)

Appointment of Executive Committee for 2011-2012

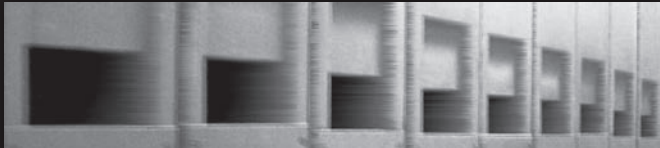
MOVED (Moelmann) to appoint Donna Parker and Tim Needler to the ATOS Executive Committee. (Motion **Carried**)

The 2011-2012 ATOS Executive Committee: Mike Hartley, Bob Dilworth, Bob Evans, Mike Hutcherson, Donna Parker, and Tim Needler. The meeting **recessed** at 5:07pm.

The meeting **reconvened** at the banquet/awards ceremony at the Venus de Milo Restaurant in Swansea, Massachusetts on July 3, 2011.

The meeting adjourned at 9:15pm.

ORGAN EXPRESSIONS



Helping you sound your best!

Speaker Systems for Electronic Organs

Accurate Stereo Samples for Hauptwerk

organexpressions.com

JACK MOELMANN

THEATRE ORGANIST • MUSICIAN • ATOS HALL OF FAME

www.JackMoelmann.com

Phone: 618-632-8455

Email: jack@moelmann.com

Fax: 618-632-8456

P.O. Box 25165

Cell: 618-558-8455

Scott AFB, IL 62225-0165

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.

UNITED STATES

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 E Southern Ave, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Evening Entertainment. 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.

CALIFORNIA

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

California Automobile Museum—2200 Front St, Sacramento, 916-442-6802 (4/21 Wurlitzer) www.sierrachapteratos.org. Concerts and Silent Films. Sunday concerts, Friday night silent films.

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

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

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

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

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

Stanford Theatre—221 University Ave, Palo Alto, 650-324-3700 (3/21 Wurlitzer). 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.

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/19 Page) www.ecatalina.com/about-movie-theatre.html. Pre-show concert. Friday and Saturday, 6:15pm, pre-show concert, John Tusak.

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

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

Orpheum Theatre—842 S Broadway, Los Angeles, 310-329-1455 (3/14 Wurlitzer) www.laorpheum.com. Organ is featured as part of the guided tour of the theatre Saturday at 11:30am.

The Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/74 Wurlitzer) www.nethercuttcollection.org. December 9, 8:00pm, December 10, 2:00 and 8:00pm: Chris Elliott in concert. Tickets will be available by calling on November 9 from 4:00pm 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.

Arlington Theatre—1317 State Street, Santa Barbara, (4/27 Robert-Morton) www.thearlingtontheatre.com. Pre-show and intermissions for movies every Friday.

COLORADO

Holiday Hills Ballroom—2000 W 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q) www.rmcatos.org. November 13, 2:00pm, *Got Gospel?*. Members no charge, others \$5.

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. November 19, 7:00pm: Mark Herman in concert. January 28, 7:00pm: Lance Luce in concert. March 17, 7:00pm: Brett Valliant in concert. April 10, 10:00am: Don Kinnier in concert. April 28, 7:00pm: Clark Wilson in concert. April 29, 3:00pm: Silent Film by Clark Wilson. June 9, 7:00pm: Nathan Avakian in concert.

FLORIDA

Pinellas Park City Auditorium—4951 78th Ave, North Pinellas Park, 727-557-6087 (3/10 Wurlitzer). Free pipe organ concert, third Tuesday of every month from 11:30am to 1:00pm.

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

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

GEORGIA

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

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/18 Barton) www.fitzgeraldgrand.org. Organ featured for pre-show before each show including live and film productions. November 17, 7:00pm: Jon Durkovic accompanies Fitzgerald's silent film in concert to benefit local Arts and the Organ fund, tickets \$10. December 11, 3:00pm: Candy Canes & Carols sing-along with Jon Durkovic, organist, and Becky Anderson, pianist. January 14, 2012, 7:00pm: *The General* with Buster Keaton, Steven Ball at the organ, tickets \$10 (proceeds benefit the organ fund); February 25, 2012, 7:00pm: Rick McGee in concert, tickets \$10 (proceeds benefit the organ fund).

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

HAWAII

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

ILLINOIS

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

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27 Barton). 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 (3/10 Wurlitzer) www.classiccinemas.com. Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton.

IOWA

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

MARYLAND

Weinberg Center for the Arts—20 W Patrick St, Frederick, 301-600-2839, (2/8 Wurlitzer). December 30, 8:00pm: *The Last Command* with Emil Jannings, Ray Brubacher at the Wurlitzer; January 14, 2012, 3:00pm: *The Black Pirate* with Douglas Fairbanks, Mike Britz at the Wurlitzer; February 4, 3:00pm: *Wings* with Buddy Rodgers and Clara Bow, Mike Britz at the Wurlitzer. All shows: \$7 adults, \$5 children.

MICHIGAN

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

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. 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.

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

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper. November 20, 3:00pm: Donna Parker in concert, tickets \$10 from the theatre or online.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). 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 (3/10 Barton) www.redfordtheatre.com. Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Classic Movies with organ overture. Guest organists include: Newton Bates, Dave Calendine, Jennifer Candea, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner.

Senate Theatre—6424 Michigan Ave, Detroit, 313-894-0850 (4/34 Wurlitzer) www.dtos.org. November 20: Tony O'Brien in concert. December 11: Dave Calendine in concert.

MINNESOTA

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

MISSISSIPPI

Temple Theatre—2320 8th St, Meridian, 601-693-5353 (3/8 Robert-Morton) templetheater.wordpress.com. Organ is played before most shows, movies and events.

MISSOURI

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

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36 Wurlitzer) www.fabulousfox.com. 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.

Kansas City Music Hall—301 W 13th St, Kansas City, 913-568-2613 (4/28 Robert-Morton) www.kctpo.org. November 13, 2:00pm: Brett Valliant in concert.

NEW JERSEY

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

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

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

Patriots Theatre at the War Memorial—1 Memorial Dr, Trenton (3/16 Moller) www.thewarmemorial.com. November 13, 3:00pm: Juan Cardona in concert.

NEW YORK

Chaminade High School—340 Jackson Ave, Mineola, 516-754-3177 (3/15 Hybrid) www.chaminade-hs.org. March 31, 2012, 7:00pm: *The Thief of Bagdad* with Bernie Anderson Jr. at the console.

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

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Preshow music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. Noon concert series, Tuesdays, unless stated otherwise.

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. November 11, 2:30pm: Eastman Rochester Organ Initiative Concert, David Peckham & William Porter, artists. December 18, 2:30pm: Christmas Spectacular with Tim Schramm.

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

Cleveland Masonic Auditorium—3615 Euclid Ave, Cleveland, 216-401-9671 (4/28 Wurlitzer) www.wrtos.org. November 5, 7:30pm: Ken Double, Donnie Rankin and Strongsville Jazz Band with silent short film. Visit www.wrtos.org for details and tickets.

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

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

Cincinnati Music Hall—1241 Elm Street, Cincinnati, 513-621-2787 (3/31 Wurlitzer) www.ohiovalleychapteratos.org. December 15, 10:30am and 7:00pm: *Happy Holidays with the Mighty Wurlitzer*, featuring Ken Double and the Kinderchor (German children's choir). Tickets \$25.

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—4600 South Olive Avenue, Broken Arrow, (3/13 Robert-Morton) www.theatreorgans.com/soonerstateatos. Sooner State chapter ATOS, 3rd Friday of each month, programs and open console.

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) www.cinamalovers.com. Silent film series on Wednesdays at 1:00pm.

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

Around the Circuit

Theatre Organ Programs
and Performances

Oaks Amusement Park Roller Rink—1 SE Spokane St, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune, Gary Russell, or Dean Lemire.

Cleveland High School—3400 SE 26th Ave, Portland (3/24 Kimball) www.pps.k12.or.us/schools/cleveland. Open console at 7pm on the first Fridays of the month during the school year.

PENNSYLVANIA

Grand Theater—252 Main St, Greenville, 215-679-4300, (2/7 Marr & Colton) www.thegrandtheater.org. November 20, 3:00pm: three Laurel and Hardy classics: *Habeas Corpus* (1928), *Duck Soup* (1927) and *Leave Em Laughing* (1928) with John Baratta at the console. Tickets \$10. Advanced tickets available with self-addressed, stamped envelope mailed to PO Box 244, East Greenville, Pennsylvania 18041 (check or money order only).

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16 Wurlitzer) www.thephipps.org. Tickets, \$22 for adults, \$15 for student with current ID unless otherwise noted. December 17, 2:00pm: A Christmas Carol with Ken Double at the console; January 21, 2012, 2:00pm: Jonathan Orloff in concert; March 11, 2012, 2:00pm: Charlie Balogh in concert; May 11, 2012, 7:30pm: "All Automobile Silent Film Festival" with Dennis James at the console.

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

Colonial Theatre—227 Bridge St., Phoenixville, 610-917-1228 (3/24 Wurlitzer). December 11, 3:00pm: A Winter, Christmas, Hanukkah, New Year Holiday Program. Several organists performing.

Strand-Capitol Performing Arts Center—50 N. George Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. Organ is played by Susquehanna Valley Theatre Organ Society (SVTOS) members from 2:30 until 3:00 pm prior to movies (normally on the Sunday following the first Friday of the month).

TENNESSEE

Tennessee Theatre—604 South Gay Street, Knoxville, 865-684-1200 (3/16 Wurlitzer) www.tennesseetheatre.com. 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.

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

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

Spokane First Church of the Nazarene—9004 N Country Homes Blvd, Spokane (3/26 Wurlitzer). Organ is used weekly in the 10:45 a.m. Sunday traditional service and for other concerts/open console sessions. December 11, 6:00pm: 11th Annual *Holiday on Pipes*. A mixed concert featuring organ solos, sing-alongs and an appearance by the men's quartet, FourGiven. Admission is free and all ages are welcome!

WISCONSIN

Hermes Basement Bijou—Racine, 262-639-1322 (5/35 Wurlitzer). 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, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Organ is played on: 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. Regulars include Dean Rosko, Zach Frame, Ralph Conn.

CANADA

ONTARIO

Kingston Korea Church—89 Kirkpatrick St, Kingston (3/29 Kimball) www.ktos.ca. All concerts at 8:00pm unless otherwise noted. November 4: Lane Luce in concert; December 2: David Wickerham in concert; March 30, 2012: Michael Capon in concert; May 4: Jelani Eddington in concert.

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19 Wurlitzer). December 5: Dave Wickerham in concert; March 6, 2012: Simon Gledhill in concert; April 2, 2012: *The Italian Straw Hat* with Clark Wilson at the console; May 7, 2012: Jelani Eddington in concert.

AUSTRALIA

SOUTH AUSTRALIA

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

VICTORIA

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

NSW

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

Orion Theatre—155 Beamish Street, Campsie, +61 4 1848 4798 (3/17 Wurlitzer). December 4, 2:00pm: Tony Fenelon and John Atwell in concert.

NEW ZEALAND

AUCKLAND

Hollywood Theatre—20 St Georges Road, Avondale, +64 9 525-7067 (3/16 Wurlitzer) www.theatreorgans.com/wota. November 13, 2:00pm: Jelani Eddington in concert.

UNITED KINGDOM

WEST SUSSEX

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

WEST MIDLANDS

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

SUNDERLAND

Community Centre—Black Road, Ryhope, +44 1913 853769 (3/9 Compton). December 11, 2:30pm: David Redfern in concert.

BRISTOL

Eden Grove Methodist Hall—Eden Grove, Horfield, +44 1179 497742 (3/10 Compton) www.wizardcompton.org.uk. November 26, 7:00pm: Robert Wolfe in Concert. December 10, 7:00pm and December 11, 2:30pm: Christmas Show with Byron Jones.

COUNTY DURHAM

New Victoria Centre—Howdenle-Wear, High Street, Crook, +44 1388 762467 (3/19 Wurlitzer) www.netoa.org.uk. November 12, 7:00pm and November 13, 2:30pm: Simon Gledhill in concert. December 17, 7:00pm and December 18, 2:30pm: Kevin Morgan in concert. Doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, Tickets: £6.

WEST YORKSHIRE

Ossett Town Hall—Market Place, Ossett, Wakefield, +44 1132 705885 (3/13 Compton). December 4, 2:30pm David Lowe in concert.

Victoria Hall—Victoria Road, Saltaire, +44 8454 002208 (3/11 Wurlitzer) www.cosnorth.co.uk. November 13, 2:30pm: Keith Beckingham in concert. December 11, 2:30pm Robert Wolfe: in concert.

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer) www.ryewurlitzer.co.cc. November 27, 2:30pm: Robert Wolfe in Concert.

CHESHIRE

Stockport Town Hall—Edward Street, Stockport (4/20 Wurlitzer) www.ltof.org.uk. November 28, 12:00pm: Kevin Grunill in concert. Admission £1.50. December 19, 12:00pm: Andrew Nix in concert. Admission £1.50. September 18, 2:30pm: Gordon Cree in concert. Admission £8 nonmembers, £6 members. November 27, 2:30pm: Nigel Ogden and Michael Baron in concert. Admission £8 nonmembers, £6 members.

MANCHESTER

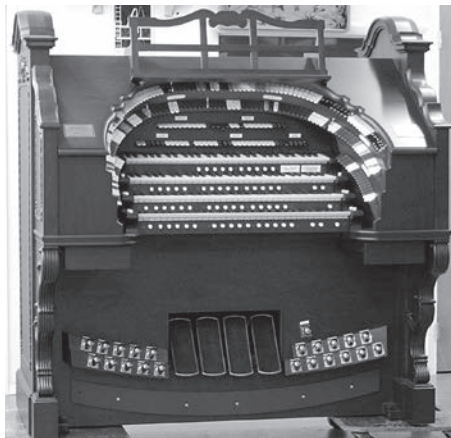
Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) www.voxlancastrina.org.uk/heritage. Lunchtime concerts Wednesday every week, 1:00pm.

SURREY

Woking Leisure Center—Kingfield Road, Woking, +44 1923 720511 (3/19 Wurlitzer). November 19, 7:30pm: Nigel Ogden in concert. December 17, 2:30pm and 7:30pm: Len Rawle Christmas Show.


DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. December 4, 2:30pm: *Christmas Spectacular* with Christian Cartwright. December 10, 2:30pm and December 11, 2:30pm: *Christmas Spectacular* with Stephen Foulkes. December 18, 2:30pm: *Christmas Spectacular* with Christian Cartwright.



Quantum GW IV
French Style Console
Cherry Walnut Finish
Rear Reflection Package, Vista™
\$85,650

Rose City
ORGAN BUILDERS INC.
EST. 2003
503-288-8494
rosecityorgans@gmail.com



AMICA

INTERNATIONAL

(AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION)

**Dedicated to preserving, restoring & enjoying
Mechanical Musical Instruments like Player &
Reproducing Pianos, Organs, etc.**

A gathering place for those who enjoy music, friendship & fun!

ANNUAL CONVENTION ♦ LOCAL CHAPTERS

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

To find out more visit us at **WWW.AMICA.ORG**

JOIN US AND HELP THE HOBBY GROW!

ESTABLISHED 1963SAN FRANCISCO, CALIFORNIA

THE LEAGUE OF HISTORIC AMERICAN THEATRES

*A professional network dedicated to sustaining America's historic theatres
for the benefit of their communities and future generations.*

The League serves its growing network of more than 325 historic theatres through:

- Peer Networking and Information Exchange
- Professional Development and Education
- The Nation's Number One Online Theatre Reference Service — LHAT-CHAT
- Online Publications & Resources
- Awards for Excellence

The League has commenced a year-long celebration of its
35TH ANNIVERSARY
with a new **Online Historic Theatre Data Survey** (see www.LHAT.org for details)

JOIN TODAY! The League of Historic American Theatres . . .
*a national network of resources for improving your historic theatre,
your business and your community since 1976.*

Visit WWW.LHAT.ORG



The League of Historic American Theatres

2105 Laurel Bush Road
Suite 200, Bel Air, MD 21015

Tel: 443.640.1058 Email: info@lhat.org

Closing Chord

Preston Allen Miller

Preston Allen Miller passed away on August 12, at the age of 95. He died peacefully in his sleep under the care of Hospice in his Vero Beach home at Florida Baptist Retirement Center. Some of you knew him as Mr. Miller, some as Preston, but I knew him as Dad. I could not have wished for a better father, enjoying his company for 70 years. He took interest in everything I did, joining right in and trying to remain one step ahead of me when I had questions. He almost always had the right answer, and if he didn't, he found it quickly.

As a friend and counselor, he taught me all he knew, often by example. Right up to the end he was proud that I was passing on my accumulated knowledge to others just as he had done for me. In our final conversation, I told him that was because it was what he had taught me. We never missed an opportunity to exchange hugs and tell each other of our love. I am so thankful to have had that opportunity.

His lifelong employment was with Pratt & Whitney Aircraft as a process engineer. He was honored to take Amelia Earhart on a tour of the factory. He was called upon to assist NASA with aluminum heliarc welding of the 110' long Apollo fuel tanks. Faced with the problem of how to X-ray a 110' weld, he devised a simple method: he placed a strip of 35 mm movie film over the weld and sent an electric model train through the length of the tank, with polonium attached. He could always come

up with easy and simple ways to make or fix things, a trait I eagerly acquired.

Preston was surrounded by friends from Trinity Episcopal Church in Vero Beach, where he had helped so many others, many calling him their "Earth Angel." He served as a perfect example of faith in God and following in the steps of our Lord. He served on two organ committees, started a Mission Church, and was a Stephen Minister and bereavement counselor. As part of his Bible study, he visited the Holy Land and followed Jesus' footsteps.

My parents opened their home to many organists, from Virgil Fox to almost all of the top theatre organ performers. He was instrumental in starting the Connecticut Valley Theatre Organ Society, restoring and removing the 3/12 Austin from Hartford's Allyn Theatre, now in the Shelton, Connecticut High School. Dad played organ for Coffee Hour at the Village Green clubhouse for 12 years. My parents attended many conventions and helped run the first ATOS Regional convention based around the Thomaston Opera House.

A memorial to Preston's life was held on September 26 at Trinity Church in Vero Beach. His remains were buried in the Memorial Garden. Contributions may be made in his name to the ATOS Technical Experience.

—Allen Miller



Preston and Bea Miller
(Allen Miller Collection)

Lance Luce

Theatre Organist
Concerts, Silent Movies, Sing-alongs

www.LanceLuce.com
lanceluce@wowway.com

30560 Westwood Dr.
Madison Heights, MI 48071
(248) 321-3596



CONCERTS • SILENT FILMS

CLARK WILSON

• CONCERT PRODUCTIONS •

1029 AMBROSE AVENUE
EAST LIVERPOOL, OHIO 43920
www.clarkwilson.net clark7050@yahoo.com
330•385•4568 330•385•2210

Board Directory

OFFICERS



Chairman, COL Mike Hartley (Ret.)
17 Whipoorwill Drive
Palm Coast, Florida 32164
386-445-7562
m.hartley@atos.org



Allen Miller (2013)
167 Carriage Drive
Glastonbury, Connecticut 06033
860-402-4686
a.miller@atos.org



Don Phipps (2014)
98A Mattapoisset Neck Road
Mattapoisset,
Massachusetts 02739
508-758-3723
d.phipps@atos.org



Vice Chairman, Bob Dilworth
2012 Wildwood Drive
Wilmington, Delaware 19805
302-995-2603
b.dilworth@atos.org



Jack Moelmann (2012)
P.O. Box 25165
Scott Air Force Base, Illinois 62225
618-632-8455
618-632-8456 (fax)
j.moelmann@atos.org



Doug Powers (2012)
3323 Belvoir Boulevard
Beachwood, Ohio 44122
216-401-9671
d.powers@atos.org



Secretary, Bob Evans
798 Old Warren Road
Swansea, Massachusetts 02777
508-674-0276
b.evans@atos.org



Tyler Morkin (2013)
1527 Gaylord Street, Unit D
Mount Pleasant, Michigan 48858
906-367-1454
t.morkin@atos.org



Bucky Reddish (2014)
5370 Vinings Lake View Drive
Mableton, Georgia 30126
770-948-8424
b.reddish@atos.org



Treasurer, Mike Hutcherson
187 Hickory Road
Fayetteville, Georgia 30214
770-460-6821
678-586-3663 (fax)
m.hutcherson@atos.org



Tim Needler (2013)
5440 North Meridian Street
Indianapolis, Indiana 46208
317-255-8056
t.needler@atos.org



Youth Representative
to the Board
Nathan Avakian
P.O. Box 2037
Beaverton, Oregon 97075
503-347-0278
n.avakian@atos.org



John Ledwon (2014)
504 Jessup Road
Henderson, Nevada 89074
702-767-8772
j.ledwon@atos.org



Donna Parker (2012)
P.O. Box 6103
Aloha, Oregon 97007
503-642-7009
d.parker@atos.org



President/CEO
Ken Double
1615 DeFours Walk NW
Atlanta, Georgia 30318
404-790-5400
k.double@atos.org

DIRECTORS (current term)

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

www.atos.org

- Theatre Organ Online
- Articles and Features added regularly
- Calendar of events and submissions
- Theatre Organ locator

Devoted to All Automatic Musical Instruments

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

MBSI
PO Box 10196/ATOS
Springfield, MO 65808
417-886-8839 • admin@mbsi.org

Visit our website: **www.mbsi.org**

We have an interest in and collect:
Musical Boxes
Automata
Musical Clocks
Orchestrons
Band Organs
Dance Organs
Reproducing Pianos

ATOS OPERATIONAL ASSIGNMENTS FOR 2011-12

The 2011-12 Committee Assignments and Task list is provided as a membership reference. In most cases there are two board members assigned to each committee or task. You may read the sequence of board members for any committee as “primary responsibility, assisted by.” This list does not indicate chairmanship—in some cases the chairman will be a board member, in other cases a staff member will chair the committee. Further, it does not list all the members of any committee. Committee chairs will staff their committees as needed.

You will note there are many different tasks the board and staff perform throughout the year that keep ATOS functioning smoothly. As with many successful non-profit organizations, there are many dedicated volunteers who work diligently and behind the scenes, accomplishing many difficult tasks. These volunteers are to be commended and recognized for their loyal and dedicated efforts.

Members can always contact committee personnel at any time regarding questions or concerns. The Board Directory is published in each issue, and contains full



COL Mike Hartley (Ret)



Bob Dilworth

contact information. We are continually looking for members who wish to contribute by volunteering their time and effort on any one of the many committees. Please contact me or Mr. Bob Dilworth, Vice Chairman of the Board of Directors, for further information or concerns.

— COL Mike Hartley (Ret)
Chairman, Board of Directors

Committee / Task	Board Representative(s)	Staff
CONVENTIONS	Tim Needler, Doug Powers	Mike Kinerk, Convention Planning Coordinator
MENTOR PROGRAM	Bucky Reddish, Tim Needler	
CONVENTION CD PRODUCTION	Tim Needler, Doug Powers	Ken Double
MEMBERSHIP	John Ledwon, Tim Needler	Jim Merry
CHAPTER RELATIONS	Don Phipps, Tim Needler, Bob Evans	Mary Ann Dilworth
PUBLICATIONS		
Theatre Organ Journal	Donna Parker, Mike Hartley	
Journal Editors	Donna Parker, Mike Hartley	Mike Bryant, Don Feely
Design and Layout	Donna Parker, Mike Hartley	Dannielle Stark
Advertising	Donna Parker, Mike Hartley	Mike Bryant, Don Feely, Ken Double
Pipe Piper Listings	Donna Parker, Mike Hartley	Jonathan Ortloff
Simonton Literary Prize	Jack Moelmann, John Ledwon	John Apple
E-Tones	Bucky Reddish, Jack Moelmann	
INFORMATION TECHNOLOGY		
Web Site	Tyler Morkin, Donna Parker	
Around the Circuit	Donna Parker, Tyler Morkin	Micah Bisson
Web Journal	Tyler Morkin, Donna Parker	Jacyk
Artist Directory and Local Chapters Listing	Tyler Morkin, Donna Parker	Jonathan Gradin
Theatre Organ Online	Donna Parker, Tyler Morkin	Don Feely
ATOS Theatre Organ Radio	Tyler Morkin, Donna Parker	Steve Worthington, Ken Double
Youth/Teacher Referral Database	Tyler Morkin, John Ledwon, Nathan Avakian	
Social Media	Tyler Morkin, Donna Parker, Nathan Avakian	
E-Mail	Tyler Morkin	
Teleconferencing	Tyler Morkin	
List Service Management	Tyler Morkin	
PUBLIC RELATIONS	Donna Parker, Tyler Morkin	Ken Double
SPECIAL PROJECTS	Donna Parker, Tyler Morkin	Ken Double

Committee / Task	Board Representative(s)	Staff
MARKETPLACE	Doug Powers, Don Phipps	Dennis Unks
BYLAWS AND POLICIES	Jack Moelmann, Doug Powers	Dolton McAlpin, Jelani Eddington
CONTRACT ADMINISTRATOR	Doug Powers, Donna Parker	Jelani Eddington
LEGAL ADVISOR TO THE BOARD	Mike Hartley, Bob Dilworth	Dolton McAlpin
FUNDRAISING (Grants)	Doug Powers, Tim Needler	Ken Double, Kathy Riley
STRATEGIC PLANNING	Donna Parker, Doug Powers	Ken Double
YOUTH INITIATIVES		
Young Organist Competition	John Ledwon	
Summer Youth Adventure	Tyler Morkin	Jonas Nordwall
Stan Kann Scholarship	John Ledwon	Ken Double
Organist Scholarships	John Ledwon	Carlton Smith
Student of the Year	Nathan Avakian	
George Wright Memorial Fellowship	Tyler Morkin	
Youth Rep Nominating	Tyler Morkin	
Urban Youth Outreach	Jack Moelmann, John Ledwon	Tedde Gibson
FINANCE AND INVESTMENTS	Tim Needler, Jack Moelmann, Bob Dilworth, Mike Hutcherson	
Financial Reviews and Audits	Tim Needler, Bob Dilworth	
TECHNICAL Includes, Technical Consultation, Technical Experience, Restoration and Preservation, Theatre Organ Registry, and Technical Awards	Allen Miller, Don Phipps	Carlton Smith, Clark Wilson, Jonathan Ortloff, Jelani Eddington, Jon Sibley (as needed)
ARCHIVE AND LIBRARY	Allen Miller, Bob Evans	Jelani Eddington
AWARDS AND RECOGNITION (Organist of the Year, Honorary Member, Hall of Fame, and Musselman Member of the Year)	Jack Moelmann, Tim Needler, Bob Dilworth	
NOMINATIONS AND ELECTIONS	(Bylaws exclude board members from membership on the Nominating committee)	John Clark McCall, Jr. (Chairman), Bill Carr, Russ Shaner, Jonas Nordwall, Mike Cipolletti
VOTE COUNTING / ELECTION TELLER	Bob Evans	Wayne Tilschner
ETHICS	Board of Directors	Jack Hardman, Ron Carter, Jo Ann Evans
HISTORIAN	Jack Moelmann, Allen Miller	
ENDOWMENT FUND BOARD OF TRUSTEES	Bucky Reddish, Chairman, Tim Needler, Secretary, Mike Hutcherson	R. Maney, Bob Lachin
PARLIAMENTARIANS		Mike Bryant, Don Feely
EXECUTIVE COMMITTEE (See Note 1)	COL Mike Hartley, Bob Dilworth, Bob Evans, Mike Hutcherson, Donna Parker, Tim Needler	

CONTRACT STAFF (See Note 2)		
POSITION	CONTRACTOR	SUPERVISED BY
President/CEO	Ken Double	COL Mike Hartley/Executive Committee
Executive Secretary	Jim Merry	COL Mike Hartley/Executive Committee
Co-Editors, THEATRE ORGAN	Mike Bryant, Don Feely	Donna Parker, COL Mike Hartley
Graphic Designer	Dannielle Stark	Donna Parker, COL Mike Hartley

NOTE 1: The Executive Committee consists of the four officers and two elected Directors. The Directors are appointed annually.

NOTE 2: All contracts are approved by the Board of Directors and signed by the Chairman of the Board.

Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
Inside Front Cover	\$1,050			
Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

CONTRACT ADS

ProCards are for six issues only. No cancellations or refunds.	COLOR	BLACK & WHITE
Single ProCard (horizontal or vertical)	\$650	\$275
Double ProCard	\$1,300	\$495

Consecutive issue prices are based on the ad supplied when the order is placed. A different same-sized ad may be substituted during contract time at no extra charge; if you ask us to change the copy, you will be billed at \$75.00 per hour. Multi-issue discount rates for color ads are available; contact the Editor.

DEADLINES—Deadline for placing ads is the 1st of each even month prior to the publication release date. For example: ads are due April 1 for the May/June issue. Cancellations, substitutions, and changes must adhere to the same deadline.

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.

DISPLAY AD SPECIFICATIONS—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

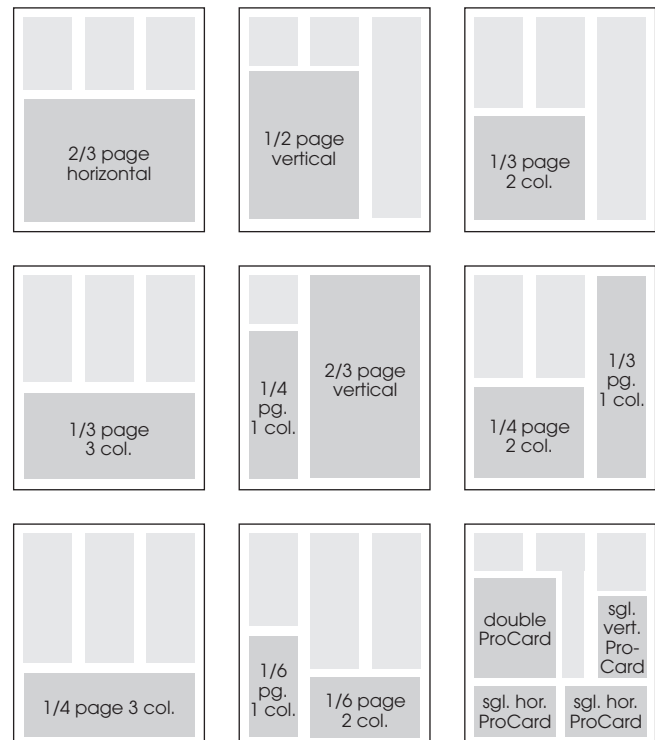
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales team at adsales@atos.org for FTP upload directions.

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
Double ProCard	3 1/2"	4"

Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

CONTACT & SUBMISSIONS—For ad placement, questions or submissions, contact the Ad Sales team (Mike Bryant or Don Feely) at adsales@atos.org; or 503-882-6155.

Classifieds

FOR SALE

1) Complete Wurlitzer R Reproducing Organ Roll Library Approximately 615 mint-condition accurately recut 165-note rolls. Tons of good vintage popular music by famous artists, test rolls, and all the Crawford rolls. New roll boxes and title labels, all crated for shipment in two large crates. Collection only, no singles. Roll title list by e-mail request. Prototype R player that works well included, plus documentation. Requires 15 unit ranks and a unit relay and switchstack, or digital replacement. Specified rank list available. \$14,000.00 OBO, plus shipping for all the Wurlitzer material.

2) New 176-note Aeolian Duo-Art scanner that works. MIDI output, documentation. \$3500.00 OBO. Crating and shipping extra.

3) New Universal roll scanner for any player roll up to 17" wide. New HP recording computer, Documentation. \$4500.00 OBO, crating and shipping extra. Jim Crank, jdcrank@pacbell.net 53-5 - 53-6

PROFESSIONAL AUDIO RESTORATION. Your favorite LPs & 78 rpm records, cassettes & open reel tapes digitally re-mastered for improved sonic quality and transferred to modern CD for preservation. Mastering—Remote Recordings—CD Replication. Forty years of experience in organ recording. James R. Stemke, A.E.S. 847-651-9511, dsprecordings@comcast.com 53-3—54-2

FREE AUDIO-VIDEO CATALOG: CDs, AUDIO & VIDEO CASSETTES: Classical, 2-Organ, Gospel, Theatre and Instructional. Write to: ALLEN ORGAN CO., P.O. BOX 36, Macungie, Pennsylvania 18062-0036 or Phone 610-966-2202. ++

RODGERS 34-E, 3-manual organ, 32-note AGO pedalboard, setter board combination with movable stoptabs. Has dual expression shoes and a crescendo shoe. Console is 10 VDC solenoid type consistent with standard pipe organ construction, making it suitable for gradual conversion to pipes. It has two RODGERS speaker cabinets with working amplifiers, and a spare amplifier. It has no cigarette burns, scratches, or other damage. \$1,000 OBO, Northern California. Phone 707-464-1048 53-6

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.....	65
Arndt Organ Supply Co.....	7
ATOS DVD Teaching Series.....	19
Bailey, Rosemary	35
Ball, Steven.....	5
Crome Organ Co.....	15
Diapason, The.....	6
Double, Ken.....	11
Eddington, Jelani	3
Luce, Lance.....	66
League of Historic	
American Theatres.....	65
MIDI Concepts - "Duet" TO	
Module	35
Moelmann, Jack	61
Musical Box Society	
International	67
Organ Expressions	61
Organ Historical Society	3
Parker, Donna.....	7
Rhode, Ron	7
Rogers, Fr. Andrew	6
Rose City Organ Builders.....	65
RM Auctions	
(Milhous Collection).....	IFC
St. Louis, Party on the Pipes.....	10
Scott Smith Pipe Organs.....	60
Theatre Historical Society	
of America	60
Wilson, Clark.....	66
Zollman Pipe Organ Services.....	5

UNITED STATES POSTAL SERVICE® (All Periodicals Publications Except Requester Publications)

Statement of Ownership, Management, and Circulation

1. Publication Title: Theatre Organ
 2. Publication Number: 627-9801
 3. Filing Date: Oct. 1, 2011
 4. Issue Frequency: bi-monthly
 5. Number of Issues Published Annually: Included in member dues
 6. Annual Subscription Price: Included in member dues
 7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®): 7800 Laguna Vega Drive, Elk Grove, California 95758
 Contact Person: Craig Peterson
 Telephone (include area code): 916/682-9699
 8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): 7800 Laguna Vega Drive, Elk Grove, California 95758
 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank):
 Publisher (Name and complete mailing address): Donna Parker, P.O. Box 4103 - Aloha, Oregon 97007-0103
 Editor (Name and complete mailing address): Mike Bryant, 3111 NE 165th Place - Vancouver, Washington 98682
 Managing Editor (Name and complete mailing address): same as Editor
 10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.):
 Full Name: American Theatre Organ Society
 Complete Mailing Address: 7800 Laguna Vega Drive, Elk Grove, California 95758
 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box: None
 Full Name: Complete Mailing Address:
 12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one):
 Has Not Changed During Preceding 12 Months
 Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, September 2007 (Page 1 of 3 (Instructions Page 3)) PSN 7530-01-000-9931 PRIVACY NOTICE: See our privacy policy on www.usps.com

13. Publication Title: Theatre Organ
 14. Issue Date for Circulation Data Below: Sept./Oct. 2011

15. Extent and Nature of Circulation

		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		3550	3500
b. Paid Circulation (By Mail and Outside the Mail)	(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	2846	2881
	(2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	0	0
	(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	0	0
	(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)	445	401
c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4))		3291	3282
d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)	(1) Free or Nominal Rate Outside-County Copies included on PS Form 3541	0	0
	(2) Free or Nominal Rate In-County Copies included on PS Form 3541	0	0
	(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail)	0	0
	(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	0	0
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))		0	0
f. Total Distribution (Sum of 15c and 15e)		3291	3282
g. Copies not Distributed (See instructions to Publishers #4 (page #3))		259	218
h. Total (Sum of 15f and g)		3550	3500
i. Percent Paid (15c divided by 15f times 100)		100%	100%

16. Publication of Statement of Ownership
 If the publication is a general publication, publication of this statement is required. Will be printed in the Nov./Dec. 2011 issue of this publication.
 Publication not required.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner
 Donna Parker, publisher
 Date: October 1, 2011

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

PS Form 3526, September 2007 (Page 2 of 3)

ATOS Marketplace Order Form

THEATRE ORGAN Back Issues—Please check issue(s) wanted.

Prices listed INCLUDE shipping within U.S.A.

1965-1969 THEATRE ORGAN/Bombardier issues. Contact Marketplace for availability.

1970-1980 THEATRE ORGAN issues. Contact Marketplace for availability.

1981, Vol. 23	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1982, Vol. 24	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6	
1983, Vol. 25	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1984, Vol. 26	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1985, Vol. 27	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 5	
1986, Vol. 28	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1987, Vol. 29	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1988, Vol. 30	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1989, Vol. 31	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1990, Vol. 32	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1991, Vol. 33	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1992, Vol. 34	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1993, Vol. 35	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1994, Vol. 36	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1995, Vol. 37	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1996, Vol. 38	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1997, Vol. 39	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1998, Vol. 40	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1999, Vol. 41	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2000, Vol. 42	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2001, Vol. 43	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2003, Vol. 45	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2004, Vol. 46	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2005, Vol. 47	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2006, Vol. 48	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2007, Vol. 49	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6	
2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2009, Vol. 51	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2010, Vol. 52	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
2011, Vol. 53	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5

I am enclosing \$_____ as payment in full.

MasterCard VISA Discover

Card Number _____

Exp. Date _____ Security Code _____
(back of card)

Signature _____

Please make check or money order payable to ATOS,
and mail a copy of this order form to: ATOS MARKETPLACE,
4002 Westbury Ridge Drive, Erie, Pennsylvania 16506

Quantity _____ Price _____

_____ John Ferguson and Friends—The Art of Playing
Theatre Organ – 4 DVD Set\$156.00 each
Outside U.S.A. please add \$4.00 for each set

_____ The Wurlitzer Pipe Organ –
An Illustrated History\$140.00 each
Please add \$10 to Canada; \$30 Int'l

_____ Wurlitzer Console –
Set of 12 Art Prints\$20.00 each
Please add \$3 to Canada; \$10 Int'l

_____ Wurlitzer Factory Tour DVD.....\$16.00 each
Outside U.S.A., please add \$4.00 each

_____ ATOS 50th Anniversary Book
Hardcover \$35.00 each

_____ Softcover \$15.00 each
Please add \$5 to Canada; \$15 Int'l

_____ THEATRE ORGAN Binders.....\$14.00 each
Outside U.S.A., please add \$10.00 for each binder

_____ ATOS Decal\$1.00 each
Outside U.S.A., please add \$0.50 for each decal

_____ ATOS Lapel Pin\$2.50 each
Outside U.S.A., please add \$1.00 for each pin

_____ 2010 Convention CD Two-Disc Set ...\$33.00 each
Outside U.S.A., please add \$2.00 for each disc set

_____ 2009 Convention CD Two-Disc Set ...\$33.00 each
Outside U.S.A., please add \$2.00 for each disc set

_____ THEATRE ORGAN Back Issues.....\$6.00 each
Outside U.S.A., please add \$3.00 for each issue

_____ Index of ATOS Publications
1955–2010 on Computer CD\$8.00 each
Outside U.S.A., please add \$2.50 for each CD

_____ History of the Theatre Pipe Organ, Educators' Guide
As a set \$10.00 each

_____ When ordered separately \$5.00 each
Outside U.S.A., please add \$3.00

_____ THEATRE ORGAN Shop Notes (2nd Edition)
Complete with binder..... \$90.00 each

_____ Pages Only \$40.00 each
Please add \$10 to Canada; \$30 Int'l

Name _____

Address _____

City _____

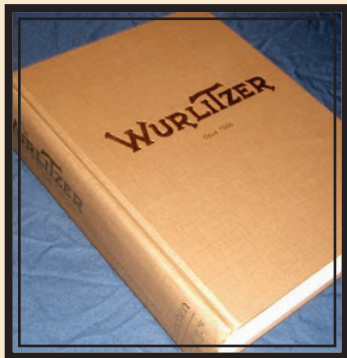
State/Zip + 4 _____

Country/Postal Code _____

E-mail address _____

Phone _____

ATOS Marketplace



THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY

— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

WURLITZER CONSOLE ART PRINTS — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**

WURLITZER FACTORY TOUR — The Wurlitzer Factory video, now on DVD, is in stock! This is a rare black-and-white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in North Tonawanda, New York. **\$16.00**

ATOS 50TH ANNIVERSARY BOOK — Published in hardcover and softcover editions, this 150-page book is an absolute must for all theatre organ aficionados. Text and pictures cover the first 50 years of the American Theatre Organ Society's history. Contains many historic photos, quotes, and informative tidbits, including photos of the first meeting of the organization. Hardcover: **\$35.00**. Softcover: **\$15.00**.

THEATRE ORGAN BINDERS — Here is the best way to store your past issues of THEATRE ORGAN (through July/August 2006). Holds up to two full years of magazines. Includes metal wires to attach your journals to the binder. Black finish with gold lettering. Pouch on spine for identification information. **\$14.00**

DECAL — Help promote ATOS; put these decals everywhere! Three-inch self-stick adhesive back with red, gold and black printing. **\$1.00**

LAPEL PIN — Show your support of the theatre organ by wearing this American Theatre Organ Society lapel pin. Approximately one-half inch in diameter. Bronze color with embossed lettering makes for a distinctive look. **\$2.50**

2010 CONVENTION CD SET — Two-disc set with over 35 selections from Jonas Nordwall, Chris Gorsuch, Nathan Avakian, Richard Hills and many more! **\$33.00**

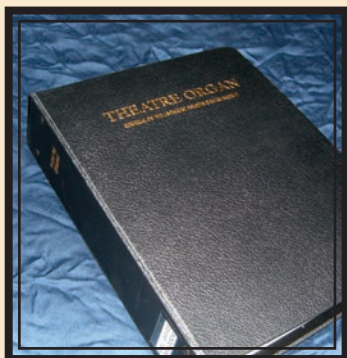
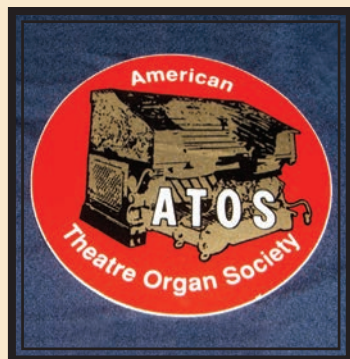
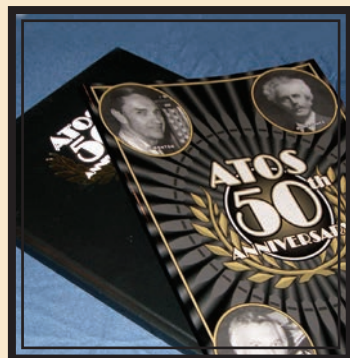
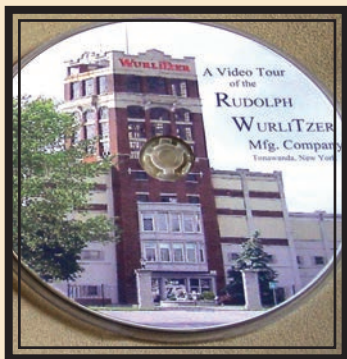
EDUCATORS' GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN, REVISED — Developed to help educators teach the history of the theatre pipe organ to upper elementary through Jr. High school age. Includes history of the theatre organ, social issues and events, vocabulary, silent films and the theatre pipe organ, and movie palaces. **Sold as a set containing both chapter and school editions.** (Additional copies of either edition may also be ordered.) **\$10.00**

BACK ISSUES — Complete your collection of THEATRE ORGAN. Quantities are limited. **\$6.00**

An ATOS Marketplace order form is included in most issues of THEATRE ORGAN. Orders may also be placed online at www.atos.org/marketplace.

The prices listed above are postpaid for all orders shipped within the U.S.A. VISA and MasterCard are accepted.

If you have any questions, please contact Dennis Unks, ATOS Marketplace Manager, at marketplace@atos.org.



Prices listed INCLUDE shipping within U.S.A.



Now Playing!

The authentic sound of Allen theatre organs is widely acclaimed. Allen creates the world's finest pipe samples, complete with attack, steady state and decay, and combines them with the accuracy of sampled tremulants and sampled reverb to create thrilling ensembles and unmatched realism.

Available in two-, three-, four- and five-manual consoles, there is an Allen for every budget and preference. Quantum™ theatre organs redefine the state-of-the-art and will take your organ performance to a new level!

The Allen Theatre Organs:

Quantum™ Q-211SP

Quantum™ Q-311SP Deluxe

Quantum™ T321Q

Lyn Larsen Signature Series LL-324Q-SP

Walt Stroy Signature STR-4

Quantum™ TO-5Q

Allen organs®

www.allenorgan.com

150 Locust Street, P.O. Box 36

Macungie, PA 18062-0036

Phone: 610-966-2202 Fax: 610-965-3098

E-mail: aosales@allenorgan.com