

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

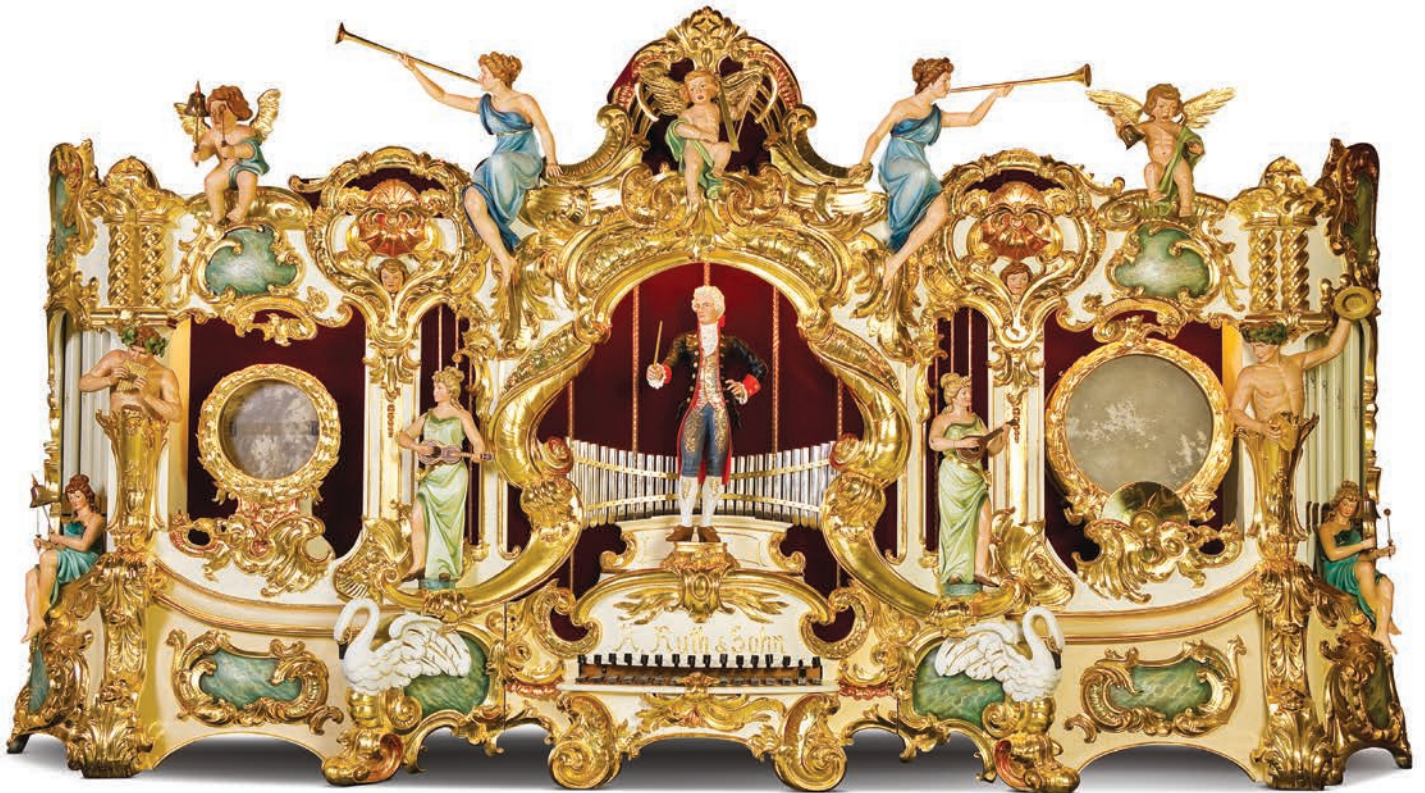
# Theatre Organ

JANUARY | FEBRUARY 2012





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*On the Cover:* Console of the San Gabriel Mission Playhouse Wurlitzer  
(Photo by Nathan Wilcox)

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# Theatre Organ

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# Vox Humana

Another year has come and gone, seemingly even faster than the years before.

It seems like only yesterday we were in Providence, and just a few weeks before that, Seattle. Now, in this issue, we begin our look forward to Southern California in July.

Now, you all realize that we work quite a bit ahead on the content for these issues. And as these words are actually being written, the leaves still haven't finished falling off the trees in my back yard, and the temperature is in the low 60s here in the Pacific Northwest. So, we have to presume that Thanksgiving and Christmas have come and gone, we've all let our belts out one more notch. And we're beginning to get our act together in preparation for the Tax Man, whether he be formally known as Inland Revenue, IRS, the Australian Tax Office, or some other agency.

One way you can get a bit of a leg up on the Tax Man is through tax-exempt or deductible contributions. President/CEO Ken Double has touched on estate planning in his President's Message, you've all received the campaign mailer, and in this issue you'll see the names of those who responded to last year's Capital Campaign.

This may seem to be an odd topic, coming from your editors. True enough, but we do have a point to make.

In this issue you'll read an article on the Rye Wurlitzer Academy. In it, you'll find that they've enjoyed good success in soliciting donations of electronic organs to provide to the Academy students as practice instruments in their homes. What a great idea! We've carried pieces in the past on organs donated to schools, but this is an approach that hasn't received much publicity before.

Recently, one of our local chapters received a donation of a Conn 651 with the provision that it must be donated to a worthy student. A few weeks later, another instrument was offered under similar terms.

It seems to us that this is a win-win-win situation: a win for the donor, since the donor may be eligible for a tax benefit if the receiving chapter is a tax-exempt organization; it's a win for the chapter, because it provides another tool in the kit to help develop awareness and interest in theatre organ and provides opportunities to generate visibility through publicity in media that might not otherwise be available; finally, it's a win for the ultimate recipient since affordable theatre organs for the home aren't exactly falling off of trees.

If this idea takes hold in your local chapter—or if you're already pursuing a program such as this—we'd be very interested to hear of your experiences. If we get enough feedback we'll run a feature article on the programs (just remember to take lots of pictures!) in a future issue.

In the meantime, all of us at THEATRE ORGAN wish you the happiest of new years, and we look forward to seeing you in July.

Keep in touch.

—Mike Bryant  
—Don Feely



# Ciphers

The *Wurlitzia!* article contained the phrase "...dummer/organist Russ Peck." Naturally, that should have been "drummer." We apologize for a misspelling that might be construed as a slight to Russ. In fact, the only "dummer organist" we can think of is the editor who let that get through.

On page 31 of the November/December issue, Robert Burns was identified as an Irish poet. He was, in fact, Scottish, as a few readers reminded us.

In the operational assignments list on page 68, Paul Jacyk's first name was omitted (Information Technology — Web Journal staff).

# President's Message

## Time Flying; Board Changing; Convention Coming



And can it be time to date each check written with 2012 already? Time does indeed fly by, and let me add that I am sincerely hoping the Mayans really didn't have a clue about anything!

We have a little business to discuss right off the top. For most of you who will receive this right at the start of the New Year, you will still have some time left to meet the January 15 deadline to place your name in nomination to run for the board of directors. You received notice in the mail a short time ago, and we encourage those with interest to step up for ATOS.

Meanwhile, that same notice in the mail included the letter for the 2011 Annual Drive. We thank those who have given in the past, thank those who have sent checks for this year, and encourage you to support ATOS as well as you can.

In recent weeks ATOS lost the services of two members of the board. Doug Powers, who served so well for more than five years and worked so diligently on the Strategic Plan, had personal and family issues that needed attention, and he thus resigned with basically six months remaining in his term. The board has determined it will not fill that position for this short period of time.

Meanwhile, Tyler Morkin also resigned. This talented and dedicated young man had his hands way beyond full. Studying for a graduate degree while also handling teaching chores, Tyler was left responsible for all IT and website oversight, and it was just overwhelming. With good reason, he stepped down as not only does he have studies to complete, but a career to get started. His term on the board runs through July of 2013, and the board has determined that the membership will elect an individual to complete Tyler's term. Thus, this year's election ballot will indicate that three individuals will be elected for the full three-year terms as usual, and the fourth-place vote-getter will be selected to complete Tyler's term.

We thank them both for great service to ATOS. We understand when personal, educational, family, and other responsibilities make it difficult to complete the tasks involved with helping to operate our organization. We hope to

have access to their expertise and wisdom again at some time down the road.

Former board member Michael Fellenzer is stepping up to assist once again as he works with Donna Parker and the IT staffers in place to continue the efforts on the updating and progress of the website. We are moving forward with expertise and a smooth transition in this area.

Meanwhile, there is an awful lot of good reading in this issue of the Journal, as usual. Mike Bryant and Don Feely make sure of that. Included is more good information on this year's convention. Don Near and his compatriots are planning a great event in Southern California, and do NOT fall prey to the oft-heard "I've heard all those organs before" attitude. For example, San Gabriel's Wurlitzer has had a complete makeover and has never sounded better. There are several new installations on the schedule, and the day in San Diego is a "Don't Miss" special date for theatre organ lovers.

All you need to know for signing up for the convention—including that great hotel rate of just \$99—is in this issue, or available on the website.

Happy New Year to all, and here's hoping 2012 proves the Mayans wrong, and is a great year for all of us.

—Ken Double

## Future Watch — ATOS

Every not-for-profit arts organization is in the business of seeking opportunities to raise funds, be it for special projects, operations, or growing an endowment fund.

A former classmate of mine found a most creative method for assisting with our alma mater, Butler University. He is providing a major gift to the university through an annuity. But in a most creative fashion, this annuity, once reaching maturity, will not only benefit the university, but in the process, proceeds will also fund a second annuity that will provide a benefit back to this individual's estate—in the process, creating a win-

win. In this particular instance, it is called a Wealth Reinvestment Trust.

It creates one gift that will benefit the institution. But there is an additional benefit funded in this process that reverts back to this individual's family.

In this specific instance, my friend is earmarking all of it, eventually more than \$13 million, to Butler University. Obviously, he is in a rather substantial tax bracket.

The point in letting you know about this is there are creative methods—and this could be accomplished with any amount of dollars in terms of funding an

annuity—that can allow for the long-term benefit to ATOS.

I can appreciate that this new column focused on funding for ATOS' future might be of interest to some, and might make others a tad uncomfortable. However, providing some reminders on this subject might spark an idea with some in our membership that could provide incredible benefit for our society. Thus, as it is with other organizations, it's good for ATOS to provide information in the area of estate planning. As always, consult a professional when considering your will or estate plan.

# Letters

## Thanks, Ed

Many thanks to Ed Stout for that wonderful article on Jim Roseveare in the latest THEATRE ORGAN. I have read it through several times, and still enjoy the wonderful memories I had with him at the Paramount. Bruce Ardley and I had arranged to meet Jim at the theatre, and he greeted us warmly and took us into the theatre for a couple of hours of wonderful time with him.

I have always admired his playing, but to get a guided tour, demonstration, and mini concert was something else. Bruce asked Jim if he knew of a certain piece of music. Yes, of course he did, and promised to copy it and get it to him, which he did.

After Jim had played the organ—and allowed me to record him—he asked Bruce to have a play, which he did. Bruce is a good organist and musician, but gets a little nervous. After a while, Jim boomed “Bruce! Why are you doing this to me? Come to San Francisco and give me six months of your life. I will teach you the proper way to play the theatre organ!”

Well, this never happened, unfortunately for Bruce! But it showed to me the wonderful gentleman that was Jim Roseveare. I will never forget that wonderful man.

You brought him to life in your great article. Thank you.

—Julien Arnold  
Cheltenham, Victoria, Australia

## Scottish / Irish

[The November/December] THEATRE ORGAN came in this morning’s mail and I began to read Connie Reardon’s article on the Balboa organ. But the very first line stopped me cold when she referred to the “Irish” poet Robert Burns. Robert Burns was SCOTTISH. He is the Scottish National Bard, and there are Burns societies all over the world. How this ever got past your office I find it hard to understand.

—Russell Lang  
Dedham, Maine

(We find it hard to understand as well, Russell. In fact, it got past no fewer than five proofreaders.—Ed.)

## Location Questioned

In the newest [November/December] Journal there is an article about the Balboa Robert-Morton Wonder organ. The author, Connie Reardon, states that there was a 4/20 Robert-Morton installed in St. Louis. There were two Loew’s theatres here, the State and the Orpheum. Loew’s State had a 3/13 Wurlitzer and the Orpheum had a small Kimball. The only Robert-Morton in St. Louis was in the Aubert, a 2/6. Perhaps she was thinking of the Midland in Kansas City, Missouri, which did have a 4/20 Robert-Morton.

—James Grebe  
St. Louis, Missouri

(The author cited the following webpage as the source of the information on the original locations of the five Wonder Mortons and the four 4/20 models: <http://www.nycago.org/Organs/Qns/html/LoewsValenciaTheatre.html>—Ed.)

## The Making of...

Thank you for publishing the article, “The Making of *Tales from the Chambers*.” It was such fun to read the details of making their newest CD. It brought back wonderful memories from the taping of *In the Key of Three* in our home. To watch the technical side of the process was something most people will never experience. Being able to spend time with Donna, Jonas, Martin, and their technician was one of my favorite moments at the Wheaton-Fox Studio. We love them dearly.

—Linda Van Der Molen  
West Chicago, Illinois

## Newton Theatre Correction

(In the previous issue, we published a letter from a reader who reported what he believed to be corrections to the Around the Circuit listing for the Newton Theatre. Here’s more current information, direct from the source.—Ed.)

In 1998 the Galaxy Theatre Corp. took over the operations of the Newton Theatre in Newton, New Jersey which had been closed.

The theatre had been twinned back in the 1970s. At that time all traces of the original Griffith Beach pipe organ and its pipe chambers had been removed.

In 2001 Nelson Page, President and CEO of the Galaxy Theatre Corp., purchased a 2-manual, 3-rank Estey Organunique pipe organ from the estate of the late Jack O’Brian of Clifton, New Jersey, for installation in theatre #1 of the Newton Theatre. A single pipe chamber and blower enclosure was built in the stage, and the instrument was installed by chief organ technician Jeff Barker and Bob Miloche.

Several years later a 16’ Hillgreen Lane Bourdon was installed on the back wall above the organ chamber to give the organ more bass. In 2004, a 3-manual Allen digital theatre organ was installed in theatre #2 from the home of house organist John Baratta.

The Newton Theatre closed in 2011 and the Estey pipe organ was sold and removed. The Allen Theatre organ was moved to the Paramount Theatre in Middletown, New York to serve as the lobby organ. All that remained of the Estey organ was the Bourdon.

When the new owners of the Newton Theatre began their restoration and removed the center wall and the screens the Bourdon pipes were discovered and thought to be a part of the original pipe organ. A 2/9 Robert-Morton organ was never installed in the Newton Theatre.

—Bob Miloche  
Organ technician, Galaxy Theatre Corp.  
Teaneck, New Jersey

# Directors' Corner



## NATHAN AVAKIAN

I am proud to begin my second year serving as ATOS Youth Representative to the Board. It is a privilege to be a part of an organization so unique and treasured as ATOS. I am currently a sophomore at Purchase College, State University of New York, studying theatrical lighting design. I fell in love with the theatre organ as a young child visiting the Organ Grinder restaurant in Portland, Oregon. What appealed to me most was the mechanical complexity of the instrument and the thrill of hearing popular music played in such a dynamic, interactive way.

Ever since the restaurant closed in 1996, I have become increasingly disappointed

that so few of my peers have the opportunity to experience a theatre organ in a context that is appealing to them. Individuals and preservation groups in the theatre organ community struggle to find effective ways of promoting the instrument so that it may continue to thrive in the hands of future generations. This is why I became involved with ATOS. I believe the theatre organ has inherent appeal to every generation of listeners, and I am committed to helping ATOS implement effective methods of reviving its popularity and ensuring its continued presence in the music industry.

I've recently joined the ATOS Strategic Planning Committee, and we are working diligently to develop a viable strategic plan that will prepare ATOS to function more efficiently in the contemporary entertainment industry. This initiative requires analysis of our mission and purpose as much as it requires reevaluation of operations. As an organization, we must take into account the desires of contemporary audiences as well as the nostalgia and historical value that is perhaps of more interest to our current demographic. I am confident that ATOS will benefit greatly from this strategic planning initiative.

One of my responsibilities as youth representative is to manage the ATOS Theatre Organ Student of the Year program. ATOS is now accepting applications and nominations for this award, which honors a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. The recipient receives a complimentary one-year ATOS membership as well as recognition in the THEATRE ORGAN journal. There are many students deserving of recognition, and this is an excellent opportunity to provide encouragement and show your support of their studies. Visit [www.atos.org](http://www.atos.org) or contact me for more information.

I am looking forward to a productive year for ATOS, and I am always interested in discussion. Please do not hesitate to contact me with any thoughts, questions, or concerns.

— Nathan Avakian

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## BOB DILWORTH

About year and a half ago I received a phone call with the news that I had been appointed to the ATOS Board of Directors to fill out the term of a member who had resigned. While I was pleased and honored by this invitation, I had no idea what would be expected of me or how I might help ATOS. I soon found out.

I became a member of the Strategic Planning Committee, the group charged with planning the future of ATOS so it will continue to move forward. ATOS was originally formed by a group of people who loved the theatre organ. For some it was the thrill of the majestic sound, for others it was the enjoyment of playing music for others to

hear; and for others it was the enjoyment of the mechanical complexity of the largest of all musical instruments.

While a hobby approach was fine in the beginning, the Strategic Planning Committee realized that it is no longer appropriate in today's economy.

In order to be sustainable and to survive, we need to move toward a more business-like operation. Fortunately, I have some experience in this type of operation: the Dickinson Theatre Organ Society has been operating in this fashion since I founded the group in 1969. Then too, my wife and I owned and operated a pizza/sub shop for almost 10 years.

On the Strategic Planning Committee my first assignment was to develop and administer a time study of the activities of the contracted employees and members of the board. This six-month study yielded useful information for the committee.

Another of my assignments was to serve as chairman of the Bylaws and Policy Committee. As we began to assess the structure of ATOS, we found that several of the bylaws needed to be amended, both to meet today's needs and to comply with legal requirements. With the assistance of both

Jack Moelmann and Jelani Eddington, that was accomplished.

In order to make the bylaws and policy documents more understandable, I asked Jack to create a separate document showing the policy decisions of the ATOS Board, which has been very useful.

At the end of the last fiscal year, I was appointed chairman for the ATOS Membership Good Faith Financial Audit. That audit was successfully completed, accepted at the last annual board meeting, and presented to the general membership at the annual membership meeting.

At the annual board meeting in Providence, I was appointed Vice-Chairman of the ATOS Board of Directors. Chairman Colonel Mike Hartley (who makes sure all members have assignments) has assigned me to the Finance Committee, and continued my assignments to the Strategic Planning and Bylaws and Policy Committees.

I look forward to these assignments. I will continue to work hard to keep ATOS a viable organization as we move into the future.

— Bob Dilworth

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

## NOMINATIONS OPEN FOR THE 2012 BOARD OF DIRECTORS

It is time to nominate candidates to fill four (4) positions on the ATOS Board of Directors. Three of the positions are for a three-year term, 2012 to 2015, and the fourth is to fill an unexpired one-year term of 2012-2013. Any ATOS member at least 18 years of age who has been a member of ATOS for at least the past two consecutive years prior to the date of the close of nominations (January 15, 2012) is qualified to run for election to the Board of Directors. If an ATOS member nominates another qualified member, written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot.

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

The ATOS board usually meets in person twice a year—the annual meeting

in conjunction with the ATOS annual convention, and a mid-year meeting normally scheduled in January or February. Attendance of all directors is mandatory. Board members will be involved in ATOS projects, perhaps as the head of a task force or project, and will be expected to report on activities, in addition to serving a group of chapters as liaison between the chapters and the board of directors.

The procedure for the nomination process is as follows:

1. Each nominee shall furnish a statement, not to exceed 150 words, including the nominee's name, city and state of residence, telephone number, personal data, work and theatre organ experience, a photo, and a short platform statement. Statements exceeding the 150-word limit will disqualify the candidate. The nominee's name, city and state of residence, contact telephone number, and e-mail address, if provided, are not included in the word count.

2. Candidate statements and photos are to be sent to the Nominating Committee chairman. It is strongly recommended nomination materials be sent via certified mail with return receipt or similar mail class if originating outside the United States. Nominations may also be sent electronically; however, the sender MUST

verify receipt of the nomination by the committee chairman. The postmark deadline is **January 15, 2012**.

3. It is the sole responsibility of each nominee to ensure compliance with the eligibility requirements for running for the board of directors. Complete procedures and requirements for the nomination and election process can be found in the ATOS bylaws and policies, available online at [www.atos.org](http://www.atos.org), or from the chairman of the Nominating Committee. If you have any questions or need clarification of any of the requirements, please contact the chairman: Mr. John McCall, 2117 N. Troup Street, Valdosta, Georgia, 31602. E-mail [j.mccall@atos.org](mailto:j.mccall@atos.org).

Counting words:

1. Name, city and state, telephone, and e-mail addresses do not count.
2. All other words, including articles and prepositions, count.
3. The following count as one word:
  - a. Numbers, (26, 50, etc.)
  - b. Hyphenated words (Vice-president, two-term, etc.)
  - c. Abbreviations (ATOS, Mr., Mrs., Asst., etc)
  - d. Symbols standing in for words (& = "and" = one word)

## 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

## CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of our 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 me and I 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

## 2012 THEATRE ORGAN STUDENT OF THE YEAR AWARD

ATOS is now accepting applications for the Theatre Organ Student of the Year award, honoring a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Students age 27 or younger may submit an application or be nominated by a third party. The recipient will receive a complimentary one-year ATOS membership as well as recognition in THEATRE ORGAN. Applications are due by **May 1, 2012**. For an application and further information visit [www.atos.org](http://www.atos.org) or contact Nathan Avakian, Youth Representative to the Board, at [n.avakian@atos.org](mailto:n.avakian@atos.org).

## THE SIMONTON LITERARY PRIZE: A CALL FOR PAPERS

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

### Competition Rules and Regulations

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

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

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

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

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

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

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

Submit entries to:

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

## MEMBERSHIP MATTERS ...FROM THE EXECUTIVE SECRETARY

I appreciate serving as your membership secretary, and I'd like to offer some suggestions to help you manage your membership and avoid inconvenience, and to address two issues on which we often receive questions.

First, please renew on time. You will find your renewal date above the address part of the THEATRE ORGAN mailing label. For economy, we send renewal notices quarterly rather than monthly, so you'll receive yours anywhere from one to three months before renewal is due. If you receive a second notice after you renew, just disregard it. We do not send confirmation of receipt; your bank or credit card statement is your record of ATOS renewal.

If you renew by check, please be sure to note "Membership renewal" on it and send it to the correct address. We have different addresses for membership, corporate administration, editorial, and Marketplace; if your check goes to the wrong one, it will eventually wind up in the correct hands, but processing will be delayed while we figure out where it belongs.

We do not issue membership cards, preferring to use those funds for programs that benefit members.

If you do not belong to a local chapter, consider joining one. Local chapters are where most of the activity happens, and even if you do not live nearby, membership in a local chapter will enhance your association with the theatre organ world. To locate a chapter visit our website, [www.atos.org](http://www.atos.org). Select "Local Chapters" and a list alphabetically by state opens. If you don't have Internet access, contact me and I will be happy to help you.

We often hear from members whose friends received their copy of THEATRE ORGAN "last week" and are concerned that their copy is lost. Each issue of the Journal is mailed by the first of each odd month, and once the shipment is in the hands of the postal service, we have no control over delivery.

Delivery time for publications mailing varies widely, even within the same city—it may take from one to three weeks, occasionally more. If you still have not received your copy by the end of the month, or if it is damaged in the mail, contact me

and I will send a replacement. (The first-class mailing option should see your copy in the mailbox within the first week of the month in the US.)

Please remember to notify me of address changes. The list for each Journal mailing is submitted near the middle of the month prior to the issue cover date (October 15 for the November/December issue, for example) and your copy may be delayed in forwarding to your new address—or may wind up not being forwarded.

Contact me with questions or concerns about your membership. I make every effort to avoid errors, but if you miss an issue of THEATRE ORGAN due to an error at my desk, please notify me and I will make it right.

Thank you for your membership in support of ATOS and all things theatre organ.

—Jim Merry, Executive Secretary  
714-773-4354, [j.merry@atos.org](mailto:j.merry@atos.org)

ATOS Membership Office  
PO Box 5327  
Fullerton, California 92838-0327

## 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](http://www.atos.org)) or contact John Ledwon at [j.ledwon@atos.org](mailto: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

# News & Notes

## A THUNDEROUS ROAR FOR THE LIGHTNING

BY KEN DOUBLE

The sight is breathtaking; the sound thunderous; the reaction amazing. The new installation at the St. Pete Times Forum arena in downtown Tampa—home of the National Hockey League's Tampa Bay Lightning—has had exactly the kind of reception that team owner Jeff Vinik and President Tod Leiweke envisioned when they determined they wanted an “old-fashioned pipe organ” in the 20,000-seat arena.

The two leaders of this hockey franchise describe themselves as traditionalists, and although a real pipe organ was out of the question, the installation of a five-manual Walker organ with more than 270 speakers spread across the ceiling of the building and along one wall near the console location has fit the bill. The sound of the instrument is thrilling.

The organist is the versatile Ray Horsley, a most talented musician who will be the first to tell you he is NOT a theatre organist. How then did he get the job? Part of the answer lies in the fact that the job does not make any of the same demands that performing a two-hour theatre organ concert demands.

If asked to play theme music from the most popular video games; theme music from popular new movies like *Pirates*

*of the Caribbean*; or any of three dozen more modern themes, Ray seems to be able to handle it at a moment's notice, and under the direction of John Franzone, who coordinates the myriad videos, audio, public address announcements, and good old fashioned organ music that the modern hockey game-day production demands.

Horsley is a classically-trained organist with the “chops” to deliver Bach, Handel,

Widor and anything serious, along with a background that includes jazz piano and playing with rock bands in his youth. He readily admits he is not a theatre organist and is learning as he goes, and eagerly so. The affable and most talented musician will soon be adding Crawford-like portamentos to his repertoire, and to the delight of Lightning hockey fans who have really responded to the music.



The Tampa Bay Lightning's Walker (Photo by Ken Double)

## WELCOME NEW MEMBERS

September 16 to November 15, 2011

H. David Bender, Chagrin Falls, Ohio  
David Brunette, Stockbridge, Michigan  
Ron Burnam, Huntley, Montana  
Wimodausis Club, New Castle, Pennsylvania  
Warren Cook, Laguna Niguel, California  
Carl Denlinger, Monsey, New York  
Robert Emanuel, Trenton, Michigan  
Zachary Everson, Laveen, Arizona  
Cathedral Foundation, New Castle, Pennsylvania  
Bobby and Charlene Freeman, Glendale, Arizona  
Nancy E Gage, Westborough, Massachusetts  
Ben Gessner, Middletown, New York  
Ryan Jonas, Greendale, Arizona  
Ronald Kramer, Ashland, Oregon  
Rodney C. Loren, Fox Point, Wisconsin  
Everett Lotz III, Rockaway, New Jersey  
James McConville, St. Paul, Minnesota

Charlie Metcalf, Modesto, California  
Martin Minogue, Milpitas, California  
Peter Neidhart, Fellbach, Germany  
Kevin Oberle, Ferndale, Michigan  
John and Carolyn Pugh, Lebanon, Indiana  
Burt Rot, Darien, Illinois  
Richard K Sbarro, New Castle, Pennsylvania  
Stephen Shellans, Carnas, Washington  
Dr. Charlie W. Steele, Pisgah Forest, North Carolina  
Alex Swanson, Moorhead, Minnesota  
Perry Drennan Thompson, Charlotte, North Carolina  
Joseph Tortorelli, Worcester, Massachusetts  
Ted Wheeler, Newport Beach, California  
Sue Wilson, Omaha, Nebraska  
Virginia R. Zeller, Wixom, Michigan

## 2012 ENDOWMENT FUND GRANT APPLICATIONS OPEN

The purpose of the ATOS Endowment Fund is to assist ATOS chapters or other not-for-profit organizations engaged in theatre pipe organ programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS Board of Directors. Since its beginning, the Endowment Fund has paid out over \$145,000 in grants.

Only 90% of the interest earned on the principal of the fund may be used for grants in any one year. Only one application per chapter, organization or person per year will be considered. Preference will be given to ATOS chapter-owned organs and sponsored projects. All grant applications involving a theatre pipe organ, or component(s) thereof, will be subject to review by the chair of the ATOS Technical Committee to determine

if the proposed project complies with at least the minimum standards as set forth in the ATOS *Guidelines for Conservation and Restoration* which can be found on the ATOS web site. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the Technical Committee will report to the Endowment Fund trustees "in writing" of any possible technical issues with a specific application that could lead to disapproval of the application.

After all applications have been reviewed by the ATOS Endowment Fund trustees, those trustees will vote to recommend awarding a specific monetary grant for each of the approved applications. The result of this voting will then be submitted to the ATOS Board of Directors for final approval or disapproval during their annual board meeting, usually in mid-summer.

Applicants will be informed of the results "in writing" following the annual board meeting. Grants must be used within one year of award date or any remaining funds will be forfeited.

The complete application packet can be obtained from the ATOS website, [www.atos.org](http://www.atos.org) (go to "Resources," "Programs and Awards," "Current Applications"). **Completed applications must be received by the Endowment Fund Board of Trustees not later than April 15, 2012.**

### 2011-12 Endowment Fund Board of Trustees:

Bucky Reddish, Chairman  
Mike Hutcherson, Financial Secretary  
Tim Needler, Recording Secretary  
Bob Maney, Trustee  
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Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH  
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO  
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE  
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL  
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK  
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

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# Professional Perspectives

## The Big City Folks Got It All Wrong: A Waste of Good Tractor Fuel

BY EDWARD MILLINGTON STOUT III

Our good friends Clyde and Zelda Ferndock from Moosehead, Montana recently loaded up their 1939 Hudson Terraplane, filled the tank with high-grade tractor fuel and headed for the San Francisco Bay Area. It seems as though their beloved and long-abandoned Reel Joy Theatre was being considered for a renewed life as a Fine Arts Theatre, to serve their Silo County as well as neighboring Mail Pouch and Privy Counties.

As a result of having worked in the Reel Joy as high-school students, Clyde and Zelda were highly regarded as theatre experts. As you may remember from our last visit with them, the popular Zelda was voted "Miss Good and Plenty" during her

senior year. The fact they removed and installed the original Style E Wurlitzer in the chicken-coop addition to their home gave them added credibility in matters considered to be artistic. Silo County was also in hopes the seven-rank treasure could be returned to its original home.

The purpose of their long journey was to visit and experience some of the notable installations in the Bay Area. With good fortune, their trip coincided with a silent film festival at San Francisco's famed Castro Theatre, and a symphony concert in San Jose's restored California Theatre. Their host during their search for knowledge was Nor-Cal member Chris Nichols, who has often opened his fine home to heavy-winded organ buffs licensed for pressures ten inches and above.

The Ferndock's first adventure was an auto ride down the once tasteful and proud Market Street, whose handsome brick ribbon joined one great theatre after another. Chris pointed out "Oh, the Fox once towered there, and the Paramount proudly stood over there." At the corner of 4th and Market, Herbert L. Rothschild's nine-story California once stood with its Gothic façade inviting eager crowds to hear the largest Wurlitzer Unit Orchestra of the day. With the passing of the street's greatest theatres, Market Street lost the drawing card that attracted over thirty thousand persons every day. Most of the public enjoyed a fine meal before or after the film presentations. All of the first-class restaurants vanished when the arc lamps were dimmed forever.

The Castro Theatre's soaring vertical seemed to pull our wild-eyed visitors right up to the box office, lovingly preserved by Don Nasser and his family, who built the pleasure dome in 1922. Zelda inquired, "How many silent films are showing this weekend?" The gum-chewing darling behind the stylish leaded glass windows replied, "Oh, we're presenting twenty-two films this weekend, all with live music." "Listen to that, Clyde, they're using the organ for over twenty pictures. I can't wait!" "Oh, no, honey, the old organ is just used twice because we have more up-to-date music like the amplified piano and the "Rugette Five Indian Orchestra." Zelda did not mind the cashier's large silver nose-ring, but was shocked at the departure from using authentic film music in such an iconic venue. Once away from the box office Clyde explained to Zelda, "She gets better FM reception with that antenna in her nose."

Knowing they were on a responsible research mission, our ATOS travelers purchased tickets for two matinee features, one with the Mighty Castro Wurlitzer and the other to be scored on a piano on electronic steroids. Before long Clyde and Zelda found themselves being propelled and nudged past the fine-grained original doors of the theatre, past tables stacked with the latest "you can't do without" publications on the true history of the silent film. Clyde moaned to Zelda, "These people should write a true book about the role the organ played during the Golden Age, instead of all this modern amplified noise."





Once inside the auditorium with its original décor smiling down upon the patrons, they noticed someone seated at the four-manual console of the Castro's Wurlitzer and they knew their timing was perfect. They gazed upon the large picture sheet that was promoting "Drift Away" sleepwear and other sponsors of the exciting event. They just could not believe the size of the auditorium with its original tent-like ceiling of swooping plaster.

Without warning there was a loud screech from an overly-excited microphone, followed by some chap on stage who looked like he had just come out of a Hollywood rainstorm, truly drip-dried. He went on, thanking his parents for bringing him into the world for this very moment, then he introduced the organist—but the microphone again screeched in the middle of the introduction.

As the lights dimmed the organ's grand and colorful ensemble filled the room. True to form with any good organ scoring, Clyde and Zelda were hardly aware of the organ, because the marriage was so perfect. They were aware when the Wurlitzer's full rage poured forth like hot lead upon the packed theatre. They had Simon Gledhill's exceptional CD, and hearing the organ live was very special.

After a brief intermission the next film was introduced while a battery of amplifiers and loud-speakers sputtered into life. The microphones were within inches of the grand piano's sounding board. As the title curtain gracefully parted, the amplified piano stormed forth with a level of volume that seemed louder than the twenty-two rank Wurlitzer. That was enough for the Ferndocks, and they left the theatre in a state of disbelief. Our wholesome visitors headed the old Terraplane south for San Jose and the California Theatre.

Their faithful Hudson smoked like an old coal burner and, true to form, they were pulled aside by the friendly Highway Patrol. The young officer poked his head into the driver's side window and filled his lungs with the pleasing scent of the original mohair interior. He also noticed the somewhat faded ATOS decal in the rear window. "What is that, some sort of religious altar?" "Well, kinda," replied the affable Clyde, explaining the decal represented

the console of the San Francisco Fox. Zelda chimed in, "Ya, our altar rises up out of the orchestra pit and brings us musical excitement and joy."

San Jose's California was the most deluxe theatre in San Jose and David Packard's funding and direct supervision has given the expansive city a first-class Opera House and Symphony Hall. During the restoration the seating was spread out and reduced from 1,800 to a comfortable 1,120 seats. Clyde and Zelda's timing was perfect for tonight's offering of Gustav Holst's *The Planets* which will feature the four-manual, 21-rank Wurlitzer. As our dedicated researchers entered the cathedral-like grand lobby they were greeted by the vibrant and jazzy styling of Jerry Nagano at the Style 216, whose two-manual console is nestled within graceful potted palms. Jerry knew the Ferndocks as he had played the zesty Style E in their home as well as a fundraising concert on the original nine-rank tubular Pilcher in the Moosehead Baptist Church. "Do you play the four-manual organ in the auditorium?" inquired Zelda. Jerry explained, "Because the console has no position or elevator of its own, it might be used three or four times a year and the rest of the time it sits in a basement storage room, but I understand it will be played by Bill Coale for tonight's symphony concert."

After the second warning bell Clyde and Zelda found their comfortable seats in the orchestra section. They began looking for the organ console and it just was not in view, nor was Bill Coale, the featured organist. Thumbing through the attractive program, they noticed there was no mention of the organist within the listing of featured musicians. After a lengthy introduction and greeting the concert began, still with no console in sight. During the movement "Mars" the organ's clear ensemble charged out of the shallow chambers to join the brassy onslaught from the nearly 100-piece orchestra.

"What's going on here?" exclaimed Clyde in a stentor-like voice. "I am hearing the organ, but it seems the organist has been banned from the auditorium!"

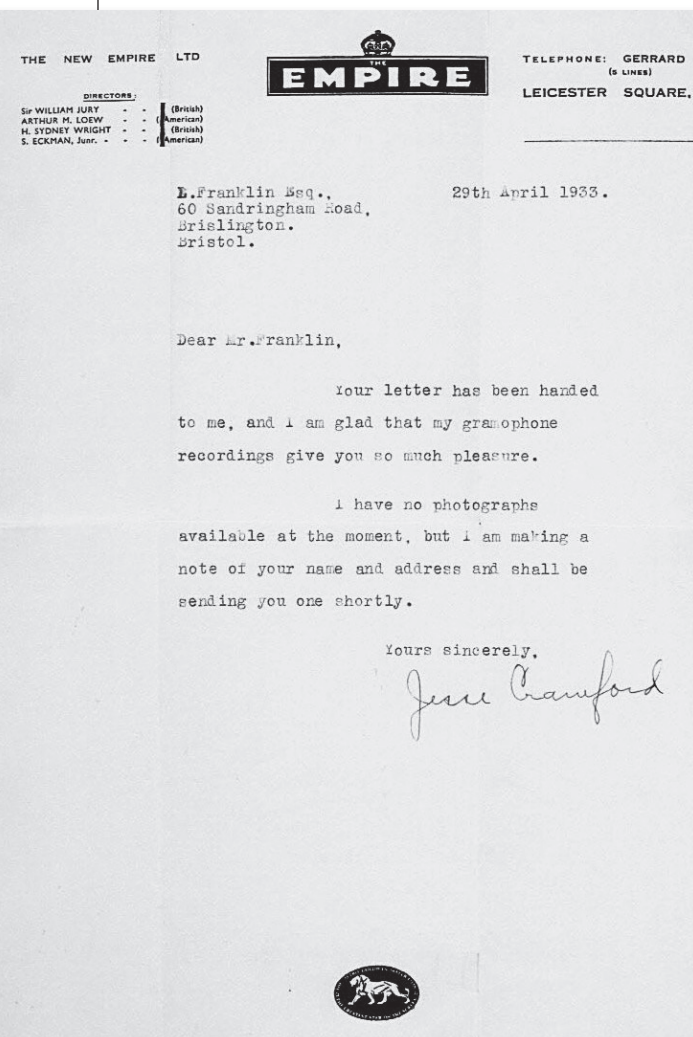
At the end of the concert Clyde met the organist, who had joined the pipe organ technicians. Bill took the Ferndocks down, down, down, into a sub-basement beneath the auditorium where the magnificent four-manual Uptown console sat in its monastic cell. Sitting on the console's padded top were TV monitors and PA systems that gave the organist a dreadfully limited idea of what was really going on with the blend of the organ with the orchestra. Worst of all, the audience was cheated out of the complete experience of seeing a live organist at a magnificent console. Neither visitor could get over how little respect was shown to both the organ and the organist.

For their last day in the Bay Area, Clyde and Zelda wandered about the charming downtown area of Palo Alto, ending up standing in line at the famed Stanford Theatre, now in its twenty-first year celebrating the true Golden Age of the Motion Picture industry. They were in time to see and hear the Stanford's Mighty Wurlitzer, with its console rising from the center of the pit, up to the stage level. Bill Taylor was commanding the twenty-one rank organ with its seven ranks of shimmering strings. Zelda was thrilled her feet were not sticking to the floor and was pleased to learn the theatre continues to attract large numbers of patrons who do not talk during the feature films.

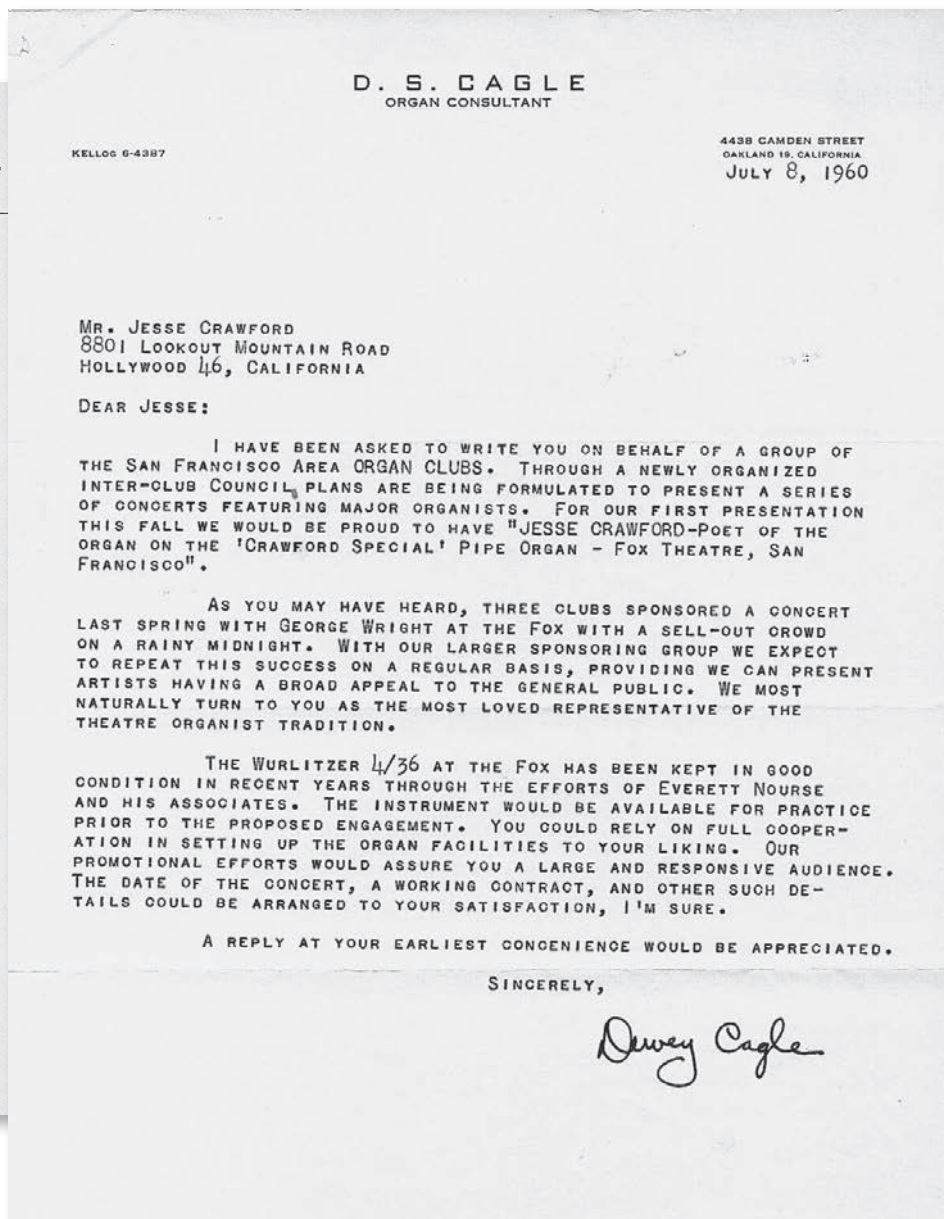
The next morning Clyde and Zelda pointed the old smoke-pot towards home and during most of the trip Zelda was in a real state over audiences being cheated out of the wonderful experience of seeing the organist playing. She made it clear to Clyde if they ever donate their style E to be returned to the Reel Joy Theatre, the console will be given top priority and it will be hard wired in place, just like the Castro organ. Clyde assured his sweetheart of forty years, "Now I know those big city folks got it all wrong and we will just save fuel for the John Deere."

# The Personal Correspondence of Jesse Crawford

BY JOHN W. LANDON, PH.D.



Typical letter of many which Crawford received during his career, but this letter was written in 1933 when Crawford was appearing at the Empire Cinema, London, England. This signature is distinctively Crawford's. (Picture was furnished by Tom Moody, Bristol, United Kingdom. Used by permission).



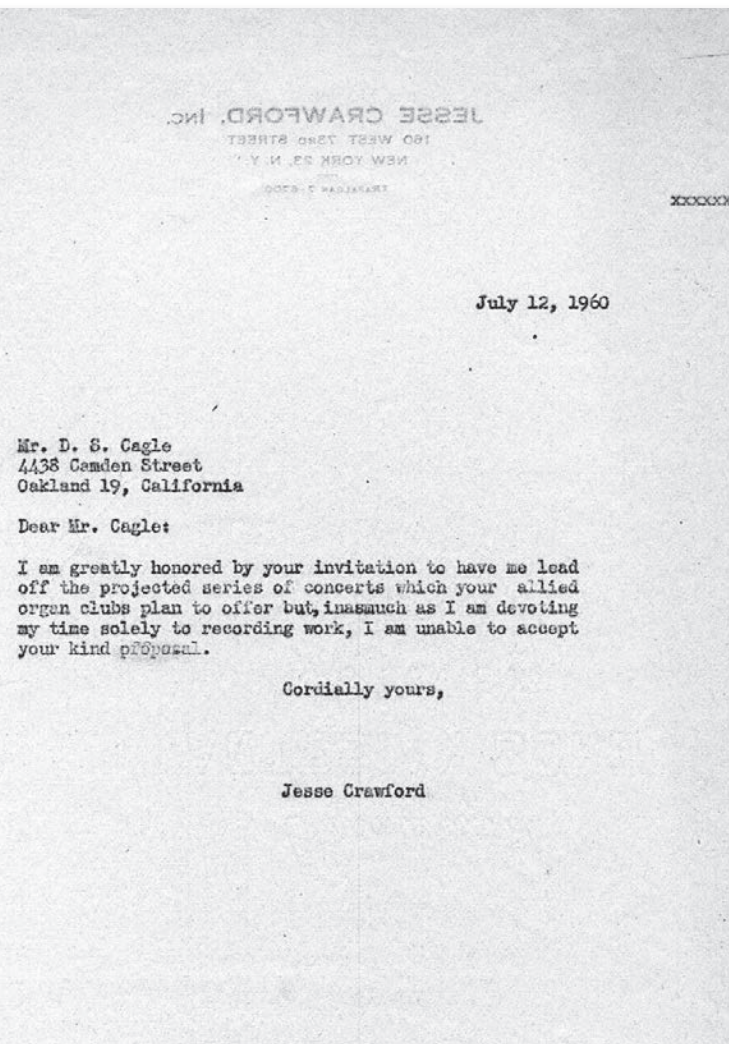
Letter from Dewey S. Cagle inviting Crawford to play a concert at the San Francisco Fox Theatre. Crawford replied that he was "honored by the invitation...but that he was devoting his time solely to recording work." By this time Crawford was not giving concerts. Lorin Whitney told the author that in his recording sessions at the Whitney Studio Crawford recorded only a phrase at a time, the results being pieced together by the recording engineers.

For several years this writer has been thinking of putting something in print regarding the personal correspondence of organist Jesse Crawford. I had begun serious study of Crawford in 1969 when casting about for a topic for my Ph.D. dissertation in my pursuit of a doctorate in social science. I had first become aware of Jesse Crawford in 1941 when I began to take piano lessons. Suddenly the records in the family phonograph took on new meaning. One of them was an organ recording by

Jesse Crawford (Victor 19980—"The Prisoner's Song"/"After I Say I'm Sorry"). This disc had special appeal for me. The organist seemed to convey something special in his rendition of these two songs which he had recorded in 1926, a scant 15 years before I began taking piano lessons. I resolved then that I would study organ some day. By the time I had reached high school I had begun organ instruction from the organist of our family church, and I was already searching through junk shops and

Goodwill and Salvation Army stores adding Crawford records to my collection.

When I was in the midst of researching Crawford's life and career the chairman of my dissertation committee kept saying to me, "It's not enough to write about this man's career and the milestones of his life. You need to get inside his skin." My dissertation was completed in 1972 and the Crawford book was copyrighted in 1974<sup>1</sup>, yet over the years since I have never been able to let go of this man's life and contribution to



JESSE CRAWFORD STUDIOS,  
Suite 613-14,  
64 E. Jackson Blvd.,  
Chicago, Ill.

Sept. 8, 1936.

Mr. Leonard Eich,  
2235 N. Keating Ave.,  
Chicago, Ill.

Dear Sir:

Through some error in the N.B.C. fan mail department, your letter of June and has just come to my attention.

I am very pleased to advise that I have just opened studios for instruction on the organ.

Suggest that you call here at the studio any afternoon or if this is not convenient, that you telephone me at Wabash 5407 for an appointment, at which time we can discuss the matter in detail.

This is the first time in my entire career that I have given organ instructions and with the expectation that available teaching time will be quickly taken, I suggest that you make your decision as early as possible.

Thanking you for your kind interest, I am

Very truly yours,

*Jesse Crawford*

JC/HP

(All letters John Landon Collection, unless noted)

<sup>1</sup>Landon, John W. JESSE CRAWFORD, POET OF THE ORGAN; WIZARD OF THE MIGHTY WURLITZER. Vestal Press, Vestal, New York, 1974.

*Crawford was in Chicago in 1935 and 1936 broadcasting weekly from the WMAQ Wurlitzer. The Hammond Organ had been introduced in 1935 and in this letter Crawford indicates that he is just beginning to give organ instruction.*

the theatre organ movement. In September, 2010 I received a message from a theatre organ enthusiast in England, Tim Moody, who wrote that he had a letter from Jesse Crawford in his possession and wondered if I would like to have a copy. I replied in the affirmative and shortly thereafter it arrived. It was dated April, 1933 and was written while Crawford was appearing for one month at the Empire Cinema in London, England.

Reviewing personal correspondence is one way to "get inside the skin" of a person, both from the letters which he, himself, wrote, and the letters which he received. I decided I must get busy and review Crawford's correspondence. In October, 2011 I flew to Billings, Montana to review the Crawford papers which are housed in the offices of the Jesse Crawford Chapter of ATOS in Billings. The chapter was formed due to the energetic efforts of the late Dr. Ed Mullins, once a member of

the national ATOS board of directors. Dr. Mullins took a special interest in Jesse Crawford because Crawford's first full-time theatre organ job was at the Gem Theatre in Billings back in 1913. Over the years since the founding of the chapter, Crawford's papers and some personal effects have been donated to the Jesse Crawford Chapter. I had reviewed these papers in 1970 when some of them were in the California offices of Richard Simonton, the founder of ATOE, forerunner of ATOS. I had also travelled

JESSE CRAWFORD  
PARAMOUNT THEATRE  
NEW YORK CITY

August 19, 1930

Mr. Robert Longfield,  
2206 Glenwood Ave.,  
Minneapolis, Minn.

My dear Mr. Longfield:

It was very kind of you to write me that you enjoy my radio programs, and I appreciate it and want to thank you for your letter.

"Swingin' In A Hammock" was included in my program yesterday, and I trust you were listening in. I am making a note of your other requests and will endeavor to include them in my future programs.

Beginning August 30th, I will broadcast every Saturday from 10:30 to 11:00 P.M., N.Y. time, instead of every Monday. I am pleased to comply with your request and am forwarding to you, under separate cover, an autographed photograph of myself at the organ, for which there is no charge.

Hoping I will continue to merit your interest and approval, I am

Very truly yours,

*Jesse Crawford*  
Jesse Crawford

JC:EK

JESSE CRAWFORD  
PARAMOUNT THEATRE  
NEW YORK CITY

June 29, 1932.

Dear Mr. Longfield:

Many thanks for your kind letter and I wish to assure you that I appreciate it.

It will be impossible for me to play your favorite selection in the near future as I am off the air for the summer. I will, however, endeavor to use it at my first opportunity.

Am glad to know that you intend to study the organ and wishing you much success, I am

Yours very truly,

*Jesse Crawford*  
Jesse Crawford.

JJC:HWP

Mr. Robert Longfield,  
c/o Minneapolis Public Library,  
Minneapolis, Minn.

Crawford received many letters from radio listeners who often requested that he play specific selections. This letter indicates that he did try to accommodate requests.

to southern California and interviewed Lucy Crawford, Jesse Crawford's widow, as well as others such as Rosa Rio who had known and worked with him. However, I felt that a fresh look at these materials might yield some interesting insights into Jesse Crawford, the man.

Crawford had employed a newspaper clipping service when he lived in Chicago and again in New York and California. These clippings were dutifully pasted in several scrapbooks which provided a great

deal of pertinent information helpful in tracing his career. However, the letters were of special interest. Essentially they fit into six categories: letters requesting signed photographs of Crawford, letters requesting Crawford to consider making various personal appearances at the organ; letters advertising Crawford's Hammond organ classes in New York; Chicago, and later in California; letters from persons who had heard Crawford play on the radio (he had a weekly coast-to-coast radio broadcast from

the New York Paramount Studio, Times Square, and later from Chicago in addition to accompanying radio broadcasts on both NBC and CBS); and letters from persons wanting to obtain his out-of-print recordings and miscellaneous correspondence. I spent days reviewing hundreds of pages of material which I believe does give us a more complete picture of the kind of person Jesse Crawford was.

Crawford appreciated the power of the press. He always responded graciously to

*Phoenix*  
REPUBLIC and GAZETTE

120 EAST VAN BUREN STREET  
PHOENIX, ARIZONA

June 28, 1956

July 18, 1956

Miss Eunice Kaney  
Republic and Gazette  
120 E. Van Buren Street  
Phoenix, Arizona

Dear Miss Kaney:

Thank you for your letter of June 28th, which arrived during my absence from the city.

Regarding my old recording of I LOVE TO HEAR YOU SINGING, I regret to say that I cannot suggest any means of procuring another copy of it.

Camden Records, a subsidiary of R.C.A. Victor, have begun reissuing some of my old recordings in 12-inch, long-playing form. If you will write to:

Mr. Peter Dellheim  
Recording Coordinator  
RCA Custom Records Division  
630 Fifth Avenue  
New York 20, N. Y.,

he can undoubtedly inform you as to whether they are planning to include this selection in one of their future releases.

I appreciate your interest and hope you will somehow manage to obtain another copy of the number.

Cordially yours,

Jesse Crawford

Mr. Jesse Crawford  
8801 Lockout Mountain Avenue  
Los Angeles, California

Dear Mr. Crawford:

Off and on for a number of years I have been trying to find out if there is any possibility of getting a copy of one of your old recordings but have never gotten an answer to any inquiry I have made.

I would greatly appreciate knowing whether I can get your recording of "I Love To Hear You Singing" which I believe is approximately 20 years old. It has been a great favorite of ours all these years and as it was destroyed, we would like very much to have another one. Is this possible?

Am very sorry to trouble you, but would appreciate hearing from you.

Sincerely,

*Eunice Kaney*  
Miss Eunice Kaney  
Republic and Gazette  
120 E. Van Buren Street  
Phoenix, Arizona

Quite a few letters were found in Crawford's correspondence from those who were interested in obtaining copies of his records, especially those made on the New York Paramount Studio Wurlitzer, Times Square. Crawford usually recommended that those wanting his recordings contact either RCA Victor or Decca Records. He himself never owned a complete set of his recordings.

those who wrote him asking for autographed photographs. In some cases money was enclosed, which Crawford always returned. While at the major theatres he had secretarial help, but some letters appear to have been typed by Crawford himself. Interestingly enough, his signature did not change over time. He always signed his letters in a very clear hand, easily readable (note the letters reproduced here).

In the days when Crawford had reached a position of preeminence among theatre

organists and was earning a reported six-figure income he was very protective of his own success. Two famous organists recall how this was reflected in his behavior. Porter Heaps recalls:

"Jesse Crawford had a program at 10:00 [at the WMAQ Wurlitzer] and I came on at midnight. At the end of his program he would open up the back of the organ and set all of the pistons back to nothing, so that when I arrived to rehearse at 11:00 all pistons were blank. His combinations were

his own private secret and he wasn't about to give them away. Quite a contrast between Crawford and the other broadcasting organists who were wishing me success."

Organist Irma Glen had a similar experience:

"I was staff organist at both WENR (Straus Building) and NBC Merchandise Mart (WMAQ) while Jesse did special broadcasts. I followed him and while I was playing my theme song he would go behind the console and remove all of his presets

737 5th St.  
Bristol, Tenn.  
Sept. 2, 1947

Mr. Jesse Crawford  
Decca Record Inc  
New York

Dear Mr. Crawford:

I am fifteen years old and organist of the Paramount Theatre in Bristol, Tennessee. I have played there for a number of years.

I need your help about a number of things. The first, and most important is your records. I have the Album "When the Organ played at Twilight, Jesse Crawford plays Rudolf Friml" and one single record "Miss You and "How am I to know". I must have more because they help me so much. Could you tell me where I might be able to get some records which you made back through the years?

The organ I play is a two Manuel Wurlitzer and I would be grateful if you would name me some of your favorite combinations.

I would also like to know how you run up and down from one note to another in certain places in a song. (This is important, too)

I ask you because, being the greatest organist in the world, you would be most able to help me.

I realize I am asking a lot but I will surely appreciate this information.

Respectfully yours

Freddy Crumley

737 5th St.  
Bristol, Tenn.

In the "miscellaneous" category we have a letter from a 15-year-old who claims to be a theatre organist who asks Crawford for some tips on playing the theatre organ in the Crawford style. No response from Crawford was found in the files.



UNITED STATES  
DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

Mount Rushmore National Memorial  
Keystone, South Dakota

Via airmail

May 20, 1958

Mr. Jesse Crawford  
8801 Lookout Mountain Avenue  
Los Angeles 46, California

Dear Mr. Crawford:

The United States Department of the Interior, National Park Service, has built an amphitheater in a natural bowl below the sculptured faces of Presidents Washington, Jefferson, Lincoln, and Theodore Roosevelt. During the summer on some days more than 10,000 people will visit the Memorial, and many of them come to the amphitheater.

In the daytime when summer sun permits, park rangers talk to visitors about the patriotic significance of the sculpture. In the evenings park rangers present a patriotic program as the floodlights are turned on the sculpture, and then talk about our national parks and historic America using colored slides to illustrate the talk.

Experience last summer and observation so far this spring indicate a favorable acceptance by the public to interludes of music in the amphitheater during the day, and the need to use recorded music as an integral part of the evening Sculpture Lighting Ceremony and illustrated talk.

In 1938, Congress stipulated that there would be no charge to view Mount Rushmore National Memorial. We have found that the giant sculpture needs interpretation, so that visitors will receive a better understanding of the significance. Music aids us in creating the proper mood, but will not be used as entertainment.

We desire to record on tape all or part of your recording In A Monastery Garden in this amphitheater. Permission has been received from Decca Records and is being requested from the American Federation of Musicians, ASCAP, and from the copyright owner, Harms Incorporated.

As the season is almost upon us, we would appreciate a prompt reply.

Sincerely yours,

*Charles E. Humberger*  
Charles E. Humberger  
Superintendent

A very interesting letter from the Department of the Interior asking Crawford's permission to tape his recording of "In a Monastery Garden," to be played at the Mount Rushmore Memorial in South Dakota to help "in creating the proper mood." Crawford replied that he was "pleased and honored," and gave his permission.

so that I would not use them. So I had to change all combinations manually on a half-hour program.”

In later years Crawford mellowed considerably and those who were students in his Hammond organ classes remembered him as being gracious and kindly towards them. He had made his mark in the organ world and no longer felt obliged to prove anything to anyone. All of his students recall how hard he worked in teaching, and fellow professional musicians recall

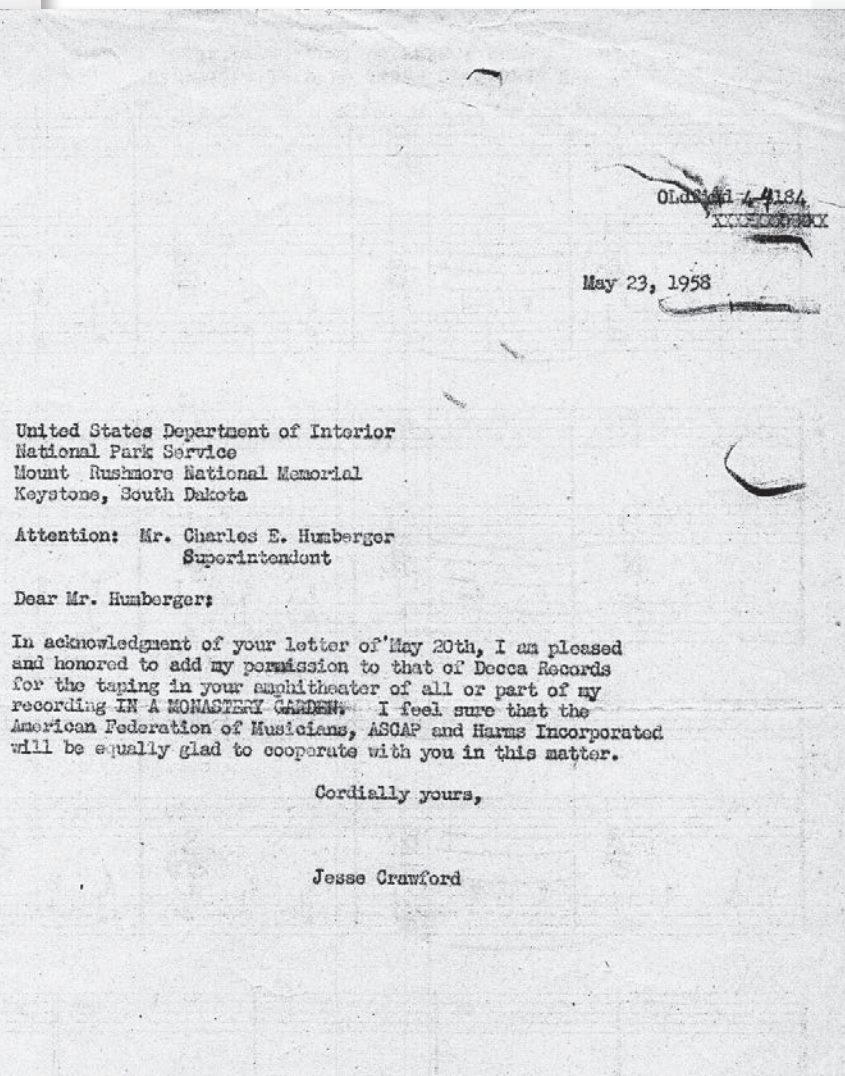
that he practiced and practiced until his arrangements were note-perfect.

One interesting fact emerged from reviewing the correspondence. One person remarked that Crawford utilized a limousine and chauffeur during his days at the New York Paramount. One wonders if there has been any other organist who has been able to afford such luxury.

These letters sampled from a voluminous correspondence do give us some glimpse of

Crawford the man in a way that no recitation of dates and life milestones could provide.

View the full size letters online at atos.org



*Bing Crosby*  
*Hollywood*

November 10, 1952

Mr. Jesse Crawford  
Penny-Owsley Music Co.  
3330 Wilshire Blvd.  
Los Angeles 5, California

Dear Jesse:

I'm in New York at this time and your letter was forwarded on to me.

Many thanks for remembering me with the tickets to your show - and sorry I was unable to make it.

Sincerely,

*E. N. Crosby*  
E. N. Crosby

ENC:mj

Letter on Bing Crosby's letterhead, believed to be from Bing's older brother Everett N. Crosby. It will be remembered that Helen Crawford accompanied Bing Crosby on two of his solo records; Brunswick 6240, "Can't We Talk It Over," and Brunswick 6248, "I Found You." These discs were recorded in December 1932 on the New York Paramount Studio Wurlitzer.



# The Rye Wurlitzer Academy

BY MICHAEL WOOLDRIDGE

When I first started to play concerts, I would sometimes be asked to perform on a small, 2/6 Wurlitzer theatre pipe organ in the Thomas Peacocke School at Rye, a very historic and picturesque town on the East Sussex coast. At that time the organ, the second Wurlitzer to be installed in the UK when it arrived at the Palace Cinema, Tottenham in February 1925, had already been at Rye since the late fifties and was in poor condition. It was also positioned end-on in the balcony, making it difficult to see.

Move the clock forward a decade. In 1990 one of the school's Old Scholars, Richard Moore, organised a couple of fundraising concerts using the Wurlitzer and then, in 1993, founded the Friends of the Rye Wurlitzer. Since then, Richard has arranged 200 concerts that are enjoyed by around 200 members, plus more who travel from all over the country to hear this vintage organ.

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*Rye Wurlitzer Academy students visiting the East Sussex National Wurlitzer  
Back Row, L-R: James Dickens-Crispe, Adam Flack, James Foster, Abbie  
Donald, David Swarbrick; Front Row: Stephen Smith, Eli Cottrell, Esther Seal,  
Jamyma-May Hanson, Thomas Pickering, Toby Morgan-Jones  
(Courtesy Rye Wurlitzer Academy)*



Richard has become a master at fundraising, most especially obtaining financial support from many, many different organisations, including Awards for All, the Arts Council of England, the Wealden & Rother Rural Partnership, Sussex Community Giving, and the Theatre Organ Club. Over the years these funds have been used to greatly improve the organ and its presentation, with it now being located properly on a lift centre stage, the console beautifully polished by expert Bob Hercock and a range of lighting, cameras, and screen used to make it far more visually appealing.

Whilst in its early years the organ was used in a few school activities, most often playing a few hymns for morning assembly, since long before I first knew it, it had been pretty much ignored. This has all now changed!

A while ago the school was entirely restructured, becoming the Rye College for the Arts and Enterprise. The new Principal, Mrs Ann Cockerham, has done a superb job at making it a wonderful educational establishment with excellent exam results and a good atmosphere.

At the end of 2009, Richard was handed a £600 donation by Tony Akehurst in memory of his late wife Rita, who used to run the Hastings and Bexhill Electronic Organ Society. It was specifically to be used to fund some tuition for pupils on the Wurlitzer organ at Rye College. This kind deed inspired Richard to create the Rye Wurlitzer Academy. As he says, it is a grand name but he wanted to start off as he meant to go on! Less than two years later, subsequent donations to the Academy have amounted to around £11,000.

With the full support of Ann Cockerham and the school's head of music, Chris McGeever, Richard arranged a master class for the students featuring top international organist, and former Rye Wurlitzer president, Len Rawle. A group of pupils attended and some indicated they were interested to learn to play, so the Rye Wurlitzer Academy (RWA) was truly born.

It was decided that the pupils should have lessons around once a month, and I was fortunate to be invited to be the principal tutor. Alongside lessons on the Wurlitzer, the word was put out that we would be grateful for donations of any electronic organs available. People very kindly answered the call with instruments being donated not only from local supporters but from many miles away. Whilst freely given, we have been fortunate to acquire some superb instruments, including Yamaha



*Michael Wooldridge (right) shows the blower room to (L to R) James Dickens-Crispe, Jamyma-May Hanson and Head of Music at Rye College, Chris McGeever (Courtesy Rye Wurlitzer Academy)*



*Thomas Pickering plays the East Sussex National Wurlitzer (Courtesy Rye Wurlitzer Academy)*



*The Marble Foyer at Uckfield  
(Courtesy Rye Wurlitzer Academy)*

HS8s and an EL60, Technics U and EX series, and there's even a Hammond Concorde with Leslie cabinet on the way!

Any pupil who wants one is given a free home practise organ to support their free lessons. Right from the start, Richard had decided that everything should be free and this remains the case. The RWA even supply all music through [www.TheMusicPeople.oc.uk](http://www.TheMusicPeople.oc.uk), run by organist Janet Dowsett and her husband Neil, who have very kindly arranged us a special discount to help out with the project.

In the year and a bit I have been involved, the RWA has flourished. Of course, some try it out and find it isn't for them, but I now have 13 regular students progressing well and their individual lessons have increased to a weekly basis. A couple of years ago I would not have believed that I could be working as a regular tutor in a state school, teaching Wurlitzer organ to ordinary school children just as a part of their normal school life.

I think it is brilliant! A typical school day may be Maths, English, Wurlitzer, PE and Science! More than that, the organ is now thought of as being 'cool' in the school, and the staff and pupils are all treating it as a worthwhile and valuable asset.

One of the students, Jamyma-May Hanson, was brave enough—after just eight lessons—to play in my Sunday concert at Rye in January and was well received by the audience.

At the end of September 2011 we had our first field trip. We took a minibus load to the East Sussex National Golf Resort and Hotel at Uckfield to see the magnificent 4/32 Wurlitzer, the largest Wurlitzer in Europe and, I think, maybe the biggest outside the USA. This gave me the opportunity to show them all how the organ actually works, as there isn't room at Rye to safely do this.

At Uckfield the chambers are huge, so I could show them the blower room, regulators, tremulants, pipes, percussions, everything! I think this is very worthwhile, as it gives a far better understanding of what is going on when they play. It was a big eye opener for them and, after we'd all enjoyed some gourmet sausages, beans and chips in the club house restaurant overlooking one of the championship golf courses, they all had a play on the organ. I was pleased at how well they did.

October 11, 2011 was another very special day for a couple of reasons. First, it was the launch day for the RWA Juniors. The project is being expanded so that I can teach children at two of the schools that feed pupils in to Rye College, so that when they arrive at College they will already know the basics.

Richard and I presented the organ to some 80 children aged 8 to 11 years. We explained that if they were interested to play they could have two trial lessons on an electronic organ in their school this autumn and that if they then liked it and wanted to continue, we would arrange for them to have an electronic organ at home and give them fortnightly lessons at school. We would also arrange occasional visits for them to play the Wurlitzer.

When we finished the presentation, Richard said "hands up, anyone who would like to give some lessons a go!" We were amazed when nearly 60 hands went up! It is really exciting that so many are interested, though I confess I'm sort of secretly hoping that a few think again before we begin, as I don't think we can cope with that many just now! Mind you, I do have fellow electronic organist, Professor Chris Stanbury, standing



*The Rye Wurlitzer console (Photo by Frank Cornish)*

by to be my assistant tutor for when we grow beyond my capacity.

So that was our amazing and thrilling morning. Richard and I, with help from some pupils, then busied ourselves setting up the hall ready for our first RWA Parents' Evening. This being the very first time many of the parents would see the Wurlitzer, we decided to make a special evening of it.

On arrival, the children served snacks and soft drinks to enjoy whilst they watched a PowerPoint presentation about the trip to the Wurlitzer in Uckfield. Then we had a presentation of a cheque to further the Academy from the local Rotary Association, one of many such kindnesses from the local community.

Richard Moore and I then presented the Wurlitzer as we do for the children, starting with playing the theme to Star Wars as the 'monster musical instrument that lives under the stage' rises up on the organ lift.

Richard then gave a small lecture that I illustrated by playing the smallest and biggest pipes, the percussions and a few silent film effects. Next, I introduced the first five of my students one by one, each of whom bravely took to the stage to entertain the families, friends, and supporters of the project, around 60 in all. They did remarkably well and, whilst we still have much work to do, they all played properly, using both manuals and pedals, and used a range of registrations throughout their pieces.

Whilst in some ways it is wrong to single anyone out, I was most especially impressed with Jess Collingwood, an accomplished musician on other instruments (including piano) who had played any kind of organ for the very first time just two weeks previously. She was incredible, playing the Stephen Foster melody "Beautiful Dreamer" really beautifully, with both hands and feet and registration changes.

We had a talk from our special guest, Len Rawle MBE, who chatted encouragingly to the students and told them a little about his work with the London and South of England Chapter of ATOS and invited them all to visit the chapter's Woking Wurlitzer. Len has been my favourite organist since I first entered the organ world, so I couldn't resist asking him to play a few tunes on the Wurlitzer, accompanied by me playing the piano. The joy of making music with others never ceases for me, especially when it is someone who plays as superbly as Len!

Next up was the most incredible surprise imaginable for the students, and yet another PowerPoint presentation with pictures and information about a very special trip.



*The author, Richard Moore, and Jamyma-May Hanson at Rye  
(Courtesy Rye Wurlitzer Academy)*



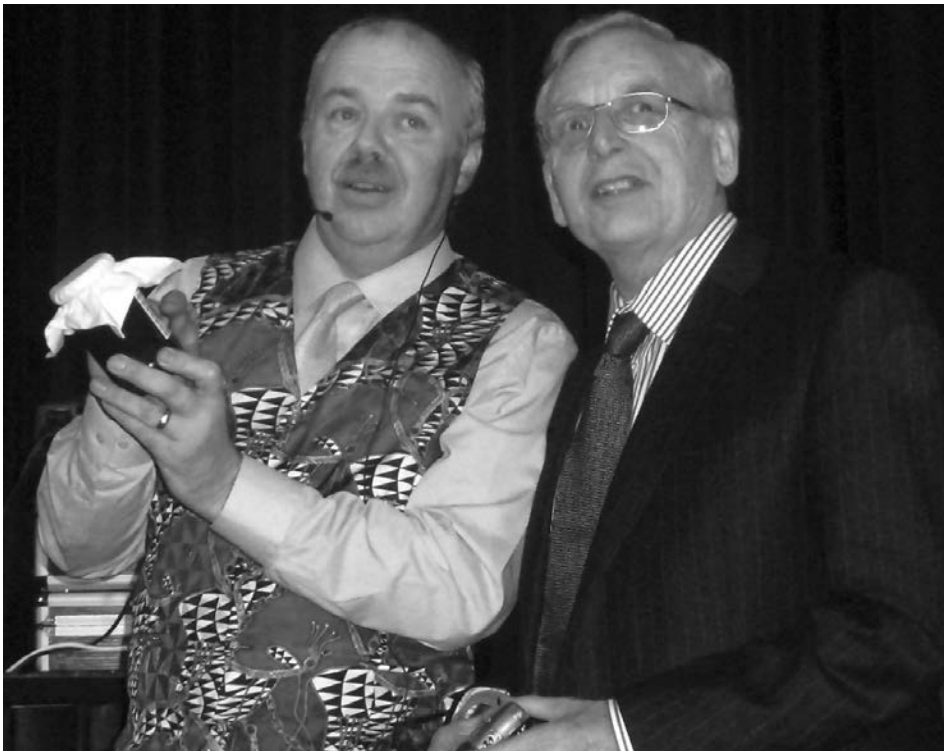
*Michael Wooldridge demonstrates the East Sussex National Wurlitzer  
(Courtesy Rye Wurlitzer Academy)*

*"I like having Wurlitzer lessons because it is an unusual instrument and Michael is a good teacher. It has lots of cool sounds and it's really fun to watch it sink!"*

— David



Parents' Evening organist Len Rawle and John Atwell chat with the Worshipful the Mayor of Rye, Councillor John Breeds (Courtesy Rye Wurlitzer Academy)



Richard Moore presents Len Rawle with some Rye Wurlitzer Marmalade (Courtesy Rye Wurlitzer Academy)

*“Seeing how this instrument works and learning to play it is really fantastic! I have learnt some nice pieces and the piece I am playing right now, “Any Dream Will Do,” is one of my favourites. I think you should definitely think about starting it!”*

— Esther

I mentioned that the Academy was founded following a donation in memory of Rita Akehurst from her husband Tony, who had actually supported me with some concert bookings when I first started. A while ago Tony made an incredible offer to send one of the students to America to attend the ATOS Summer Youth Camp. Knowing that this event works at a very high level, I thanked him very much but said it was too soon for our students, as they wouldn't be able to keep up. I added that, if he wanted to send a pupil to America, perhaps it would be better if he sponsored one of them to attend the annual ATOS convention so that they would hear some great players, fabulous instruments and come home inspired to do better.

Tony thought this was a good idea but felt it would be nicer if he sponsored a couple of them, so they could go together and enjoy it more. Then he decided it would actually be even better if he sent a group, so he is!

This is truly incredible. At the end of June 2012, a group of students led by Richard, Chantelle Batterbee—a student I teach at the University of Sussex who is doing a music degree with the electronic organ as her first instrument—and I, will be attending the ATOS convention, hosted by the Orange County and Los Angeles chapters.

We can't take all of the students but hope to take most of them. We are selecting those attending based on their current playing standard, the potential we see in them and their level of commitment, dedication and punctuality in their organ lessons. We announced six of those who we feel have already met the criteria and will choose a few more in the coming weeks.

Besides taking in the convention, we shall have time to take them for a sightseeing tour of the area and also be able to spend a day at Disneyland, including the sensational late-night firework display. Of course, the convention itself also has a couple of very special trips and we are especially looking forward to the Young Organists Concert, joining the American Independence Day celebrations at the legendary Hollywood Bowl and the afterglow visit to San Sylmar.

The donation will cover literally every cost: flights, hotel, meals, concerts, transport and all visits. It is overwhelmingly generous and, when I announced it to the students and parents, there was a rather pleasing stunned silence followed by many big beams and tears of happiness.

Besides being an enjoyable trip, I really do hope it will show them what a wonderful world of music ours really is. They already have a clue to this, as Len and I have told them about our many foreign playing tours and friendships and also, Len brought Australian organist John Atwell with him to our parents' evening and John was most charming and supportive to them.

After a very chatty break, I played for a silent film so that they could all see the organ used for its original purpose and then another four students played. Following some kind comments from the Principal, I had felt it would be good to end the evening with something truly modern and featuring more than one of the students, so three of the girls rounded off by performing the Adele hit song, "Someone Like You," using Wurlitzer, piano and voice. It brought the house down and left me feeling a very proud teacher at the end of a fantastic day.

I have been involved at Rye College now for around 18 months and I still can't get over the positivity of everyone towards the organ. It would be so wonderful if the project could be repeated elsewhere around the world, as it really proves there is a future for organs if we let people see them and give them the right opportunities and encouragement.

We very much look forward to our trip to meet fellow organ music lovers across the pond at the convention and, meanwhile, I think I'll leave you with just a couple of the many wonderful pupil comments made when they were writing in school about the project for non-Wurlitzer pupils to read.

"I like having Wurlitzer lessons because it is an unusual instrument and Michael is a good teacher. It has lots of cool sounds and it's really fun to watch it sink!" — David.

"Seeing how this instrument works and learning to play it is really fantastic! I have learnt some nice pieces and the piece I am playing right now, "Any Dream Will Do," is one of my favourites. I think you should definitely think about starting it!" — Esther.

If you would like to donate to further the growth of the Rye Wurlitzer Academy, please contact Richard Moore by e-mail to [r.fm@btpenworld.com](mailto:r.fm@btpenworld.com) or write to Rye Wurlitzer Academy, Rye College, The Grove, Rye, East Sussex, TN31 7NQ, England.



## Rye Wurlitzer Marmalade

Besides being the inspiration behind the formation of the RWA, Richard Moore was also the driving force behind the restoration of the Rye Wurlitzer and founder of the Friends of the Rye Wurlitzer, of which he is now president. Some time ago, he started making his own delicious marmalades, jams and chutneys and, besides sometimes selling them to raise funds for the group, started to make especially labelled jars for gifts at special events and as a very special thank you to people. This has now become one of the many expected special joys of events at Rye, with people now donating fruits and jars to the cause. The latest improvement is Richard's new frilly labels, always printed with appropriate pictures and captions. After all, what better way to start any day than some Wurlitzer marmalade!



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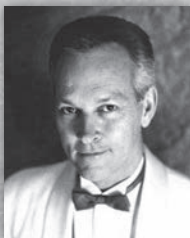
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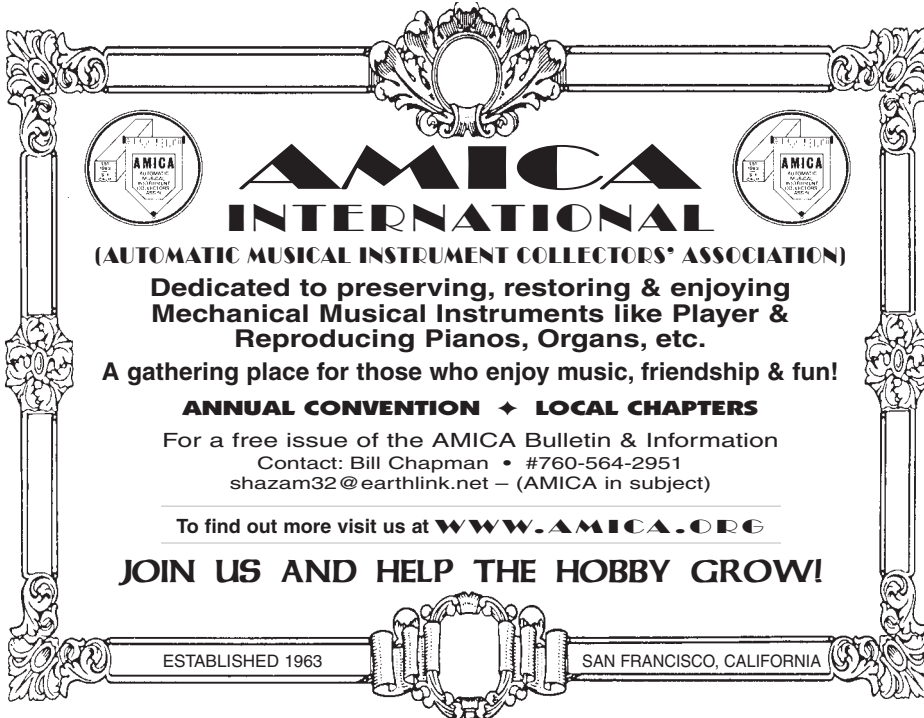
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# ATOS HONORS...



Each year members of ATOS submit nominations for annual awards to outstanding members in four categories: Ron Musselman Member of the Year, Honorary Member, Organist of the Year, and Hall of Fame.

We honor the 2011 award recipients for their commitments to ATOS and to the art form we hold dear.

## Ron Musselman Member Of The Year

### **WALLACE DITTRICH**

Wallace Dittrich is from St. Louis, Missouri. He has been highly active in the St. Louis chapter for many long years. He assisted with the installation and maintenance of the local theatre pipe organs in the Lincoln Theatre in Belleville, Illinois, and the City Museum in St. Louis. He is also an organist and volunteers his time playing the organ in the Lincoln Theatre as well as the lobby organ at the St. Louis Fabulous Fox Theatre. He has been highly instrumental in the planning and financial support of the annual *Party on the Pipes* mini-convention weekends.



## Honorary Member

### **LEN RAWLE M.B.E.**

Len Rawle is from the United Kingdom. He has been involved with the theatre organ since the late 1950s when his father purchased the Wurlitzer from the Granada Theatre in Wandsworth Road for installation in their new home. Since that first home installation he has developed his talent both as a theatre organist and an organ restorer. He has been personally involved in more than 40 organ removals and restorations. He was recently bestowed the honor of Member of the British Empire in the United Kingdom new year's Honors list for his services to music.

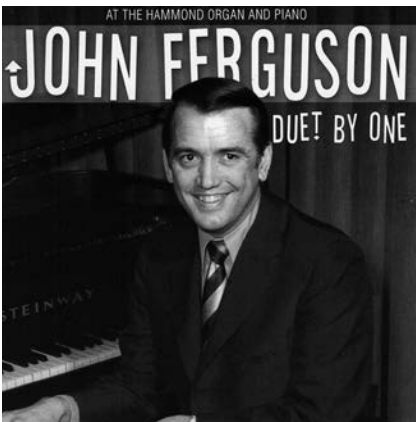




## Organist Of The Year

### DAVE WICKERHAM

California native Dave Wickerham began playing the electronic organ at the age of four, began his musical education at age seven, and had his first pipe organ experience at age 10. In 1976 he became Associate Organist at the famous Organ Stop Pizza restaurants in Phoenix, Mesa, and Tucson, Arizona. In 1984 he became Staff Organist at Pipes and Pizza in Lansing, Illinois. In 1990 he was a featured Staff Organist at the Organ Piper Music Palace in Greenfield, Wisconsin (near Milwaukee), doing that for 10 years. He then became organist at Roxy's Pipe Organ Pizzeria in Las Vegas. Most recently he has been Organist in Residence and Curator at the Milhouse Museum in Boca Raton, Florida. Always an audience favorite, he has performed concerts for many chapters and been featured at many ATOS conventions, most recently in Spokane for the 2010 convention. Dave will also be featured during the 2012 convention, performing on the 4/73 Austin at Balboa Park in San Diego.



## Hall Of Fame (Alphabetically)

### JOHN FERGUSON

John Ferguson was born in Shreveport, Louisiana, and during college earned a Bachelor of Arts degree in music and organ. After graduation, he toured for several years with Sheraton Hotels prior to a two-year period with the US Army in Germany. He then relocated to St. Louis where he played a nine-year engagement at a restaurant owned by baseball great, Stan Musial. After playing piano and organ in various cities across the country, he moved to Indianapolis and designed the specification for the Paramount Music Palace organ.

John had the rare privilege of teaching some of the most talented and gifted young musicians in this country, including Dwight Thomas, Jelani Eddington, Mark Herman, Barry Baker, Martin Ellis, and Jim Wright.

Most recently, John co-hosted the ATOS/Allen DVD series *John Ferguson and Friends—the Art of Playing Theatre Organ*.



### ALDEN STOCKEBRAND

Alden Stockebrand was a familiar figure to ATOS members for decades. He grew up in Evanston, Illinois, where he became a police officer in 1954, rising through the ranks to lieutenant, and specialist in (what else?) traffic control. He is best known in ATOS for being the best transportation coordinator ever, but he served ATOS in many other ways. He served on the ATOS Board as a Director from 1988 until 1991, and then as Treasurer until 1999, working to computerize ATOS' financial records. In addition, he was Treasurer of the ATOS Endowment Fund for several terms, and was publisher of THEATRE ORGAN from 1991 to 1999. He was in demand as chief of transportation for 13 ATOS annual conventions (1969 to 2001), and worked in eight ATOS regional conventions.

Alden passed away peacefully at the age of 77 on November 22, 2010. In recognition of his great accomplishments we list Alden Stockebrand as a member of the ATOS Hall of Fame for 2011, one of the great workers in ATOS.



### WALT STRONY

Walt Strony needs very little introduction. He has played at more conventions than anyone else in the history of ATOS—38 as of this date, and still counting (appearance number 39 will be during the on the 2012 convention, at the 5/28 Möller at Pasadena Civic Auditorium). He is constantly in demand as a concert artist and also in his second life as an expert in almost every area of Allen Organs. He is the designer of Allen's newest theatre model, the four-manual Walt Strony Signature STR-4.

He is considered an authority on theatre organ registration and has a book out on the subject (hopefully, to be back in print soon). He is one of three people who have ever been named "Organist of the Year" in two different years.

Walt's support of ATOS and the theatre organ art form is exemplified in a brief part of his acceptance comments: "We must respect the past, but we must also do what we can to keep the theatre organ relevant... we must continue to encourage younger organists and let them play THEIR music, for they are the ones that will attract new audiences!"

# The Birthplace of the American Theatre Organ Society

July 2 to July 8, 2012, Los Angeles and Southern California

## Monday, July 2

Join our preglow organ tour as we hop on our tour buses to hear and view three great Southern California organ installations. Our first stop will be the private studio organ owned by Bob Trousdale. Over the last three years, the organ has been rebuilt and reinstalled in a new private studio location in suburban Orange County. The 3/25 Wurlitzer has been totally restored and tonally refinished to enhance its concert capabilities in its new home. Lyn Larsen and Chris Elliott will share the performance duties and are sure to create an enjoyable program for everyone.

From the private Trousdale studio, we next stop at the Crystal Cathedral in Garden Grove. The five-manual, 413-rank Ruffatti is sure to fill this magnificent church with a classical concert with a well-known classical artist to be named at a later date.

From the Crystal Cathedral we journey back west to the historic town of El Segundo to hear the 4/22 Wurlitzer installed in the Old Town Music Hall. The Music Hall is a concept started in 1958 by Bill Coffman and Bill Field with the purchase of the Mighty Wurlitzer pipe organ from the Fox West Coast Theatre in Long Beach. Concept became reality in 1960 when this fully-restored instrument was installed in a small studio in Los Angeles to present organ concerts and silent films to public and private audiences. The space was inadequate, though, and the instrument was removed and stored while a new venue was sought. In November 1968, the search for a new and suitable location resulted in its present 188-seat home in the original El Segundo State Theatre. LATOS' own Tony Wilson will take the bench for a presentation of this Mighty Wurlitzer.

## Tuesday, July 3

The day begins with the first convention concert featuring the Young Artists performing at Barnum Hall which is part of Santa Monica High School. In 2009, Barnum Hall was the recipient of a 3/19 Wurlitzer donated by Gordon Belt. The organ donation capped off the work by the Restore Barnum Hall committee which started in 1997 to restore the auditorium to its original (1937) condition.

Late afternoon finds us joining with old and new ATOS friends at the no-host cocktail party. In true Southern California style, we will be meeting poolside at the Marriott for this event. The evening's program has been scheduled for the Pasadena Civic Auditorium with Walt Strony and Mark Herman performing on the 5/28 Möller. This organ was originally built for Reginald Foort's use as a travelling organ on which he performed concerts throughout Europe. Using five large trucks, Mr. Foort moved this organ 167 times before WWII 'grounded' the Möller in a BBC studio in North Wales. The mammoth organ never toured again, but it did travel. After the war the BBC installed the organ in their London studio; then, in 1963, it was sold to a broadcaster in the Netherlands. Ten years later, it was moved to a San Diego pizza parlor with a stop along the way at the factory for refurbishment. In 1980, the Möller debuted in its present home, the 3000-seat Pasadena Civic Auditorium. It is reported that its debut brought Mr. Foort to tears less than a month before his death.

## Wednesday, July 4

The morning is occupied with annual ATOS meetings. Details and room schedules will be included in your registration envelope. After lunch on your own, we board our buses again for the downtown Los Angeles historic district. Church Organs of Pasadena and the Allen Organ Company will be presenting a concert at one of the historical theatres in the Broadway theatre district.

Following the Allen Organ program, the buses will depart for the world-famous Hollywood Bowl. The evening includes a box dinner and a full evening of entertainment featuring Fourth of July fireworks and a concert by the Los Angeles Philharmonic Orchestra.



Balboa Park



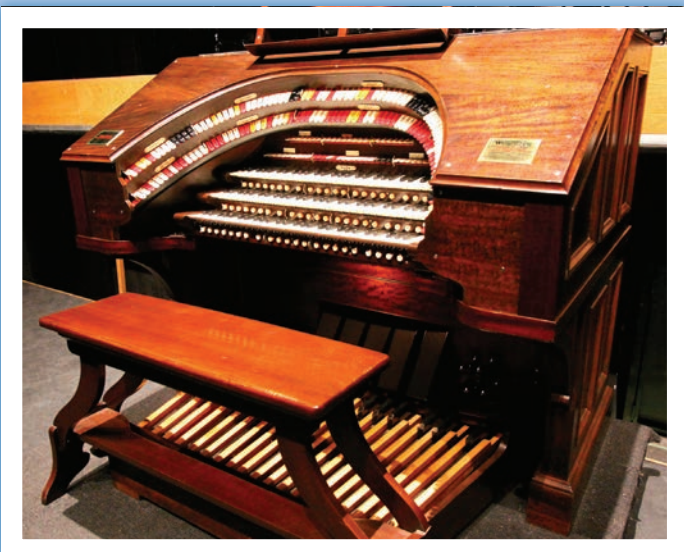
Crystal Cathedral



Balboa Theatre Console



Old Town Music Hall Console



Barnum Hall Console



Pasadena Civic Auditorium Console

## Thursday, July 5

Thursday is our daylong trip to San Diego, hosted by the Theatre Organ Society of San Diego. First stop is at Balboa Park where we'll hear Dave Wickerham at the 4/73 Austin, located outdoors at the Balboa Park band shell. From Balboa Park, we take a short ride to Trinity Church in suburban San Diego where Jerry Nagano will be performing at the 4/24 Wurlitzer. A box lunch will be provided during the day.

From Trinity Church, we travel over to downtown San Diego to the Balboa Theatre, built in 1924, to hear Jelani Eddington and Chris Gorsuch at the newly-restored and installed Wonder Morton. The Balboa Theater Foundation was started in 1986 to advocate for the preservation of the theatre, and raised over \$800,000 to restore and install the Robert-Morton.

## Friday, July 6

Sadly, this is the last full day of the 2012 convention. The morning concert will find us in Fullerton to hear Chris Elliott at the historic Plummer Auditorium. Designed by architect Carlton M. Winslow and constructed for \$295,500 in 1930, the Plummer Auditorium is an outstanding example of Spanish Colonial Revival architecture with Italian Renaissance design elements. The walls are poured-in-place concrete and the gable roof features red clay tiles. The imposing front facade is symmetrical in design and richly decorated with Neo-classical motifs. A wide variety of cast concrete emblems embellish the classically shaped parapet, windows, and rectangular portico. The four-story-high tower is crowned with an octagonal dome clad in mosaic tile in rich shades of blue, gold, and green.

Just as outstanding is the interior workmanship and detailing. The large auditorium, which seats over 1,300, features an elaborate ceiling of painted and decorated rough-hewn beams, the original wrought iron chandeliers, arched side aisles with composite capitals, and other classical ornamentation. In 1995, the building was fully rehabilitated and improved to meet seismic safety requirements.

After lunch on our own, we head to a second historical location in the Los Angeles area, the San Gabriel Mission Playhouse and its 3/17\* Wurlitzer. Thanks to the Peter Crotty Foundation, the Wurlitzer received a major restoration in 2008-09 and premiered at Wurlitzer Weekend 2009. Our artist for this afternoon is Tony Fenelon.

The San Gabriel Mission Playhouse is a magnificent and opulent theater steeped in history, complete with tapestries presented by the King of Spain, a beautifully carved and painted ceiling, and chandeliers that replicate the

lanterns used on Spanish galleons which sailed around the tip of South America en route to California in the 1800s.

Dedicated on March 5, 1927, this lavish facility was built by John Steven McGroarty for his famed Mission Play. The world-renowned production told the dramatic story of the founding of the California missions by the Franciscan Fathers under the leadership of Fr. Junipero Serra.

After the end of the 1932 season and an astounding 3,198 performances, the effects of the depression—plus an attempt to produce it on Broadway—ended the long run of the play. Today the theatre is the home of many civic presentations and is used several times each year for LATOS events.

This evening's event is the annual ATOS awards banquet. Although it is an optional event, we suggest it as a way to meet new ATOS members and meet up with old friends. Sadly, at the end of the evening, the 2012 convention will end. If you are leaving us tonight and not attending the Afterglow events, we wish you well on your way back home.

## Saturday, July 7

If you enjoy classic cars and would like to hear one of the largest Wurlitzer organs in existence played by one of today's top artists, Simon Gledhill, then plan on staying over one more day for a trip with box lunch to the Nethercutt Museum in Northridge. The museum was built by J.B. Nethercutt who made his fortune selling ladies cosmetics, the Merle Norman brand. The tour starts with some free time to view the classic car collection at the museum along with a walk through a fully-restored steam engine and railroad car.

The tour then moves on to the Salon, a classic car showroom with some of the rarest and most expensive classic cars to be found anywhere. At the end of the tour, we will be in the music room where we will hear demonstrations of early reproducing musical instruments. The ultimate, of course, is the 4/73 Wurlitzer in the Nethercutt music room. This will be a great day and we would like to invite you to join us.

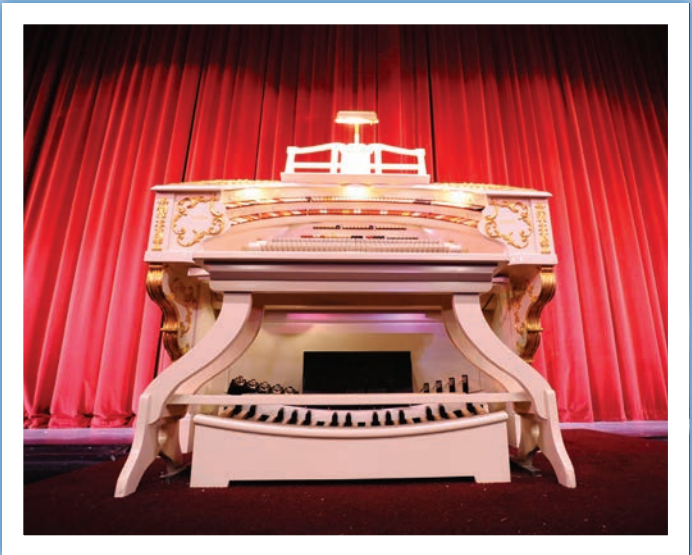
## Sunday, July 8

Today's last optional event is an afterglow tour to Catalina Island, hosted by members of LATOS. We will board our tour buses early in the morning for a short ride to the Catalina Island Express dock at San Pedro. Catalina Express runs boat tours across the channel from San Pedro and Long Beach to Avalon on Catalina Island. The tour will include a buffet brunch at the Galleon Restaurant, a tour of the Casino and a demonstration of the 4/16 Page organ by Bob Salisbury. Some free time may be available to do some shopping along the waterfront before taking the evening boat back to San Pedro/Long Beach.

\*With the addition of the digital/electronic ranks, the total complement of voices is 23 ranks.



*Plummer Auditorium*



*San Gabriel*



*Plummer Auditorium Console*



*Trinity Church, San Diego*



*San Sylmar Console*



*Barnum Hall Console*

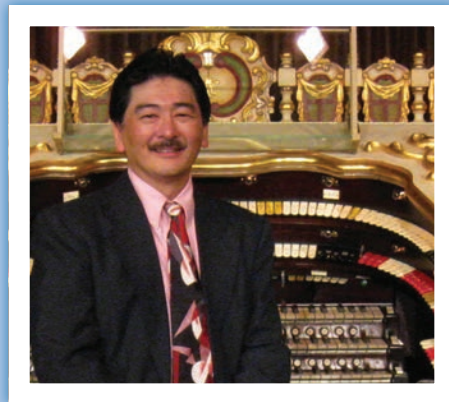
ATOS ANNUAL CONVENTION 2012



Jelani Eddington



Tony Fenelon



Jerry Nagano



Chris Elliott



Simon Gledhill



Walt Strony



Chris Gorsuch



Dave Wickerham



Mark Herman



Tony Wilson





American Theatre Organ Society  
 Los Angeles, California July 2-July 8, 2012  
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 Birthplace of the American Theatre Organ Society

**Artists**

Simon Gledhill  
 Tony Wilson  
 Dave Wickerham  
 Chris Elliott  
 Jelani Eddington  
 Mark Herman  
 Jerry Nagano  
 Walt Strony  
 Chris Gorsuch  
 Tony Fenelon

**Main Venues**

Pasadena Civic Auditorium  
 5/28 Möller  
 Balboa Park  
 4/73 Austin  
 Balboa Theatre  
 4/24 Wonder Morton  
 Plummer Auditorium  
 4/33 Wurlitzer  
 San Gabriel  
 3/17 Wurlitzer  
 Barnum Hall  
 3/19 Wurlitzer  
 Trinity Church  
 4/24 Wurlitzer

**Preglow Venues**

Trousdale Castle  
 3/25 Wurlitzer  
 Crystal Cathedral  
 5/413 Ruffatti  
 Old Town Music Hall  
 4/22 Wurlitzer

**Afterglow Venues**

Nethercutt Museum  
 4/73 Wurlitzer  
 Avalon Casino  
 4/15 Page

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 online, or use the registration form  
 elsewhere in this publication

**Preglow** (optional)

**Monday, July 2—All Day**

Multiple groups of 150 will tour three pipe organ installations including the private studio Trousdale Castle, the magnificent Crystal Cathedral in Garden Grove, and the Old Town Music Hall in El Segundo.

Artists at installations will be Lyn Larsen and Chris Elliott at the Trousdale Castle, TBA at the Crystal Cathedral and Tony Wilson at the Old Town.

**Convention**

**Tuesday, July 3rd**

Morning—Registration and Record Shop Open, Young Artists  
 Afternoon—Registration and Record Shop Open, No-host Reception  
 Evening—Opening Concert, Pasadena Civic Auditorium (*Walt Strony, Mark Herman, Möller*)

**Wednesday, July 4th**

Morning—Meetings and Seminars at the Marriott  
 Afternoon—Allen Organ Extravaganza  
 Evening—Hollywood Bowl with Fireworks and LA Philharmonic Orch.  
 Including box dinner

**Thursday, July 5th**

Morning—Balboa Park, San Diego (*Dave Wickerham, Austin*)  
 Noon—Box lunch, Trinity Church (*Jerry Nagano, Wurlitzer*)  
 Afternoon—Balboa Theatre, San Diego (*Jelani Eddington, Chris Gorsuch, Wonder Morton*)  
 Evening—Open

**Friday, July 6th**

Morning—Plummer Auditorium (*Chris Elliot, Wurlitzer*)  
 Afternoon—San Gabriel Auditorium (*Tony Fenelon, Wurlitzer*)  
 Evening—Awards Banquet, Marriott (*optional event*)

**Afterglow #1** (optional)

Saturday, July 7th

Morning/Afternoon—Lunch, tour of Nethercutt Museum, Concert (*Simon Gledhill, Nethercutt Wurlitzer*)  
 Evening—Free Time

**Afterglow #2** (optional)

Sunday, July 8th

Morning/Afternoon—Excursion boat tour to Catalina Island, lunch at the Galleon Restaurant, tour and organ demo at the Avalon Casino

# SAN GABRIEL MISSION PLAYHOUSE WURLITZER

BY DONN LINTON



Wurlitzer Opus 870, a 16-rank Style 260 Special, was delivered to the 3,250-seat Albee Theatre in Brooklyn, New York in August of 1924, five months before the theatre opened in January, 1925. The organ was unique in the arrangement of its two Vox Humanas, one in the Main chamber and one located above the projection booth as an “echo” organ, rather than the more traditional location in the Solo. By 1968 the RKO Theatre chain, realizing that their organs were no longer being used and were subject to taxation, announced

they would donate the organs remaining in their theatres to civic institutions. ATOS immediately sent word to their chapters that 35 organs were available.

In October, LATOS members Mrs. Ruth Skovmand and Neal Kissel talked about the RKO “giveaway” and decided to do something about it. They heard that the Mission Playhouse (then called San Gabriel Civic Auditorium) might be interested and contacted the theatre with a proposal. A meeting with city officials





*San Gabriel Mission Playhouse (Photo by Nathan Wilcox)  
Inset (Photo by Nathan Wilcox)*

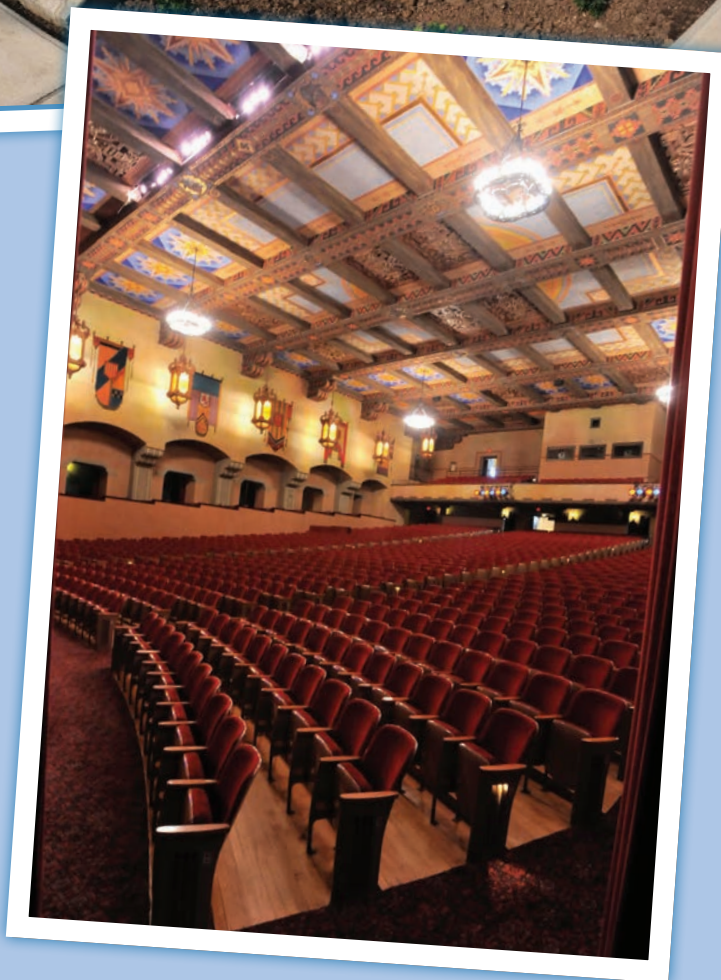
followed and an agreement was reached between the City of San Gabriel and the chapter. Mr. Kissell flew to Brooklyn to survey and photograph the instruments in the RKO Madison and the Albee. The Madison instrument would be better in some aspects, but would entail removal through the grillwork, while the Albee could be removed through the chamber access doors. Kissell recommended the Albee instrument.

Kissell and fellow LATOS member Ross Farmer went to New York in November and spent 11 days, working from early morning to late at night, removing and crating the Albee instrument, loading everything in a 40-foot van for shipment to San Gabriel. The truck arrived at the auditorium the day before Thanksgiving.

Over the next few years the instrument was refurbished by LATOS volunteers. They hoped to refinish the white console in natural wood, but after stripping the old finish the casework was

## ATOS ANNUAL CONVENTION 2012

*San Gabriel Mission Playhouse* (Photo courtesy Johnny Vy Photography)



*The auditorium at San Gabriel Mission Playhouse*  
(Photo courtesy Johnny Vy Photography)

found to be marred from previous alterations and a white and gold finish would be necessary to cover the patched woodwork. It became the work of one man, Stan Weisbard, to finish the console with an undercoating and nine coats of white lacquer, each coat rubbed out by hand as it was applied.

In the great movie houses an elevating organ console was a must—majestically rising from the depths of the orchestra pit with the organist bathed in the spotlight. Fortunately Kissel and Farmer had also removed and included the Albee's console lift along with the instrument. However, it was estimated that excavating, building forms, pouring concrete, and installing the elevator equipment would cost \$5,000. The problem was solved by a donation by another LATOS member, Frank J. Sherwood.

Installation was completed and the organ dedicated on February 11, 1972 as part of a regional celebration featuring nationally known organists from the area. Lyn Larsen performed on Friday, followed by the legendary Gaylord Carter accompanying the Harold Lloyd silent film *Why Worry* on Saturday, and Bill Thomson on Sunday.

During its time at the Albee, the Brass Trumpet and 32' Wood Diaphone had gone missing. For San Gabriel, a Post Horn was substituted for the Trumpet. A Wood Diaphone was located, but there was not enough room for it in the main chamber, and the auditorium would not allow it to be placed on the back stage wall, so a Metal Diaphone had to be substituted. The "echo" Vox Humana was installed in the Solo chamber, the Tibia was further unified with electric switches, and the stop list slightly reconfigured. Because of limited chamber size, the Wood Harp, Chrysoglott, Xylophone, and upright piano were installed under the stage apron. Otherwise, the organ was installed much the way it had been in Brooklyn.

There were a few shortcomings as installed at San Gabriel. The substitution of a Post Horn for the Trumpet left a gap between the bright Post Horn and the mellower Tuba Horn, and substituting a Metal Diaphone in place of the Wood Diaphone left the instrument somewhat weak in the pedal. The mechanical relays and number of available pneumatics in the console also forced some compromises in the stop layout. For example, the Solo chamber Vox was available only on the Solo manual, the Main chamber Vox only on the Great and Accompaniment. There was limited unification of the Tibia on the Solo manual, so a Tibia/Vox combination on the Great would have the two ranks coming from opposite chambers.

The first problem was solved in the 1990s when Peter Crotty made a personal donation of a Trumpet.

For some years, the theatre had been discussing the desirability of having a full orchestra pit elevator. This would necessitate having a console with multiple plugs and a detachable wind line so the console could be removed from the orchestra pit when the pit was need for a full orchestra. With a look to the future, four years ago Peter Crotty, through his Peter Lloyd Crotty Family Fund, agreed to fund a second restoration of the instrument.

It was felt that the best solution to a movable console would be electrifying the console and replacing the original

mechanical relays with a modern electronic system so the console could be detached through one single plug. The Uniflex system was chosen as a proven unit and as the one with which most organists are familiar. A side benefit of these choices would be room for more stop actions and further unification of the instrument so that now all ranks would appear on all manuals and at more pitches.

The console was shipped to the Crome Organ Company in Reno where new stop rails were fashioned to accommodate the Syndyne electric stop actions, and the console itself was transformed from the earlier panel style to the later “scroll” style. It was then refinished in white with added gold ormolu.

At the same time, several digital voices were added. The main chamber received an electronic Salicional and Voix Celeste, two electronic celestes were added to the Solo String, and all the strings, the Clarinet and Oboe Horn were extended to 16' electronically. Electronic Sleigh Bells and a Vibraharp were added to the Solo chamber. An orchestra elevator would block the understage Chrysoglott, Wood Harp, and Xylophone so they were duplicated electronically in the chambers. That also meant that, until the advent of an orchestra pit lift, those instruments are available unenclosed from the beneath the stage and under expression from the electronic voices in the chambers. For the pedal, an electronic Diaphone to 32' was added, as was a second 16' Tibia, and an 8' “Bump” Tibia, all playing thru a large speaker system located backstage.

During the restoration, all pipes were removed and cleaned. The chambers were re-plastered, the swell shade motors re-leathered, and the console refinished and decorated.

Those who have played the organ before and since the recent work have all agreed that the result is a much improved and versatile instrument. It is felt that the inadequacies of the original Mission Playhouse installation have been addressed.

The newly restored instrument was presented in its rededication in 2009 to a full house. Since the first artist to play the organ back in 1972 was Lyn Larsen, he was chosen to open the program, followed by Jelani Eddington, Chris Gorsuch, and Russ Peck. In 2011, the organ was presented to the public in *Wurlitzia!*, a program featuring the organ and the Temple City High School Jazz Band (as described fully in the last issue of *Theatre Organ*). The 2012 convention will mark the first time the restored organ will be presented to an international audience in its new magnificence.

Console (Photo by Nathan Wilcox)



Auditorium and ceiling detail, San Gabriel Mission Playhouse (Photos courtesy Johnny Vy Photography)





From top:

Donn Linton shows the new relay wiring to Anna Cross

Rededication concert artists Jelani Eddington, Chris Gorsuch, and Russ Peck

Jelani Eddington, Lyn Larsen, Chris Gorsuch, Peter Crotty, and Anna Cross at the rededication concert (Photos by Pat Mower)

## San Gabriel Mission Playhouse

### Wurlitzer Opus 870, Style 260 Special

3 Manuals, 17 Ranks  
(plus 7 digital/electronic ranks)

#### CHAMBER ANALYSIS

##### Main Chamber

	Pipes	
16 Tuba Horn	73	
16 Diaphone/Diapason	85	
16 Clarinet**	73	
16 Viol d'Orchestre**	97	
8 Viol Celeste	73	
16 Salcional*	73	
8 Voix Celeste*	61	
16 Oboe Horn**	73	
16 Concert Flute	97	
8 Vox Humana	61	

##### Solo Chamber

8 English Post Horn	61
8 Trumpet	61
8 Tibia Clausa	97
8 Orchestral Oboe	61
8 Brass Saxophone	61
8 Kinura	61
16 Solo String**	73
8 Solo String Celeste I*	61
8 Solo String Celeste II*	61
8 Quintadena	61
8 Vox Humana	61

##### Unenclosed

32 Pedal Diaphone*	44
16 Pedal Tibia*	44
16 Pedal Bourdon*	32

	Notes
Piano	85
Marimba/Harp	49
Chrysoglott	49
Xylophone	37

##### Main Percussions

Chimes	25
Marimba Harp*	49
Chrysoglott*	49

##### Solo Percussions

Piano*	85
Glockenspiel	37
Xylophone*	37
Vibraphone*	49
Tuned Sleigh Bells*	25

#### GENERAL

Pistons	
15 General	
15 Divisional per Manual	
5 configurable Toe Studs/	
Effects buttons	
Piano Pedals: 4	
Swell Shoes:	
Main	
Solo	
Master	
Crescendo Pedal	
Control System	
Uniflex	
*= Digital/Electronic voice	
**=Extended, bottom octave	
digital	

#### Stoplist

##### SOLO

English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Orchestral Oboe	8
Saxophone	8
Kinura	8
Solo Strings (3 rks)	8
Viol d'Orchestre (2 rks)	8
Oboe Horn	8
Vox Humana (S)	8
Vox Humana (M)	8
Octave	4
Piccolo (Tibia)	4
Strings (3 rks)	4
Viols (2 rks)	4
Quintadena	4
Vox Humana (S)	4
Vox Humana (M)	4
Twelfth (Tibia)	2 2/3
Piccolo (Tibia)	2
Tierce (Tibia)	1 3/5
Larigot (Tibia)	1 1/3
Piano	8
Harp Sub Octave	
Harp	
Chrysoglott	
Vibraphone	
Glockenspiel	
Xylophone	

Sleigh Bells	
Cathedral Chimes	
Solo Sub Octave	
Solo Unison Off	
Solo Octave	
Third	6 2/5
Fifth	5 1/3
Seventh	4 4/7

Vibraphone	
Cathedral Chimes	
Great Sub Octave	
Great Unison Off	
Great Octave	
Solo Sub to Great	
Solo to Great	

San Gabriel Main Chamber  
(Photo by Nathan Wilcox)

**GREAT**

English Post Horn (Ten C)	16
Ophicleide	16
Trumpet (Ten C)	16
Diaphone	16
Tibia Clausa	16
Clarinet	16
Orchestral Oboe (Ten C)	16
Saxophone (Ten C)	16
Kinura (Ten C)	16
Contre Strings (3 rks)	16
Contre Viols (2 rks)	16
Oboe Horn	16
Quintadena (Ten C)	16
Bourdon	16
Vox Humana (S) (Ten C)	16
Vox Humana (M) (Ten C)	16
English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Orchestral Oboe	8
Saxophone	8
Kinura	8
Solo Strings (3 rks)	8
Viol d'Orchestre (2 rks)	8
Oboe Horn	8
Quintadena	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Quint (Tibia)	5 1/3
Octave	4
Piccolo (Tibia)	4
Strings (3 rks)	4
Viols (2 rks)	4
Quintadena	4
Flute	4
Tenth (Tibia)	3 1/5
Twelfth (Tibia)	2 2/3
Flute	2 2/3
Piccolo (Tibia)	2
Fifteenth	2
Piccolo	2
Tierce (Tibia)	1 3/5
Tierce	1 3/5
Fife (Tibia)	1
Fife	1
Piano	16
Piano	8
Piano	4
Harp Sub Octave	
Chrysoglott	
Glockenspiel	
Xylophone	
Sleigh Bells	

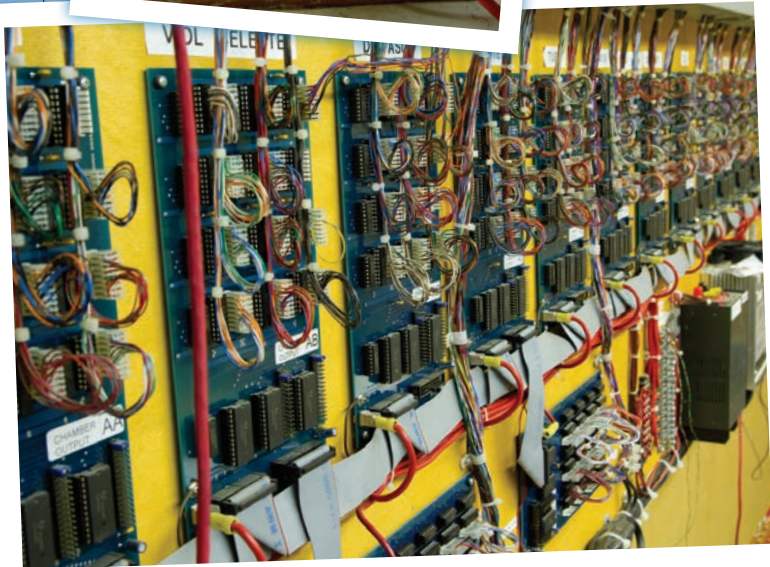
**ACCOMPANIMENT**

English Post Horn	8
Tuba Horn	8
Trumpet	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Saxophone	8
Solo Strings (3 rks)	8
Viol d'Orchestre (2 rks)	8
Oboe Horn	8
Quintadena	8
Concert Flute	8
Vox Humana (S)	8
Vox Humana (M)	8
Octave	4
Piccolo (Tibia)	4
Strings (3 rks)	4
Viols (2 rks)	4
Quintadena	4
Flute	4
Vox Humana (S)	4
Vox Humana (M)	4
Flute	2 2/3
Piccolo	2
Piano	8
Harp Sub Octave	
Harp	
Chrysoglott	
Vibraphone	
Accomp Octave	





San Gabriel Solo Chamber (Photo by Nathan Wilcox)



Part of the Uniflex control system (Photos by Nathan Wilcox)

**PEDAL**

Diaphone 32  
 Bourdon 32  
 Ophicleide 16  
 Diaphone 16  
 Bass 16  
 Pedal Tibia Clausa 16  
 Tibia Clausa 16  
 Clarinet 16  
 Bass Strings 16  
 Oboe Horn 16  
 Bourdon 16  
 English Post Horn 8  
 Tuba Horn 8  
 Open Diapason 8  
 Pedal Tibia Clausa 8  
 Tibia Clausa 8  
 Clarinet 8  
 Cello 8  
 Oboe Horn 8  
 Flute 8  
 Piano 16  
 Accomp to Pedal  
 Great to Pedal  
 Great to Pedal Octave  
 Solo to Pedal Pizzicato

**BACKRAIL**

**Upper Row**

**PEDAL**

Bass Drum  
 Tympani  
 Crash Cymbal  
 Tap Cymbal  
 Roll Cymbal  
 Triangle  
 Accomp Traps to Pedal

**ACCOMPANIMENT**

Snare Drum  
 Tom Tom  
 Tambourine  
 Castanets  
 Chinese Block  
 Sand Block  
 Tap Cymbal  
 Accomp Traps to 2nd

**GENERAL**

Percussion Re-It  
 Celestes Off  
 Stage Piano On  
 Chamber Piano Off  
 Piano Sustain Sost.  
 Solo Strings Off  
 Salicionals On

**Lower Row**

**ACCOMPANIMENT 2ND TOUCH**

English Horn 8  
 Tuba Horn 8  
 Trumpet 8

Open Diapason 8  
 Tibia Clausa 8  
 Clarinet 8  
 Strings (4 rks) 8  
 Piccolo (Tibia) 4  
 Strings (4 rks) 4  
 Piano 8  
 Harp 16  
 Glockenspiel Octave 16  
 Chimes 16  
 Great Octave Acc 16  
 Solo to Acc 16  
 Solo to Acc Pizzicato 8

**GREAT 2ND TOUCH**

English Horn 16  
 English Horn 8  
 Solo Sub to Great 8  
 Solo to Great 8  
 Great Pizzicato 2nd 8

**TREMULANTS**

Main 1  
 Main 2  
 Solo 1  
 Solo 2  
 Tibia Clausa  
 Vox Humanas  
 Tuba Horn  
 English Horn

**Controls in Bass-end drawer**

Lift - Up  
 Lift - Down  
 Lift - Stop  
 Lift - Picture Level  
 Transposer - Up  
 Transposer - Down  
 Transposer - Neutral  
 Bird Whistle  
 Train Whistle  
 Siren  
 Klaxon  
 Acme Siren  
 Chinese Block  
 Roll Cymbal

**Controls in Treble-end drawer**

Combination Load  
 Combination Save  
 File Up  
 File Down  
 Record  
 Play  
 Finish  
 C1  
 C2  
 C3  
 C4  
 Set and Range pistons  
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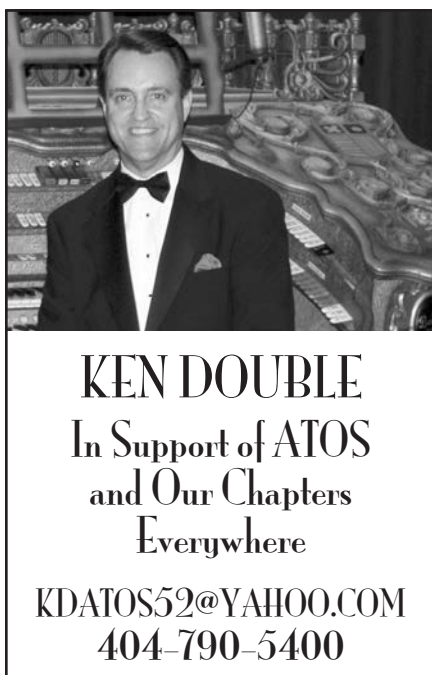
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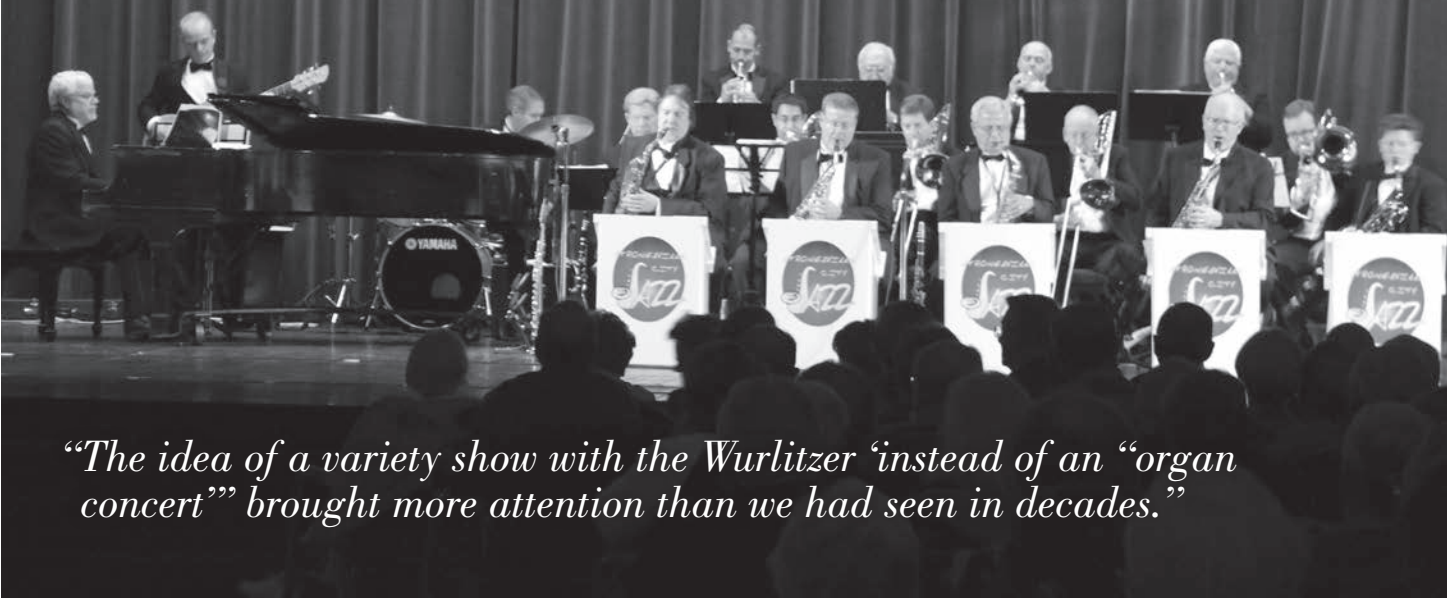
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*Deadline: Friday, June 1st, 2012*

# WRTOS World Premiere

PRESENTING—AND PRESERVING—THE  
THEATRE PIPE ORGAN IN THE 21ST CENTURY

BY DOUG POWERS



*“The idea of a variety show with the Wurlitzer “instead of an “organ concert”” brought more attention than we had seen in decades.”*

Strongsville Jazz Band (Photo by Don Emery)

## One night to remember

Years of hard work, fundraising, rebuilding, and installing all came together to focus on this one moment. The doors of the Masonic Auditorium in Cleveland, Ohio opened. Magically and wonderfully, wave after wave of attendees ascended the steps to hear a newly installed Mighty Wurlitzer organ for the very first time. Initial fears gave way to the best-case scenario: a great instrument prominently featured in a great variety program and, best of all, a huge crowd.

## Five years in the making

The Western Reserve Theatre Organ Society in Cleveland began rebuilding Opus 793 over five years ago. As a donation from Wade Bray in honor of his parents, this organ received massive volunteer effort to create an impressive 4/28 instrument for use in the Cleveland Masonic Auditorium. While a story featuring sacrifices, complex planning, and local leadership is one angle to this project (and nothing new to ATOS chapters), this story focuses on how the organ was presented at its world premiere event on November 5, and how a special mix of variety and family entertainment offers a blueprint for others to consider.

## Think “Entertainment” —not “Organ Concert”

The *Wurlitzia!* San Gabriel Wurlitzer experiment, reported in the last issue of THEATRE ORGAN, establishes a rationale and plan for local chapters to produce an event generating more interest and incentive for the general public to buy tickets. While many of us were drawn to the majesty of the theatre pipe organ as a solo instrument, its historical position and versatility as the unit orchestra is actually part of the key to its future. The entertainment choices in today’s world have drastically changed. This does not mean a demise of theatre organ concerts, per se—we will continue to feature the organ by itself, but with careful planning and purpose. It does, however, underscore the need to focus concert plans as an expansive



entertainment event and not simply another organ concert. The WRTOS world premiere is such an example.

## Choosing the Concert Partners

For many, planning a concert simply means getting a venue, selecting a date, and hiring an artist. In this instance, planning involved much more. Since its inception, the theatre organ has been a frequent partner with other entertainment, and can be equally so today. Our plan was to list appropriate and affordable partners (musical groups, soloists, other media, etc.) that would draw audiences from various demographics not commonly interested in organ music. After editing our list, we agreed that any concert partner having their own built-in mailing list or dedicated audience was of paramount importance, as this offered the likelihood of increased ticket sales—in other words, increased exposure to the Wurlitzer.

We ultimately chose a popular, professional local swing band as a major player in this event. We brought in Ken Double as the featured artist, but also included Donnie Rankin, a rising young artist in the theatre organ world and a member of WRTOS, and he in turn brought in a talented young drummer, Jeffrey Read. Finally, a short silent comedy with Laurel and Hardy was included to whet the appetites of the curious. Truly, this would be a variety show with wide appeal.

## Choosing the Program

Utilizing the “Big Band” theme naturally focused the music on this style. Solos from the organ, the band, and then duets with both were planned. Donnie also provided a fresh mix of organ solos with organ/drum duets. The second half featured the short silent comedy. Not a terribly complex mix, but it did require careful planning, resources, and more detail than “just” an organ concert.

## Promoting Our Event

This became yet another challenge due to the high cost of advertising. After creating a colorful order form and poster, several hundred copies were mailed (and e-mailed) to activity directors of assisted living and senior housing complexes, senior



*Nearly 1,000 attended (Photo by Donnie Rankin)*



*Donnie Rankin and Jeffrey Read (Photo by Don Emery)*



*Ken Double rehearsing with the Strongsville Jazz Band (Photo by Donnie Rankin)*



*Doug Powers at the console (Photo by Donnie Rankin)*



*The WRTOS console (Photo by Donnie Rankin)*

centers, church groups, film aficionado organizations, swing band and dance groups, our regular concert mailing list and, of course, friends and neighbors. The far more influential development, however, was to call the local newspaper, the Cleveland Plain Dealer, and chat with the Metro section staff.

After explaining our project and how we were presenting this instrument to the public for the first time since before World War II, interest was piqued. A front-page Metro section article in the Sunday paper was published, complete with several color photos, along with an online article and video clip. There is no doubt this helped our ticket sales.

We also sent a media release to the local television stations. Two of them responded by airing video of our Wurlitzer in action and interviews regarding our project and upcoming concert, in which its eclectic style, its uniqueness, and the family entertainment angle were highlighted. While the Wurlitzer was certainly a major component of these stories, the idea of a variety show with the Wurlitzer (instead of an “organ concert”) brought more attention than we had seen in decades. We even used the ATOS website home page advertising—another first for both ATOS and WRTOS.

## Managing Ticket Sales

While using PayPal is nothing new, this was the first time we used this method for online concert sales. Referencing our website ([www.wrtos.org](http://www.wrtos.org)) in everything we distributed, the pre-concert sales increased in strength as we went along. Our mailer was also utilized. This method for selling tickets is critical. We are in an ever-increasing credit card world, and to expect everyone to buy tickets at the door with cash is unrealistic today. Allow for credit card purchases, and make it simple. This is one important key to increasing advance ticket sales.

## Ticket pricing

How does one value an event like this? What about the oft-heard lament “our folks aren’t used to paying more than ten or twelve dollars?” The alternative to this is “perceived value.” In today’s entertainment world where a Broadway ticket is \$50, \$60 and more, a \$10 ticket is an indication the entertainment is not worth very much. This world premiere variety show was priced at \$18, and people did not shy away.

## The Result

This was the most expensive public event ever attempted by our chapter. We were confident of our plans, but at the same time unsure of reaching our break-even point of 360 sold tickets. The actual result was an exciting and terrific concert, and an attendance of nearly 1,000, with a gross box office of over \$15,000 plus additional income from chapter CD sales. What's more, we are growing our audience and base of support. We now have both mailing and e-mail addresses of hundreds of new potential theatre organ supporters and concertgoers for future concerts at the auditorium, as well as for the Cleveland Grays Armory organ concert series—and we gained new members that night. This is an offshoot benefit from our PayPal ticket sales. Our profit margin was the highest ever, and most importantly, we exposed the theatre pipe organ to hundreds of people who had never experienced anything like it. Post-concert comments were overwhelmingly positive. This audience enjoyed the experience.

This event had several things going for it: a world premiere event bringing atypical attention, the novelty of a large theatre pipe organ, significant (and free) media coverage, website advertising and sales, and substantial collaboration and creative thinking among key chapter members. Only time will tell how this result will influence future events, but one thing is certain: it is critical to have a chapter planning group that is willing to create a program that appeals to patrons with different tastes, and then to market to those patrons. Follow-up after the event with an e-mail “thank you” and some other incentive (discount membership or tickets for future events, etc.) is an important part of any sales effort and must be considered as part of your overall plan.

Developing and promoting an entertainment mix around the theatre organ instead of promoting the organ as a solo instrument is not only how the unit orchestra was conceived and utilized in the 1920s, it is a significant clue for how to preserve the theatre organ legacy today and keep the music playing into the future.

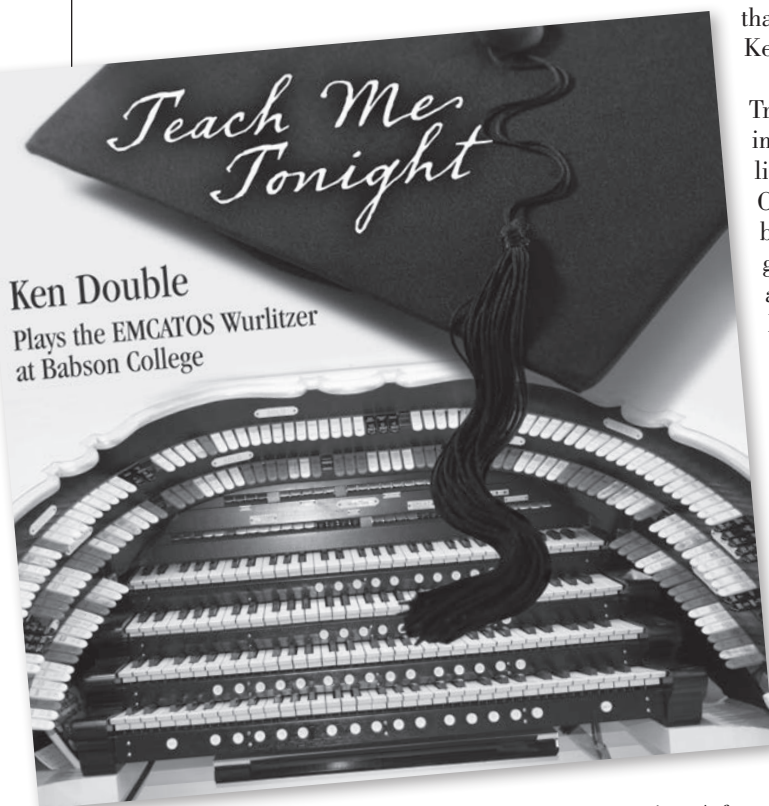
Like *Wurlitzia!* at San Gabriel, and other attempts at a more modern, broad entertainment approach, these are opportunities to expand our reach and introduce new people to the theatre organ. Try it—you might like it!



*Cleveland Masonic Auditorium Solo chamber (WRTOS Collection)*



*Cleveland Masonic Auditorium Main chamber (WRTOS Collection)*



### KEN DOUBLE Teach Me Tonight On the EMCATOS Wurlitzer at Babson College

Ken Double wears many hats these days. Not only is he president and CEO of the American Theatre Organ Society but frequently serves as master of ceremonies for numerous ATOS conventions thanks to his broadcasting background. For now, the focus is on his passion for playing the theatre organ, which he does quite well as evidenced by his busy performance schedule and prolific recording output. To wit: *Teach Me Tonight* is Ken's thirteenth album. For this outing he plays the 4-manual, 18-rank mostly Wurlitzer (the organ has three ranks built by Trivo.) installed in the auditorium of Babson College, not far from Boston.

I have reviewed three other albums by Ken Double in these pages and rated them favorably. I am now faced with the daunting task of trying to find different ways to say the same things about *Teach Me Tonight*

that I've said in past reviews of Ken's previous recordings.

Opening with "Wrap Your Troubles in Dreams," I am immediately impressed by the lively acoustic of the Babson College auditorium—clear but not excessive. It is a good ally for both instrument and artist as the English Post Horn/Xylophone riffs demonstrate. A brief detour to the ubiquitous 4' Piccolo and untremulated Kinura, a few rolls on the Tibias and we are back to up-tempo for the conclusion.

It took several seconds for "Wrap Your Troubles in Dreams" to begin and I was ready to complain—until I realized what was happening: fading up out of digital silence we hear the room's ambience including organ wind

noise. A few seconds later noise increases as the organ's tremulants are started, and then increases even more as the shutters open just prior to the onset of music. Not the least bit offensive, considering this is a normal sequence of events for a high-pressure theatre pipe organ.

As a matter of fact, room ambience sound has been substituted for the usual silence between all tracks of *Teach Me Tonight*. It's a refreshing change reminiscent of George Wright's direct-to-disc LP recordings at the Chicago Theatre, but without the strain on the artist having to play non-stop, mistake-free for the entire 20 minutes of an LP side.

Swinging from up-tempo to ballad, Ken next presents "Be My Love." Following a brief mezzo forté introduction Ken experiments with several interesting high-register combinations using a single note melody. The part I like best about this track is the passage where the artist uses the Accompaniment 2nd touch Harmonic Tuba to reinforce the melody under a Tibia Clausa-dominated countermelody in the right hand, all the while maintaining rhythm in Accompaniment 1st touch. Like many artists, Ken makes good use of this treatment in several tracks.

It seems every ATOS chapter organ project has an angel. EMCATOS certainly has theirs. A generous member donated a beautiful Yamaha piano to the EMCATOS Wurlitzer, which is heard on this album—even though it doesn't have much to do other than clunk out a few reiterated chords in the Platters' early rock 'n roll-era song "Only You." This is part of a two-song combination where "Only You" is followed by a snappy "You're Sixteen, You're Beautiful, and You're Mine."

"I'm Confessin'" gives the piano more of an audition, but you will be surprised. Ken's version of this Jesse Crawford classic is about as far from Jesse's arrangement as imaginable—much jazzier, and Ken makes good use of a Tibia Clausa/Saxophone combination. The piano is even more on display in one of *Teach Me Tonight's* most energetic tracks, the Latin Fireworks Medley comprised of "El Cumbanchero" and "Cumana."

Ken seems to favor medleys. Besides what I previously mentioned there is "He Loves and She Loves," paired with "Soon," "Love Letters" paired with "You'll Never Know," and "Dream Along With Me" paired with "Put Your Dreams Away."

But, wait! There's more! Our medley-loving artist presents a three-song assemblage from *Follies*. Opening with "Prelude (Those Beautiful Girls)" Ken treats it with easygoing registrations and tempo featuring Glockenspiel accents and piano oop-oo-de-do's. Continuing with that same relaxed tempo the medley moves on to a brief playing of "Broadway Baby," unfortunately marred by an outstanding dead reed pipe in the echo part of dialogue between an orchestral reed-dominated registration and the Xylophone and Harp. The *Follies* medley concludes with an extended recitation of "Losing My Mind." Many good things for your ears to absorb in this selection, especially the smoothly-regulated Harmonic Tuba.

Another track with lots of zip and vitality is "Won't You Charleston with Me?" It alternates between light, untremulated orchestral reed combinations and the *fff* of full organ. A real toe tapper, even for a lead foot like me.

The organ's tonal balance is fine, but I think the Solo Tibia Clausa would benefit

with more pitch modulation in its tremulant. I also think the English Post Horn should have its own wind supply, and its own tremulant, if one is desired. The artist frequently drew the 8' English Post Horn in the Pedal. But under tremulant, this stop's guttural warbling kills the desired exclamatory nature of the Pedal note.

One other remark that only an old goat would make, and that is in regard to *Teach Me Tonight's* close-up cover photograph of the EMCATOS Wurlitzer's console. I'm sure the graphic artist's intent was to portray a high school or college graduate's cap with its tassel draped over the stop rails. However at first glance the density of the tassel makes it look more like a stalking snake slithering over the keyboards.

All joking aside, the just-right microphone placement in the bright acoustic of the Babson College auditorium fully exposes the tonal qualities of each of the organ's 18 voices as Ken Double presents them. I can find no fault in this recording other than maybe the pauses between tracks seem too long at 18-20 seconds each.

Other tracks on this 75:24 disc include "I Gotta Be Me," "Who Can I Turn To," "All Right, OK, You Win," "When You're Away," and finally the album's namesake title "*Teach Me Tonight*." There is a lot of music in *Teach Me Tonight*. There are 16 tracks but with Ken's medleys there are 22 songs to be heard—more than enough to satisfy any listener. Of the four Ken Double albums I've now reviewed for THEATRE ORGAN I think *Teach Me Tonight* is the best so far and I rate it with four stars.

*Teach Me Tonight* can be ordered for \$20, including domestic shipping, from *Teach Me Tonight*, 798 Old Warren Road, Swansea, MA 02777, or visit [www.emcatos.com](http://www.emcatos.com) for more information.

—Dennis Hedberg

## SCOTT FOPPIANO I Remember You On the Arlington Wonder Morton Organ

Your reviewer hasn't had a lot of exposure to Robert-Morton organs. Based on that limited exposure I would have to say that if I couldn't have a Wurlitzer my second choice would be a Robert-Morton—especially if it had Carlsted chests. The instrument Mr. Foppiano plays in this recording resides in the Arlington Theatre at Santa Barbara, California, and he has selected a program to show off the organ in the best light.

Opening *I Remember You* with "Pietro's Return," Scott marches through it with big registrations and generous use of traps and percussions. It soon becomes apparent this Robert-Morton has a lot to say. Written by classical accordionist and composer Pietro Deiro, this piece is familiar to me and my wife, an accomplished classical accordionist who plays several of Mr. Deiro's compositions.

Scott's rendition of a good console raiser, "Broadway Rhythm," also powers the organ through its paces in the more familiar genre of musical theatre. There is plenty of energy in this track, as there is with "El Relicario" where Scott successfully captures the Spanish flair of the piece while the organ responds admirably with Tambourine and Post Horn blazing.

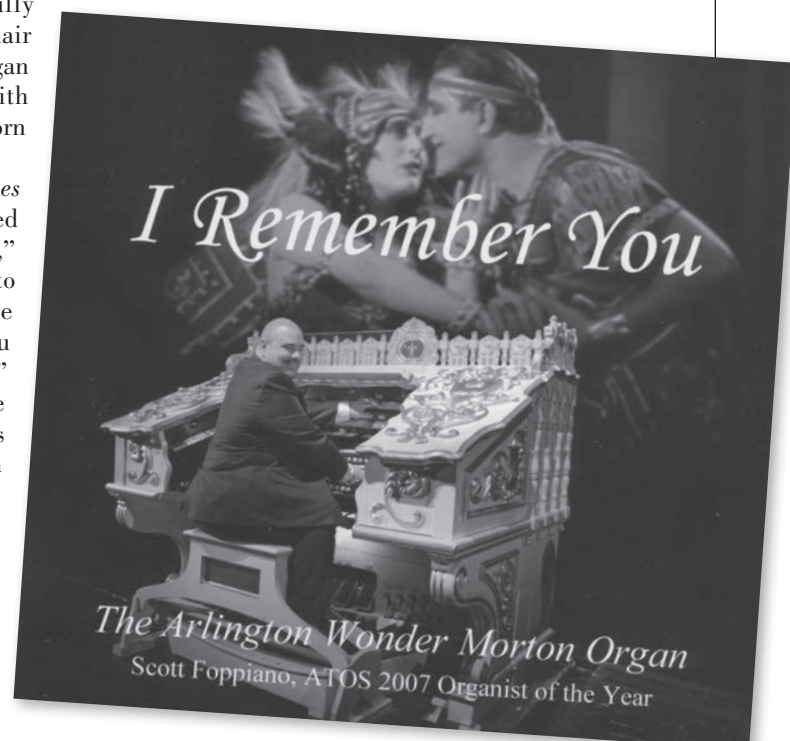
The overture to *Pirates of Penzance* is comprised of "With Cat-Like Tread," "Ah, Leave Me Not to Pine," "Pray, Observe the Magnanimity," "When You Had Left Our Pirate Fold," and "How Beautifully Blue the Sky." These pirates definitely are not from the Caribbean, but if you like Gilbert and Sullivan operettas you will like them.

There really isn't much else in *I Remember You* that I would call

up-tempo. The rest of this 74:05, 17-track album is comprised of ballads, operatic selections, and other works of the classical ilk. This isn't necessarily a bad thing because it gives both artist and listener the opportunity to clearly hear the organ's varied tonal resources by using appropriate and often less-complicated stop combinations.

An example is Scott's arrangement of "You and the Night and the Music." Starting with *pp* Strings and Vox Humanas, Scott transitions to Tibia and Vox with the Harp in the Accompaniment. (Note to organ crew: A few clunky notes in the Harp could use some attention.) Strings are later added to the mix and then some upper register stops. The song ends by progressively returning to those *pp* soft Strings and Voxes.

Not too many organs have a Tibia Plena but this Robert-Morton does. I am not positive but pretty sure Scott is using it to carry the single note melody in the beginning of the theme from *Somewhere in Time*. It may be a Concert Flute on steroids but all in all, it's not a bad sound. In stark contrast he later returns to this same single note melody, only this time with a Tibia Clausa. There's no problem in hearing the difference in harmonic content between the two. Regardless of which Tibia is used, he does a nice job with this haunting song.



# For the Records

## REVIEWS

In this recording Scott Foppiano plays frequently with all tremulants off, emulating a church organ's sound. That's always dangerous on a theatre organ but gratefully this organ has a bullet-proof wind supply and is tuned as tight as I've ever heard any pipe organ.

Stiff wind supply or not, though, I think he has overdone it. When used in this manner, "In a Monastery Garden" crashes with a bigger thud than my copy of Reginald Foort's performance in his 50+ year old Cook Records monaural LP at the Richmond Mosque. Parts of "With a Cat-Like Tread" from *The Pirates of Penzance* overture conjure up an image of goose-stepping marching cats. "Funeral March of a Marionette" is so stilted it is hard to say if the funeral is for the marionette or the listener.

Swinging in the other direction Scott chose several songs I would call morale-boosting ballads—"I Dreamed a Dream," "If," and "When You Believe." All are played slowly and with copious use

of single-note melody. As mentioned earlier, the single-note melodies offer easy comparisons of the organ's 27 playing ranks but, after so much of it, his arrangements seem simplistic and frankly a bit boring.

Perhaps there is another explanation. The Arlington Theatre's auditorium has a distinct resonant pitch in the 8' bass region. It can be heard anytime a song or phrase ends with a big, loud registration. As long as Scott plays with light-textured registrations, organ clarity is maintained. But when he gets to *f. ff.* and louder, the organ has pumped enough energy into the acoustic environment to excite the resonance. Although no fault of the organ the ensuing drone casts a veil over the entire instrument resulting in a tubby, woofy sort of sound. Maybe Scott knows this and has learned to play around it. But then, maybe not.

Other selections on the disc are "I Write the Songs," two operatic tracks "O Mio Babbino Caro" and "Li Biamo

ne'lieti calici," "I Remember You," "Mean to Me," and the classical "Marche aux Flambeaux," played mostly without tremulants.

Everything is satisfactory as far as technical aspects of the recording proper are concerned. I had a hunch it would be when I read the album liner notes stating the recording engineer used Schoeps microphones. Good choice. My principal recording microphones are also Schoeps. Other than those clunky Harp notes I really don't have any criticism of the organ either. It's fine.

I rate *I Remember You* with 2 ½ stars—I just can't get past the boredom of so many dull tracks played so much the same way and the same tempi. Your opinion may be different.

*I Remember You* can be ordered for \$20.00 including domestic shipping from SBTOS, P.O. Box 1913, Goleta, California 93116.

—Dennis Hedberg

## SHOPPING FOR RECORDINGS

**Alabama Chapter ATOS**—1817 Third Avenue North, Birmingham, Alabama 35203, [www.alabamatheatreorgan.com](http://www.alabamatheatreorgan.com)

**Allen Organ Company**—P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, [www.allenorgan.com/www/store/maincds.html](http://www.allenorgan.com/www/store/maincds.html)

**Steven Ball**—734-846-3627, [www.stevenball.com](http://www.stevenball.com)

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

**Ed. Benoit**—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, [WurliTzer@q.com](mailto:WurliTzer@q.com)

**Canterbury Records**—626-792-7184

**Central Indiana Chapter of ATOS**—1431 North Audubon Road, Indianapolis, Indiana 46219, [www.cicatos.org](http://www.cicatos.org)

**Cinema Organ Society**—[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Dickinson Theatre Organ Society**—302-995-2603, [www.dtoskimball.org](http://www.dtoskimball.org)

**Ken Double**—404-790-5400 [www.kendoubleentertainment.com](http://www.kendoubleentertainment.com)

**Duet MIDI Concepts**—[www.midiconcepts.com](http://www.midiconcepts.com), 630-893-5383

**R. Jelani Eddington Organ Recordings**—P.O. Box 44092, Racine, Wisconsin 53404-7002, [www.rjeproductions.com](http://www.rjeproductions.com)

**Mark Herman Productions, LLC**—5510 N. Illinois St., Indianapolis, IN 46208, [www.markhermanproductions.com](http://www.markhermanproductions.com) and [www.theatreorgancds.com](http://www.theatreorgancds.com)

**The Historical Recording Company**—[www.thehistoricalrecordingcompany.com](http://www.thehistoricalrecordingcompany.com)

**Joliet Area Theatre Organ Enthusiasts (JATOE)**—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, [jpatk31@att.net](mailto:jpatk31@att.net)

**JAV Recordings**—888-572-2242, [www.greatorgancds.com](http://www.greatorgancds.com)

**JBL Productions**—[www.organhouse.com/jbl\\_productions.htm](http://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.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com)

**Midnight Productions, Inc.**—800-788-1100, [sales@theatreorgan.com](mailto:sales@theatreorgan.com), [www.theatreorgan.com](http://www.theatreorgan.com)

**MSS Studios**—[www.organ.co.uk](http://www.organ.co.uk)

**Musical Contrasts**—[musicalcontrasts@cox.net](mailto:musicalcontrasts@cox.net)

**Nor-Cal Theatre Organ Society**—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, [www.theatreorgans.com/norcal/](http://www.theatreorgans.com/norcal/)

**Organ Historical Society**—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, [catalog@organsociety.org](mailto:catalog@organsociety.org), [www.organsociety.org](http://www.organsociety.org)

**Organ Stop Pizza**—480-813-5700 x200, [www.organstoppizza.com](http://www.organstoppizza.com)

**Jonathan Ortloff**—[www.jonathanortloff.com](http://www.jonathanortloff.com)

**Donna Parker Productions, Inc.**—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, [www.tbrio.com](http://www.tbrio.com)

**Pipe Organ Presentations**—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, [info@pipeorganpresentations.com](mailto:info@pipeorganpresentations.com), [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com)

**Bob Ralston**—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, [www.bobralston.com](http://www.bobralston.com)

**Rob Richards**—[www.robrichards.com](http://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](mailto:azroxy@cox.net)

**Trio con Brio**—[www.tbrio.com](http://www.tbrio.com), or from Donna Parker Productions

**Texas Talkies Media Production Company**—P.O. Box 23413, Waco, Texas 76702, [www.texastalkies.com](http://www.texastalkies.com)

**T-V Recording**—408-248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

**Walter Strony**—[www.waltstrony.com](http://www.waltstrony.com)

**Wichita Theatre Organ**—316-655-8177, [tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com), [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

**Tony Whittaker**—[www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk)

# 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:

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### So ATOS Can Invest In:

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- 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!

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- Help me contact local chapter  
 Renewal  Past Member

Payment by:  Check/Money Order  MasterCard  VISA

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Expiration Date \_\_\_\_\_

Security Code (back of card) \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

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### Optional Services

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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](http://www.atos.org/membership)**

# Chapter News

## ALABAMA

Birmingham, Alabama—The end of the traditional summer film series at the Alabama Theatre signaled an opportunity to present the three members of the Alabama chapter who serve as house organists at the theatre, together in one program for the October chapter meeting. So on October 9, Kenny Lewis, Stuart Thompson, and Gary Jones, taking turns at the console of the Mighty Wurlitzer, showcased the music that they used to open for the film series. Along with skillful playing and creative arrangements, the artists demonstrated that the organists who regularly play an instrument can make it sound best. And “best,” on our beloved Bertha, is magnificent indeed.

On the day before Halloween, the chapter hosted the 35th annual screening of *The Phantom of the Opera*, with esteemed organist Tom Helms accompanying the film on the Wurlitzer. As always with this Birmingham tradition, chapter members in costume brought the organist to the stage in a coffin, and the audience saw him escorted away by Red Death. Some of the more than 450 people in attendance came in costume as well, and some were haunted by spooks wandering through the theatre as they found their seats. This year, for the first time, an antique car show took place in front of the theatre marquee before the film began. The number of people—including those new to the event, to silent film, and to theatre organ—is increasing every year.

Recent improvements to the Wurlitzer include increasing wind pressure to the percussions, which are now much more audible (and effective in performance), continuing the process of rebuilding bottom boards in the solo chamber, and the acquisition of a rare Musette rank to be added to the array of pipework.

—Larry Davis  
Gary Jones, President  
205-942-5611, smg4music@hotmail.com

## ATLANTA

Atlanta, Georgia—A long-planned, long-awaited, and historic event took place on September 11 at the Callanwolde Fine Arts Center in Atlanta. Sponsored by the Atlanta chapter and Callanwolde, supported and promoted by no less an institution than the highly respected and important Atlanta History Center as well as by other Atlanta and Georgia preservation societies, the event drew a large crowd to attend, not a musical event, but *Pipes on Peachtree*, a seminar on the history of Atlanta’s lost theatres and theatre organs. Those who love theatre organs always develop an interest in the

glorious institutions in which they resided, an interest shared with others who love history, architecture, and preservation. People from each of these diverse groups came together for this fascinating program.

On the platform were John McCall and John Tanner, both long-time researchers and collectors of theatre photographs, articles, and historical artifacts, and both authors of works on historic theatres. Joining them was the legendary Phantom of the Fox, Joe Patten, contributing his own unique memories of Atlanta’s only remaining movie palace and its incomparable Möller organ. Before and after the presentation, guests were entertained by both live and organ-roll music on the 3/55 Æolian residence organ while they examined the historic photographs and artifacts.

On October 11, no less an important event took place when the Atlanta chapters of ATOS and AGO held a joint meeting at the Atlanta First Methodist Church with its spectacular 5/93 Schleuter pipe organ. The *Halloween Spooktacular* featured a formidable lineup of AGO organists and two formidable ATOS representatives, Ken Double and Rick McGee.

In the interim, Fox Theatre Organist-in-Residence Larry-Douglas Embury traveled to southern Georgia and presented an entertaining, well-received, and well-attended concert on the Grand Theatre Barton Organ.

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



Pipes on Peachtree: John Tanner, John McCall, Joe Patten (Photo by Elbert Fields)



Halloween Spooktacular artists at Atlanta First Methodist Church (Photo by Elbert Fields)

## CENTRAL FLORIDA

Pinellas Park, Florida—September brought our group back together, after the traditional summer break, for some impressive changes to the Pinellas Park 3/10 instrument. Vince Mirandi played a short demonstration of the improved sound of the theatre organ, much to the delight of the audience.

During the meeting, it was announced that a generous monetary contribution had been made for the completion of the organ by long-time member Rosalie LeBlanc. As a group, we are sincerely indebted to her for her gracious donation to the improvement of our chapter theatre pipe organ. Thank you Rosalie!

Great news also came in October when the announcement that a new five-manual Walker digital theatre organ had been installed in the St. Pete Times Forum, home to the Tampa Bay Lightning hockey team. The instrument has some custom stops such as thunder, recorded from a real thunderstorm, to be played when the Lightnings score a goal. The thunder will accompany the Tesla coil-generated lightning bolts in the recently renovated venue. Just imagine thunder and lightning at your fingertips!

As a result of a concerted effort to get the word out about our fine instrument, October’s membership meeting resulted in a great turnout. We were able to welcome many members who had not seen or heard the instrument in some time. Most were quite impressed. After all the years of work on this instrument—with setbacks, additions, changes and improvements—it is gratifying to finally have an instrument we can all be proud of. This doesn’t mean we are resting on our laurels; the improvements will continue into the future.

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

## CENTRAL INDIANA

Indianapolis, Indiana—“Back Home Again In Indiana!” It’s great news to share. The 2014 ATOS Convention is coming back to Indy and environs. Our sixth no less, and we’ll make every effort to make it the best one we’ve staged! We couldn’t be more pleased, and the wheels are already in motion. When our perennial organ guru Tim Needler first brought up the prospect at a recent chapter board meeting, the response was more than enthusiastic. Instantly, many signed up as volunteers, including principal committee chairs who want to do it again. Stay tuned! Nothing like staging a big convention such as this to revitalize a chapter! Prior conventions hosted by CIC-ATOS were in 1984, 1990, 1997, 2001, and 2008.



We salute the editors and staff of our colorful Journal, especially for the recent September/October 2011 edition with its extensive, thorough and fascinating narrative, and its lifelike photographic coverage. Congratulations to you all!

In September, George Smith entertained members on the Paramount Theatre's 3/12 Page in Anderson, Indiana. Then, in early October, CIC members Martin Ellis and Randy Frieling performed a marvelous two-hour organ/piano duo public performance, again at the Anderson Paramount. A few days later, Clark Wilson accompanied the 1920 silent film, *Dr. Jekyll and Mr. Hyde*, at Indy's Warren Performing Arts Center. On November 6, organist Ron Wilson will entertain us at our regular chapter social at the Warren.

We are pleased to announce that our Mark Herman has been appointed sales director of the Phoenix Theatre in downtown Indy, a year-round, 29-year-old professional company presenting live contemporary theatre in an intimate setting. We wish Mark well in this new career, while keeping up with his ongoing theatre organ performances around the country.

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

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, September 11, 2011, we were happy to present another program on our newly rebuilt Wurlitzer 3/24, Opus 585 at the Colonial Theatre in Phoenixville, Pennsylvania, a suburb of Philadelphia.

Because the date was the tenth anniversary of the attacks on the World Trade Center, the Pentagon, and western Pennsylvania, part of the program was to commemorate the victims of the attacks and acknowledge the bravery of the heroes who aided in the rescue. This was done with music and photos of the fateful day.

Also on the program was music to celebrate the end of summer and Grandparents' Day. Silent films are always a fun part of many of our programs, and today was no exception. Several Laurel & Hardy shorts and some fine singing by our audience during the sing-along finished off the program. Chapter president Wayne Zimmerman handled console duties for this program.

The Wurlitzer sounded wonderful, even though it was not yet voiced or regulated. We expect to have that work completed before our next event in December.

As always, we acknowledge our dedicated volunteers and members and, of course, the talents of Wayne Zimmerman!

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

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—This issue's chapter news takes on a slightly different form as we salute the efforts of a dedicated EMCATOS member.

For over twenty years Ken Duffie has served as curator of the 3/9 Wurlitzer installed in the Zeiterion Theatre in New Bedford, Massachusetts. Ken was the prime mover in the drive to reinstall the original Zeiterion Wurlitzer after its owner, who had removed the organ from the Zeiterion, passed away. When SENETOS (the group that owned the instrument) disbanded, EMCATOS, at Ken's suggestion, assumed ownership of the Wurlitzer.

After the Wurlitzer's installation Ken assumed the role as curator of the organ—a role that he fills even today.

Once the Wurlitzer was re-installed, Ken saw to it that the instrument was played before the numerous daytime presentations for area students at the theater. The students, who range in age from kindergarten to high school, seem to enjoy the music, often clapping along to the rhythmic numbers.

Ken Duffie has been present at every daytime presentation for students for over twenty years, sometimes acting as organist himself.

Volunteer organists play for half an hour before these presentations. Ken estimates that well over 400,000 children have heard the sounds of this magnificent instrument over the years.

We salute Ken for his dedication to the instrument and foresight in presenting the sounds of the Mighty Wurlitzer to so many young people.

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



Rick Sylvia plays pre-show music for students  
(Photo by Bob Evans)



Ken Duffie, curator of the Zeiterion Wurlitzer  
(Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—Our annual business meeting was held at Nina Heitz' beautiful home in New Hope, Pennsylvania in September. Don Hansen played an opening mini-concert to get us in the musical mood, and other members took turns at open console for the rest of the day. Nina's 3/23 Wurlitzer composite was the centerpiece of entertainment while a fantastic buffet fueled the group of listeners and players.

The town of Rahway has a unique approach to the arts. The first Thursday of each month is marked by a wide variety of musical and visual offerings. One of those is now a one-hour concert on the GSTOS Rainbow Room Wurlitzer located in the senior center. Ed Alstrom and Ed Baykowski were the first of a long list of artists scheduled for the year.

Jelani Eddington returned to the Loews Jersey Theatre and the 4/23 Bob Balfour Memorial Wonder Morton in October. His program, *From Broadway to Hollywood*, provided a variety of music to satisfy a broad range of musical tastes. The artist and the instrument performed flawlessly.

The last weekend of October was filled with Halloween treats. Three venues provided silent film events accompanied by two

# Chapter News

experienced silent-film organists. The Friends of the Loews hosted Wayne Zimmerman and the classic *The Cabinet of Dr. Caligari* at Loews Jersey. GSTOS offered *The Phantom of the Opera* at two venues: Bernie Anderson was at the keyboards of both the 3/10 Rainbow Room Wurlitzer in Rahway and the 3/11 Wurlitzer at the Brook Arts Center in Bound Brook. Costumes allowed a discount on the ticket price but, costume or not, everyone had a spooktacular time.

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



Ed Alstrom at the Rainbow Room Wurlitzer Organ in the Rahway Senior Center (Photo by Tony Rustako)



Jelani Eddington at the console of the Wonder Morton in Loews Jersey Theatre (Photo by Tony Rustako)

## HUDSON-MOHAWK

Schenectady, New York—Summer and fall 2011 saw a mixture of familiar and new for the Hudson-Mohawk chapter. Our end-of-the-season picnic was held at the Schenectady home of John VanLaak in June. John and his daughter Carol were tremendous, welcoming hosts. The event consisted of a barbeque and music on John's home installed organ and piano. Our season starter banquet was held September 21 on the stage of Proctors

Theatre in Schenectady, home of Goldie, the magnificent 3/18 Wurlitzer. Thanks to Dick and Deb Calderwood for their organizational efforts on the banquet.

Proctors Theatre hosts a yearly volunteer appreciation party in support of its hundreds of dedicated volunteers in all areas of theatre administration. Each volunteer group nominates one special member who is honored by the theatre with a plaque and special recognition at the event. For 2011, the Hudson Mohawk chapter's recipient was Harold Russell. Harold was a founding member of our chapter, assisted in the installation of Goldie in the theatre in the 1980s, and continued on our maintenance committee until his recent move to California.

Hudson-Mohawk members also performed other genre-related activities. In July, Carl Hackert, John Vanderlee, and Bob Bicheler assisted Walt Strony in the voicing sessions on the Gus Pratt Allen at FDR High School in Hyde Park. Avery Tunningley accompanied a classic silent film at Proctors Theatre for two well-attended showings in September performing his own score. Avery also played silent movies at the popular Capitolfest at the Capitol Theatre in Rome, New York. In August, Bill Hubert played a silent film at Round Lake Auditorium. Also at Round Lake, Bill and Carl Hackert presented a dual organ program with guest performers Ned Spain, Claudia Bracaliello, Ann Hoffman, and Catherine Hackert.

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



Harold Russell (left) accepts the Proctors Theatre Organ Club Volunteer of the Year award from Chair Frank Hackert (Photo by Norene Grose)



September banquet on the stage of Proctors Theatre (Photo by Sid Brown)

## JOLIET AREA

Joliet, Illinois—We were very fortunate to have George Smith from Anderson, Indiana play for us on Sunday, September 18. George is the house organist at the Paramount Theatre, and teaches theatre organ and piano at his George Smith's Music Center in Anderson. We all loved his style and were mentally skating along with him. The day provided much good music, good food, and lots of fun for about one hundred of us.

On October 19 we were entertained at South Suburban College in South Holland, Illinois by Jelani Eddington. Jelani presented a lecture about theatre organ and demonstrated the four-manual George Wright Allen digital organ. Jelani accompanied a Laurel and Hardy silent film in the evening and gave a concert as well. This event was set up by Mike Cierski and supported by JATOE as a learning experience for the students at SSU. Since JATOE covered the cost of the event, all of our members were invited free of charge. The event was well attended in spite of the cold and wet weather.

Sunday, October 23 we had organist Bob Gergesz, a former student of Kay McAbee, at the Rialto Theatre in Joliet. Bob is currently the organist at the Lemont United Methodist Church in Lemont, Illinois, and also teaches about sixty students each week on piano, organ, and accordion. About 70 JATOE members and about 30 of Bob's church members attended. Once again, we were thrilled that the 75-year-old organ showed us that she can still give out beautiful sounds and colors. We had a wonderful array of foods and, of course, nobody went home hungry.

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

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## LAND O' LAKES

Minneapolis/St. Paul, Minnesota—13 chapter members and guests attended the September 3 meeting at the Heights Theatre. We heard performances by our member artists on the former WCCO radio Wurlitzer, which as we reported in our previous Chapter News boasts 16 ranks with the addition of a Musette. Lou Knudson presented a video of the Milhous Collection in Boca Raton, Florida, with its vast array of reproducing pianos, orchestrions, military band organs, and two theatre organs; a wonderful sounding historic three-manual Wurlitzer and the custom built, four-manual Walker.

September 26 found us at the Phipps Center for the Arts in Hudson, Wisconsin to hear another Wurlitzer, with Dave Kearn and Karl Eilers performing a brief concert. There were updates on our chapter organ at All God's Children MCC with the installation of a new Z-Tronics combination system. Open console followed their concert. Mark Herman returned to the Phipps on October 8 to kick off the 2011-12 Organ Series with a program devoted to the music of Irving Berlin. The audience was very appreciative and showed it by calling Mark back for an encore. Ken Double continues the series with a holiday-themed concert on December 17.

Twin Cities Public Television presented a feature segment on the Fitzgerald Theatre Wurlitzer organ on its program, "MN Original." Organist-in-residence and Land O'Lakes member Mike Grandchamp played several numbers and gave a brief history of the organ. The segment also featured Fitzgerald Indie artist-in-residence Dave Salmela, from the band *The Twilight Hours* and co-founder and music director of *Electric Arc Radio* and *PowderKeg Live!* performing contemporary music. This program aired on October 9, 2011 and it can be seen online at [www.mnoriginal.org](http://www.mnoriginal.org).

— Kim Crisler  
Terry Kleven, President  
651-489-2074, [nlttak@comcast.net](mailto:nlttak@comcast.net)

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## LONDON & SOUTH OF ENGLAND

Woking Surrey—October saw a return visit of Australian organist John Atwell. His well-thought-out programme began with a brassy and full-blooded sound from the fabulous Woking Wurlitzer, making good use of the English Horn on accompaniment 2nd touch. A piece by Sondheim followed, which showcased some of the softer sounds and chorus reeds in a sensitive and beautifully played arrangement.

Throughout the concert, John worked hard at orchestrations, with frequent and relevant registration changes bringing out the very best from a fine mix of music. A Rogers and Hart medley showcased a number of well known standards; the first piece grew from a gentle Tibia registration through shimmering strings to a solo Tuba, returning to solo Tibia for the final bars.

John has a relaxed, unrushed style which is well suited to the music he plays, and he presents something new at every turn. His sumptuous harmonies and brilliantly-executed countermelody accentuations were always pleasing to the ear.

Two weeks later Kevin Morgan returned to the console and began with a rousing march, followed by a Glen Miller medley using a full sound with brass riffs and displaying glorious harmonies and countermelodies. Sambas provided Latin American rhythm commemorating Carmen Miranda; then came a tribute to British dance bands of the 1940s so typical of the period, demonstrating a good mix of ensemble and solo sounds.

A little precursor to Halloween concluded with Bach's *Tocatta in D minor* in a performance which could have graced any cathedral in the land.

The second half began with a lovely medley of memories of Bing Crosby. Following a nod to the autumn season with a concerto demonstrating a full symphonic sound, a medley of organists' signature tunes concluded the show.

Two wonderful evenings of entertainment, played with unerring skill.

— Peter Collett  
Ian Ridley, President  
+44 1494 674944  
[ianridley@atos-london.co.uk](mailto:ianridley@atos-london.co.uk)



John Atwell at Woking (Photo by David Coles)



Kevin Morgan at Woking  
(Photo Mike Clemence)

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## LOS ANGELES

Los Angeles, California—Since we last talked, LATOS has been busy attending to organ maintenance and repairs and planning concerts for the coming months.

On September 18 we had the pleasure of hosting Walt Strony at the San Gabriel Mission Playhouse where he presented a fine program of music with a broad appeal. All who attended agreed they had spent a delightful Sunday afternoon. Thanks, Walt, for your efforts.

October 30 was again enjoyed at the wonderful San Gabriel Mission Playhouse where we heard the 3/17 Wurlitzer, played this time by Mark Herman, a fine young organist. His program included a hilarious silent movie short, *The Haunted House*, starring Buster Keaton, which fit right into Halloween time. The audience loved it. Mark's selection of music, which highlighted the music of some well-known popular composers from the past, was an absolute delight. Of particular note was a medley of pieces written by Harry Warren, one of the most prolific tunesmiths of his time. We hope to have Mark back again one day soon to perform more of his keyboard artistry.

— Dorsey Caldwell  
Bob Kambeitz, President  
619-589-0832  
[bob-kambeitz-latos@latos.org](mailto:bob-kambeitz-latos@latos.org)

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## METROLINA

Charlotte, North Carolina—Our September meeting was held at the home of Gary and Betty Schwartz in Hickory. We were treated to excellent picnic fare in the late morning, then gathered for our regular business meeting. Following the untimely passing of our longtime president and friend, Brent Wood, a new board of directors was elected: Paul Gelslechter, President/Treasurer; Don Macdonald, Past President; Gary Schwartz,

# Chapter News

Vice President; Gil Parsons, Secretary; and Dave Bieri, ad hoc member.

After the meeting, Gary demonstrated his Hauptwerk theatre organ project, a work in progress, and offered open console to allow us to try it for ourselves.

Our October event was held at the home of new members Vicky and Bob Conroy in Wake Forest. Walt Strony was there to perform a concert on their Allen LL324Q, which he had recently spent six days voicing. Walt chose several theatre organ favorites to highlight the many colors of the organ and solicited a number of individual requests. He then offered some very interesting insight into the subtle differences in voicing between the Main Tibia Clausa and the Solo Tibia Clausa, and how each might be used in musical arrangements. He also demonstrated how the instrument's Acoustic Portrait can accurately replicate almost any venue from an intimate room to the cathedral of Notre Dame.

All enthusiastically agreed that the performance was one of his best ever and that the instrument clearly reflects how much careful, professional voicing can accomplish.

— Robert C. Conroy  
Paul Gelsleichter, President  
704-502-4545



Walt Strony at the Conroys' Allen LL324Q  
(Photo by Mary Ellen James)

## NEW YORK

New York, New York—Chapter members and guests enjoyed open console and a mini-concert at the Paramount Theatre in Middletown, New York, on Saturday, September 17. The event was very well attended both by those who came to play the chapter's 3/12 Mighty Wurlitzer, and by many others who came to listen and enjoy the music and the company of their fellow theatre organ enthusiasts. The open console session was followed by an excellent mini-concert played by Paramount house organist John Baratta. Thanks to publicity in the local newspaper, many members of the general public also

attended the concert, several of whom chose to join the chapter and ATOS.

On October 15 we joined with Chaminade High School and the Nassau County chapter of AGO to present organist Bernie Anderson, Jr. at Chaminade High School in Mineola, New York. Bernie accompanied the science fiction silent classic, *Metropolis*, on Chaminade's 3/15 Mighty Austin-Morton theatre organ. As always, Bernie's performance was excellent, and certainly earned the enthusiastic response of the appreciative audience.

The Halloween season would not be complete without a silent horror film, so on October 28 we joined with the Middletown Paramount Theatre to present the silent classic, *Nosferatu*, accompanied by organist John Barrata on the chapter's 3/12 Wurlitzer. John did an outstanding job accompanying the spooky Dracula tale, and helped to put us all into the Halloween spirit. Thanks to Paramount Theatre operator Nelson Page and his staff for producing a first class presentation of this film show.

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



ATOS Student of the Year, Andrew VanVarick,  
at the Middletown Paramount Wurlitzer  
(Photo by Tom Stehle)



Bernie Anderson, Jr. at the Chaminade High  
School (Photo by Tom Stehle)

## NORTH TEXAS

Dallas/Fort Worth, Texas—After our August 27 show, our chapter maintenance crew took a few weeks off to rest before continuing with implementing other improvements to the MPAC 3/18 Wurlitzer. In fact, my wife, Barbara, and I took a two-week trip to Arizona the first weeks in September. This included attending the annual reunion of my ship's company from the battleship U.S.S. Missouri BB63 being held in Mesa, Arizona (no, we didn't get a chance to drop in at Organ Stop Pizza—darn!). The rest of September and most of October was spent by the crew implementing additional items on the organ. This included a final major tuning job the week before our October program.

On October 29, we presented the silent movie *The Lodger, a Story of the London Fog* by Alfred Hitchcock, with Dr. Steven Ball at the console of the Wurlitzer. Steven said this was a very good movie and one of his favorites. After seeing the film we have to agree. Dr. Ball's handling of the registrations was truly amazing. Not so much were they loud, but they were very emotional and matched the pathos of the movie. This is a film that is very well worth a second viewing to capture the nuances missed in the first viewing. Anyone thinking of presenting this movie should seriously consider contacting Steven Ball—his registrations were outstanding!

The balance of the year will be spent in organizing the chapter's Christmas party as well as continuing with upgrades to the organ.

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



Ian Clark at the console during tuning  
(Photo by Ken Brown)



Jim Reid, our film procurer, and Barb Brown, NTC Treasurer discuss The Lodger (Photo by Ken Brown)



Robert Israel at the Plummer Wurlitzer (Photo by Randyfoto)

Five weekly shows will be held at the City Auditorium.

— Dave Weesner, Chairman  
719-632-9539



Keith Roberts, Stan Destefan, Dave Weesner, and Ray and Paul Morrissey move a chest (Photo by Karen Weesner)

## ORANGE COUNTY

Fullerton, California—Halloween Horror Fun: In October, OCTOS kicked off the Halloween season with *Dr. Jekyll and Mr. Hyde* (1920) and Buster Keaton's *The Haunted House*. Robert Israel began the show with a rousing rendition of classical music to fit spooky films amidst dramatic smoke and lighting effects. The console was decorated with themed draping and skull. The crowd loved it! An array of classic funeral cars, provided by the Phantom Coaches Hearse Club, was displayed before the show. After the show, a 6'-tall live Grim Reaper silently joined conversing groups and elicited a scream from many as they suddenly became aware of his presence over their shoulder.

Web Horrors Not So Fun: OCTOS usually offers credit card sales from our website, [www.octos.org](http://www.octos.org). The week before our Halloween show the site disappeared! The web-hosting service we used had a major software meltdown. Let this be a warning to others. We are grateful to our heroic web master, Laura Greenwood.

Three important components of a web presence are: a complete computer site-backup and also, in the 'cloud'; another hosting service to be engaged and loaded with our code; and finally, addresses, contact information, user names and passwords for each of these components should be known by more than one trusted person. Everybody needs a backup!

— Judy Merry  
Ed Bridgefurd, President  
714- 529-5594 [ebridgefurd@sbcglobal.net](mailto:ebridgefurd@sbcglobal.net)

## PIKES PEAK

Colorado Springs, Colorado—The breakdown and move of the Joel Kremer 4/36 theatre pipe organ has been amazing! In August the organ was fully functional and playing at the Kremer Organ Barn. It is now being installed in its new home. The relay and electrical system were disconnected on August 31, and Labor Day weekend found many PPATOS members and friends packing the more than 2500 pipes.

Between October 1 and 15, the organ was moved to Colorado Springs in five nearly-full loads in a 24' truck. The day after the last load arrived, most of us celebrated by attending the Dave Wickerham and Dick Kroeckel Concert at the Denver Paramount put on by our friends at Rocky Mountain chapter.

The organ's new home is the gymnasium of the former elementary school building at Immanuel Lutheran Church Campus in Colorado Springs. The building has a full-size basketball floor with a stage at one end and a balcony at the other. The organ will be installed in three chambers on, over, and under the stage area, taking most of that end of the building.

The building is perfect for receptions, weddings, birthday and anniversary parties, dances, graduations, concerts, you name it! We are looking forward to creating all kinds of uses and events for this mightiest of Colorado's theatre pipe organs. Our ambitious goal is to have it playing in May 2012!

The rebuild of Wurlitzer Opus 657 in Walsenburg, Colorado, is also progressing. The piano-style console is now at the piano shop in Colorado Springs to have the action cleaned and adjusted and some keys recovered/repared. We have located a rebuilt blower for the instrument and that will be moved to Walsenburg soon.

The Christmas Season Sacklunch Serenades are currently being planned.

## PUGET SOUND

Seattle, Washington—Jack and Mary Lou Becvar welcomed a full crowd to their unique home in Kent, Washington for a program of several cameo performances. The listening room in the Becvar home has a large opening in the center, surrounded by a brass railing. Chambers are located on the lower level, and the pipes speak up through the opening. In addition to the Wurlitzer console, the listening room is home to pianos (one of which is playable from the organ console) and other interesting musical items.

Sharon Stearnes was happy to return after a long break from playing theatre organ, having performed for years at the Pizza & Pipes chain of local restaurants. Those days abruptly ended in the late 1990s when Tacoma Pizza & Pipes burned. Sharon was happy to again play for a group of appreciative theatre organ aficionados and played with vigor and enthusiasm, bringing out the best in the instrument. The audience was ecstatic. She told of being out of town the night of the fire, and agonizing over the presumed loss of all her music, including some given her by her grandmother. Fortunately upon her return, she found the box of music intact! The smell of smoke still permeates much of it. Her program brought back memories of her days at Pizza & Pipes, and she has definitely not lost her technique. Her program was enjoyed by all.

PTOS members Jamie Snell and Halie Dodrill opened the program with piano/organ duos and a number of solos, Jamie at the Wurlitzer and Halie at the piano. They performed a variety of music, much from Broadway and all enjoyable. It was their first performance together and we look forward to hearing them again.

— Jo Ann Evans  
Bob Zat, President  
206-972-8943, [bob@pstos.org](mailto:bob@pstos.org)

# Chapter News



Sharon Stearnes and the Becvar 3/19 Wurlitzer console (Photo by Jo Ann Evans)



The Becvar's music room (Photo by Jo Ann Evans)

## RIVER CITY

Omaha, Nebraska—The September 18, 2011 RCTOS chapter meeting was held at the Markworth residence in Omaha, home to the Kimball 3/24 Theatre Pipe Organ. Jelani Eddington was the guest artist, and his program was an experience of the master showing how to ‘orchestrate’ a theatre pipe organ. His arrangement of a medley from *West Side Story* felt like you were actually in the orchestra pit being cued to sing “Maria.” Jelani received three standing ovations on completion of his program, showing how much his artistry was truly appreciated by chapter members and guests. A truly amazing musical afternoon. Jelani returned to the console after his formal program to the delight of all. Many thanks to Bob Markworth for again bringing an exciting noted artist to Omaha, and to Joyce Markworth who provided and organized our fall potluck.

The October 9 chapter meeting was held at the Rose Theater in Omaha, home to a 3/21 Wurlitzer theatre pipe organ. RCTOS maintains the instrument and holds their annual public concert at the theater. The management also provides the theatre for our October meetings which gives talented members the opportunity to perform a program. Jeanne Sabatka, Carla Post, and

Jerry Pawlak were the guest artists. Open console was held after the formal program.

Visit our website: [www.rctos.com](http://www.rctos.com) for news and videos.

— Jerry Pawlak

Bob Markworth, President

402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)

## ROCKY MOUNTAIN

Denver, Colorado—Yessiree Bob, throw a new cover on your TPS report and come see the Bobs! Our September social featured Bob Castle and Bob Flinn in an enjoyable program called *Thing-a-ma-BOBs!* The Bobs performed solos and duets on the GW4Q and grand piano, delighting the audience with old favorites, and no one called the hobbies to report excessive bobbery. Bob Castle is house organist at the Denver Paramount and Bob Flinn is organist at Pueblo’s Memorial Hall.

Dave Wickerham and Dick Kroeckel blended their world-class talents in October at Denver’s historic Paramount Theatre for a dazzling performance of *Red, White and Blue Ragtime Revue*, using the twin consoles, four hands on the concert grand piano, and an amazing variety of ragtime, marches and Americana on organ and piano.

Dave is equally at home in both theatre and classical/church organ realms and pleased the audience with his outstanding solo pieces. You know it’s a great performance when the audience goes “Mmmmmmmmm!” when an artist announces his selections, and watching Dave’s feet fly over the pedals is a show in itself.

Dick Kroeckel is a Colorado treasure with the energy of a teenager and the well-honed skills of a piano professor who has spent decades perfecting his craft in the saloons of Colorado mountain mining towns. The cheering audience ended the show on their feet in standing ovation for an amazing performance, and to shake off mountains of flying red, white, and blue streamers. Bravo!

The Wurlitzer performed flawlessly thanks to the excellent work of the organ tech crew led by Don Wick, who recently upgraded the relay and restored the second Vox rank to the solo chamber while keeping the added Post Horn rank. Visit [www.rmcatos.org](http://www.rmcatos.org) for more fun stuff.

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



Thing-a-ma-BOBs Flinn and Castle at the Holiday Hills Ballroom (Photo by Bill Kwinn)



Music men Dave Wickerham and Dick Kroeckel at the Denver Paramount (Photo by Dave Wickerham)

## ST. LOUIS

St. Louis, Missouri—The September 12 meeting of the St. Louis Theatre Organ Society was held at the magnificent St. Louis Fox Theatre. The theatre is the home of two organs, a Wurlitzer 2/11 located in the third-floor lobby, and our magnificent Wurlitzer 4/36 “Fox Special.” Ours is one of only two original “Fox Special” installations left in the country (the other is in the Detroit Fox Theatre).

The featured organist of the evening was Scott Foppiano. Scott knows this organ well because he was the staff organist at the Detroit Fox for several years. He truly made the organ sing. A highlight of the evening was during open console when a special guest, 15-year-old Abby Trimble, a blind girl, impressed everyone with her poise, confidence, and skill as she accompanied herself on the organ as she sang!

On October 16 SLTOS met at the home of Bob Ruby and Gail Hoerber in St. Charles. Bob owns an Allen 311 Renaissance Unit Orchestra digital theatre organ which he ably plays. The featured organist of the day was none other than Norm Kramer, former organist of the St. Louis Blues hockey club. Norm

played a wonderful program of standards and Latin favorites. In addition to the organ performance by Norm, there was much to see in the house as Bob and Gail had decorated extensively for Halloween, and provided a wonderful meal. Almost everywhere one looked, one could find something spookily funny. In one room a skeleton sat at an antique pump organ as if to play Bach's *Tocatta and Fugue in D minor!* Gail even had a cake made in the image of it for the occasion. But before partaking of the wonderful and abundant food, Bob led the guests in a sing-along of "Halloween Carols."

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



Pam Masching shares a joke about '70s disco music with Scott Foppiano (Photo by Gary Broyles)



Bob Ruby leads the 'Halloween Carols' sing-along (Photo by Gary Broyles)

## SIERRA

Sacramento, California—September was Sierra's annual picnic, once again at the music room housing Pete and Diane McCluer's 3/19 Wurlitzer. After a potluck lunch, chapter member and fine theatre organist Greg De Santis, who had just played a program for the chapter in June, came through and performed a totally different set of tunes showing his fine arrangements.

As of mid-September all components of the 3/15 Wurlitzer, formerly in the California Auto Museum in Sacramento, were transported to their new home in Oroville, 65 miles north of Sacramento, for rebuild and installation in the State Theatre. While fundraising for installation is off to a good start, the project is still in need of the majority of necessary funds. Chamber preparation is also needed, since the original Style D was all in one chamber—no solo chambers were ever prepared. As a note of trivia, when this organ is playing it will be the nearest Wurlitzer, at about 40 miles, to the town of Orland, birthplace of George Wright.

October 22 put us in Davis at the studio of member Wendall Jacob to hear the San Francisco Fox lobby Möller. To the original 12 ranks, a Morton Trumpet and a Kinura have been added, and the unification greatly enhanced with the installation of a PC relay. Dave Moreno, who did the installation about three years ago, provided his usual entertaining style of double-entendre-laced console humor as well as playing silent comedies. With Dave playing movies we get a funny guy playing funny movies, so what's not to like? Wendell gave us a tour around his music studio that includes, among other keyboard goodies, a B-3, a Wurlitzer band organ, an air calliope, and the late Everett Nourse's (San Francisco Fox organist) Conn 644 in addition to the Möller.

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



Greg De Santis at McCluer 3/19 Wurlitzer (Photo by Randy Warwick)



The deep relief of the elaborate ormolu is evident on the former Fox lobby Möller now at the Jacobs studio (Photo by Randy Warwick)

## SOUTHERN JERSEY

Franklinville, New Jersey—Most chapters are blessed with many organists of varying degrees of skill who gladly fill the air with music at all open console events. Some of the organs are owned by the chapters and some are owned by organizations which allow use of their instruments in exchange for help with upkeep. In any case the instrument must be given regular maintenance. Unfortunately, pipe organs are among the most complicated and finicky assemblies ever developed by man. Upkeep requires expertise totally unlike that of auto mechanics, piano tuners, and even computer programmers. Add to that the fact that the average theatre organ is 80 years old, had been built by any of a number of manufacturers, and is still in use.

The Southern Jersey chapter is the guardian of two golden oldies. One is the 3/17 Wurlitzer in the Cinnaminson High School auditorium. The other is a 3/8 Kimball in the Broadway Theatre in Pitman. The chapter is very fortunate to have as a member, Chuck Gibson, the most gifted of the pipe organ technicians in the area. He has been busy lately replacing dead magnets in the Cinnaminson organ as well correcting numerous bad mistakes committed by its installer. Dead notes also trouble the Broadway organ, and they are being corrected one by one.

Chuck's big job is maintaining the pipers in dozens of southern Jersey churches. The First Presbyterian Church of Pitman engaged him as consultant during replacement of its old and unrepairable Estey. The process involved writing specifications and evaluating the bids of several manufacturers. He managed the successful installation of the new 2/21 organ.

The Atlantic City Convention Hall Organ Society still offers tours of the huge pipe organs in the halls. The tours can be arranged through their email [acchostour@gmail.com](mailto:acchostour@gmail.com).

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

# Chapter News



Chuck Gibson analyzes the Broadway Kimball  
(Photo by Fred Oltmann)



Chuck Gibson supervises removal of the old  
Estey organ (Photo by Fred Oltmann)

## SOONER STATE

Tulsa, Oklahoma—In September, member Ted Hager from Rogers, Arkansas presented a program for us: a wide variety of music performed on our Kimball grand piano, his own Technics electronic organ and our Robert-Morton organ. He played 42 different songs, which must have been a record played in any one program!

Ted played music from Broadway musicals and from many movies. After the first section of 10 numbers he told us about living in Rockford, Illinois where he was staff organist for the Masonic Temple for many years. He played the big Wurlitzer in the Coronado Theatre there for the Masons' programs. In Rogers he plays for various churches and several restaurants.

Ted's special guest was his 101-year-old mother, Helen Hager.

On October 21, we tried something new: *Pipes and Piano Rolls!* Bill Rowland brought his digitized piano roll music and accompanied it on our Robert-Morton. Piano rolls were a product of the early 1900s until radio and the movies began to edge out piano. Bill showed us an example of a "word roll" which had marks on the edges for different speeds to be played for singing or dancing. We heard early music by Jerome Kern, George Gershwin, and a couple of marches by John Philip Sousa.

Bill sang the words for three of the songs, including "When Ragtime Rosie Ragged the Rosary" about a substitute organist who livened up the service: "He (the pastor) forgot his sermon and began to speak in German," so great was the effect of Rosie's playing.

The Depression spelled the end of the piano rolls, however, there are still a few companies in business. We heard "The Homecoming," the 1974 theme music for the TV movie that introduced what later became the hit series, *The Waltons*.

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



Ted Hager (Photo by Joyce Hatchett)



Bill Rowland (Photo by Phil Gray)

## SUSQUEHANNA VALLEY

York, Pennsylvania—Our program year started off with a bang. At our September meeting, our own Don Kinnier, together with 18 year-old SVTOS member Connor Ream, presented a workshop on silent film accompaniment. Don put together an extensive slide show covering the technical aspects and Connor demonstrated them at the console. Connor was a participant in the ATOS Summer Youth Camp.

On October 9 we presented *Music of the Big Band Era* at the Capitol Theatre featuring ATOS President Ken Double at the Mighty Wurlitzer with Skip Stine on trumpet. Skip is a former lead trumpeter with the Harry James Orchestra. Ken also invited Connor to play a short cameo. It was one of the highlights of the show.

Thanks to a tremendous amount of preparation and promotion work led by members Larry Fenner and Barry Howard, the concert was a huge success. Members personally contacted the activities directors of nearby retirement communities. Several of them brought busloads of residents to the concert.

Our second public concert is planned for April 15, 2012 featuring Jonathan Ortloff with an award-winning show choir from a nearby high school.

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



Skip Stine and Ken Double  
(Photo by Dusty Miller)

## VALLEY OF THE SUN

Phoenix, Arizona—Even with his busy baseball season schedule, Arizona Diamondbacks organist Bobby Freeman found time to play for our chapter meeting on September 18. About fifty members and guests gathered at First Christian Church Fellowship Hall for a fun afternoon. Bobby brought along his electronic keyboard to add a little extra to the sounds of the theatre organ.



He also brought along his wife Charlene, who sang a couple of songs with him. Bobby played a variety of tunes, including a familiar baseball theme that had some of us singing along. The aroma wafting from Tom and Beverly Fizzell's theatre popcorn machine added to the baseball game atmosphere. Chapter member Johnny Sharp, who has been a friend of Bobby's since childhood, brought his accordion along to join the organist on some tunes. Bobby brought some baseball game tickets to auction off, with the proceeds donated to the chapter.

Bobby was in the audience October 23 when Johnny Sharp played the 2/4 Gottfried at Delores Sheak's home. Johnny also brought his own electronic keyboard to supplement the pipe organ sounds. Johnny told us that he had played in roller skating rinks for 35 years, and some of his numbers reflected that style. He opened with a medley of seldom-heard show tunes. We enjoyed several ballads, a few Golden Oldies, and a medley of old TV show themes (did anyone get them all right?).

We presented the 1925 classic silent film *The Phantom of the Opera* at Phoenix College's Bulpitt Auditorium on October 30. The restoration of the Wurlitzer is not complete, so Ron Rhode accompanied the film on an Allen organ. Don Hall, an instructor at Gateway Community College, presented some details and trivia about the film. Ron played a 30-minute program before masterfully accompanying the film.

— Madeline LiVolsi  
Bill Carr, President

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



Johnny Sharp (Photo by Beverly Fizzell)



Bobby Freeman (Photo by Beverly Fizzell)

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**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.**

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# Around the Circuit

Theatre Organ Programs  
and Performances

Around the Circuit items may be submitted at any time, using the online form ([www.atos.org](http://www.atos.org)—click on “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](http://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](http://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

**Bob Hope Theatre**—242 E Main St, Stockton (4/21 Robert-Morton). Organ played monthly by Tom Thompson before and after each movie, January 13, February 17, March 9, April 2, May 4, June 10: 7:00pm Showtime except April 1 and June 10, 2:00pm. May 20, 2:00pm: Concert and showing of *Steamboat Bill Jr.* with Clark Wilson at the console.

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

**Fox Theatre**—308 W Main St, Visalia, 559-625-1369 (4/24 Wurlitzer) [www.foxvisalia.org](http://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](http://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](http://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](http://www.ecatalina.com/about-movie-theatre.html). 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](http://www.elcapitantickets.com). 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 theater 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](http://www.laorpheum.com). Organ is featured as part of the guided tour of theatre Saturdays at 11:30am.

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

**Plummer Auditorium**—201 E Chapman Ave, Fullerton, 714-870-2813 (4/32 Wurlitzer) [www.octos.org](http://www.octos.org). January 22, 2:30pm: Scott Foppiano with Scott Stedman on the piano. Tickets \$15, \$12 for members, under 12 years old free.

### COLORADO

**Paramount Theatre**—1621 Glenarm Pl, Denver (4/21 Wurlitzer) [www.rmcatos.org](http://www.rmcatos.org). February 12, 2:00pm: *Pipes & Stripes VI*: Twin Consoles of the Mighty Wurlitzer join the 101st Army Band. Open to the public, no charge.

### DELAWARE

**John Dickinson High School**—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) [www.dtoskimball.org](http://www.dtoskimball.org). January 28, 7:00pm Lance Luce in concert. March 17, 7:00pm Brett Valliant in concert. April 28, 7:00pm Clark Wilson in concert. June 9, 7:00pm Nathan Avakian in concert. October 23, 1:00pm open house, open console. April 10, 10:00am Don Kinnier in concert. April 29, 3:00pm Silent film accompanied by Clark Wilson.

### FLORIDA

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

**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](http://www.tampatheatre.org). Pre-Show Concert: Wednesday, Chaz Bender; Thursday, 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](http://www.foxtheatre.org). Larry-Douglas Embury plays before each show.

**Grand Theatre**—119 S Main St, Fitzgerald, 229-426-5090 (3/18 Barton) [www.fitzgeraldgrand.org](http://www.fitzgeraldgrand.org). Organ featured for preshow before each show including live and film productions. January 14, 7:00pm, *The General* with Buster Keaton with Stephen Ball at the organ, tickets \$10 (proceeds benefit the organ fund); February 25, 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](http://www.rylander.org). PreOrgan 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](http://www.palacehilo.org). Hawaiiana show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark.

### ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900 (3/16 Geneva / Marr & Colton) [www.onestientertainment.com/arcada/arcada.htm](http://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](http://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.lincoltheatre-belleville.com](http://www.lincoltheatre-belleville.com). Movie overtures: Friday, David Stephens; Saturday, volunteers.

**Railto Square Theatre**—102 North Chicago Street, Joliet, (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](http://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.orphedulive.com](http://www.orphedulive.com). Occasional pre-shows, special events and concerts.

## MASSACHUSETTS

**Hanover Theatre**—2 Southbridge St, Worcester, 877057107469 (4/35 Wurlitzer). [www.thehanovertheatre.org](http://www.thehanovertheatre.org). March 11, 3:00pm: *The General* accompanied by Clark Wilson; April 18, 7:00pm: Phil Kelsall in concert.

Knight Auditorium at Babson College-Wellesley Ave, Wellesley, 508-674-0276 (4/18 Wurlitzer), [www.emcatos.org](http://www.emcatos.org). January 15, 2:30pm: Nathan Avakian. Order tickets online or by phone. \$14 in advance or \$16 at the door.

## MARYLAND

**Weinberg Center for the Arts**—20 W Patrick St, Frederick, 301-600-2839, (2/8 Wurlitzer). January 14, 3:00pm, *The Black Pirate* with Douglas Fairbanks, Mike Britt at the Wurlitzer; February 4, 3:00pm, *Wings* with Buddy Rodgers and Clara Bow, Mike Britt 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](http://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](http://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.

**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](http://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.

## MINNESOTA

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer), [www.heightstheatre.com](http://www.heightstheatre.com). Organ concert every Friday and Saturday before the first evening's show.

## MISSISSIPPI

**Temple Theatre**—2320 8th St, Meridian, 601-693-5353 (3/8 Robert-Morton) [templetheater.wordpress.com](http://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](http://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](http://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.

## 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.

**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.

## NEW YORK

**Chaminade High School**—340 Jackson Ave, Mineola, 516-754-3177 (3/15 Hybrid) [www.chaminadade-hs.org](http://www.chaminadade-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](http://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](http://www.theatreorgans.com/rochestr). January 29, 2:30pm: Justin Nimmo in concert; February 18, 2:30pm: Eastman Bunch, Students & Professors in concert; March 11, 2:30pm: Fr. Andrew Rogers in concert.

## NORTH CAROLINA

**Carolina Theatre**—310 South Green Street, Greensboro, 336-333-2600 (3/6 Digital) [www.carolinatheatre.com](http://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](http://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

**Cincinnati Music Hall**—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) [www.ohiovalleychapteratos.org](http://www.ohiovalleychapteratos.org). Concerts, special events presented by the Ohio Valley chapter of ATOS.

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

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

## OKLAHOMA

**Tulsa Technology Center, Broken Arrow Campus**—4600 South Olive Avenue, Broken Arrow, (3/13 Robert-Morton) [www.theatreorgans.com/soonerstateatos](http://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.cinematolovers.com](http://www.cinematolovers.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](http://www.elsinoretheatre.com). Silent film programs Wednesdays at 7:00pm. Rick Parks, organist.

**Oaks Amusement Park Roller Rink**—1 SE Spokane St, Portland, 503-233-5777 (4/18 Wurlitzer) [www.oakspark.com](http://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 is the principal organist with Gary Russell and Dean Lemire as associates.

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

# Around the Circuit

Theatre Organ Programs  
and Performances

## PENNSYLVANIA

**The Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16 Wurlitzer) [www.thephipps.org](http://www.thephipps.org). Tickets, \$22 for adults, \$15 for student with current ID unless otherwise noted. January 21, 2:00pm, Jonathan Orloff in concert; March 11, 2:00pm, Charlie Balogh in concert; May 11, 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](http://www.roxytheaternorthampton.com). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas.

**Strand-Capitol Performing Arts Center**—50 N. George Street, York, 717-846-1111 (3/20 Wurlitzer) [www.strandcapitol.org](http://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](http://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](http://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.peeryegyptiantheater.com](http://www.peeryegyptiantheater.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](http://www.byrdtheatre.com). Overtures Saturdays at 7:15pm and 9:30pm, Bob Gulledege.

## WASHINGTON

**Lincoln Theatre**—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) [www.lincolntheater.org](http://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](http://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.

## 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](http://www.ktos.ca). All concerts at 8:00pm unless otherwise noted. March 30: Michael Capon in concert; May 4: Jelani Eddington in concert.

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

## AUSTRALIA

### SOUTH AUSTRALIA

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

### VICTORIA

**Dendy Cinema**—26 Church Street, Brighton, +61 3 978 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.

## UNITED KINGDOM

### 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.

### MANCHESTER

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

### DERBYSHIRE

**Pipes in the Peaks**—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). 4 March, 2:30pm: *Winter Warmer* starring Christian Cartwright at the Mighty Compton and guest vocalist Linda Perry Smith; 22 April, 2:30pm and 7:30pm: Resident organist from the Blackpool Tower Ballroom Phil Kelsall MBE; 28 April, 7:30pm: *A Tribute Evening to Stage and Screen* starring Stephen Foulkes; 9 June, 7:30pm: *The Organ, The Big Band and Me* starring Christian Cartwright at the Mighty Compton and special guests 'The 17 Piece Ockbrook Big Band'; 17 June, 2:30pm: Jean Martyn in concert; 13 October, 7:30pm and 14 October, 2:30pm: *Last Night of the Proms*, starring Stephen Foulkes and the singing organist, Michael Maine; 28 October, 2:30pm: The Resident Organist of the Thursford Collection - Robert Wolfe; 2 and 9 December, 2:30pm: *Christmas Spectacular* starring Christian Cartwright; 8 and 16 December, 2:30pm: *Christmas Spectacular* starring Stephen Foulkes.

# Minutes

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

Monday, August 22 2011  
8:00pm EDT

Chairman of the Board COL Mike Hartley called the meeting to order at 8:03 p.m.

Secretary Bob Evans called the roll:

**Officers present:** Mike Hartley, Chairman; Bob Dilworth, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.

**Board members present:** John Ledwon, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Don Phipps, Doug Powers, Bucky Reddish. **Staff present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant, Co-editor THEATRE ORGAN; Don Feely, Co-editor THEATRE ORGAN; Jelani Eddington, Contract Administrator; Jonas Nordwall, Summer Youth Adventure Coordinator.

Chairman Hartley declared a quorum present.

The minutes of the ATOS Annual Board Meeting were accepted.

OLD BUSINESS:

**Treasurer's report:** (Hutcherson)

Mr. Hutcherson reported that as of August 22, ATOS had \$568,995.08 in unrestricted funds, and \$1,037,408.26 in restricted funds: Total liquid funds: \$1,606,403.34

**Executive Secretary's report:** (Merry)

Current membership is 3285.

Mr. Merry reported that the discount membership program generated 170 new members and 76 members with \$20 renewals or one-year extensions (except a few Life or Honorary members with no renewal dates). He offered the following comments and recommendations:

"As the current discount program closes, a reasonable conclusion is that half price offers combined with marketing efforts from members or chapters have temporarily arrested the decline in our numbers. Advertising in sister publications added as many as 10 new members. We remain captive by our aging demographics, and recruitment of new members will continue to be a challenge. In my opinion, a dues increase would be counterproductive. I routinely receive notes from members who claim financial concerns as a reason to not renew. I believe the best chance to attract new members is to develop a value added component to membership. I don't know what form it could take, perhaps just repackaging our appeal to potential members."

**Convention wrap-up:** (Evans)

EMCATOS is winding down from a very successful convention. The chapter experienced very few glitches during the convention. This was due to a lot of hard work by the convention committee. The survey results have been compiled and

will be sent to the board and next year's convention chair.

**Summer Youth Adventure:** (Nordwall)

This year's Summer Youth Adventure was a great success with fifteen students participating. Six of these students were new to the adventure. Allen Miller reported that he has done most of the editing on the videos taken during the event. Allen remarked that some excellent footage would be available.

**ATOS Technical Experience:** (Miller)

Fifteen students attended the event. Three of these students were new to the event.

**Liaison program:** (Double)

Ken Double will issue a (generic) monthly message for chapters. Chapter liaisons are free to use this message and to add their personal message to it. Ken has received positive feedback from chapters.

**Chapter profile:** (Moelmann)

This initiative was begun at the convention to update chapter information. Each ATOS chapter has been asked to update information and submit it to Jack Moelmann for compilation. To date twenty-two chapters have responded.

**Endowment Fund initiative:** (Moelmann)

The goal was to bring the total of the ATOS Endowment Fund up to \$1,000,000. At the 2011 ATOS Annual Convention Jack Moelmann offered to match any donation until the \$1,000,000 mark was reached. Thirty-six people donated a total amount of \$22,165. Jack Moelmann donated \$20,865 to reach the goal.

NEW BUSINESS

**Youth Silent Film Festival:** (Avakian)

There was nothing new to report since the Annual Meeting. Nathan asked if there was anything about the Youth Silent Film Festival that Board members need cleared up. The event needs locations to launch regional silent film festivals. Presently the Renaissance Theatre in Mansfield, Ohio and the Capri Theatre in Australia are making plans to host regional silent film festivals.

**Marketplace:** (Unks, Powers)

(Doug Powers reported for Dennis Unks.) Order activity has slowed to two or three orders per week. Dennis reports that good quality binders for *ATOS Shop Notes* are now available. Rob Vastine of Portland, Oregon has agreed to take over the Marketplace as of the first of next year. Dennis has received no communication from the co-chairs of the 2011 Convention Record Shop.

Mr. Unks also noted that we need to consider the method by which sales are made over the web site.

**Young Organist Competition:** (Ledwon)

John Ledwon, as chair of the Young Organist Competition Committee, expressed concern over the recent lack of entrants in the Young Organist Competition. He stated that the current requirement that an entrant's performance be on a theatre pipe organ might be too restrictive. All

young persons might not have access to a theatre pipe organ.

John discussed the viability of allowing entrants to perform on digital, sampled, or other electronic organs (with a thirty-two note pedal board) acceptable to the Young Organist Competition Committee.

Because ATOS Policy 18(a) delegates responsibility for making program rules to the Young Organist Competition Committee, the board encouraged Mr. Ledwon to make any necessary rules changes.

Mr. Ledwon will discuss this possible rule change(s) with his committee and report back to the board.

**Information Technology committee issues:** (Parker, Morkin)

Chairman Hartley asked Tyler Morkin to define his vision of the role of information technology as it relates to ATOS. In other words, what the new web site will look like and how it will function when completed. He also asked for an estimated cost for the completed project, and what steps must be taken to fulfill the vision for the web site. An estimated time was by November 15, 2011.

Mr. Morkin added that the committee is working on a listing of various projects to be completed.

Doug Powers asked about the possibility of chapters purchasing advertising space on the web site to promote upcoming chapter events.

**Strategic Plan update:** (Parker, Powers)

The Strategic Planning Committee will update the board during the next telephone conference.

**President/CEO report:** (Double)

Ken Double reported that he attended the last day of the Summer Youth Adventure and the first day of the ATOS Technical Experience. Both events were very successful and produced many positive comments.

Mr. Double also stated that he appeared at the Fitzgerald Theatre in Fitzgerald, Georgia. He distributed ATOS promotional flyers at the event.

**Mid-year meeting:** (Hartley)

COL Hartley polled the board for possible dates for the meeting. At this juncture the opportune time to meet will be during the first two weeks in February. The meeting is planned (at this time) to be a telephone conference.

GOOD OF THE ORDER:

Chairman Hartley commended the board for its hard work in balancing the budget. He also thanked ATOS Treasurer Mike Hutcherson for his guidance and hard work in further developing the budget process with new electronic initiatives.

The meeting adjourned at 9:36pm EDT.

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

/s/ Bob Evans, ATOS Secretary

# Closing Chord



## Paul R. Montague

The organ world lost a friend with the passing of Paul R. Montague, 64, of Swisher, Iowa. Paul passed away on Saturday August 13, 2011, after a lengthy battle with pancreatic cancer.

Paul was born March 18, 1947 in Santa Monica, California, the son of William Montague and Vivian Chase. He most enjoyed spending time with his loving wife, Cindy, whom he married on November 26, 2007 in Hilo, Hawaii.

Paul began his professional career in 1968 when he moved to Portland, Oregon and was employed at Photo Art Commercial Studios for six years. In Portland, Paul became interested in the theatre organ after hearing the organ installed in the Organ Grinder Pizza restaurant. In 1974, after a highly competitive process, he was accepted into an Ophthalmic Photography fellowship at Devers Eye Clinic of Good Samaritan Hospital.

He joined the Department of Ophthalmology and Visual Sciences at the University of Iowa in 1976 where he continued his education in Computer Science. He held key positions within

the department with his most recent position being Manager of Research and Development. Paul was instrumental in the development from film to digital imaging and was a pioneer of network programming in this field. In the 1990s, Paul and David Kelzenberg worked together to create the first website for the American Theatre Organ Society.

Paul was a founding member of Cedar Rapids Barton, Inc., the non-profit group that owns the famous 1928 "Rhinstone Barton" theatre organ. This original installation 3/14 was manufactured by the Wangerin Company for Barton and installed in the RKO Iowa Theatre in Cedar Rapids, now known as Theatre Cedar Rapids. Paul served as president for three decades, guiding the theatre organ restoration project after the devastating 2008 flood until his health prevented him from doing so. Paul was also an active member of the Cedar Rapids Area Theatre Organ Society (CRATOS), caretakers of the nearby 3/12 Wurlitzer organ installed in the Cedar Rapids Paramount Theatre.

Paul was a very accomplished man and, most notably, a talented photographer who enjoyed capturing images of the works of nature. In 1998, he began photographing football games for the University of Iowa. His images have been selected for programs, magazines, newspapers, and web sites. In response to the growing number of requests to see more of Paul's work, he initiated Montague Photo, LLC. His passions also included playing and restoring theatre organs, woodworking, and kayaking.

Survivors include his wife Cindy; daughters, Kimberly Moses (J.R.) of Iowa City and Kelly Ortiz of Solon; stepsons, Dale Ramsey of California and Robert Ramsey of Indiana; his father, William Montague (Nona), mother, Vivian Chase and sister, Pamela Young, all of Oregon; and grandchildren Anna Moses, Erin Moses, Marcus Ortiz and Chloe Ortiz.

— David C. Kelzenberg  
Iowa City, Iowa

## Larry Evritt

The Toledo Area Theatre Organ Society has lost one of its greatest mentors with the passing on November 5 of Larry Evritt of Defiance, Ohio, at age 83.

A mechanical and engineering genius, Larry built many actions and devices for his theatre organ installation as well as calliopes. He also rebuilt many chests for the Toledo chapter in the 1980s and 90s. He taught me the craft of organ restoration over many years of our friendship.

He and his wife Janet hosted organ programs at their home often over 30 years, delighting in demonstrating the accordion that plays from the console and other unusual effects he built.

Larry served in the United States Air Force with a long career as aircraft mechanic, and was later a fleet supervisor for Dinner Bell, Inc. He is survived by his wife Janet, daughters, grandchildren, and great-grandchildren.

— Evan J. Chase  
President, TATOS

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## ATOS Corporate Office

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# Theatre Organ

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Inside Back Cover	\$950			
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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

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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.

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**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.

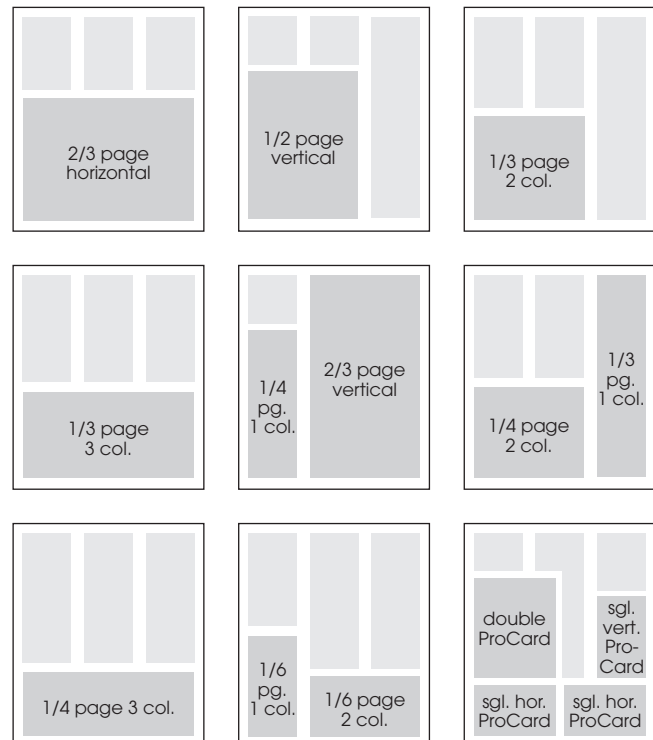
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1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
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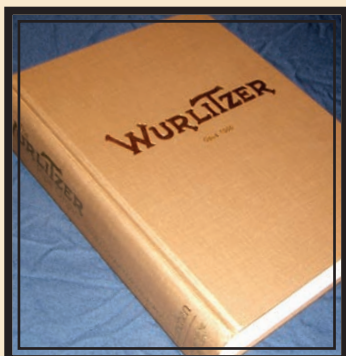
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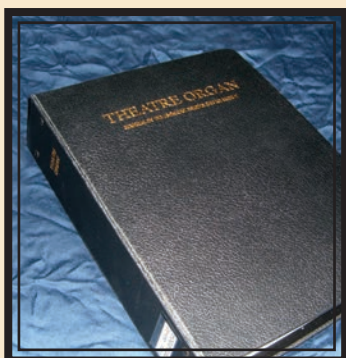
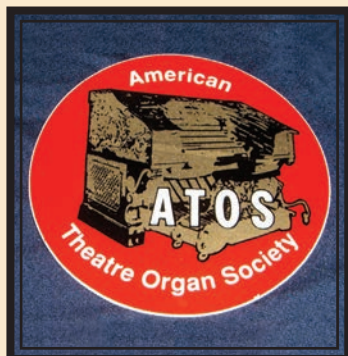
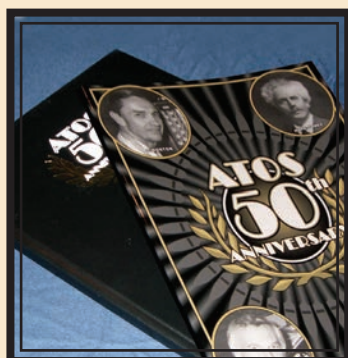
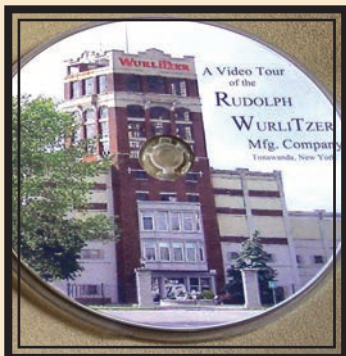
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