

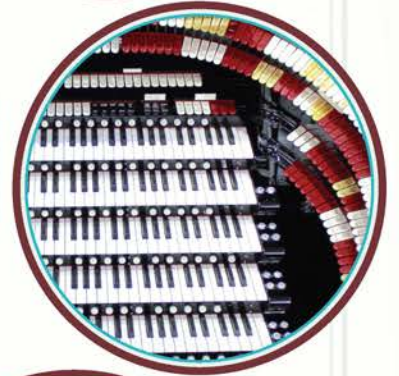
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

JULY | AUGUST 2012



CREATING A LEGEND



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RESIDENCE ORGAN
5M/ 80 RANK

KEN CROME
CONSOLE

WALKER TECHNICAL COMPANY
CONTROL SYSTEM & VOICES

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TONAL CONSULTANT

The
WALKER
Digital
UNIT ORCHESTRA



Contents

THEATRE ORGAN JULY | AUGUST 2012 Volume 54 | Number 4



Phil Maloof at his Roxy Kimball console
(Photographs ©2012 Kim Cochrane, DesertSpiritPhotography.com)

On the Cover: The Roxy builders plate was somewhat more ornate on this unique console than what was typical of Kimball
(Photographs ©2012 Kim Cochrane, DesertSpiritPhotography.com)

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

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Theatre Organ

Journal of the American Theatre Organ Society

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

JULY | AUGUST 2012 Volume 54 | Number 4

THEATRE ORGAN JOURNAL

PUBLISHER

Donna Parker (d.parker@atos.org)

CO-EDITORS

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

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

ASSOCIATE EDITORS

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

MUSIC: Steven Ball

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

PROFESSIONAL PERSPECTIVES: Edward M. Stout III

REVIEWS: Dennis Hedberg, Douglas Grant

WURLITZER RARITIES: Ron Mitchell

JOURNAL ADVERTISING

Mike Bryant

Don Feely
adsales@atos.org

THEATRE ORGAN EDITORIAL OFFICE

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

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

AMERICAN THEATRE ORGAN SOCIETY

CHAIRMAN OF THE BOARD

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

VICE CHAIRMAN OF THE BOARD

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

SECRETARY

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

TREASURER

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

DIRECTORS (CURRENT TERM)

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

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

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

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

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

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

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

Chairman, Endowment Fund Board of Trustees

YOUTH REPRESENTATIVE TO THE BOARD

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

PRESIDENT & CHIEF EXECUTIVE OFFICER

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

MEMBERSHIP/EXECUTIVE SECRETARY

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

ATOS MARKETPLACE

Rob Vastine
23855 SW 195th Place
Sherwood, Oregon 97140
503-313-1024
marketplace@atos.org

ATOS CORPORATE OFFICE

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

PROGRAMS

CONVENTION PLANNING

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

ETHICS COMMITTEE

Jack Hardman
Ronald Carter
JoAnn Evans

E-TONES NEWSLETTER

Jack Moelmann

LEGAL ADVISOR TO THE BOARD

Dolton McAlpin

NOMINATIONS—BOARD ELECTION

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

SCHOLARSHIPS

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

THEATRE ORGAN RADIO

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

THEATRE ORGAN WORKSHOPS

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

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

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



AMERICAN THEATRE ORGAN SOCIETY

Feel the Music!

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

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

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

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

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

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membership@atos.org, www.atos.org

Vox Humana

It's not your father's Oldsmobile

When General Motors adopted that campaign theme in 1988, who would have thought it would wind up in the context of theatre organs? It came to our minds when we were looking for a good way to introduce a new series of articles that launch in this issue.

The topic is virtual and digital theatre organs. For several years, ATOS has had the E-Tones special-interest group and their excellent newsletter. That made sense, because for many, many years, electronic organs weren't believable as theatre organs. Oh, some of them were quite good, but they weren't going to fool anyone. That "believability gap" has narrowed so much over the years that we can't make such a blanket statement any longer.

In the past, we've run articles about incorporating MIDI and building a virtual theatre organ on a budget, and received favorable comments when we've done it; we've reviewed CDs recorded on digital and virtual organs; we now accept entries for the Young Theatre Organist competition recorded on digital/virtual organs; and we've always acknowledged the roles that digital voices play in augmenting pipe organs—such as a 32' or 16' extension or a sampled tuned percussion when there isn't space in the chamber for the real thing.

In short, digital/virtual instruments are here to stay, and some might argue that they are more likely to achieve success in expanding the reach of the theatre organ art form than the real thing, if for no other reason than (wait for it...) there may soon be more of them around than the real pipe jobs.

We're not going to try to convince anyone that "you can't tell the difference between digital/virtual and live pipes." Some folks, perhaps even most, may not be able to tell; a trained ear can. But we do believe that they are a viable contributor to the preservation and enjoyment of our art form, and that to not acknowledge their role in feature articles is not consistent with our mission (review it on the masthead page).

To avoid confusion, we're going to make a seemingly arbitrary decision about what to call these instruments, and we'll base that on a distinction between a factory-made (such as Allen, Walker, Rodgers, etc.) and a home-built instrument that relies on a computer, and a sound engine and samples (such as products from Artisan, Hauptwerk, Miditzer, jOrgan, etc.). We'll refer to the former as "digital" and the latter as "virtual" even though at their core, there's a great deal of overlap. As has been our practice in *Around the Circuit* for some time, we'll call pipe organs that have a significant amount of digital tonal sources "hybrid" instruments.

We want to recognize Bill Van Lenten for his role in bringing this series to life. Bill contacted us some time back with the idea, and he has lined up most of the authors. Our first article is about a pretty straightforward "right out of the box" virtual instrument controlled by a very nicely re-purposed Marr & Colton console. The next article in the series (September/October) features an instrument at the other end of the scale, with multiple sample sets (voicings selectable on the fly!) and a custom Ken Crome console. Beyond that, we'll fill in the wide gulf between the two.

We'd also like to call your attention to the article about the organ program at Roosevelt High School in Hyde Park, New York. Without a digital organ, that program simply could not exist, nor would other programs around the world that rely on the portability of digital instruments to "take the music to the people."

Dennis Hedberg has been pulled out of retirement by his old company for what he says is a "temporary" engagement—we'll see. He let us know recently that he and his wife, Judy, have decided that when this stint with InFocus ends, retirement begins again, and this time really means retirement. He's asked us to begin looking for a new reviewer to take his place. We've promised that we will, and as much as we'd like to drag our feet, that wouldn't be the right thing to do. So, take a look at the announcement in the News & Notes

section, and if you (or someone you know) might be interested, drop us a note.

Our next issue will once again focus on the national convention. If you have pictures you'd like to make available to us, we'd love to have them. The more we have to choose from, the better our coverage will be. Contact the editors (editor@atos.org) and we'll tell you the best way to get them to us. We need them as soon as you get home from the convention, since our deadlines are very tight for the issue.

Keep in touch.

—Don Feely
—Mike Bryant



Ciphers

On page 62 of the May/June issue, the Closing Chord piece for Bob Cornish gives his year of birth as 1953. The correct year is 1938, making him 74 years old at his passing.

On page 69 of the May/June issue ["ATOS Operational Assignments for 2011-12"], Jon Sibley is incorrectly listed as a staff resource for the Technical Committee. Meredith Sibley should be listed instead.

President's Message

Keeping Busy On All Fronts

Greetings all, and as most of you read this, many of us are in Los Angeles getting work done and enjoying the convention.

And there is work being done. The agenda for the ATOS Board of Directors Annual Meeting will have more than 50 items of business, be they committee reports or updates on assignments. There is a group taking a serious look at all of these missions in an attempt to see what is vital and what might be discarded. It is difficult for any organization to attempt to properly manage this much activity. Like going on a good diet, it might be time for ATOS to slim down, and concentrate on what benefits chapters, members, and instruments!

Meanwhile, one of our most visible items, the website, is continuing to get much-needed attention. An independent consultant, Lindsay Ogden, has been hired to give an expert-yet-outside-look at the site and has already had an impact in two areas that significantly affect membership: the "Around the Circuit" listings and the "Marketplace" and e-commerce.

Soon, we will be tackling the front page to offer a re-design that will accomplish two things: first, use that page to better inform and "sell" a visitor on who and what we are; and second, create an easier site for navigation. We have heard from the membership, and we are at work on your suggestions.

The Summer Youth Adventure is gearing up for Year Six, and if you have a young player who might benefit from attending, it is not too late to contact Jonas

Nordwall or Donna Parker for information. The "kids" will be in Wilmington this year, headquartered at Dickinson High School and the 3/66 Kimball.

Also, the Technical Experience is headed into Year Three and scheduled for the University of Oklahoma's American Organ Institute. (See details in this issue!) The AOI with its spectacular shop and the wonderful 3/14 "Mini-Mo" at the Sharp Auditorium is a splendid location for this year's event.

Both of these most worthwhile endeavors—finding and educating new technicians so our new players will have great organs to play—need support to be successful.

Some individuals have donated. Some chapters provide donations or "scholarships" allowing an individual to attend. If you are thinking about a donation to ATOS, whether you are an individual member or ATOS chapter, there are no greater programs than these two specific and relatively new programs, that deserve your support.

I draw your attention to the "Back to the Future" section and an experimental program with great potential. More on this also on pages 8 and 9.

As I close, hats off to Donna Parker, leaving the board after a most productive six-year stint. No one works harder for ATOS. And we welcome Jelani Eddington back; Jack Moelmann returns, Bob Dilworth continues, (now as an elected director), and a "hello" to a new face on the board as Pennsylvanian Larry Fenner

was voted in by the membership. We look forward to his contributions.

Finally, another tip of the hat, this one to Jim Merry. For the past seven years, Jim has served as the direct conduit between membership and management as the Executive Secretary for ATOS and, prior to that, a stint as Treasurer. Hard-working, conscientious, serious about the organization, detailed, and well-aided by his wife Judy, we congratulate Jim on a job well done, and know he will be within reach when we need advice. Thank you, Jim!

— Ken Double



Back to the Future – The ATOS Round Table

So many issues. So many questions. How do we get new members? Draw bigger crowds to concerts? Publicize and promote? Make use of Facebook and all that? And how can the national organization help?

I was fortunate to attend two events in the UK focused on answering these and other questions. From those successful trips popped the idea of the ATOS Round Table.

We will have a panel of speakers, many from area chapters, providing insight and experience in many areas, with opportunity for direct Q and A after each speaker.

The Keynote Speaker will be Don Seikmann from the Music Hall in Cincinnati where he is drawing 1,400 for concerts there, including 600-700 for matinees at 10:30 on Thursday mornings. I want to know HIS secrets!!

We invite chapters and members to attend. There is so much good information to share and so much to learn. We will gather in Wilmington, Delaware on September 22–23. If successful, we hope to repeat this exercise at locations around the country. This is "meat and potatoes" help on the very basics. The details are on page 9. You are invited!!

Save the dates for the sixth annual ATOS

SUMMER YOUTH ADVENTURE

July 23-27, 2012

Wilmington, Delaware

(and surrounding areas)



Lance Luce



Donna Parker



Jelani Eddington



Martin Ellis

The ATOS Summer Youth Adventure returns to the East Coast in July 2012 with the spectacular 3-manual 66-rank Kimball at Dickinson High School as our primary classroom. Special visits have also been planned to other instruments in the greater Wilmington and Philadelphia area.

We are delighted to present this year's guest instructor, Lance Luce, who will share his vast knowledge of the art of the theatre organ. Our core faculty, Donna Parker, Jelani Eddington, and Martin Ellis, will return to guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of "hands-on" time at each of the instruments.

The Summer Youth Adventure is a spectacular opportunity for students from all backgrounds and levels of experience. Visit us online at www.atos.org for the latest details.

We look forward to seeing you in July!

Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements have been for students to stay at the nearby Courtyard Hotel (Wilmington Newark/Christiana Mall). In order to secure the special group rate of \$129/night, please make your reservations no later than June 1st by calling 1-800-321-2211 (please ask for the ATOS Summer Youth Adventure Rate).

For more information, please contact Jelani Eddington at 262/639.8788 (rj.eddington@atos.org) or Donna Parker at 503/642-7009 (d.parker@atos.org), or visit us online at www.atos.org.

News & Notes

WELCOME NEW MEMBERS

March 15 to June 8, 2012

Steve Barrett-White, Kingston Upon Thames, UK
Daniel Bingham, Orem, Utah
Robert Bradbury, Buffalo, New York
Beverly Chatfield, Lombard, Illinois
Jane W. Cook, Los Angeles, California
Jean Elaine Farwell, Sun Prairie, Illinois
Pierre Fracalanza, Livonia, Michigan
Kirk Gullede, Albuquerque, New Mexico
Ken Gurney, Bushey, UK
James Hansen, Spring Valley, California
John Hargraves, Washdyke, New Zealand
Rita Hopper, Aliso Viejo, California
Art Hurn, San Diego, California
Vivian Karayan, Burbank, California
Joseph Kowalsky, Berkley, Michigan
George Krol, M.D., Mamaroneck, New York
Karen Lynn, Lyndhurst, Ohio
Paul Magee, McKees Rocks, Pennsylvania
Paul "Rick" Mazurowski, Hilo, Hawaii
Baz Miller, Exmouth, UK
Ray Mims, Julian, North Carolina
Anthony Mosca, Boynton Beach, Florida
Ronald Joel Murdoch, Taylorsville, Utah
Diane Nagby, Santee, California
David Parmerlee, Keymar, Maryland
James Pepping, Los Angeles, California
David Reimer, Livonia, Michigan
William Reynolds, Chicago, Illinois
Marius Roberts, Somerset West, South Africa
Peter B. Rudewicz, Tyngsboro, Massachusetts
Fredrick Ryan, Livonia, Michigan
Ronald Santosucci, Oxford, Massachusetts
Tommy Stark, Pahoa, Hawaii
Joesph I. Weinschenk, New Castle, Pennsylvania
Jack Williams, Wayne, Indiana
Jim Wright, Carmel, Indiana
Steven Yandle, Durham, North Carolina
Don Young, Joliet, Illinois
Elwin Young, Pasco, Washington

2012 STUDENT OF THE YEAR ANNOUNCED

Stephen Kucera, of Kansas City, KS, has been selected as the 2012 ATOS Theatre Organ Student of the Year. Stephen has demonstrated tremendous talent and enthusiasm for music and the theatre organ. In addition to excelling in his theatre organ studies with Scott Foppiano, Stephen is very involved with both his local ATOS and AGO chapters and plans to pursue an organ performance degree in college. He is also one of the finalists in this year's Young Theatre Organist Competition. I believe we have much to look forward to with Stephen's theatre organ accomplishments and future involvement with ATOS.

—Nathan Avakian
Youth Representative

REVIEWER OPPORTUNITY

Dennis Hedberg, who has been our lead reviewer since mid-2010, has announced that he wants to step away from his responsibilities as a reviewer and focus on his retirement.

It's been a pleasure to work with Dennis, and our readers have appreciated his reviews. Right from his first review, we began receiving comments from readers praising his musical knowledge, his "tell it like it is" style, and his ability to separate out what the artist is responsible for from issues beyond the artist's control—such as the engineering and quality of the recording itself.

We aren't looking for a clone of Dennis, but we are looking for someone who can express themselves well, who understands the "technical" side as well as the musical side, and can be consistent in applying his or her rating criteria from disc to disc. An ability to meet deadlines is always a plus.

This is a non-paid position. You do get to keep the discs you review, if you wish, but beyond that about all we can offer is to buy you a beverage if we run into you at a convention.

If you have interest in reviewing for THEATRE ORGAN please visit Theatre Organs Online on the ATOS website, www.atos.org. You'll be able to download a copy of our guidelines for reviewers, and if you think you have what we're looking for, drop a note to editor@atos.org letting us know of your interest. We'll give you a shot at writing an "audition" review and take it from there.

BOARD ELECTION RESULTS

The results of the 2012 board election, in alphabetical order, are:

Bob Dilworth..... 702
Jelani Eddington 1,184
Michael Fellenzer 618
Larry Fenner 652
Jim Merry 583
Jack Moelmann 784
Wayne Seppala 592

Jelani Eddington, Jack Moelmann, Bob Dilworth, and Larry Fenner were elected.

Newly-elected (or re-elected) directors will be seated at the annual meeting of the board prior to the national convention in Los Angeles. We welcome the successful candidates to the board, and thank all candidates for their desire to serve ATOS as a director.

MEMBERSHIP VOTE

TO: ATOS Membership

FROM: The Board of Directors

Soon after the 2012 Convention, ATOS members will be asked to participate in a vote relating to the question of voting eligibility by board members, specifically the Youth Representative and the Immediate Past Chairman. In order to clarify this issue, we offer the following background and look forward to your input.

ATOS is governed by a number of rules and regulations, chief among which are the following:

- Any applicable federal laws;
- California corporate laws (because ATOS is incorporated in California);
- The ATOS Bylaws & Policies; and
- Robert's Rules of Order

In the case of conflict, any rule higher on the list controls over any rule lower on the list.

In 2010, ATOS was required to change its bylaws as a result of an amendment to the California Corporate Code relating to how voting is conducted on the board of directors. In summary, the law required that any person identified as a "director" must be given the same voting rights as any other director. In other words, ATOS could not have some directors who were able to vote on certain matters, with other directors not permitted to vote on those matters.

In 2001, the position of Youth Representative to the Board was established as a *non-voting* position on the ATOS Board of Directors. The primary reason for creating this position was to take steps to attract more young people into leadership positions on the board. The position has been an unqualified success, and in the 11 years of the program, there have been some extremely talented young people who have demonstrated exceptional leadership in this role. Included among them are Nathan Avakian, Tyler Morkin, John Riester, and Michael Cierski. Tyler and Michael were subsequently elected to the board following their service as Youth Representative. John Riester later served as ATOS Secretary and is presently shop manager at the

American Organ Institute at Oklahoma University.

Importantly, since approximately 2005, ATOS has consistently advertised the Youth Representative position as having a seat "on the board." Because the ATOS bylaws did not correctly reflect this fact, at the 2007 membership meeting in New York, a motion was unanimously approved by the members present to reclassify the ATOS Youth Representative as a full-fledged director, albeit without the right to vote.

In 2010, the board was advised of the change to California law that required all directors to have the same voting rights on all matters. As such, under California law, it was no longer permissible to restrict the right to vote of the Youth Representative. The board therefore took corrective steps to remove this restriction, and since that time, the Youth Representative has voted on all matters that have come before the board.

The change in California law did not just affect the Youth Representative. Prior to 2010, the composition and voting rights of the directors were as follows:

- Nine *elected directors* were elected for 3-year terms and had full voting rights on all matters.
- Four *appointed directors* (Chairman, Vice-Chairman, Secretary, Treasurer) were selected by the board for 1-year terms. The appointed directors voted on all matters except the appointment of officers. The Chairman by practice did not vote except to make or break a tie.
- Two *ex-officio directors* (Immediate Past Chairman and Youth Representative) had no vote at all.

Thus, there were three classes of directors, with three different sets of voting rights. This was impermissible under the revisions to the California Corporate Code. Accordingly, the differential treatment was eliminated, and all directors have been entitled to vote on all matters before the board since 2010.

More specifically:

- The Youth Representative is now a voting position;
- The appointed directors (officers) now have a right to vote on all matters (although officers frequently abstain in voting on their successors);
- The Immediate Past Chairman has a vote; and
- The current Chairman may now vote on any matter before the board, not just vote to make or break a tie.

At the mid-year meeting this past February, a question was raised whether the changes necessitated by California law continue to represent the will of the membership. These questions will be discussed in depth at the Annual Meeting on July 4 in Los Angeles at the Marriott Hotel. Handouts with proposed amendments along with a complete explanation of a "Yea" or "Nay" vote and summaries of the points for discussion both pro and con will be distributed.

The ATOS leadership intends for this to be a free and open discussion. Please note that *no specific action will be taken at the meeting*. The Board of Directors feels this is an important issue that strikes at the very heart of ATOS governance, and thus the board wishes that the full membership should have the opportunity to vote on this issue. We hope that we will see many of you at the membership meeting, but sometimes there are as few as 50-75 present, and with an issue of this importance, the board feels it is important to have the views of as many as possible.

The same information presented at the Annual Meeting will be posted on the website after the convention, thus any changes suggested by discussions at the convention can be incorporated into the materials, and everyone will be educated on the subject by the same written materials.

The voting packet with background information and voting instructions will be sent to all members on or about August 1, 2012.

We look forward to your input and thoughts on this important matter.

News & Notes



STAN KANN MEMORIAL SCHOLARSHIP RECIPIENT, ADAM PAJAN

It is with the most sincere thanks that I write to express my gratitude for receiving the Stan Kann Memorial Scholarship for the 2011-2012 academic year. It is a great honor to receive recognition from the American Theatre Organ Society as a young musician exploring a new artistic approach to the organ.

As my interview indicates in the most recent magazine, my first exposure to the theatre organ came before my introduction to the classical pipe organ through one of my father's colleagues. I have fond memories of my earliest encounters with the theatre organ, and the warm reception I received as a youngster interested in organ study greatly encouraged me to seek out studies. Through the efforts of Dr. Schwandt at the University of Oklahoma, students interested in exploring the style now receive the regimented training we have come to expect in the classical world. Anyone who has undertaken the challenge of studying popular genres certainly will reach the same conclusion I have: it requires an additional skill set, and artistry commensurate with any classical genre. It is because of Dr. Schwandt's efforts and encouragement that I have been able to start the study of the theatre

organ, and it has proven both challenging and exceedingly rewarding.

The ATOS's support of young musicians wishing to broaden their artistic background provides incomparable confidence to those of us who, at the onset, may feel somewhat foreign to the style. As I continue theatre organ studies, my next goal is to work on developing the harmonic language necessary to move away from the page and begin creating my own arrangements. While this will take time, as does any art, I look forward to the process of rediscovering a rich part of the organ-playing tradition—one that is uniquely American. I wish again to express my thanks to the American Theatre Organ Society for its role in making this award possible and look forward to the possibility of playing for guild members in the future.

—Adam Mark Pajan

The May/June issue carried an interview conducted by Ken Double with Adam Pajan, recipient of the Stan Kann Memorial Scholarship, which is jointly funded by ATOS and Mary Strauss, owner of the St. Louis Fox where Stan was organist for many, many years.

ATOS Chairman of the Board Mike Hartley received the following letter from Adam after the May/June issue was in the mail and forwarded it to THEATRE ORGAN. Despite the delay we think his words of appreciation and observations about the art form are well worth passing on.

THE ATOS ROUND TABLE – AN EXPERIMENT

The event we are planning for this fall, the ATOS Round Table in Wilmington, DE, is an experiment in providing some much-needed open discussion and sharing of ideas that will help our local chapters and concert presenters.

Our goal is to move this event around the country, thus, this first “experiment” is in the East. While we are encouraging our eastern seaboard chapter representatives to attend, anyone may come to the event.

Keynote Speaker Don Siekmann is having spectacular success in Cincinnati.

Mark Herman knows the “ins-and-outs” of modern web-based marketing.

Others will focus on different important topics.

Most importantly, all attendees will be involved in the forum discussions and Q-and-A sessions, and my experience with similar events in the UK proved this to be the most valuable.

In addition, we will attend the Walt Strony concert at Dickinson High School Saturday night, and have a chance to see the Wurlitzer at Greek Hall and hear the great organ at Macy's/Wanamaker's on Sunday.

Registration includes lunch on Saturday, and tickets to the Strony concert that night.

If successful, look for this type of event dotted across the country so these ideas and good information can be shared by all of us.

Announcing The First ATOS Round Table

Featured Speakers
Marketing Ideas
Q-and-A
Interactive Discussion

When

September 22, 2012 11:00am until 4:00pm
September 23, 2012 bonus event at Macy's (Wanamaker's)

Where

Wilmington, Delaware, Hotel - TBA



Keynote Speaker

Don Siekmann, Executive Director for the Society for the Preservation of Music Hall, Cincinnati, Ohio, home of the former Albee Theatre Wurlitzer.

Don is drawing 1200–1400 in attendance for concerts. He will focus his comments on group sales and marketing and his great success!

Other Speakers

- **Mark Herman** on modern Social Media; Marketing through emails, Facebook
- **Tim Needler** on chapter membership retention and leadership development
- **Ken Double** on variety programming to reach a broader audience
- **Larry Fenner** on “Grass Roots, Door-to-Door” marketing

Full discussion and Q-and-A following each featured speaker.

Other Topics

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—Ken Double, ATOS President

Letters

Personal Greeting from Reginald Foort

Congratulations and thanks for your exemplary article about Reginald Foort's "portable" organ. I received this card from Reginald Foort in 1968. I often listened to him on the radio while growing up in Great Britain and he was my favorite of all the cinema organists.

—Russ Lang
Holden, Maine

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Just to let you know where we are. The Baldwin Co. decided everybody out at 65 so I have "retired" down here. We love it - or will when we get completely settled in. I never went past the end of our road, but I still have it in my book in case we ever do. I might get a nice ATOE engagement near you. I frequently do play these. I have a good one at Boston on Nov.19. It would be fun to look you up.

Sincerely,



Möller Opus 6690 in the Netherlands

Reginald Foort was also in Holland in 1935, to open the new VARA broadcasting studio and its new 3/11 Standaard organ, together with Johan Jong, VARA house organist.

Reginald Foort left Amsterdam in 1936 to go the Paramount New York. Three months before he had played (and opened) the Strunk organ at the City Theatre in Amsterdam. After Foort left Amsterdam, Cor Steyn took over his place at the City Theatre.

In 1939 Cor played together with Foort and Reginald Dixon "six hands" at the BBC Compton studio organ, the beautiful organ lost in the second world war. In the years 1938-1939 he traveled many times to London to play the Compton Studio organ for the BBC.

After playing the opening concerts of the Möller, sadly, Cor Steyn passed away. This was, according his wife and close friends, a result of overworking and tuning the organ to get the organ ready for his celebration as broadcasting organist. After Cor Steyn passed away, the Möller organ was used every week in half-hour concerts by more than 20 Dutch organists and three British organists.

—Tom Veltman
The Netherlands



Cor Steyn at the Möller organ in Hilversum, Netherlands. (Photo courtesy of Tom Veltman)

Successful Search

Thanks for the fascinating article about the Pasadena Civic Auditorium Möller in THEATRE ORGAN, May/June 2012. In the article there was mention made of *The Cinema Organ* by Reginald Foort, and what a great read it is.

Whiling away the hours on the internet one night recently I thought I would have a look for it on that big online auction site. No luck! Then a couple of nights later I realised I had misspelled Mr. Foort's surname. A quick correction to that spelling, and suddenly I found one. Better yet, it was available from a seller in Australia.

A few minutes later the book was mine as the seller had a very reasonable "buy it now" price. I received it a few days later and have enjoyed reading it so far. It makes it all sound so simple!

Would you believe as I type this email and listen to ATOS Radio, "Valencia" played by Reginald Foort at Richmond Mosque suddenly starting playing? Is he watching?

—Craig Keller
Gerrigong NSW, Australia

Vox Pops

Is the Theatre Pipe Organ Facing an Identity Crisis?

BY CHARLES A. BIELSKI

The unique sounds of organ pipes have greatly influenced my enthusiasm for music performed on the theatre organ. Though, my enthusiasm is now challenged by unsettling thoughts, after having listened to two new theatre organ recordings (*Maestro!* and *Tales from the Chambers*).

To the artists' credit, these recordings are creatively composed, technically stellar, and entertaining in their own right. I find, however, they also threaten the legitimacy of the theatre organ as a standalone instrument. (It's counter-intuitive I should speak in such a way of the "King of Instruments," given its vast array of tonal resources.)

It appears as if the artists' aim is to relegate the voices of the organ, making them at times accessory to other devices, for the sole purpose of capturing a sound that nearly duplicates the original music. The means by which these results were achieved made use of non-organ sources and effects. (Please note: my contention doesn't concern the theatre organ presented as "part of an ensemble.")

As a result, these efforts will no doubt attract new listeners, and the attempt to reach a wider audience is admirable. If, however, the intent is to enhance the image of the theatre organ by manipulating the listener, a disservice is being committed to the theatre organ and to its musical art form. For, essentially, those who have little or no appreciation for the voices specific to the pipe organ are being drawn astray.

These voices are, after all, those which make the theatre organ unique. The theatre organ doesn't attempt to duplicate every voice of an orchestra nor, for that matter, a rock band. Yet, its sound isn't entirely artificial or foreign to the appreciative ear.

Rather, the theatre organ reproduces certain orchestral voices, while it imitates others with reasonable success. Mindful of these parameters, I can't help thinking how audiences receive their favorite organists as they perform works by Berlin, Gershwin, and Porter. I'm almost certain audiences aren't in favor of supplanting ranks of strings for violins, violas, and cellos, just so their ears can further acknowledge the originally composed pieces.

Likewise, I don't believe listeners of Easy Listening radio stations are so inclined to turn the dial in order to hear, for instance, Billy Joel's original version of "Just the Way You Are." That's because these listeners have come to appreciate the instrumental renderings of their favorite hits. What's more, many of these arrangements represent a significant departure from the original songs, that is, with regard to improvisation and the use of different instruments.

In other words, music is subject to multiple interpretations, by both performers and listeners alike. The Peanuts theme, "Linus and Lucy," for example, has been performed by the late Vince Guaraldi, the song's composer; Dave Matthews Band; and even the heavy metal band, Metallica. Although quite diverse, each interpretation will—for better or worse—influence the listener's musical taste.

As such, I believe most people's musical tastes are influenced simply by a principle known as 'mere exposure effect,' also known as 'familiarity principle.' This principle is defined as a "psychological phenomenon by which people tend to develop a preference for things [including music] merely because they are familiar with them."

Since childhood, I've been exposed to many types of music. And with this exposure has come an assortment of sounds particular to each type, with which I've become fondly acquainted.

The voices of the theatre organ are no exception. For Tibias, Diapasons, Salicionals, and Vox Humanas have found their way into my heart. Thus, my passion brought forth by repeated exposure.

Therein lies the key: preserving the opportunity for others to have the exposure to those unique voices. But only if those voices remain discernible—free from non-organ sources. For non-organ sources merely reinforce one's affinity for the original music, not the theatre organ.

Therefore, I hope the aforesaid recordings aren't precursors to musical offerings to come. If, however, this progressive concept is encouraged, the suggestion may arise (so as to further evoke familiarity): "Let's add electric guitar and backup vocals to the next organ CD." With the inclusion of sung lyrics and guitar riffs, parity will then indeed be achieved. And, as the singularity seemingly draws near, I may ask myself: Why not just listen to the original songs?

Looking toward the future we must ask ourselves: are we keeping the theatre pipe organ true to itself, its art form intact? Or, are we merely trying to appease the general listener?

Radio City Music Hall Gala: The Rest of the Story

BY JACK MOELMANN
(Photos courtesy of Jack Moelmann)



On August 9, 2008, a unique event took place in New York. Radio City Music Hall was rented by a man with a dream and a plan to present, along with a few very talented friends, a once-in-a-lifetime public program on the RCMH Wurlitzer.

You probably saw the television and newspaper coverage of the event, but now Jack presents the “back story” in his own words. Because of space constraints, THEATRE ORGAN is presenting Jack’s narrative in serial form, spread over multiple issues.

PART ONE: A show at Radio City? How hard can it be...

On August 9, 2008 we held a gala organ program in Radio City Music Hall in New York City, the likes of which has never been experienced in the history of the Music Hall—possibly the entire theatre organ world. The star of the show was the 4/58 Wurlitzer, the largest organ ever built by the Rudolph Wurlitzer Manufacturing Company. The organ was originally installed when the theatre opened in 1932 and has been featured many times during the years in conjunction with movies and stage presentations, but as far as we could find out, it has not been featured in a public concert such as this, at least not in recent years. The organ was used in concert at the 2007 American Theatre Organ Society convention in New York with Walt Strony at the console. This event, as were other programs in the past featuring the organ, was not open to the public.

I thought it was time to tell some of the “behind the scenes” things that went on that were associated with this event—we stayed away from the word “concert.”

It was in February, 2008 that I discussed the possibility of the Theatre Organ Society International (TOSI) doing a show at Radio

City Music Hall with Nelson Page of the New York area and Gus Franklin, President of TOSI. This time the show would be open to the public. They said the costs would be prohibitive for TOSI to afford. I asked how much it would cost, thinking perhaps \$10,000 was a good figure and I could spring for that. Investigation proved me wrong. It was \$75,000 just to rent the four walls of the place for a day. Then, there would be the cost for the stagehands, security people, lighting, sound, and more. I thought that wouldn't be too much because after all, how much support does one need for an organ program? Some type of basic lighting, a microphone, and an organ technician should do it. I later found out that the crew was to cost in excess of \$43,000, all union people, of course.

We thought of organists who would play in our production. Walt Strony was an obvious choice, since he had played the Radio City organ the year before. Then Russell Holmes came to mind—perhaps playing the piano, then Dan Bellomy with a drummer, Gus Franklin to play with me on the second console during the “Tribute to America” segment. This includes a short movie, and we wanted to do it as a finale. Nelson Page would serve as the emcee. We would even build in an audience sing-along. I talked to each of these guys and they were thrilled to be part of it.

Another wild scheme was to use the Rockettes in a simple routine just a couple of minutes long, and using their “canned” music. How simple could all that be? The Rockettes in a simple routine would add \$90,000—forget the drummer, the piano, and Hammond organ as that would cost mega-bucks. As noted on the many TV, radio, and newspaper ads, the amount payable to the Music Hall was \$118,182.44, a far cry from what I had originally thought.

I was going to pay for all of it, but the Music Hall indicated that they couldn't rent it to an individual. TOSI became the sponsoring organization, which was fine as they were going to be heavily involved in the production and advertising. We later found out that an individual could have rented the place but it just hadn't been done before.

Scheduling and coordination was taken care of by Nelson Page who had worked with the Music Hall people during the ATOS convention. We befriended a lady in the Music Hall, Jennifer, who was sort of in charge of these types of rental events—not necessarily this kind of event—but events. Befriending her didn't gain us anything financially, but the staff were

very cooperative and ran everything by the book—their book! We got a date which in show business is prime time—Saturday night at 8:00pm. It would have been somewhat cheaper to do it on a Tuesday or Wednesday, but what the heck, Saturday seemed great.

Gus Franklin and I traveled to New York in mid-June to meet with Nelson Page and Diane Walker of TOSI and the Radio City folks to work out details and get a clearer understanding of what we wanted to do. One of the other purposes was to give us a chance to try out the organ. After hearing about Walt's experiences at the convention, I thought it best to see just what were going to get into.

The meeting at the Music Hall was on June 25. Down payments had already been made; we were committed (maybe we should have been “committed” for going through with this!). There were plenty of seats in the room for the meeting, some 6,000—the capacity of the auditorium. The Music Hall had its event manager, sound, stage, lighting, and organ representatives—all of them very nice people—present. I felt it necessary to set the stage (no pun intended). I explained that this was going to be a unique program, something they had not experienced before. We were not there to make money; we would lose money and lots of it. We were there to show off “their” organ in a way that had not been done before. Years ago the organ had been amplified using microphones placed near the chambers. We wanted to do that again to bring out the sound from the pipes which are generally buried. It was at that meeting that I found out that having the Rockettes perform would have cost an additional \$90,000. That took care of that!

Prior to this meeting, I had told the Music Hall folks that the program would incorporate a couple of videos and use of their projection screens. One video would be a PowerPoint slide show for the sing-along and the other a short movie for the “Tribute to America,” both available by computer. They had two large LED screens from a previous show that we could use for \$6,000. With an eight-minute sing-along and a six-minute film clip for the “Tribute,” that equated to about \$430 per minute for screen use. To complicate it more, the PowerPoint slide show of the words to the songs had to be in a DVD or movie format. This meant that precise timing would be required by the organist during the performance rather than having an operator changing slides at the appropriate times. They also insisted on using their own

computer equipment. I had quite a time making the DVD; using it satisfactorily for the sing-along would be dependent on my being able to see the screens from the organ console. At the meeting—praise be!—they said that we could use my computer and our operator; Gus could change the slides and Russell could start the “Tribute” movie. That was a great relief!

I asked about the \$43,000 for the stage crew and other personnel; they said it was for stagehands, carpenters, prop people, electricians, security people, sound engineers, a projection screen operator, etc. I questioned the need for carpenters and prop people and told them that we had no scenery and weren't going to build anything. The union package is required as a minimum for each show but they indicated that they would be there to help us “load in the show.” I said, “Load in the show?” At most, we would each have a hanging bag with a tuxedo and a cell phone, and that was the stuff for the show. You can bet I wasn't going to carry in my own hanging bag—for \$43,000 they would! I think I had to carry it out though—actually I wore it out.

I told them about our desire to use microphones for the organ. They wanted to put them inside the chambers and that is a no-no. They can only be used outside the chambers to capture changes in volume. They said OK. As the meeting was coming to a close, I said that it would be great to try out the organ. The organ technician there announced that it would be impossible as some ductwork had been disconnected from the organ and it could not be turned on. That was very disappointing, as that was part of the reason for the trip. I did get a chance to sit at the console and look it over.

Both consoles were equipped with Howard seats. They said that they had regular benches available, and I insisted that we use them instead of the Howard seats. But for purposes of this visit, I sat on one of the dreaded Howard Seats and had my picture taken by Gus Franklin while I was dressed in that famous Hawaiian shirt to be seen by millions in the months to come in various newspapers and magazines. For those of you who saw many of the newspaper articles about the upcoming program, that was the photo used. Little did anybody know that the organ was inoperable. It is a good thing pictures don't have sound.

We knew we had to sell tickets, but what price to charge? I thought that \$10 was way too low for anything in New York City, let alone Radio City Music Hall, where they get around \$100 for the Christmas show.

We compromised at \$50, which sounded reasonable.

We couldn't sell tickets; they all had to be handled through TicketMaster, who of course would add their fees to each transaction. We were given about 200 complimentary tickets which we didn't give away, but sold through our "private" channels. So many tickets were sold during the ATOS convention in Indianapolis in July, I felt like my hotel room was a box office.

After the meeting with the Music Hall personnel, there was a lot of planning to do. I had another payment to make to them and needed to sign a contract. The contract was 23 pages long with more things that we couldn't do listed than I ever thought possible. Any posters, printed programs, or public print advertising had to be approved by them before it could be released.

There was a complete appendix in the contract dealing with recording. Recording was not allowed unless they gave approval and no recording could be done by the audience under any circumstances. I wanted the program to be memorialized by video and audio recordings. I managed to get permission to have one video camera which could not move from a fixed location and three audio recording stations in the auditorium. The recordings were made by volunteers from our organization. The penalty for the release of these recordings is \$23,000. The exception is duplication for archival purposes.

I might add here that after the show was over and we all came home, I reviewed the recordings that we had. I contacted the Music Hall and asked them how much it would cost me to post segments of the show on YouTube—a question to which I assumed I already knew the answer. They wrote back and said that if I sent them a DVD of what I wanted to post, they would probably approve it and I could have license to post it. I thought it was silly to send them a copy of segments as the Music Hall management were at the show and would certainly know what went on. Oh well, they are posted and will be there for a long time. If you would like to see them, there are direct links on my web site which is www.JackMoelman.com and can be found under "video gallery."

(The show comes together in Part Two, in the next issue)



Jack Moelmann



And Friends (l-r: Walt Strony, Russell Holmes, Jack, Fr. Gus Franklin, Lew Williams)

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The Society of Theatre

As the year 1920 dawned, thousands of theatres across the United States had been equipped with theatre pipe organs, and the ranks of organists were increasing to meet the demand for competent musicians. Numerous organists, who already held church posts, were attracted to higher-paying theatre jobs. The American Guild of Organists had been formed in 1896 and devoted itself to establishing high standards for church and concert organists.

A number of theatre organists in New York, their numbers growing, felt the need to establish a similar organization with a special focus on theatre organists. It was their feeling that the growing ranks of organists employed in theatres “presented an enormous power for the musical education of theatre goers.”¹ Theatre playing involved a departure from the established traditions of organ playing. Theatre organists were often looked down upon by their friends who held church and concert positions, and the result was a

feeling of isolation. Without an organization devoted to their particular profession, they “had no opportunity of securing recognition for the importance of their work.”²

Several organists employed in New York City theatres felt that the time had come to form such a group. Approximately twenty organists in the city were invited to a meeting on March 15, 1921, which was held in the Magna Chorda Organ Company studios in the Schirmer Annex (major New York music publishers). From this meeting came the actual organization of the Society of Theatre Organists, which was finalized on April 12, 1921. *THE AMERICAN ORGANIST*, an independent publication, reported in its August 1921 magazine, “The Society of Theatre Organists is now an accomplished fact. Officers have been elected; committees formed; a Constitution and By-Laws...has been adopted and a definite plan of campaign has been laid out for the coming year. The aims of the Society...briefly stated are: to elevate

the standard of organ playing in theatres, to promote social intercourse among its members, to encourage the installation of adequate theatre organs and to establish a recognized musical standard for the profession.”³

The names of the organizers included some of the best known theatre organists of that era: John Hammond of the Strand Theatre, Brooklyn was chosen as President;⁴ Robert Berensten of the New Atlantic Theatre, Brooklyn, Vice-President; J. Van Cleft Cooper of the Rivoli Theatre, New York, Recording Secretary; Raymond Willever of the Utica Theatre, Brooklyn, Corresponding Secretary; Sigmund Krumgold of the Criterion Theatre, New York, Treasurer;⁵ and an Executive Committee consisting of: Frank Steward Adams of the Rialto Theatre, New York and George C. Crook, of the New York Capitol Theatre.

From left:

*Firmin Swinnen at the
Longwood Gardens*

Sigmund Krumgold

*The 4/28 Marr & Colton
at the Picadilly Theatre,
New York*



Organists

BY JOHN W. LANDON, PH.D.

(All photos John Landon collection)

The Executive Committee selected the following committees:

Board of Examiners

Firmin Swinnen, Rivoli Theatre, New York, Chairman (Firmin Swinnen later became official organist of the Dupont estate, Longwood Gardens).

Edward Napier, Strand Theatre, Brooklyn.

John D. M. Priest, Rialto Theatre, New York. (John Priest later took a position as theatre organist in Boston where, amidst the high cultural expectations of that city, his silent picture accompaniments and organ solos which featured heavy use of the classics and light classics were much appreciated.)

Howard O. Smith, formerly of the Capitol Theatre, New York.

Walter M. Wild, F.R.C.O.(Fellow of the Royal College Of Organists in England), Strand Theatre, Newark.

Membership Committee

Frederick M. Smith, Strand Theatre, New York, Chairman.

A. Stanley Douglass

Herman F. Siewert

Organ Committee

Ernest F. Jores, Audubon Theatre, New York, Chairman.

T. Scott Buhman

George C. Crook

Publicity Committee

Frank S. Adams, Chairman

Robert Berensten

J. Van Cleft Cooper⁶

Realizing that the theatre organist must present to the musical profession indisputable evidence that his work be brought into line with the highest musical accomplishments, the primary aim of the Society will be to elevate organ playing in the theatre and to establish a definite standard for the profession.

To this end all applicants for membership will be compelled to pass an examination before being accepted as members. This examination, of vital importance to the standing of the Society among musicians and a definite artistic objective for those desiring to make theatre organ playing their profession, will be patterned somewhat after the fashion of the examination of the American Guild of Organists, though with elements like strict counterpoint giving place to the more practical problems of orchestration, score reading, harmonization at sight, transposition and improvisation upon given themes.⁷



To be admitted to the Society, the applicant had to be sponsored by three members of the organization. The Membership Committee would then present his/her name along with information about his practical experience at a regular meeting of the Society. If accepted, the applicant had to pass the following rather rigorous examination:

Examination

Part One

1. Organ Solos – 20 points
 - (a) An organ composition by J. S. Bach (with pedal obbligato) selected by applicant – 10 points
 - (b) Choice of any number suitable for an organ solo in a theatre – 10 points
2. Improvisation Upon a Given Theme – 20 points
3. Sight Reading – 15 points
 - (a) Organ Trio – 5 points
 - (b) Condensed three-line orchestral conductor's score – 5 points
 - (c) Harmonize a given melody – 5 points

Part Two

(Play suitable numbers for the following situations upon the screen)

1. Scenic (for example – a waterfall) – 5 points
2. Review – 10 points
 - (a) (for example – a march) – 5 points
 - (b) (for example – an explosion) – 5 points
3. Feature Picture – 20 points

Five situations such as love theme, misterioso, intermezzo, fight scene, pathetic scene.
4. Comedy – 10 points
 - (a) (for example – a gallop) – 5 points
 - (b) (for example – light popular number) – 5 points

Total number of possible points – 100

Necessary averages:

Part 1 – 40 points

Part 2 – 30 points

The student must attain 70 points to pass the examination.⁸

The Society had an additional ambitious plan, “to assist the exhibitors and organ builders to install adequate organs in the theatres.”⁹ Builders could submit specifications for proposed instruments (with the builder's name omitted) and a committee would suggest which set of specifications was the most satisfactory. This task was to be undertaken free of charge.¹⁰

The Society was not envisioned as a social club but regular monthly meetings were to be scheduled to give organists a chance to become acquainted with one another, and regular presentations of educational value were to be made. Although this organization was formed by and for New York theatre organists there were plans to establish chapters in other cities. It is not known whether this intention was realized.

This most commendable effort was to last only for a few years before sound pictures (the “talkies”) sounded a death knell to their plans. Many theatre organists lost their jobs immediately with the introduction of talking pictures and others were gradually phased out, sent on their way as the Great Depression of 1929-33 cut into the “bottom line” of the theatre managers and owners. Nonetheless this was a commendable effort to raise standards and establish the theatre organ profession on a par with other professional organizations of musicians.



John Priest

¹ *The American Organist*, Vol. 4 (August 1921), p. 228

² *Ibid.*

³ *Ibid.*, p. 229

⁴ *Ibid.* John Hammond later became the head of the theatre organ training program at the Eastman School, Rochester, New York. He was organist Rosa Rio's first husband.

⁵ Sigmund Krumbold was later on the staff of the New York Paramount Theatre and was noted for his silent picture accompaniments. During his years at the Paramount, Jesse Crawford almost never accompanied silent pictures

⁶ *Ibid.*

⁷ *Ibid.*, p. 231

⁸ *Ibid.*, pp. 231 – 232

⁹ *Ibid.*, p. 232

¹⁰ *Ibid.*

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TECHNICAL EXPERIENCE



(All photos by Richard Neidich except as noted)

Participants at the 2011 Technical Experience at Shanklin Music Hall

In early August, up to 18 people will have the opportunity to spend five days with some of the top technical experts in the theatre organ world, in a location that boasts one of the best-equipped organ shops in the country, the American Organ Institute at Oklahoma University in Norman.

This is the third annual Technical Experience, and those who have attended the first two have had nothing but positive things to say about it.

The first Experience, in 2010, was held at the home of Karl and Barbara Saunders and their 3/31 Wurlitzer in Zanesville, Ohio. Allen Miller was the lead instructor, as he has been for all three editions of the Experience, with Clark Wilson, Carlton Smith, Justin Nimmo and others contributing their particular areas of expertise.

Participants had the opportunity to work hands-on restoring a Wurlitzer string offset chest, and visited the Schopps pipe shop and the Schantz Organ Company to see firsthand the process of building an organ and manufacturing metal pipework.

2011 saw the Technical Experience move to the East Coast, with the host facility being the Shanklin Music Hall. Once again, Allen put together a first-class group of instructors, and this time

participants had the opportunity to visit a builder's shop, see a tracker organ under construction, and get inside two organs of approximately equivalent size (Shanklin and the Hanover Theatre in Worcester).

These two instruments demonstrated the differences in installations between a purpose-built facility (Shanklin) and an existing theatre (Hanover). Both are world-class installations, but each is very different from the other; a great way to illustrate different ways of solving acoustic, winding, space, and accessibility issues, and all the other challenges that arise when a new organ goes into an existing space.

Naturally, there is time for socializing and, for those who play there's the all-too-rare chance to try one's hand at a fine instrument or two.

The 2012 Technical Experience moves to the American Organ Institute, with a shop facility capable of handling any organ-building task short of pouring metal pipes (at least, that was the case in February; by August, who knows?).

With Allen and his team of expert co-instructors, you'll gain knowledge and hands-on experience that you couldn't duplicate

anywhere else for several times the cost; it's a unique opportunity to have so much expertise concentrated in one place for a week, with all participants available to you and willing to pass on their knowledge. You'll get the tips and learn the tricks the pros use, such as...

- how to use masking tape and an old T-shirt to help make perfect gaskets for chests;
- the secret to the fastest-operating primaries;
- ...and more.

Space is limited and absolute. If you are interested in attending, register today. You'll see complete information in the announcement on the inside front cover.

Counter-clockwise from below:

Lead instructor Allen Miller explains the construction of pipes

Instructors (l-r) Clark Wilson, Allen Miller, Carlton Smith, and Justin Nimmo

Carlton Smith demonstrates leathering a chest secondary pneumatic...

...including the technique to get the perfect adhesion with hot glue...

Justin Nimmo and Clark Wilson





This page, from top:

Other students work on assembling small primary pneumatics...

The shop at the American Organ Institute at OU, Norman, Oklahoma (Photo courtesy of AOI)

Facing page, from top:

...then students try their hand at assembling the pneumatics

...and punching leather for base gaskets





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Taylor Trimby's Virtual Wurlitzer/Marr & Colton



In this day of modern technology, computer-based sound reproduction has surpassed the former analog sounds of electronic organs. Some of us in the digital/virtual organ group have built complete console replicas of famous pipe organs from around the globe. These consoles not only look like their predecessors, but also sound like them.

The sounds are exact reproductions. This is called "sampling," where actual individual pipes are recorded. There are many techniques for sampling; some involve sampling several notes out of a rank, then digitally altering the pitch and synthesizing the notes in between the ones sampled. This technique is known as "stretching." Other methods of sampling involve sampling every pipe in the rank. As each rank is reproduced through the sampling process and set for downloading to your computer, your keyboards become a virtual organ.

There is a huge amount of theatre and classical organ samples available today, and all can be installed to your computer.

In coming issues, we will present digital/virtual theatre pipe organ consoles that have been built by private individuals, and some conversions and "factory-made" digital organs from around the world.

We are a growing breed, and as much as we love pipe organ music, sometimes it isn't feasible to spend an enormous amount of cash for a real Wurlitzer, Compton, or Robert-Morton. Some of us have the cash but nowhere to put such a large assortment of pipes. This is where the digital and virtual instruments come into play.

Please join me in an around-the-world tour of the digital/virtual theatre pipe organ. The inaugural instrument in our series belongs to Taylor Trimby of Joliet, Illinois.

—Bill Van Lenten

(All photos by Taylor Trimby)

*Right: The author at his
Marr & Colton console*

*Facing page: Taylor
Trimby's Marr & Colton
Console*



The Console

The three-manual Marr & Colton console came from the State Theatre in Toledo, Ohio where it controlled 12 ranks of pipes in that beautiful neighborhood house. The organ was removed just prior to demolition of the theatre in the 70s. It was sold and went to Wisconsin, where it remained until the owner donated it back to the Toledo chapter of ATOS.

The console was modified at some point in time, adding more room on the stop rails and additional piston buttons. I purchased the console in September 2010 and brought it home October 30.

I put the console together as soon as I got it home and had to remove all the old pneumatics, tubing for the pistons, and wires from inside the console. I followed the specification of the Albee Wurlitzer in the Cincinnati Music Hall Ballroom to lay out my Marr & Colton, as the Wurlitzer console was similar in size and number of ranks. Since I knew what the basic layout of the organ was going to be and what ranks I had, I was able to have the stops engraved and on hand before the console arrived. It played for the first time on November 8, 2010.

Inside the case

I used the Artisan Instruments MicroMidi control system as it seems to be very durable and flexible. You can start with a basic configuration and add to it as you expand your virtual setup or, it seems in most cases, replenish your organ fund!

Arndt Organ Supply in Iowa was engaged to engrave the stop tabs in the Marr & Colton script format and provide the new pistons and trash tray buttons. I also purchased stop contacts, a sostenuto switch and potentiometers (for expression control) from Arndt.

Because of the condition of the existing stop contacts, many of which were original, I had to make a decision about replacing them or upgrading to SAMs (Stop-Action Magnets). The cost of switching to SAMs was well beyond my already-strained budget so I used the Arndt stop contacts. The downside of this decision is that my pistons are "blind." I also rewired the three manuals and the pedals.

I kept four stop tabs that came with the three-manual console and four from my previous two-manual Marr & Colton to use in the new configuration, as I wanted to have some part of both consoles in the new organ.

Sound Engine

I use two different sound engines in my installation. The first is the Hauptwerk system with the 3/32 Paramount Organ Works sample set. The system can run on a standard PC or a Mac computer. I have one Delta 1010 LT sound card which has 8 output channels that plug directly into my powered speakers. I do not use any amplifiers or sound boards in my installation. Outputs 1–4 are for the Main Chamber voices, and 5–8 for the Solo Chamber voices. I then direct each of the ranks, traps, and percussions to the appropriate output channel. By doing this I can control the assignment to the most appropriate channel. For example, I can have my tuned percussions on the solo side all routed through a channel into a wide-range speaker, and the 32' voices through a channel which connects to the sub-woofer.

The second is the Artisan Sound Engine. I have 35 of their ranks. Their system runs on two computers (one for the main and one for the solo) and each has a Delta 1010 LT sound card.

For now, I can only use one sound engine at a time and I do not know of any way to share the ranks. So all I need to do is power up the sound engine that I want to use and be sure the outputs from that system are plugged into the speakers.



Left: New Syndyne stop switches and tabs were installed to match the current configuration

Below: Each virtual chamber has a similar complement of speakers, and there is one subwoofer to handle the bottom end

Speakers

For the main side, I have three 450-watt 15" Behringer powered speakers. On the solo side, I use two 450-watt 15" Behringer powered speakers and one 500-watt 15" Sampson powered speaker. I have one Behringer 1400-watt 18" powered subwoofer on the main.

My previous two-manual Marr & Colton virtual theatre organ was a "traveling" organ, easy to dismantle and set back up again. I did have it at several venues performing with a Wicks classical organ, choirs and soloists. The new three-manual console is not movable, so my traveling virtual theatre organ show has come to an end (for now).

I would like to thank William Van Lenten for making possible this opportunity for the virtual theatre organ exposure and the ATOS leadership and staff for recognizing the popularity and all the possibilities that this avenue can open for attracting new enthusiasts and members.

Please feel free to call or email me if you have any questions about my setup. If you are in the Joliet area and it's possible, stop by and "give it a go!"

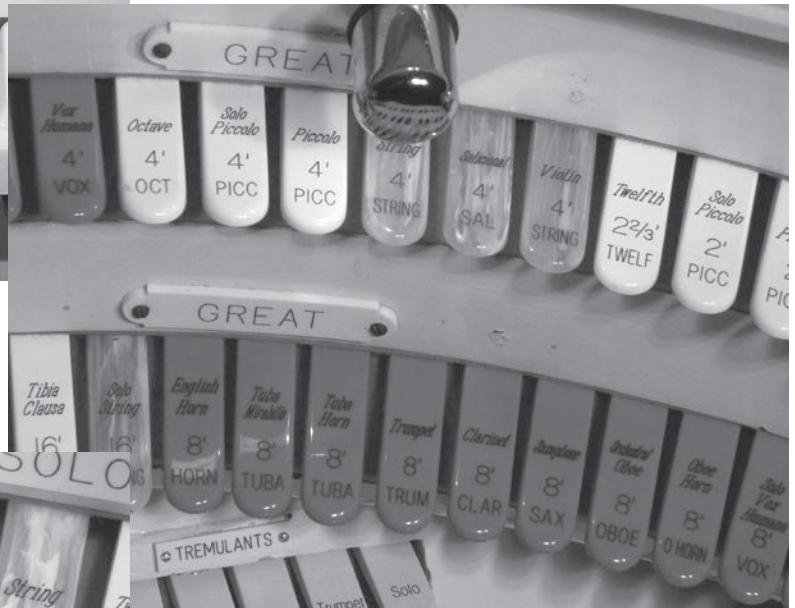
—Taylor Trimby
Joliet, Illinois
815-744-6516
tjtrimby@att.net





Some elements of the original console, such as the Marr & Colton naming scheme for expression pedals, were retained

The console originally controlled 12 ranks; the present virtual organ is 32, so the stop rails are well filled



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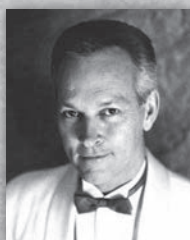
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The Best Show in Las Vegas

BY ROBERT MAES



(Photographs ©2012 Kim Cochrane, DesertSpiritPhotography.com)



It has been almost 12 years since Phil Maloof's showplace has appeared in Theatre Organ. Much has transpired over the years and what started out as a fine 3/21 home installation has turned into a theatre organ mecca of unparalleled beauty.

"Uncle Phil" Maloof is no stranger to the theatre organ world. Ever since his exposure to Bill Brown's 7th Street Pizza Parlour back in the 1970s, Phil's love for the theatre organ has driven him to create a Palace and home for theatre organs in the Nevada desert, better known as Las Vegas. Today the organ(s) consists of five consoles and about 95 ranks. The reason for approximately 95 ranks is because the organ is constantly evolving and ranks come and go as things are being upgraded.

Under the direction of Bob Maes since its conception, the instruments are truly a testimony of theatre organ history. Like Uncle Phil often says, it takes three people to do a project like this: one to build it, one to play it, and most of all, one to pay for it! This project has been blessed with all the above and the talents of many creative professionals.

Part of the concept of the project was to depict the theatre organ in all its glory,

from a small two manual to the behemoth six-manual Barton from the Chicago Stadium! So we'll start out with the two-manual Wurlitzer console from the United Artist Theatre, Chicago. This little gem was beautifully restored by Ken Crome and it is a pleasure to see what so many theatres had back in the day.

Moving on we go to the three-manual Barton Opus 350 from the Paramount Theatre, Newport News, Virginia. This was the last Barton built and one of only three having the unique "French Style." Additionally, soon to be on line will be the four-manual Kimball from the Wiltern Theatre in Los Angeles. Almost completely finished, this console will control 27 ranks of selected pipe work.

One of the most famous consoles is the five-manual Roxy Kimball from New York. It controls the Wurlitzer pipe organ from the Sheridan Theatre, Chicago, IL.

The fearless organist can then move over to the six-manual Barton from the Chicago Stadium. Most of the Stadium organ was destroyed in a tragic fire; but the console was spared and purchased by Phil. It currently controls about 51 ranks in the main music room. The entire bank

of instruments is controlled by the Uniflex Control System provided by Dick Wilcox. One can only imagine doing this project with old relays!

For those who want to know, yes we have used some electronic ranks and pipe work: the three 32s and some color reeds are by Chris Gorsuch. Walker and Allen have provided some of the 16s. Not to be disappointed, there are nine real 16s including two 16' Post Horns.

Double percussions grace the Stadium Barton, having one set under expression and another unenclosed (pizza style). On a fun side note, the folks at Hesco nearly had heart attacks when we placed the order for the stop tabs on the Stadium console, when they realized it was for just one organ and not four!

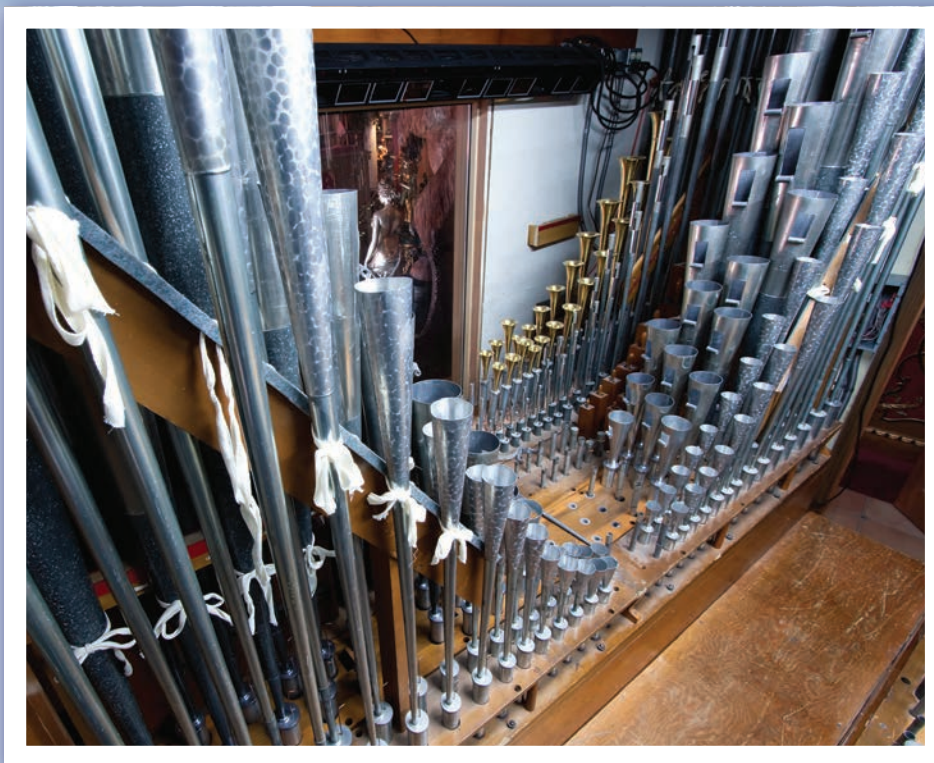
Under the care of Bob Maes, who built and designed the music rooms, the organs are kept in top condition and ready for daily playing and listening enjoyment. Many thousands of people have toured the mansion and shared with Phil his many dreams of a lifetime. Besides the mansion and the theatre organ collection, visitors are also awed by Phil's Classic Car Collection. Now approaching 160 cars, the collection

consists of three real Duesenbergs, 32 1941 Cadillacs, Packards, Buicks, La Salles, and a large variety of automobile treasures.

Phil is still very active at 86 years of age and enjoys world traveling. When home, he often shares his collection with enthusiasts from around the world. Thinking ahead, Phil is considering ways to protect and preserve the organs, automobiles, and his other collectables. Additional information concerning Phil's collections can be found on his website at UnclePhilMaloof.com.

To see the entire collection one should be prepared to spend several hours. Organists and theatre organ lovers, as well as car buffs, are welcome to call and arrange a tour. There is never a charge and cameras are most welcome. A special thanks to Dick Wilcox, Terry Kleven, Bob Swaney, Chris Gorsuch, the late Tim Rickman, Don Smith, and a special thanks to the late Kay McAbee whose music not only inspired me and Phil but so many in the theatre organ world.

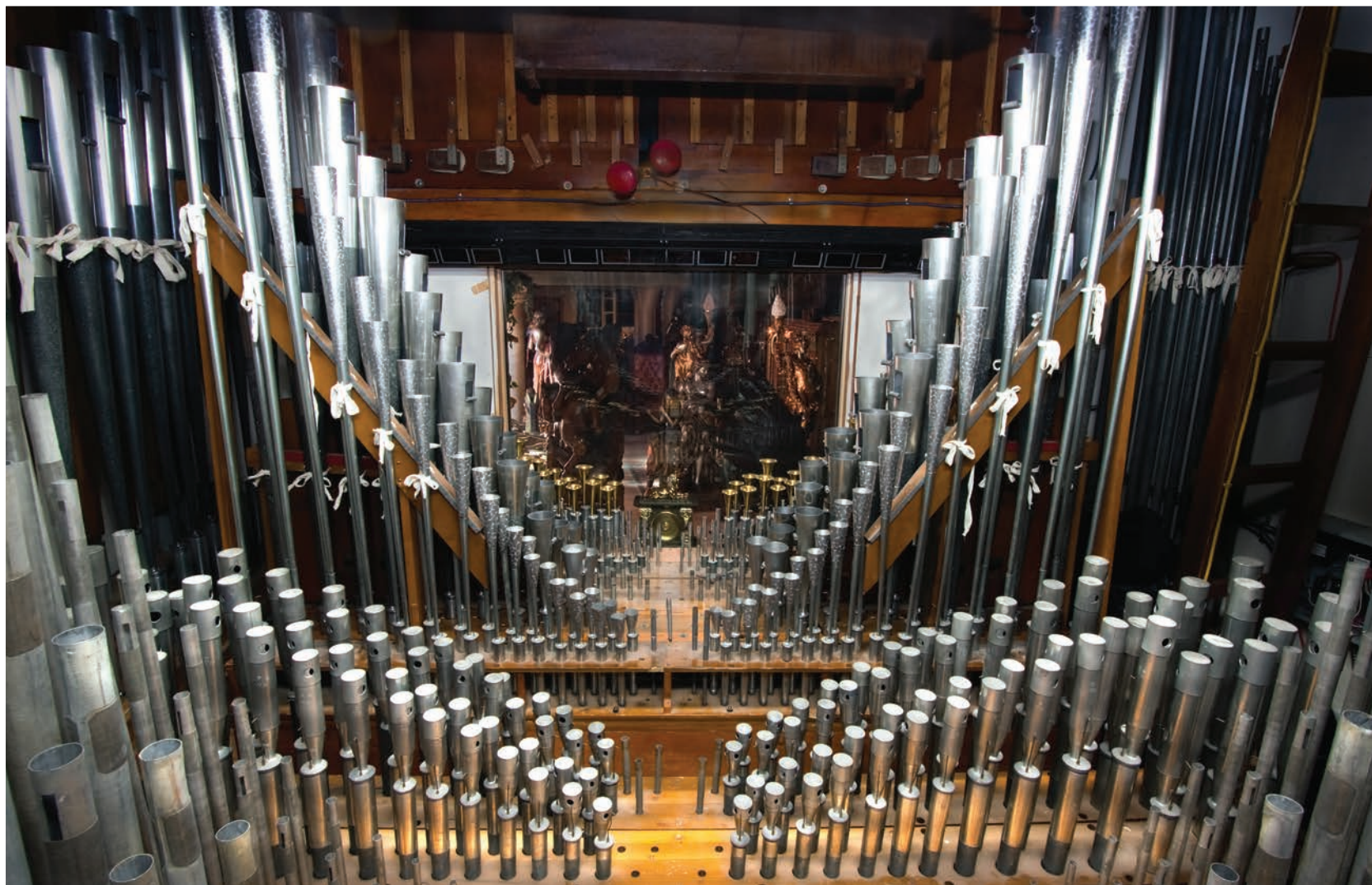
These ranks change from time to time but the accompanying list is fairly accurate at the time of this writing. Inquiries should be directed to Bob Maes at wofitam417@hotmail.com



Facing page: Console of the Biggest Barton — Chicago Stadium

Above: Stadium organ Solo Chamber: (from wall) Brass Sax, Orchestral Oboe, Solo Tibia, Tuba Mirabilis, Post Horn

Below: Most of the 51 ranks controlled by the Stadium console are now Wurlitzer





Rank List

Rank	Builder	Pitch
Stadium Organ Main		
Vox Humana	Wurlitzer	8
Tibia	Morton	16
Tuba Horn	Wurlitzer	16
Clarinet	Kimball	16
Brass Trumpet	Wurlitzer	8
Concert Flute	Wurlitzer	16
VDO	Wurlitzer	8
VDO Celeste	Wurlitzer	8
Horn Diapason	Wurlitzer	16
Violin	Wurlitzer	8
Violin Celeste	Wurlitzer	8
Oboe Horn	Wurlitzer	16
Quintadena	Wurlitzer	8
Percussions		
Marimba Harp	Wurlitzer	49 notes
Chrysoglott	Barton	49 notes
Stadium Organ Solo		
Brass Saxophone	Trivo	8
Orchestral Oboe	Wurlitzer	8
Solo Tibia	Wurlitzer	16
Tuba Mirablis	Barton/ Dennison	16
Vox Humana I	Wurlitzer	8
Vox Humana II	Wurlitzer	8

VDO	Wurlitzer	8
VDO Celeste	Wurlitzer	8
Diaphonic Diapason	Wurlitzer	16
Krumet	Trivo	8
Musette	Trivo	8
Kinura Solo	Möller	8
Kinura Main	Barton/ Dennison	8

English Horn/ Cor Anglais	Kimball	8
Post Horn	Trivo	16

Solo Percussions

Xylophone	Barton	49 notes
Glockenspiel	Barton	49 notes

Solo Atherial Chamber

Violin I	Kimball	8
Violin II	Kimball	8
Violin III	Kimball	8
Cello	Kimball	16
Cello	Kimball	8
Gamba I	Kimball	16
Gamba II	Kimball	8
Lieblich Tibia	Morton	8
Vox Humana	Wurlitzer	8
Brass Trumpet (unenclosed)	Trivo	8

Unenclosed Division

Holz Gedeckt	Wicks	8
Spitz Flute	Wicks	8
Nachthorn	Wicks	8
Gemshorn	Wicks	8
Principal	Wicks	4
Mixture 4rk	Wicks	2-2/3

Digital Ranks

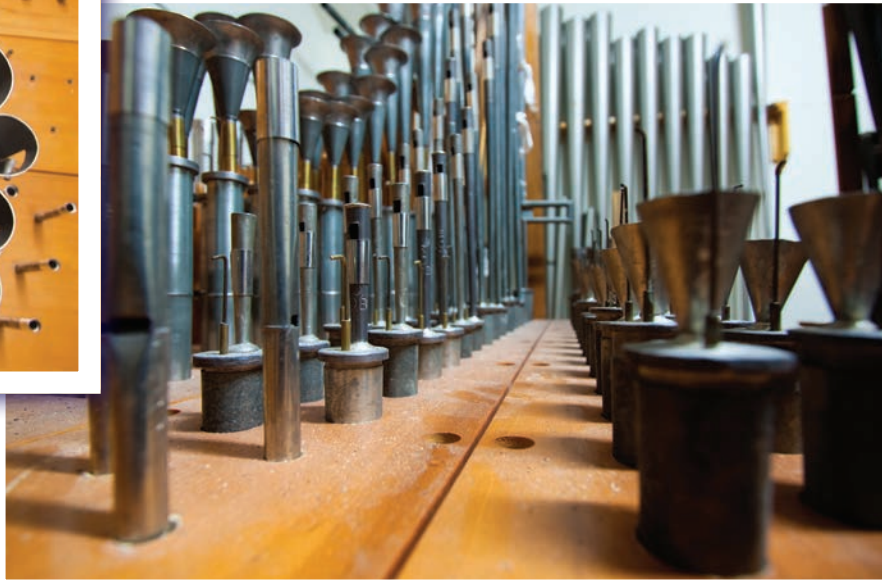
French Horn
Flugel Horn
Pizz. Strings
Flute Celeste
Piano
Marimba II

Unenclosed Percussions

Master Chrysoglott	Kimball	49 notes
Xylophone	Wurlitzer	49 notes
Glockenspiel	Wurlitzer	49 notes
Toy counter	Wurlitzer	
Traps	Wurlitzer/ Crome	



Most of the pipework looks like new



Facing page and below:
The five-manual Kimball Roxy console

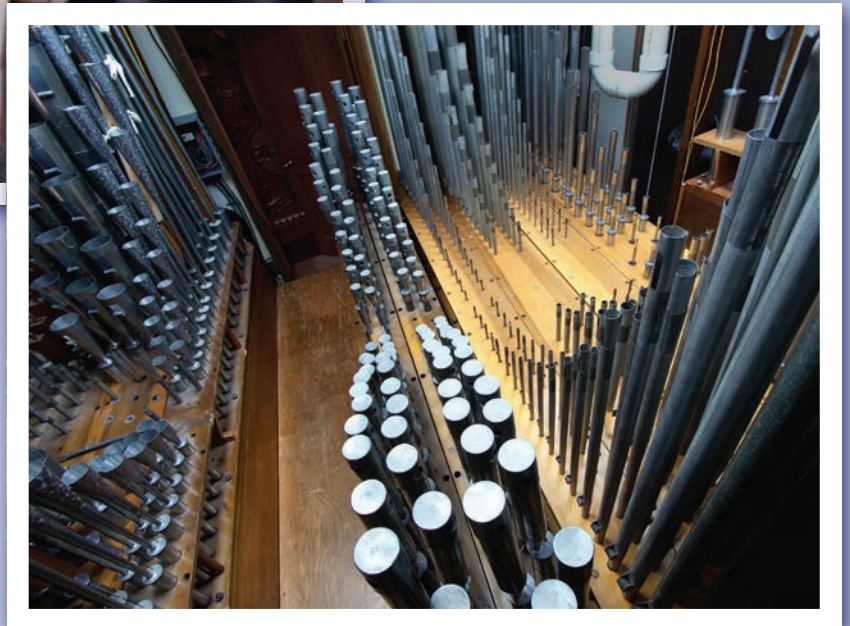


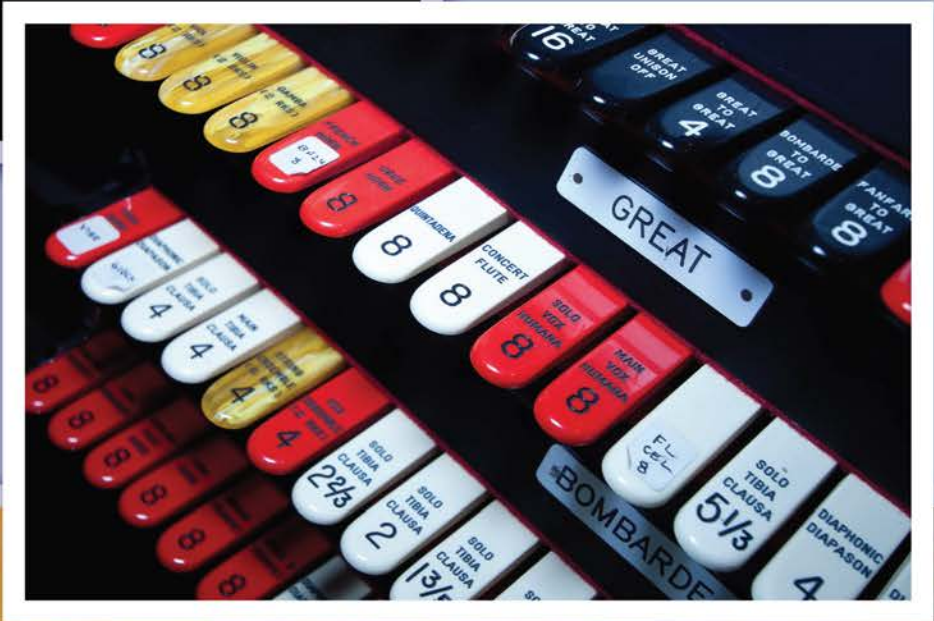


The last Barton ever built (1931)



Stadium organ Solo Chamber (from walkboard) Vox Humanas I and II, Viol d'Orchestre, Diapason, Viol Celeste, Krumet







*United Artist Wurlitzer console
in the Main Room*

*Organ curator and author
Robert Maes with Phil Maloof*



Photographer Kim Cochrane—
visit her website at
www.desertspiritphotography.com

Phil Maloof's favorite car, a 1941
Cadillac convertible



Wurlitzer console, United Artist Theatre Chicago





Yes Virginia, Young Kids Can Like the Theatre Organ!

BY KEN DOUBLE

NYTOS Program Proves Students Can Take It Seriously

John Vanderlee, a native of Holland by birth, is doggedly persistent. John Baratta, a high school band director, retired teacher and organist, is terrific at presenting the organ to young people. These two New York chapter members have spent years developing a program that is having spectacular success introducing the theatre organ to young high school music students.

The success of this program not only breaks the mold, but defies the general assumption that young people don't like the organ. It's a story that began more than ten years ago.

Vanderlee, who came to this country as a youngster, had heard a Standaard theatre organ at an Art Deco theatre in his native Holland. The family moved to Bergen County, New Jersey, and if he liked the Standaard, imagine his reaction to his first visit in 1960 to Radio City Music Hall—his "WOW!" moment with theatre organ.

Vanderlee now lives near Hyde Park, New York where his wife, Nancy, teaches elementary school music.

Baratta grew up in Bergen County and also had his "WOW" moment at Radio City. And these two individuals are interwoven into this success story.

Roosevelt High School in Hyde Park has a solid program of music and Fine Arts. Why not put a theatre organ in the school auditorium? John Vanderlee began to act on this idea with a gift from Gus Pratt of a three-manual Wurlitzer organ that was soon to go homeless.

Countless hours of work over four years by school students and area volunteers, all aimed at installing the Wurlitzer, came to a screeching halt with changes in school administration and budget-tightening brought about by the economic downturn.

Then, what some might consider a blasphemous notion was suggested by

follow NYTOS'r Dave Kopp: "Did you ever think about installing a digital organ?"

Vanderlee had little initial interest in that notion—until he realized, some twelve months later, that the Wurlitzer was probably not going to get installed. The thought of the flexibility plus the improvement in digital sound began to change his mind.

Enter newly-retired school teacher John Baratta. He and Vanderlee cooked up an idea for a touring organ. An old Allen digital ADC 4600 model hooked up with custom speakers and hauled around in a trailer was birthed almost five years ago. Some 25 schools, three states, 50,000 miles and 2,700 students later, Baratta's creative presentation to band, orchestra, choir and keyboard students was a smash, generating dozens of young people interested in learning to play the organ.

This was made possible by donations coming from the New York and Garden



From facing, left:

John Baratta presents a workshop at the Bardavon Theatre in the days before the traveling organ

John presents the traveling organ to a class of high school students

John Baratta (left) and John Vanderlee unload the traveling organ at Immaculata High School

High school students listen to the sounds of a real pipe

State chapters of ATOS, and the Northern New Jersey chapter of the AGO.

It was also funded in part by “Trash for Cash.” Vanderlee started collecting old electronic organs, parts of pipe organs, and the donated Wurlitzer was there. By selling items on eBay, he was able to help raise thousands of dollars to keep the touring organ program going, and start to generate funds for a large digital installation at the school auditorium.

Vanderlee wanted to “whet the appetite” of the Roosevelt High School community for more theatre organ, and the notion of an installation in the school auditorium. What he did was genius, and typical of how the dominoes seemed to just fall into place over the ten-year incubation period of developing this program.

Vanderlee brought the touring Allen to the school and it was played in the auditorium as entrance and exit music for the four-day run of the presentation

of the school musical. The director of the Fine Arts program, Paul Scatenato, was impressed with the organ and the fact that Jon was smart enough to bring young students to play. Emily Seward, Nathan Avakian, Eric Fricke, Donnie Rankin and other talented YOUNG people showed school officials and audience members that this is not just music for old folks!

The success of that exposure coupled with the great success of John Baratta’s introduction to organ music in his 30-minute presentation to music students, got the ball seriously rolling for installation of an Allen digital theatre organ in the auditorium.

Enter a long-time friend, Carl Hackert, the Allen dealer in upstate New York. He worked with NYTOS officials and the Allen Organ Company and engineered a most cost-effective “deal” for installation of an Allen LL-324Q, the “Lyn Larsen Signature” model Allen. Another friend who happened to be a structural engineer,

designed the large platforms on either side of the auditorium that act as “chambers” for the speakers, which were then constructed by the school facilities staff. The school’s electricians installed the needed cabling.

To make the teaching program work as well as having the organ in the auditorium, there was a swap of space. A studio was needed so students could practice without tying up the auditorium. So, what had been the storage room for the string instruments was redesigned as the organ studio, with the Allen outfitted with two speakers and headphones so students could practice privately. A new offstage space was built for the string instruments. And now, the Allen can be found front and center in the auditorium. Or, it can be wheeled into the studio for teaching and practice.

What teaching, you might ask? The theatre organ was introduced to keyboard and band/orchestra/choral students. Those interested could sign up for private lessons.



From top left:

Carl Hackert and school custodians unload the Allen organ at FDR high school on a chilly day in January 2010

One set of speakers installed in the FDR auditorium

Decorative grille work (one of 6) made by cabinet maker Greg Semenchuck (retired Industrial Arts teacher)



John Baratta travels nearly 100 miles one-way to spend one afternoon a week from 2:00pm until 7:00pm giving ten students each a one-half hour private lesson.

The students and parents pay no money for these lessons, but they have to sign a contract committing to serious practice and good progress, or—and get this—one of the TEN ON THE WAITING LIST would take his or her place!

See the sidebar for more on this great program and more on John Baratta's special teaching skills.

I have been to Roosevelt High School, and I've played the Allen, which sounds fantastic in the hall. And I have met five of Baratta's students and heard them play and was blown away by how, after just one year with John, these young people were playing full theatre organ arrangements using pedal and all three keyboards, and playing well.

How does this happen? A man with a great idea and great determination; a

talented and very committed teacher; major support from several major donors; chapter support from NYTOS, Garden State and the North Jersey AGO; a school administration that gets it; and an engaging teacher who can communicate with students and fire them up about this wonderful instrument.

What's next? Some of these students are interested in the ATOS Summer Youth Adventure. NYTOS already is sponsoring Andrew Van Varick (ATOS Student of the Year in 2011); Dan Minervini, who, like Andrew, has been to multiple Summer Youth events with ATOS; and two others including one of John's students from Roosevelt High School. This is a musical marriage made in heaven for both ATOS and this wonderful program sponsored by NYTOS.

And what of the "Trash for Cash" program which started the funding process for all of this? Vanderlee is using some of these donated instruments and putting them

to good use. Four of Baratta's students have been given a fine playing, but discarded organ with at least two full keyboards and a standard AGO pedalboard so they have an instrument to practice on at home.

This is one of the greatest success stories in terms of getting the theatre organ introduced to young people in the 57-year history of our movement. It proves it can be done when patience, perseverance, and persistence combine with talent, donations, and cooperation. And, as the headline says, yes, Virginia, young students CAN like the theatre organ, sobbing Tibias and all, when it is presented right and they are offered the opportunity to learn.

Congratulations to John and John, to NYTOS for its support, and to all those wonderful students who are becoming fans of the instrument we love.



From top left:

Mrs. Gloria Golden (donor) & Roosevelt HS Principal Barbara Marrine inspecting the new organ

Eric Fricke workshop for students

Exit music during the musical production; notice the organ grill



A Teacher Doing What Teachers Do Best — Inspiring

The organ program at Roosevelt High School is successful because so many did so much. But when it gets to the core of this success, somebody had to motivate young students to be intrigued enough with the theatre organ to want to learn more. John Baratta is a very special and inspiring teacher who seems to “click” as the conduit between kids and the horseshoe console.

John was born and raised in Bergen County, New Jersey. A graduate of Jersey City State University, where he received his BA in Music Education, majoring in piano and minoring in organ. For 30 years he taught instrumental music for middle school and high school students. His career also included the publishing of band method course material used statewide in New Jersey.

A church organist since he was 11, his “WOW” moment with theatre organ was generated by a visit to Radio City Music Hall.

His secret to success in this marvelous program has been, first, to focus not on ALL high school students, but specifically to music students who might take to the orchestral nature of the theatre organ more readily. Then, it’s a little Baratta “magic.” For whatever reason, he seems to have a natural knack for encouraging students to try it out.

And during the past five years, in partnership with his friend and fellow NYTOS member John Vanderlee, dozens and dozens of young musicians have been introduced to the theatre organ, and have enjoyed it. Are there budding George

Wrights, Simon Gledhills and Jelani Eddingtons out there? Who knows? But we do know what those “WOW” moments can do, and John Baratta is doing his best to generate as many of them as he can, inspiring young musicians to give it a try. There are several attending the ATOS Summer Youth Adventure this year.



From top left:

John presents the traveling organ to students at Salisbury Elementary School

L to R: John Baratta, John Vanderlee, Juan Cardona Jr.

Nathan Avakian performs on the traveling organ at the JFK airport

Accompanying an elementary chorus in the FDR auditorium



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From top left:

John Baratta demonstrates the traveling organ to music students at Warren Regional High School, Blairstown, New Jersey

Organ student Nikki Naim during an organ lesson

Organ student Kevin Ackerman

Organ student Chris Rush performs a cameo during a string orchestra concert

L to R (above the organ): Carl Hackert, John Baratta. L to R (bottom): Kevin Ackerman, Superintendent Greer Fisher, Trevor Haskell, Chris Rush, Ken Double, Fine Arts Director Paul Scatenato

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The Virginia Theatre

BY CHRIS ANDERSON (Photos courtesy of Virginia Theatre)

The console, newly respecified

On March 31, 2012, in Champaign, Illinois, the Virginia Theatre's Hope-Jones Unit Orchestra, Wurlitzer Opus 490, was re-dedicated in concert by Chris Gorsuch. An estimated 500 were in attendance, with over a dozen from as far away as Springfield, Joliet, and Chicago.

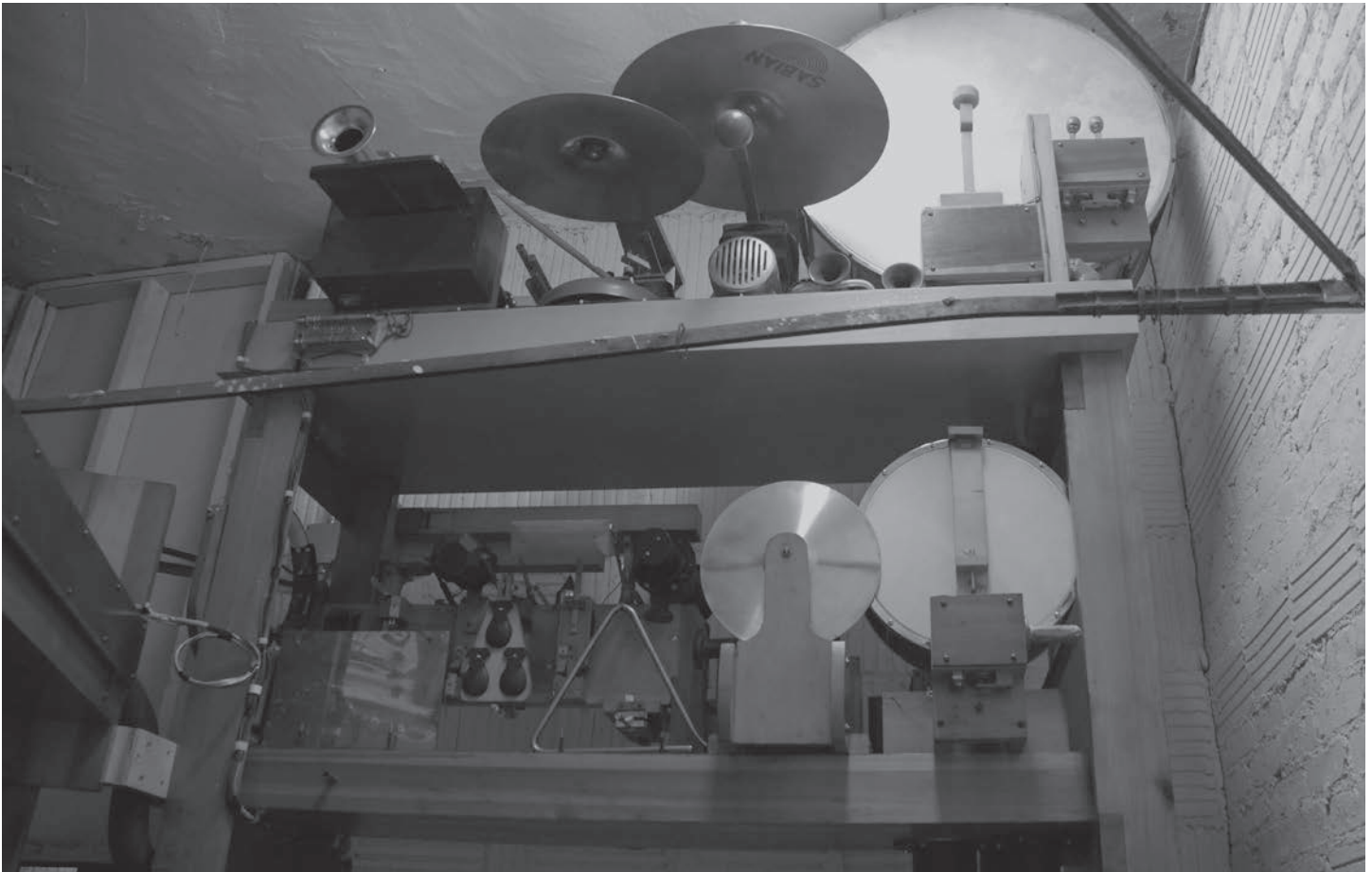
The organ was installed as a 2/7 Style 185 in 1921 and enlarged a few years later by Wurlitzer with the addition of a Tibia Clausa, remaining a 2/8 until 2011. John-Paul Buzard, president of Buzard Pipe Organ Builders, based in Champaign, gave an introductory talk about this, their first theatre organ restoration project, explaining why it took longer than initially expected. In consultation with Lyn Larsen and Ken Crome, Buzard not only used original methods to restore the existing instrument, but also took the next logical step by adding two original Wurlitzer ranks—an English Post Horn and a rare Orchestral Oboe—resulting in a Style 216 specification, a highly successful design found primarily in California.

Originally, the concert was to have been held on December 28, the 90th anniversary of the opening of the theatre. However, it was found that the instrument had deteriorated to a greater extent than

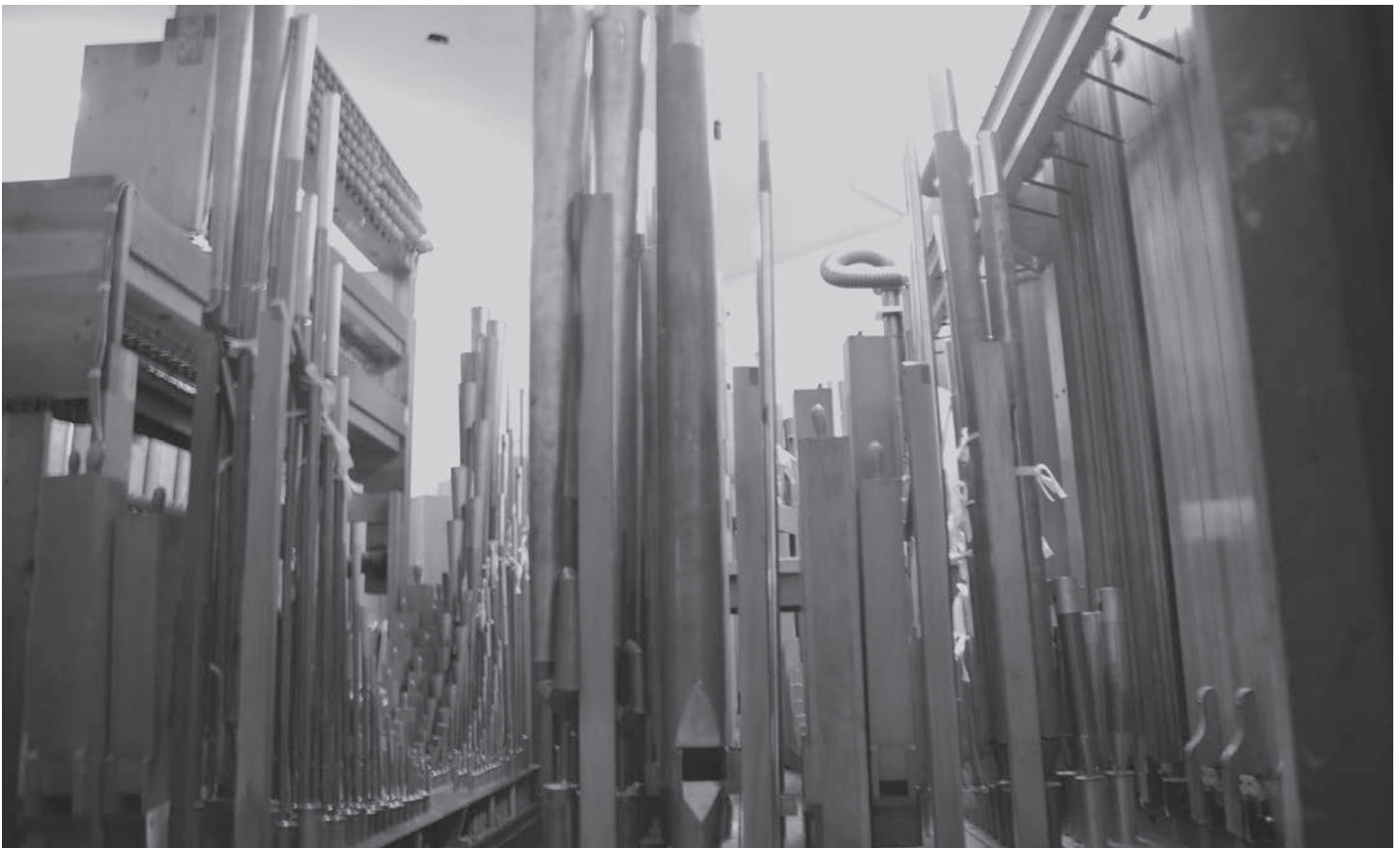
had been apparent when the project began in December 2010. In spite of work done by David Junchen in the 1960s, the blower was incapable of handling only eight ranks in a 1600 seat theatre. Attempts nearly 50 years ago to alter the Tuba Horn to obtain more volume resulted only in damage to the pipes, which required considerable work to repair. The late Warren York and his volunteer crew had intended to repair the Tuba Horn pipes, but without a funding source or space to do the work, that project could not be completed until now. Buzard had to resolder and form the tuning scrolls and create special mandrels to reshape the resonators, which had been further damaged by being walked on by clueless stagehands while they were in what had been thought to be safe storage. In the early 1990s, a donated Austin Trumpet was substituted for the Tuba Horn to try to get a bit of “snap.” This experiment, which lasted nearly 20 years, was less than successful, as knowledgeable listeners will confirm (there was a reason the Trumpet was free). After replacement of the original windline and an overhaul of the blower, the Wurlitzer now has the “lungs” to sing out with full volume and a greatly improved bass response.

The newly-added Post Horn and Orchestral Oboe, along with the restored Tuba Horn, blended well with the original eight ranks, and Chris's varied and entertaining program featured the entire range of available sounds, many of which have long been unheard. The inclusion of a short tour of the organ demonstrated most of the individual ranks and effects, greatly enhancing the experience for listeners who do not play the organ. In addition to accompanying the 1929 Laurel and Hardy film *Liberty*, the program included selections from films, operas and operettas, the world of jazz, and a Gershwin “Fantasy” composed of several of his popular songs interwoven with snippets of his more classical works.

Chris effectively showcased the full tonal range of the organ, from the subtle and delicate sounds featuring the Concert Flute and Vox Humana, to the bright and full combinations including the Tuba and Post Horn. His musical selections and engaging rapport with the audience resulted in a wonderful evening of delightful music, and as he said with his choice of tune to introduce the second half, “From This Moment On,” this organ will never go back to the way it was.



The toy counter



The chamber

TRENT SIMS

Albee in the Ballroom on the Albee Theatre Mighty Wurlitzer Organ at Cincinnati Music Hall Ballroom

Recently coming out of retirement to return to my old engineering job I am a bit time-constrained, and have taken to getting the easy stuff out of the way first. That's the approach I'm taking with this review: I'll cover the easy stuff first. *Albee in the Ballroom* is a well-produced effort by the Ohio Valley Chapter of ATOS, featuring organist Trent Sims. Although I'm not familiar with him and haven't heard him before (he is perhaps best known in the Midwest), he has been a constant presence on the theatre organ scene there for many years.

The organ is superb, essentially a 19-rank Wurlitzer Style 260 Special augmented with five well-chosen high pressure ranks and seven low-pressure ranks, four of which comprise a IV Mixture from the world of the theatre organ's progenitor—the church organ. Topnotch voicing and regulation are just what I would expect from organ builder Ron Wehmeier. I know he had several conversations with the late George Wright on theatre organ design, as did I, and it is evident here.

The organ was the featured instrument in the July/August 2010 issue of THEATRE ORGAN, and those who are interested may find the entire specification there.

I can understand the inclusion of the low-pressure ranks—they make the organ more attractive and useful to those groups renting the Cincinnati Music Hall Ballroom where a more traditional organ sound is desired or required. In this venture, they wouldn't be complimentary to Mr. Sims' playing style. Maybe there is a chance he might have occasionally included the 2' Super Octave in some registrations. Sometimes I hear a tonality inconsistent with the wide scale 2' Tibias we are accustomed to.

Now for the hard part: I have to discuss Trent's artistry. This is harsh, I know, but most of his performance leaves me about as cold as sitting on a brass bench in the arctic. Most of *Albee in the Ballroom's* 18 tracks are way too "cutesy" for me. They

remind me of my own first exposure to a Wurlitzer at age seven in the Castle Theatre in Vancouver, Washington. I couldn't play a note but no matter, I could still revel in the wonder of xylophones, glockenspiels, sleigh bells and the myriad other noise makers lurking high up the side walls in hidden chambers.

Mr. Sims can certainly play the notes, but my impression is that he too is like someone probing the secrets of a theatre organ for the first time, and totally fascinated by what he discovers. One of the things he discovers is the 16' English Horn Pizzicato stop on the Great manual. I first thought he was using the Solo to Great Pizzicato coupler but after looking at the organ's stop list I noticed a more obvious choice. Overuse of this stop creates an undisciplined mess of what could otherwise be a good song.

Then we have what seems like a primeval urge to add a rhythm section to nearly every song he plays—to an extent great enough they become choppy but, fortunately, not sloppy. With such passionate ingrained drive for rhythm I think Trent would be a fine fit as an organist at Portland's Oaks Park Roller Rink.

All is not lost, however. I found a couple of highlights—some redemption, actually. In his performance of "Without a Song" Trent delivers a thoughtful rendition, limiting percussion use and other flippant embellishments to the Chysoglott and Harp. Beginning with the off-tremulant 8' Clarinet he transitions to the Brass Trumpet with Tibia Piccolo, and then on to Tuba Mirabilis in the left hand, letting the right hand administer the upper-range Tibia fills. As the song concludes, the Quintadena becomes obvious as it supports a breathy Tibia Clausa. To my ears this is the most satisfying performance on *Albee in the Ballroom*.

Another pleasant selection is the "Theme from *Picnic*." Here, many familiar combinations of Tibias with Voxes, Strings, and Saxophone are heard. A passage featuring the Tuba Mirabilis without tremulant leads to a single-note Tibia melody, accompanied by Strings and Voxes. One more observation about the Vox Humanas on this organ: they are clear, concise and sound as though they are much closer to the shutters than they probably are.

"Che Gelida Manina," from the Puccini opera *La Boheme*, again solos the Brass Trumpet and Tibia Piccolo with responses from a broader registration built around the Tubas. Perhaps not as popular as another Puccini aria, "Nessun Dorma" (thanks to Luciano Pavarotti), "Che Gelida Manina" is a good vehicle for Mr. Sims to navigate among *mf* and *f* stop combinations before taking final refuge with the simpler Brass Trumpet/Tibia registration, and he does so admirably.

Other than the few highlights I could identify in *Albee in the Ballroom*, remaining song titles on this 71-minute CD are "Before the Parade Passes By," "Basin Street Blues," "The Charleston," "Louise," "On the Good Ship Lollipop," "I Remember You," "The Happy Wanderer," "You Belong To Me," "Slow Poke," "Calcutta," "Travelin' Man," "Little Arrows," "Poetry Man," "MacArthur Park," and a five-song medley from Showboat.

For sure the above titles have passed the test of time, but I just don't care for Trent Sims' cavalier interpretation of them.

For instance, in his *Showboat* medley Mr. Sims is completely oblivious to the texture and sentiment of "Can't Help Lovin' Dat Man." First, understand I am not using George Wright's gold standard medley of *Showboat* as a reference, but rather treatments from other presentations, many of them vocal.

The 1936 film adaptation of *Showboat*, which is considered by many critics as being the best and most faithful adaptation of the 1927 Broadway original, presented this number in an interior setting, with Julie (Helen Morgan, who originated the role on Broadway), Magnolia (Irene Dunne), Queenie (Hattie McDaniel) and Joe (Paul Robeson) all involved in the number. It is done up-tempo at about 130 beats per minute and includes a dance interlude by everyone except Magnolia. This is also how the number is typically presented in stage revivals of *Showboat*.

But, this is not how the number is generally recalled by listeners. The more familiar treatments come from the 1951 film version, which is staged completely differently: only Julie (Ava Gardner) and Magnolia (Kathryn Grayson) are present for the scene. This treatment cuts the tempo nearly in half, to about 70 beats per minute

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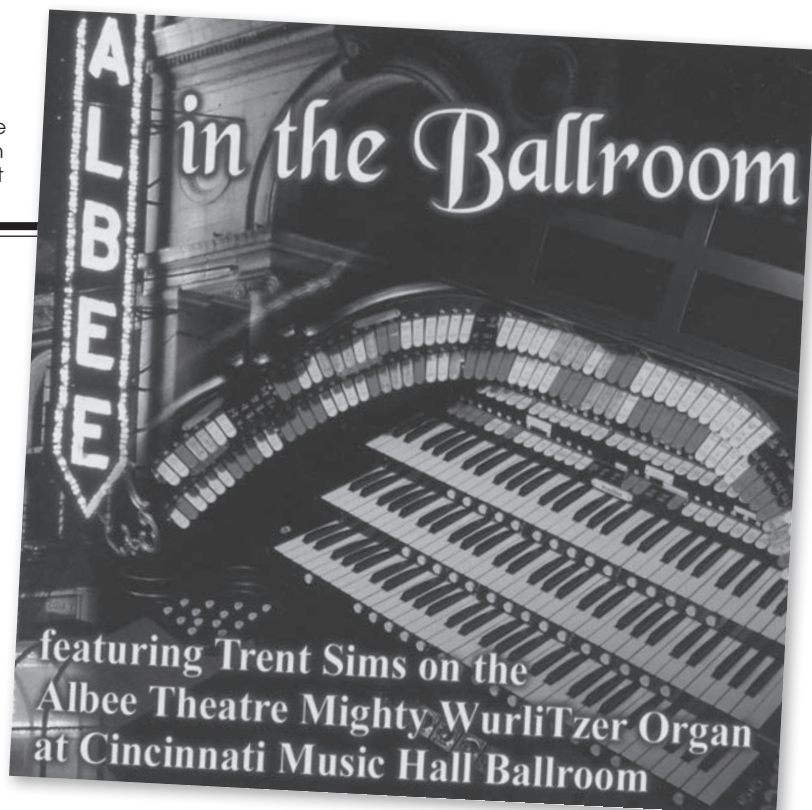
(and eliminates the dance interlude). That's close to the tempi of the versions recorded by Lena Horne, Ella Fitzgerald, Julie London, Judy Garland and others, and is how the tune is usually thought of—a moving ballad delivering a heartfelt declaration of love.

While Trent's rendering is probably more faithful to Jerome Kern's original music, somehow he distorts the song into something more comedic and reminiscent of Shirley Temple movies where everything is just fun and superficial as in "On the Good Ship Lollipop." In short, in this setting it just doesn't work for me.

Another issue I have with his playing style is his tendency to blur the boundary between legato and staccato. With Tibia-heavy combinations and notes of short duration, such as in "Calcutta," Mr. Sims occasionally catches a Tibia on the flat side of its tremulant cycle suggesting the possibility of a tuning error. If he

had enlisted the aid of more orchestral reeds or strings off-tremulant, to the ear, pitch stability would have been maintained.

I rate *Albee in the Ballroom* with 1½ stars. In spite of my low rating I am sure *Albee in the Ballroom* will please those folks whose preference is music from an older generation or two. *Albee in the Ballroom* may be ordered at a cost of \$20 postpaid from Ohio Valley Chapter ATOS, Attn: Albee in the Ballroom, 1617 West Belmar Place, Cincinnati, Ohio 45224-1017 (Ohio



residents add sales tax) or from the website, www.ohiovalleychapteratos.org.

—Dennis Hedberg

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

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Tony Whittaker—www.tonywhittaker.co.uk

Chapter News

ATLANTA

Atlanta, Georgia—Spring in Georgia came early this year and with it Mark Herman at Bucky Reddish's Walker RTO. We were still treasuring the musical memories of Mark's unforgettable performances on organ and piano at Bucky's Birthday Bash in August when he returned on March 4 for his first full concert appearance here since 2005. Those who remembered his impressive artistry at that time remarked that he has advanced to virtuosic levels in the intervening years, something that is no secret to the theatre organ world.

The March chapter meeting found us back at the Callanwolde Fine Arts Center for a joint fund-raising event featuring Ron Carter at the 3/55 Aeolian Residence Organ accompanying the silent film *Pandora's Box*. It was interesting and instructive to listen as Ron successfully adapted his score and registrations to the "non-theatre" organ, and a delight to welcome seventy non-theatre organ folks who joined chapter members for the event.

In April, chapter members returned to the home of Miss Elsie and Bob McKoon's for a concert by Danny McCollum. In a program featuring repertoire that touched almost every imaginable area of music, Danny extracted every possible resource from the Allen 317, combining his registration skills and remarkable fingerwork to present an outstanding and enjoyable program. At the conclusion, chapter members expressed their hopes for his speedy return for another engagement.

Earlier in April, the 150th anniversary of the Great Locomotive Chase—which actually began in Marietta only a block away—was the occasion for the re-premiere of the Disney film of the same name before a large crowd at the Strand Theatre. Ron Carter opened the program on the Strand's Allen GW4 organ and followed it up the next two evenings by accompanying Buster Keaton's silent film *The General* to enthusiastic audiences.

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



The Reddish residence: Mark Herman
(Photo by Elbert Fields)



The McKoon residence: Danny McCollum

DAIRYLAND

Racine/Milwaukee, Wisconsin—Fred Hermes, Dairyland's founding father, had heart surgery in January, in which two leaky heart valves were replaced and another was repaired. We are glad to report that Fred is now on the mend and feeling better every day.

We celebrated Valentine's Day on Sunday, February 12, at the New Berlin home of Dave and Diana Prentice. The guest organist was Gary Kay, who played the Baldwin organ. Gary always does a great job and played "love" music from the 1920s, ending with a sing-along. Candy valentines were given out as prizes and a delicious meal followed.

Dairyland had a spring social on Sunday, April 15, at the Salem home of Bob and Lydia Breul. It was an extra-special event, since this was the first social they have hosted for us. The guest organist was our own DTOS President, John Cornue. The Breuls have two Hammond organs, one a C3, so John had fun deciding on which one to play his appropriate "spring" music. Open console followed.

We have happy news to report! DTOS board member and Organ Piper organist, Zach Frame, has become engaged to Emily Garcia. They met while still in high school and plan to marry this fall. We wish them much happiness.

—Sandy Knuth
John Cornue, President
262-248-3458, musicman-2939@yahoo.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, March 25, 2012, we were pleased to present member Glenn Hough in concert on our 3/24 Wurlitzer at the Colonial Theatre in Phoenixville, Pennsylvania.

Glenn played an outstanding program of seasonal music celebrating spring, Easter, St. Patrick's Day, the start of baseball season, and more. We were also treated to some Broadway tunes as well as music from movie scores. All in all, a very pleasant afternoon.

In the last six months, the organ has undergone several weeks of finishing work by Grahame Davis and Walt Strony. The organ is now almost finished and sounds great. One more visit by Graham and Walt, in the coming months, will complete their work.

Our next program, on Saturday, May 19 at 7:00pm, will feature the silent film *The General* starring Buster Keaton. Internationally-regarded concert and recording artist Jim Riggs will accompany the picture at the Colonial Theatre.

Our highly anticipated debut concert on the Wurlitzer is scheduled for Saturday, September 15, at 7:00pm. Our artist will be the sensational young organist Mark Herman. We understand the concert will include at least one silent comedy short. If you are anywhere in the general Philadelphia area, please join us at the Colonial for this debut concert on our wonderful organ.

More details on our future programs are available online at www.tosdv.org.

Many thanks to our dedicated volunteers & members, and special thanks to Glenn.

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



Glenn Hough at the Colonial console
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Late winter found no letup in EMCATOS activity.

The March regular meeting was designated Members' Day. Thirteen members, from rookie to pro, presented as diverse an assortment of musical gems as one could ever find. While the chapter 4/18 Wurlitzer at Babson was featured principally, there were also a piano solo and a vocal. Linda Duncan expertly narrated the show, giving the background of each number. Everyone, including a substantial audience of non-participants, had a memorable day of fun.

An early spring concert on April 1 featured Jelani Eddington at the 4/34 Wurlitzer of the Shanklin Music Hall in Groton, Massachusetts. As Jelani is no stranger to eastern Massachusetts, a very full house was present to be thrilled by the rich arrangements and diverse selections that characterize his performances. Jelani also included a solo on the Mason & Hamlin seven-foot grand piano to great effect. An exhilarated audience responded with standing applause.

Members and guests at the April 15 regular meeting were privileged to hear Juan Cardona, Jr., put the Shanklin Music Hall organ through its paces. Juan is best known to EMCATOS as the staff organist at Thomaston Opera House in Connecticut and as accompanist for several of Eastern Massachusetts Chapter's silent movie presentations. The organ is one that invites performers to extend themselves, and Juan rose ably to the occasion, with some very engaging fresh material. Those in attendance were well gratified with the concert he presented.

The next public concert, June 3, will present Dave Wickerham at the console of the Shanklin Music Hall, and feature cabaret-style singer Jan Peters as vocal soloist. What a combination!

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



Jelani Eddington at Shanklin Music Hall
(Photo by Bob Evans)



Juan Cardona, Jr. at Shanklin Music Hall
(Photo by Dick Handverger)

GARDEN STATE

Little Falls, New Jersey—*A New British Invasion* was the title for Simon Gledhill's visit to the Loews Jersey Theatre in March. His masterful talent brought out amazing sounds from the 4/23 Bob Balfour Memorial Wonder Morton. The effect was thrilling, heightened by the acoustics of this historic theatre. Simon made GSTOS members, especially the crew who works to maintain this organ, very proud of their efforts to restore this magnificent instrument.

The Landmark Loews also brought up the lift to precede March and April classic films, and to accompany weddings and other events. Paul Citti, Bob Maidhof, Bernie Anderson, and Eric Fahner played for appreciative audiences.

First Thursday concerts, sponsored by the City of Rahway, continue on the 3/10 Rainbow Room organ. Bernie Anderson and Ed Baykowski entertained at the console for the April and May events.

The Hempstead House at Sands Point Preserve on Long Island was the destination for a joint NYTOS and GSTOS event. The New York chapter invited GSTOS to share an April afternoon in the castle-like building which houses Opus 442, a 2/7 Style 185 Wurlitzer. House organist Alan Lush provided a mini-concert, and the rest of the day offered lunch, tours of the impressive home, time for open console and for members from neighboring states to socialize.

A second April event was held at the lovely home of Catharine Oliver. Bob Maidhof began our day with a very enjoyable mini-concert on the 3/11 Wurlitzer. The business meeting included officers' nominations. Re-elected were: Tony Rustako, 2nd Vice President-Crew Chief; and Georgiana Paril, Treasurer. Catherine Martin, Virginia Messing, and Michael Cipolletti were elected as President, 1st Vice President-Program Chair, and Secretary, respectively. We enjoyed food prepared by Thom Madura and other members

plus hours of open-console music played by our many talented members.

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



Simon Gledhill at the Loews Jersey Wonder Morton (Photo by Tony Rustako)



Bob Maidhof and GSTOS President Michael Cipolletti (Photo by Tony Rustako)

HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter is based in the tri-city area of upstate New York. Its focal point is the historic Proctors Theatre, home of Goldie, the fabulous 3/18 Wurlitzer. The theatre, in association with MVP and the Hudson-Mohawk Chapter, presents free monthly noon concerts from September through June. Chapter artists and guests provide organ-centric shows with occasional guest presenters and instruments. On December 20, the popular holiday concert was presented by Ned Spain and Greg Klingler.

Winter and spring noon concert dates included: William Hubert on January 10; Claudia Bracaliello and Rob Kleinschmidt on February 14; Carl Hackert, Charlotte Palmeri, and Helen Maksymicz on March 20; and Andrew Krystopolski, Will Hayes and Nixon McMillan on April 24.

After the club's holiday party on December 19, no general meeting occurred until March 19. This informative meeting consisted of a video tour of Goldie's chambers to view the

Chapter News

newly-installed Chrysoglott followed by open console. In April, the club hosted a "Welcome Spring" potluck supper. Nominations for officers for 2012-13 were also held at this event.

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

JOLIET AREA

Joliet, Illinois—JATOE had a fantastic social at the Rialto Theater in Joliet on April 15 with Jelanni Eddington at the Grande Barton. He outdid himself, as usual. He plays to perfection and we all were thrilled to hear him—what a great artist! We had a large crowd from our club as well as an antique car club from out of town. There were so many present that we had to serve our food in the rotunda. Many thanks to all those who brought the delicious food. Once again, we enjoyed open console. The organ is in amazing condition thanks to our special organ crew.

We have just finished presenting our sixteenth Organ Extravaganza and it was a huge success. Saturday evening, April 28, we had four artists: Jelanni Eddington, Chris Gorsuch, Dave Wickerham and Chris Elliot, and what a performance they put on! The orchestra, led by John Burnett and featuring a beautiful vocalist, did a fine job. We had over 1,000 people in attendance.

On Sunday, April 29, we went to the Place de la Musique at the Sanfilippo home and heard Chris Gorsuch and Dave Wickerham. A special tribute to Kay McAbee, who we lost recently, was played on the PA system, with Kay playing that very instrument. The music by our artists was unbelievable, and they all exceeded themselves. We had about 300 in attendance, including some who had traveled from England and Australia. After the entertainment we all moved to the carousel house and enjoyed some treats and beverages, and lots of good company. In spite of the rain beginning to come down we all had a good time. Thanks to all who helped put this event together.

Welcome, Dave Wickerham, back to the Midwest.

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Several chapter members and guests were treated to an afternoon at the Fitzgerald Theatre on March 18. It has been quite some time since a chapter event was held there.

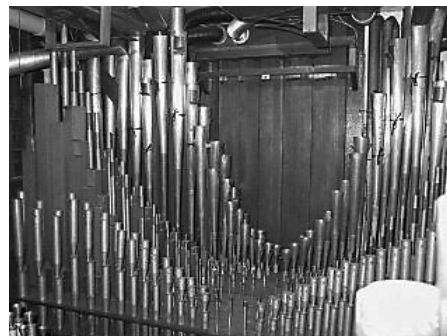
Following a brief business meeting, Fitzgerald house organist and LOLTOS member Mike Grandchamp played a concert of familiar favorites on the 3/10 Wurlitzer. Open console followed with five members participating. Thanks to the Fitzgerald Theatre staff for allowing us to hold our meeting and to Mike for a great program!

On April 14 several LOLTOS members were guests of the Twin Cities AGO chapter for its organ crawl. The tour featured historic organs in five Minneapolis-St. Paul churches, with resident organists demonstrating each instrument during their short programs. Two of our chapter members were invited to try out the organs. Thanks to the TCAGO and members Robert Vickery and Geoff Olson for inviting us.

That same day, Barton Player Piano sponsored its 12th annual piano roll flea market and movie event at the Heights Theatre, a benefit event for construction of a disability-accessible restroom. Karl Eilers played a pre-show concert and accompanied a short silent film, followed by the feature film, *Who Framed Roger Rabbit*. Every year Don Barton finds a film with a piano scene for the event, and this one was a hit with all ages.

LOLTOS member Jerry Orvold invited us to his Bloomington home on April 21 to hear his 3/16 Wurlitzer/Wicks before it was dismantled for moving to his new home in Gulf Lake, Wisconsin. The nucleus of his home installation is a Wurlitzer opus 1401, a five-rank, Style B Special originally from the Rialto Theatre in Minneapolis. After Jerry's demonstration, four members participated in open console. Special thanks to Jerry and Elaine for their hospitality and the opportunity to hear this great instrument!

—Kim Crisler
Terry Kleven, President
651-489-2047, nlttak@comcast.net



One of the chambers of Jerry Orvold's Wurlitzer/Wicks (Photo by Jerry Orvold)



Dave Kearn at the Orvold residence
(Photo by Jerry Orvold)

LONDON & SOUTH OF ENGLAND

Woking Surrey—We were delighted to welcome Keith Beckingham to perform our March concert. As well as being one of the leading lights of the Hammond Organ Company during the '60s and '70s, Keith is a former Granada organist. Highly appropriate as the nucleus of our Woking Wurlitzer is the organ originally installed in the Granada, Welling. During the concert, Chris Barber made a cameo appearance at the console. Chris has for many years been a pupil of Len Rawle and is currently resident organist at the Musical Museum, Kew Bridge, playing the former Regal Kingston on Thames Wurlitzer for visitors.

Our April concert saw a super performance from Janet Dowsett who wowed our audience, and would not let her go without an encore!

Earlier this year, our committee said farewell to Judith Rawle who retired from the committee after many years' service in a number of capacities, most recently as Vice-Chairman. Our chapter is most grateful for all her contributions, which have meant so much to members and committee alike.

Members gathered at Woking at the end of April for the Annual General Meeting and enjoyed an open console after the close of the business meeting. Members are always encouraged to come to the meeting as this is one of the few occasions when we have the opportunity to invite them to play. Len Rawle was on hand to give tips and encouragement and also gave an impromptu mini-concert to round off the evening.

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



Chris Barber & Keith Beckingham at Woking
(Photo by Michael Clemence)



Janet Dowsett at Woking
(Photo by Michael Clemence)

LOS ANGELES

Los Angeles, California—The activities of LATOS this quarter have been involved with administrative and technical tasks along with programming and event planning.

At our last meeting a nominating committee was appointed to help fill a vacancy on our board created by the resignation of Neil Kissel, who will shortly be moving to a fine retirement community in Ohio. We will miss Neil, who has been a loyal member of our chapter for several decades. He was part of the crew who traveled to Brooklyn, New York, in 1968 to dismantle the Wurlitzer in the Albee Theatre and prepare it for shipment to San Gabriel, California.

Serious thought is being given to the Wurlitzer at South Pasadena High School with regard to better access. The organ is in top shape and plays beautifully. However, the console is stored offstage in a secure cabinet, making it difficult and time-consuming to set up for playing. At times, due to other activities on the stage, the pathway to the cabinet is completely blocked for weeks at a time. This results in the organ neither being utilized by the school nor by LATOS members who may wish to play it. We feel the solution is to reopen the pit in front of the stage so the console would be readily available to all who wish to play the organ. It is our hope to

move forward on this, with the administration including possible financial assistance from the school alumni.

LATOS events for 2012 are being planned so they neither compete nor conflict with convention activities in July. This is already becoming one of our busiest years ever. We are looking forward to convention time with great anticipation and hope to see many of our old friends there.

—Dorsey Caldwell
Bob Kambeitz, President
619-589-0832

bob-kambeitz-latos@latos.org

LOS ANGELES

Los Angeles, California—For many years a Barton 3/13 theater organ has had its home in the auditorium of the Ebell Club of Los Angeles. This organ is owned and maintained by LATOS. The organ came by way of a donation from Burton A. Burton, owner of the Casablanca Fan Company. Along with this gift was included an additional sum of money which was matched by a donation from the Lloyd Foundation. The final funds needed to complete the installation were from LATOS members in the form of individual donations.

This Los Angeles chapter of the Ebell Club was founded in 1894. It gets its name from Adrian Ebell, an early scholar who studied insects and lectured around the world to many women's groups. He was especially interested in seeing that women everywhere had the opportunity for formal academic study, something that was afforded only to a select few at that time.

On Sunday, January 15, 2012 the ladies of the Ebell Club held an open house to acquaint the community with the work they do and to attract prospective new members. LATOS was invited to participate by presenting an organ program. Our member, Tony Wilson skillfully showcased the organ during the afternoon. He demonstrated the organ's capabilities and fielded numerous questions from the approximately 800 visitors who filed through on the tour. Many of these visitors had never seen nor heard a theater pipe organ prior to that day. Of special interest were the school-age children who were especially enthralled with this experience.

Sunday, February 12, 2012 saw the presentation by LATOS of a fine organ program featuring Jonas Nordwall at the console of the 3/17 Wurlitzer in the San Gabriel Mission Playhouse. Jonas' incomparable keyboard artistry was thoroughly enjoyed by all who attended.

—Dorsey Caldwell
Bob Kambeitz, President
619-589-0832

bob-kambeitz-latos@latos.org

METROLINA

Charlotte, North Carolina—On March 11, we gathered at the specially-constructed music studio of Gil Parsons' home in Davidson to hear Mark Herman in concert on Gil's fabulous 3/56 Walker. What we heard was a breathtaking demonstration of theatre organ technique by a young man in his early twenties who performed like a seasoned veteran.

Mark exploited the tonal resources of the Walker to the utmost, and the instrument responded to his touch with gusto, whether unveiling the dreamy fading tones of a high-register flute at the close of a nostalgic Rodgers & Hart ballad, or the full organ chorus with ebullient brassy reeds of a 1920s up-tempo jazz number. He called forth unique combinations of stops, which many of his enthralled listeners had not heard before. His tonal variations, including several without the use of tremulants, invariably expressed the spirit of the numbers he played.

At intermission, we sampled the afternoon fare provided and spent a little time with Mark away from the console. He showed himself to be as personable as he is talented.

His repertoire featured mostly familiar songs and show tunes from the '20s and '30s, with examples from the works of Rodgers, Gershwin and Porter among others. Before each number, Mark shared with us some history about the origin and the composer. His performance was exemplary throughout. Our appreciation was shown in the form of a standing ovation at the conclusion of his concert.

My thanks to Don Macdonald for his valuable contribution to this report.

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



MTOS members at the Mark Herman concert
(Photo by Gary Schwartz)

Chapter News



Mark discusses the music with the MTOS audience (Photo by Paul Gelsleichter)

NEW YORK

New York, New York—The New York chapter presented a “Showcase Concert” at the Middletown Paramount Theatre on March 11. The audience was treated to an afternoon of excellent theatre organ music played by four very talented artists. The first half featured Ken Double, who put the 3/12 Wurlitzer through its paces. Following Ken’s performance, chapter secretary Tom Stehle was honored for his 45 years of service and dedication to NYTOS. An engraved plaque naming the organ the “Thomas J. Stehle Wurlitzer” was presented to Tom by NYTOS board members John Valentino and Brother Robert Lahey, and a certificate and plaque from the City of Middletown were presented by Maria Bruni, Director of Community and Economic Development, and theatre operator Nelson Page.

Following intermission, the music continued with Andrew VanVarick, ATOS 2011 Theatre Organ Student of the Year, at the console. Andrew’s excellent performance featured several pops selections, and he was joined by his teacher, John Baratta, for an organ/piano duet, after which John performed an organ solo. Bernie Anderson, Jr. closed the program, accompanying a short silent comedy.

On March 31, Bernie was at the console of Chaminade High School’s 3/15 Austin-Morton in Mineola, bringing to life the Douglas Fairbanks classic, *The Thief of Bagdad*. The program, co-sponsored by NYTOS and the local AGO chapter, was well attended and enthusiastically received by the audience.

In April, 70 members of the New York and Garden State chapters joined together for a wonderful afternoon of music, food, and camaraderie at the Gould/Guggenheim mansion, Hempstead House, in Sands Point, Long Island. NYTOS has been installing a 2/8 Wurlitzer Style 185 over the past several years in chambers that once housed a Welte organ. Members had an open console opportunity in the opulent Gatsby-era “Gold Coast” mansion, and enjoyed a mini-concert by house organist Alan Lush.

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



John Baratta, Ken Double, Tom Stehle, Bernie Anderson, Jr., Andrew VanVarick and John Valentino at the Middletown Paramount (Photo by Allan France)



Gould/Guggenheim Hempstead House Mansion, Sands Point, New York (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—During March and April, activities for the chapter started ramping up. On March 10, the Allen, Texas Public Library put on a program called: Dan Kamin presents *Funny Bones—The Comedy of Charlie Chaplin*. The featured item of the evening was a comedy short with music provided by Bob Whiteman playing the North Texas chapter’s traveling digital Wurlitzer-style theatre organ.

Our next program was on March 17 when NTC presented *Silents on the Square* at the McKinney Performing Arts Center. This was a program of four silent comedy shorts of varying length. Jim Pitts provided suitable musical support on NTC’s 3/18 Wurlitzer. Then, on April 15 during NTC’s bi-monthly meeting, Mr. Whiteman again presented a delightful program during the entertainment part of the meeting.

During these two months much labor has gone into the modifications of the MPAC Wurlitzer console. This includes completely rewiring the three manuals and pedalboard, fabrication and wiring of a new master control

board, and complete reworking of the piston drawers. (I am seeing wire colors dancing in my sleep.) Others have been laboring on woodworking and system program changes. All this must be completed and running by May 10 for an AGO program on May 14, when the silent movie *The Parson’s Widow* will be presented with Benjamin Kolodziej at the Wurlitzer console. On May 19 NTC will present an *Armed Forces Salute* program at the MPAC with a variety of performing groups, including Dave Wickerham at the NTC/MPAC Wurlitzer.

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



Bob Whiteman at the Allen Library (Photo by Ken Brown)



Ken Brown rewiring the left drawer buttons (Photo by Al Cavitt)

ORANGE COUNTY

Fullerton, California—We had been aware of the poor condition of the four keyboards of the Plummer Auditorium Wurlitzer, so a month or so back they were pulled for restoration work by Ron Mitchell. He applied much skill and effort in order to bring these 80-year-old keyboards back to good playing condition and appearance. We held out for maintenance of the original ivory key coverings—some of which were badly discolored, broken, or missing. The photo shows the keyboards in the trunk of Bob Trousdale’s Nissan (the accompaniment keyboard is not visible) on their return to be reinstalled.

On April 22, we had a wonderful concert by Dr. John Atwell, in the states from Australia for a visit. He praised the good keyboard work, and responded by playing a large collection of numbers of the '40s and '50s. For the second half of his concert, he accompanied the Harold Lloyd comedy showing of the silent film *Number, Please*. This picture was filmed at an amusement park here in southern California.

—Bob Trousdale

Ed Bridgeford, President

714-529-5594, ebridgeford@sbcglobal.com



The Plummer manuals ready to roll; Ed Bridgeford (l), Bob Trousdale (r)
(Photo from the Bridgeford Collection)

PIKES PEAK

Colorado Springs, Colorado—The 18th Season of our Sacklunch Serenade Shows has begun at City Auditorium in downtown Colorado Springs. These lunchtime programs will continue each Thursday through the end of August. Tom O'Boyle is our local featured organist. Other organists to play this summer are Jim Calm and Deloy Goeglein from Denver, and John Ledwon will be here on July 12! Programs include an hour of music with a short silent film. All are welcome, programs are free, and donations are accepted. Lunch is available at the auditorium or you may bring your own lunch to eat during the show. The organ is the last original Colorado Springs theatre organ, a Wurlitzer 3/8 Style F three-manual installed in the Chief Theatre in 1927 and relocated to the City Auditorium by members of the Pikes Peak Chapter in 1977-78.

Work continues on the reinstallation of the Joel Kremer 4/36 in the Immanuel Lutheran Gymnasium. We hope to be hearing it this summer with some sneak preview events. We are tentatively planning for formal dedication activities in the fall.

—David N. Weesner, Chairman
719-632-9539, dnwdwa@aol.com

PUGET SOUND

Seattle, Washington—John Atwell, visiting from Australia, wowed the crowd at his April concert on the 3/19 Kimball-Wurlitzer at Calvary Christian Assembly Church. About 135 enthusiastic attendees were present, including members of PSTOS, the local AGO chapter, and the Calvary congregation.

He showed off the organ's wide range of tone colors to great effect. Thanks to a well-placed camera, the audience could watch a projected close-up of his keyboard work and deft registration changes.

John is retired from a career as a medical research scientist, and is one of the house organists at the Regent Theatre, Melbourne, home to the 4/36 Wurlitzer originally installed in the Paramount Theatre, San Francisco.

This was the second spring concert at Calvary featuring a top organist, the first being in March, 2011 with Jonas Nordwall. The PSTOS Program Committee is hoping to make *Music! Music! Music!* an event that we can look forward to every spring.

The Calvary organ was originally installed in 1942 and was based on a 2/12 Kimball from Centralia's Liberty Theatre. In 1970 it was rebuilt and enlarged with the addition of a Wurlitzer Style 215 Special, formerly owned by Lorin Whitney and installed in California's Hollywood Theatre. The combined Kimball-Wurlitzer instrument has a total of 19 ranks, 1327 pipes, plus two sets of chimes, marimba, and chrysoglott. The organ is maintained by Greg Smith and members of PSTOS.

—Jamie Snell

Jon Beveridge, President
425-337-6840, jon@pstos.org



John Atwell at the Calvary 3/19 Kimball-Wurlitzer (Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—The March 18 RCTOS meeting was held at the Anita Wolff Residence. Anita is the proud owner of a Conn 653 electronic theatre organ and a Hammond organ, and is transitioning from the Hammond to the theatre organ style. The refurbished

Conn has only been in the residence for about six months. The organ sounded wonderful and Anita did a great job in hosting and entertaining the group. The afternoon was great fun and all had an enjoyable time.

The April 22 meeting was held at the Markworth Residence with guest organist RCTOS Secretary/Treasurer Jerry Pawlak. This was the chapter's annual 'Pizza & Pipes' party. Jerry's program was performed on the Markworth 3/24 Kimball theatre pipe organ premiering selections from his new and third CD, *Simply Unforgettable*, co-produced by Bob Markworth. After the program pizza was served to more than 70 members and guests while Jerry encoored at the Kimball with requests.

RCTOS has finalized arrangements for their annual public concert at the Rose Theater in Omaha featuring the Rose 3/21 Wurlitzer. The concert will be held on Sunday, August 12, 2012 at 3:00pm featuring Rob Richards with Alex Zsolt and the award winning 80-man chorus The Pathfinders. For details, visit www.rctos.com, "Public Events" tab.

Visit our website, www.rctos.com, for news and videos.

—Jerry Pawlak

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



Anita Wolff (Photo by Jerry Pawlak)



Jerry Pawlak at the Markworth Residence
(Photo by Bob Markworth)

Chapter News

ROCKY MOUNTAIN

Denver, Colorado—Our March *Request Rendezvous* club social featured organists Bev Bucci, Jim Calm, Bob Castle, Bob Flinn, and Lee Traster performing audience requests on the Holiday Hills GW4Q. Audience members dropped written song requests in plates labeled “Hymn/Gospel, Old Favorites, Show Tunes, and Classical,” and the organists selected a few tunes each time it was their turn on the bench, frequently with an accomplice on the piano. The Finale featured all five musicians sharing the 371 keys and pedals of the grand piano and theatre organ with a rousing rendition of a requested patriotic favorite. Leftover requests have been hermetically sealed in a swell chamber until next time.

The 21-rank twin-console Wurlitzer was singing all day Saturday and Sunday during our April club event at the Denver Paramount. Denver’s annual *Doors Open Denver* walking tour included the Paramount on its 2012 list of Denver landmarks, and over 1,000 visitors enjoyed guided tours of the theatre, dressing rooms and projection booth. Copies of the original Wurlitzer installation blueprints from the Smithsonian were displayed on the stage, and house manager Gabe Jensen’s creative use of the new LCD stage and house lighting was impressive. Jud Murphy’s “How a Pipe Organ Works” demo was set up in the lobby, and a continuous slide show of theatre history and organ specifications was played on lobby monitors and the newly upgraded projection TV. The organ performed flawlessly thanks to the outstanding tech crew led by Don Wick. Lee Shaw organized the theatre tours, and Rich Brook’s information table crew had CDs for sale and provided club newsletters and information about upcoming events.

Providing non-stop Mighty Wurlitzer music were organists Jim Calm, Bob Castle, Bob Flinn, DeLoy Goeglein, Doug Thompson and Kevin Utter.

Visit our club website (www.rmcatos.org) for lots of information and fun stuff!

—Jim Calm
jimcalm32@yahoo.com



Request Rendezvous musicians performing the Finale (Photo by Bill Kwinn)



Lee Shaw leads a Doors Open Denver tour at the Paramount (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The March meeting of SLTOS was at the home of Dennis Rathert, who is the proud owner of an Allen R311 electronic theatre organ. The featured organist of the meeting was our own Dave Stephens who, I’m sure, put on a great show. I wasn’t able to attend due to involvement in a bathroom repair at my home. So, unfortunately, I don’t have any pictures from the meeting. However, I’m told it was very crowded and that Dave played very well... and everyone had a great time as usual!

In April SLTOS hosted our annual *Party on the Pipes* Theatre Organ Extravaganza. Organ installations at the Saint Louis Fox Theatre, Lincoln Theatre, and City Museum were visited and played by members, and by featured organist Dr. Steven Ball. In addition, the home organs of Jack Moelmann, and Denny and Mary Lou Ammann were visited. It’s always a treat for visitors to play during open console. SLTOS members enjoy hearing the visitors play as much as the visitors enjoy playing. The 2012 POP was well attended with many repeat visitors from around the country, and even the world. Several POP attendees come every year, and have become part of our SLTOS family. Many thanks for the notable concerts by Steven Ball at the Fox and Lincoln theatres, Jack Jenkins, Mark Gifford,

and Dave Stephens at the Lincoln, Larry Krupp at the City Museum, Jack Moelmann and Denny Ammann at their homes, and to everyone who played and visited.

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



Dr. Steven Ball at the Lincoln Theater



Mark Gifford at the Lincoln Theater

SIERRA

Sacramento, California—Sierra members who made the drive on March 10 to the San Joaquin Delta town of Rio Vista heard a fine concert from Jerry Nagano at Hunter Hall on Geoff Hasen’s increasingly-refined Wurlitzer. As we can always expect from Jerry, he was up to his usual high form playing a wide variety of tunes and sampling most of the resources of the 3/15 Wurlitzer. Everyone delighted as at least a couple of times Jerry cut loose with the big wood diaphones outside the chambers... wow! Lots of bass power in those big honkers! Thanks to Jerry for the fine playing and Geoff for use of his wonderful Wurlitzer, installed and maintained by Dave Moreno, and to our hosts Jan and Bill Hunter who own the former Rio Vista Mason’s building now known as Hunter Hall.

April brought our eighteenth annual concert event at the beautiful Ironstone Vineyards just outside the gold country town of Murphys. Brett Valliant of Wichita displayed a seeming long-term familiarity with the instrument, even though he had only played it for a few

hours over a couple of days. His tune selection and arrangements adeptly showcased just about all the organ's palette of tone colors and revealed that this snortin' Morton does indeed have a lush side. Very nice performance by Brett at his first West Coast appearance and we hope to see him back soon.

—Randy Warwick
Randy Warwick, President
661-333-5627, rwarwick@bak.rr.com



Ironstone Vineyards 3/15 Robert-Morton Console (Photo by Randy Warwick)



Ironstone crowd just before the Brett Valliant concert (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—Spring definitely arrived a few days early for our *Spring is in the Air* program on March 16. Both piano and organ were adorned with flowers and an Easter bonnet!

Carolyn Craft's songs were all about spring and chirping birds. Bill Rowland joined her with a piano and vocal number. Then, of course, there were several Irish songs commemorating St. Patrick's Day, along with a few items of appropriate decor.

Other participants were Rudy Geissler, Paula Hackler, Joyce Hatchett, Phil Judkins, Jeannette Maxfield, and Wayne and Myra Underwood.

On April 19, we observed the 100th anniversary of the sinking of RMS Titanic with music that was played aboard. The White Star

Line, owner of the ship, had its own songbook which we used.

Bill Rowland was emcee, wearing a U.S. Navy Commander's hat which had belonged to his father. He began by playing "The White Star March," the song which probably greeted boarding passengers.

Bill's daughter, Jocelyn Rowland Hughes, and her friend Mariah Leaming joined us for several numbers on the viola and violin. Jocelyn sang and joined her father and Mariah for several numbers, including "Songe D'Automne," which some reports say was the last song played as the ship sank (not "Nearer My God to Thee").

Phil Judkins, Joyce Hatchett, Carolyn Craft, Jeannette Maxfield, Paula Hackler, Lynda Ramsey, and Wayne and Myra Underwood provided an assortment of vocal and instrumental music including Ragtime, which was then popular. A special treat was Jocelyn Hughes' 5th grade Park Lane Elementary School choir, who sang a ragtime song.

The last hymn played at the Sunday church service on board *Titanic* was "Eternal Father, Strong to Save." Bill asked that we end the program on a solemn note, remembering the many lost lives, and to leave in silence after he played the hymn.

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



Carolyn Craft at the Spring Is In The Air program (Photo by Joyce Hatchett)

SOUTHERN JERSEY

Franklinville, New Jersey—On Saturday afternoon, March 31, we held a four-in-one extravaganza which resulted from an unfortunate series of sicknesses and accidents which had caused cancellation of the chapter's Christmas party, the chapter's 20th anniversary celebration, pipe organ dedication, and annual business meeting. All these items were cleared up in one big event in Joe and Teresa Rementer's music room. There are two organs, one pipe and one electronic, both with three-manual consoles.

The pipe organ has 20 ranks and several percussions; the electronic is a pre-digital Allen theatre model. Both are in outstanding condition and a joy to play.

The afternoon started with an hour-long concert on the pipes. The organist was Glenn Hough, house organist for the Dickinson Theatre Organ Society's 3/66 Kimball. Glenn is an accomplished performer and it was obvious that he had been practicing quite a bit. He knew where all the drawknobs were on that console. His concert was just what we like: pops, ballads, novelties, and lots of happy talk.

This was followed by a catered banquet featuring a cake for dessert, iced with an edible photo of the Broadway Theatre's Kimball console.

Then came the business meeting, where the incumbents were reelected: Joe Rementer, President; Harry Bellangy, Vice President; and Chuck Gibson, Treasurer.

After the business there was more music by Glenn Hough at the pipe instrument followed by a turn at the electronic. We were surprised by even more music when Wayne Zimmerman joined in at the electronic playing a half dozen duets. Their work together was very well done. Several members took part at the open console. Then, home we went—full of good food and good organ music.

Tours of the Atlantic City Boardwalk Hall pipe organs are still available. E-mail to acchostour@gmail.com will get you the information.

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



Glenn Hough at the Rementer pipe organ (Photo by Fred Oltmann)

Chapter News



Wayne Zimmerman at the Rementer's Allen organ (Photo by Fred Oltmann)



Jon Ortloff at the Capitol Theatre (Photo by Roy Wainwright)



Lew Williams at the Orpheum (Photo by Pete Knobloch)

SUSQUEHANNA VALLEY

York, Pennsylvania—Amazing Young Artists! At our private monthly chapter meeting Dan Umholtz played his first theatre organ concert. Dan is a 20-year-old from our area who frequently plays the large Æolian-Skinner at the Hershey Theatre in Hershey, Pennsylvania. He delighted us with selections ranging from the “oldies” to semi-classical, all with creative and very well-done registration.

This year the Capitol Theatre was included among downtown churches in this year's AGO “organ crawl” introducing young pianists to the realms of organ playing. When the local AGO asked Connor Ream, a high school student in our chapter who we have sent to the ATOS Summer Youth Adventure, to demonstrate the 3/20 Wurlitzer, Connor “did us proud” as always!

The biggest “splash” we made this period came as Jonathan Ortloff headlined our second public concert. Jon won the ATOS Young Theatre Organist Competition in 2008, and has been growing ever since! The more than 200 who piled into the Capitol Theatre to see him fly the Mighty Wurlitzer to new heights went home amazed by his brilliant playing. Everyone was able to watch his dazzling keyboard skills on the big screen, thanks to the “console-cam” view from above. It helped the audience “get into” the concert, instead of just seeing the back of the artist's head. A sample is at YouTube: search SCPAC041512

We also had our local high school Showchoir, “Celebration,” sing up a storm. This second public concert was a great success! At all these concerts, the organ sang its best, thanks to the fine tuning and ministrations of club member Terry Nace.

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

VALLEY OF THE SUN

Phoenix, Arizona—The spring showers didn't keep people away from our March 18 meeting at the Orpheum Theatre. This was no surprise, since our artist for the afternoon was Lew Williams. We are fortunate to have such a talented organist living in the Valley of the Sun. Lew played an upbeat program of mostly medleys, including a salute to spring and St. Patrick's Day. He played songs of the armed forces and other patriotic tunes, and offered a few “musical croissants” with songs of France. After a trip Down South, he took requests. Following his program, Lew stayed to help open-console participants with registrations. After open console, he returned to the bench and played a few more numbers. If we had not had to leave by 5:00pm (reluctantly!), Lew might have played even longer!

On April 15, we set aside our tax forms and gathered at the Phoenix College Bulpitt Auditorium, where the chapter has been restoring a 2/9 Wurlitzer that was originally in the Rialto Theatre in downtown Phoenix. We are currently installing a midi relay system. We did not have a “live” organist that day, but through the wonders of technology, we were able to hear George Wright play a similar size organ at the Rialto Theatre in South Pasadena. Chapter president Bill Carr brought everyone up to date on the restoration, and talked about other activities in which we are involved.

The chapter has been selling a cookbook as a fundraiser. It has 68 pages of some of our favorite potluck recipes. (There are even some from Walt Strony!) The cookbooks are \$9.50, including postage. Check out our website, www.vots-atos.org, for our mailing address.

We are also very pleased with our Facebook page, *Awesome Arizona Theatre Organs*. Check it out!

—Madeline LiVolsi
Bill Carr, President
623-694-1746, billcarr3.vots.atos@cox.net



Bill Carr & Madeline LiVolsi working on Phoenix College Wurlitzer (Photo by Fred Watson)

Board Directory

OFFICERS



Chairman, Col. Mike Hartley
(Ret.)
17 Whipoorwill Drive
Palm Coast, Florida 32164
386-445-7562
m.hartley@atos.org



Vice Chairman,
Bob Dilworth
2012 Wildwood Drive
Wilmington, Delaware 19805
302-995-2603
b.dilworth@atos.org



Secretary, Bob Evans
798 Old Warren Road
Swansea, Massachusetts 02777
508-674-0276
b.evans@atos.org



Treasurer, Mike Hutcherson
187 Hickory Road
Fayetteville, Georgia 30214
770-460-6821
m.hutcherson@atos.org

DIRECTORS (current term)



John Ledwon (2014)
504 Jessup Road
Henderson, Nevada 89074
702-767-8772
j.ledwon@atos.org



Allen Miller (2013)
167 Carriage Drive
Glastonbury, Connecticut 06033
860-633-5710
a.miller@atos.org



Jack Moelmann (2012)
P.O. Box 25165
Scott Air Force Base, Illinois 62225
618-632-8455 (voice)
618-632-8456 (fax)
j.moelmann@atos.org



Tim Needler (2013)
5440 North Meridian Street
Indianapolis, Indiana 46208
317-255-8056
t.needler@atos.org



Donna Parker (2012)
P.O. Box 6103
Aloha, Oregon 97007
503-642-7009 (voice)
440-338-5651 (fax)
d.parker@atos.org



Don Phipps (2014)
98A Mattapoisett Neck Road
Mattapoisett,
Massachusetts 02739
508-758-3723
d.phipps@atos.org



Bucky Reddish (2014)
5370 Vinings Lake View Drive
Mableton, Georgia 30126
b.reddish@atos.org



Youth Representative
to the Board
Nathan Avakian
P.O. Box 2037
Beaverton, Oregon 97075
503-347-0278
n.avakian@atos.org

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



President/CE
Ken Double
1615 DeFours Walk NW
Atlanta, Georgia 30318
404-790-5400
k.double@atos.org

Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 E Southern Ave, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Evening Entertainment. Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm; Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm; Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams.

CALIFORNIA

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.

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

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

Paramount Theatre—2025 Broadway, Oakland, 510-465-6400 (4/27 Wurlitzer) www.paramounttheatre.com. Public tours on first and third Saturdays at 10:00am, starting at the box office.

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.

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

Bob Hope Theatre—242 E Main St, Stockton (4/21 Robert-Morton). Organ played monthly by Tom Thompson before and after each movie.

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

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

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

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

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

Paramount Iceland—8041 Jackson St, Paramount, 562-633-1171 (3/19 Wurlitzer) www.paramounticeland.com. Organ is played for open skating sessions on Tuesday evenings from 7:00pm to 8:30pm, featured artist, Bill Campbell.

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

Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/73 Wurlitzer) www.nethercuttcollection.org. October 26, 8:00pm and October 27, 2:00pm and 8:00pm: Silent Movies with Joe Rinaudo, Projectionist and Dean Mora at the organ; December 7, 8:00pm and December 8, 2:00pm and 8:00pm: Martin Ellis in concert; December 14, 8:00pm and Saturday December 15, 2:00pm and 8:00pm: Jelani Eddington in concert. All events are free, limit 4 per household. Call or visit website for ticketing and more information.

COLORADO

City Auditorium—221 E Kiowa Ave, Colorado Springs, 719-385-6581 (3/8 Wurlitzer). *Summer Sacklunch Serenades* every Thursday at noon through September 6, one-hour concert including a silent film selection, open to the public.

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). July 8: *July JAMBoree* with members of the Niwot Community Semi-Marching Free Grange Band. All concerts at 2:00pm, RMCATOS members and students under 19 no charge, non-members \$5. www.rmcatos.org

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. October 23, 1:00pm open house, open console.

FLORIDA

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.

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

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

GEORGIA

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

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

Earl Smith Strand Theatre—117 N Park Sq NE, Marietta, 770-293-0080 (Allen GW4). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry Davis, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen. 2012 silent film series played by Ron Carter: August 26, 3:00pm: Keaton, Lloyd, Chaplin comedy shorts; October 28, 3:00pm *Nosferatu*; November 25, 3:00pm: *Pandora's Box*.

HAWAII

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

ILLINOIS

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

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

Schedules subject to change.

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

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

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

IOWA

Orpheum Theatre—528 Pierce St, Sioux City, 712-258-9164 (3/21 Wurlitzer), www.orpheumlive.com. Organ to be featured in the following events: December 7: Briar Cliff University's Christmas; December 15, 7:30pm: Sioux City Symphony Orchestra's Christmas spectacular; April 13, 2013, 7:30pm: Sioux City Symphony—A Voyage to the Sea (Vaughan Williams' Symphony No. 1 "Sea Symphony"). Visit website for ticketing details.

MICHIGAN

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

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

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) www.redfordtheatre.com. Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Classic movies with organ overture. Guest organists include: Newton Bates, Dave Calendine, Jennifer Candeia, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner.

Senate Theatre—6424 Michigan Ave, Detroit, 313-894-4100 (4/34 Wurlitzer). July 15, 3:00pm: Members Concert; September 16, Pierre Fracalanza in concert; October 21, 3:00pm: Stephen Warner in concert; November 18, 3:00pm: Melissa Ambrose-Eidson in concert; December 23, 3:00pm: Fr. Andrew Rogers in concert. Tickets are available at the door for non-members at a cost of \$12.00 Seating is general admission. www.dtos.org

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.

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

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper. November 4, 3:00pm: Fr. Andrew Rogers, tickets \$10, general admission, available through the website or from the theatre box office.

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer), 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) www.templetheatermeridian.org. Organ is played before most shows, movies and events. August 19, 2:00pm: *The General* (1926) with Buster Keaton, accompanied by Ron Carter, tickets \$5, open console to follow movie.

MISSOURI

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

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

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). Organists include Harold Ware, John Breslin, Janet Norcross and Marilyn Rabbai.

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. September 23, 2:30pm: Dave Wickerham; October 21, 2:30pm: Lance Luce; November 18, 2:30pm: Scott Foppiano; December 30, 2:30pm: Mark Herman.

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

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.

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

Cincinnati Music Hall—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) 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. Organ overtures and intermissions.

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

OKLAHOMA

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

OREGON

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

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

Around the Circuit

Theatre Organ Programs
and Performances

Oaks Amusement Park Roller Rink—1 SE Spokane St, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune 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. Open console at 7pm on the first Fridays of the month during the school year.

PENNSYLVANIA

Grand Theater—252 Main St., East Greenville, 215-679-4300 (2/7 Marr & Colton) www.thegrandtheater.org. August 12, 3:00pm: *The Four Horseman of the Apocalypse* (1921) starring Rudolph Valentino; September 23, 3:00pm: An Afternoon of Comedy: *Never Weaken* (1921) with Harold Lloyd, *Big Business* (1929) with Laurel and Hardy, *Two Tars* (1928) with Laurel and Hardy; October 28, 3:00pm: *The Hunchback of Notre Dame* (1923) with Lon Chaney. John Baratta accompanies all three shows, tickets \$10 per person per show or all three for \$25.

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

Colonial Theatre—227 Bridge St., Phoenixville, (3/24 Wurlitzer). March 25, 3:00pm: Glenn Hough, Tickets \$10 for adults, \$5 ages 12 and under.

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

Lincoln Theatre—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) www.lincolntheatre.org. Original installation organ played one-half hour prior to movies most Fridays through Tuesdays. August 25, Organ concert, Jeff Fox. \$10 at the door, or at www.lincolntheatre.org

Haller Lake Community Club—12579 Densmore Ave N, Seattle, (3/9 hybrid). December 2, Annual PSTOS Holiday Party, Mike Bryant. www.pstos.org

Paramount Theatre—911 Pine St, Seattle, 206-467-5510 (4/20 Wurlitzer) www.stgpresents.org. Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration. Silent Movie Mondays with Jim Riggs at the console: July 9: *Picadilly* (1929), July 16: *L'Argent* (1928), July 23: *Ben Hur: A Tale of Christ* (1925), July 30, *King of Kings* (1927). All Shows at 7:00pm. Tickets available via the box office or www.stgpresents.org; July 29, 2:00pm: Jim Riggs and Paul Hansen in concert; August 5, 2:00pm: Open Console, PSTOS members only, details TBA on www.pstos.org or facebook.com/pstos.

Spokane First Church of the Nazarene—9004 N. Country Homes Blvd, Spokane (3/26 Wurlitzer). Organ is used weekly in the 10:45am Sunday traditional service and for other concerts/open console sessions.

WISCONSIN

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.

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.

CANADA

ONTARIO

Kingston Korea Church—89 Kirkpatrick St, Kingston (3/29 Kimball) www.ktos.ca. May 4, 8:00pm: Jelani Eddington in concert.

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19 Wurlitzer). 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. 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.

NEW ZEALAND

AUCKLAND

Hollywood Cinema—20 St Georges Road, Avondale, +649 5257067 (3/16 Wurlitzer). July 29, 2:00pm: Jonas Nordwall; September 23, 2:00pm: Scott Harrison with Auckland Dixieland Band "Lex Pistols" concert; October 14, 2:00pm: Silent Film TBA; November 11, 2:00pm: Dave Wickerham. theatreorgans.com/wota

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. 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; 2nd December and 9 December, 2:30pm: *Christmas Spectacular* starring Christian Cartwright; 8 December and 16 December, 2:30pm: *Christmas Spectacular* starring Stephen Foulkes.

DEVON

The Congregational Church—Fore Street, Beer (2/6 Wurlitzer), www.beerwurlitzer.co.cc. 21 July, 2:00pm: Trevor Blosaw; 18 August, 2:00pm: Byron Jones, 22 September, 2:00pm: Jean Martyn; 20 October, 2:00pm: Len Rawle; 8 December, 2:00pm: Matthew Bason Christmas Show.

MANCHESTER

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

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer), www.ryewurlitzer.co.cc. All concerts at 2:30pm. 23 September: Nicholas Martin; 28 October: John Mann; 25 November: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 14 July, 2:30pm: Chris Powell in concert; 11 August, 2:30pm: Kevin Grunill and The Take Two Big Band; 15 September, 2:30pm: *Paramount on Parade: 75th Anniversary Celebration of the Mighty Compton Cinema Organ* with Simon Gledhill; 13 October, 2:30pm: Robert Wolfe in concert; 10 November 2:30pm: Nigel Ogden in concert; 8 December, 2:30pm: *A Compton Christmas Cracker* with Andrew Nix and Kevin Grunill. www.penistone-compton.co.uk

SURREY

Woking Leisure Centre—Kingfield Road, Woking, +44 1923 720511 (3/19 Wurlitzer). Concerts at 7:30pm unless otherwise noted. 14 July: Byron Jones; 19 August, 2:30pm: Young Theatre Organist Competition; 22 September: Paul Kirner; 13 October: John Mann; 17 November: David Redfern; 15 December 2:30pm and 7:30pm: Len Rawle Christmas Show. atos-london.co.uk

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.

WEST YORKSHIRE

Town Hall—Market Place, Ossett, +44 1132 705885 (3/13 Compton). 1 July, 2:30pm: Donald MacKenzie; 7 October, 2:30pm: Simon Gledhill; 2 December, 2:30pm: Stephen Austin.

Victoria Hall—Victoria Road, Saltaire, +44 8454 002208 (3/11 Wurlitzer). 24-27 August: COS Northern Convention, Howard Beaumont Trio, Simon Gledhill, John Mann, Joe Marsh, Nicholas Martin, Nigel Ogden, and Robert Sudall; 9 September, 2:30pm: Howard Beaumont; 27 October, 7:30pm: Richard Hills FRCO, Bradford Cathedral Choir, and Drighlington Band; 11 November, 2:30pm: David Lobban; 9 December, 2:30pm: Robert Wolfe.

THE DIAPASON

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Closing Chord

Bill Hagey

After a long hard battle with ALS, Bill Hagey died peacefully in his sleep on February 19, 2012. He was 64. Amyotrophic lateral sclerosis, often referred to as Lou Gehrig's Disease, is a progressive neurodegenerative disease that affects nerve cells in the brain.

Bill was a true theatre organ enthusiast. His interest was sparked at the early age of six, when a family friend played some George Wright recordings for Bill and his parents. Bill was hooked, and his mother bought some theatre organ recordings for him. He got his first organ at age eight. Although Bill could read music, many of the songs he knew he learned by listening to those old recordings. His idol was George Wright.

In his youth, Hagey was featured organist at several pizza parlors in the United States and Canada. These included Toronto, St. Louis, Provo, and Salt Lake City. In the mid-70s, he was playing at a Village Inn Pizza Parlor in Phoenix.

Bill's dream was to open his own pizza parlor with a Wurlitzer pipe organ. He found a Wurlitzer in northern California and moved it back to Peoria, Arizona. Unfortunately, the Wurlitzer was destroyed in a fire that also took most of the Chicago Stadium Barton, which was stored at the same location. At the time of his death, Bill still owned pizza ovens, miscellaneous restaurant equipment, and a complete belt-driven fan system for a parlor.

Bill was also adept with the technical side of the theatre organ. He got his first pipe organ when he was seventeen, and continued rebuilding organs throughout his lifetime. He assembled a two-manual, five-rank Wicks in a shed beside his parents' home in Sun City. Before his passing, he donated that organ to our ATOS chapter.

Hagey was instrumental in organizing the Valley of the Sun chapter in the mid-70s. He served as the first president of our chapter and remained active with the group until the onset of his illness. He was always happy to play for a chapter meeting, and he could wield a pretty mean ice cream scoop at our annual ice cream socials!

He is survived by his wife Saichai, sons Bill, Jr. and Andy, and daughter Kimberly. A celebration of his life was held at Organ

Stop Pizza on March 24, 2012. He will be greatly missed.

"Good night sweet prince; and flights of angels sing thee to thy rest." (Act V, scene ii of Shakespeare's *Hamlet*).

—Bill Carr, President
Valley of the Sun chapter



Don Wallin

(1947 – 2012) Don Wallin was a favorite theatre organist in the Puget Sound area, having been featured at Olympia's Capitol Theatre, Big Bob's Pizza in Federal Way, Cheney Stadium, Steve's Gay 90s, then at Big Top Pizza in Sacramento, California.

Later, Don played at Pizza Machine in Stockton, and Pizza, Pipes & Pandemonium in Groton, Connecticut.

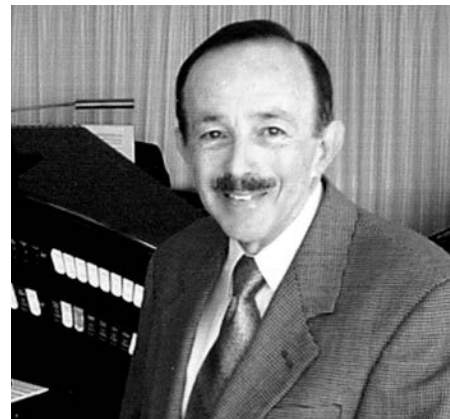
Moving back to Tacoma, he was a staff organist at Pizza & Pipes in University Place.

He played for area churches, and more recently formed his own pipe organ and piano service company in the Tacoma area.

Don was a long-time member of the Puget Sound Theatre Organ Society, and was featured at many events in venues throughout Western Washington. Members always looked forward to Don's programs featuring his tastefully executed music.

He suffered from serious health issues for many years. Sincere sympathy is extended to his family and many friends.

—Reprinted with permission of
Puget Sound Theatre Organ Society



Don Wallin (Courtesy of Puget Sound
Theatre Organ Society)

Ray Whelpley

I met Ray Whelpley back in the late '90s when I was involved with the installation of the organ in the Everett Theatre in Everett, Washington. Ray was repairing some metal pipework for us, and another member of the crew and I went to Ray's home to pick up the finished goods—which, by the way, looked as close to new as any I'd ever seen, and I'd seen quite a few.

When we came around the corner at the back of Ray's hillside home in Bellevue, we could hear the unmistakable sounds of a theatre organ. We walked through the open sliding door into the family room on the lower level to find Ray at the console coaxing some lovely sounds out of what was clearly a very well-installed and cared-for Wurlitzer. He played very well, both technically and artistically—nothing flashy, but it was obvious he had had some good training somewhere along the line.

Ray hadn't heard us arrive, but when he finished the tune he was playing, our applause let him know. He was off the bench like a shot, and that's the first and only time I ever heard him play. I know he kept it up, because every time I visited Ray and his wife, Muriel, the music on the rack would be open to a different page. But he wouldn't play for anyone.

We became great friends, and whenever I stopped by I knew I had better allow plenty of time for the visit, because between Muriel's insistence that I play a few numbers for her, and Ray's own ideas about what we ought to do and talk about—which often had no relationship at all to the

reason for my visit—and what I ought to play (Muriel had several numbers that were *de rigueur* any time the blower started, as did Ray, and their tastes apparently never matched...), it was never a five-minute stop to drop something off or pick something up.

Ray and I spent a good solid six weeks making a new backrail and redoing the horseshoe of the Everett Theatre Kimball console in his family room. We rearranged some things and added a couple of dozen stop actions. The first thing Ray said was “We need a fixture to make sure these stops line up right...” Off to the garage, and a short time later he was back with a little fixture he had fashioned out of some aluminum stock that was exactly what was needed. The next day, it had a finish on it, and not a burr, rough edge, or sharp corner anywhere.

Although they were badly needed, that console had never had lights (it was a three-manual console, built up by Balcom & Vaughan from a two-manual). The theatre didn’t want to go with the “Model-T dash light” solution, so Ray and I cooked up a scheme that used model railroad lights inset into the rails above each row, so the lower row wouldn’t be in shadow. We needed a way to direct the light downward to the stoptabs. Ray said “Let me sleep on it.” The next day, he handed me a shield formed of light aluminum, the outside finished in black, with a couple of perfect bends in it and a tab with a hole for a small brad to go through, and said “I think this will work.” We mounted it up, turned off the lights in the room and pulled the drapes, and put power to it. It worked like a charm—good spread, and no spill where we didn’t want it. I said something like “Perfect!” He said “Good, ‘cause I already made them all up...”

Wherever a purpose-built solution was needed, Ray was your man. As I wrote in an article for the Journal about ten years or so ago, he seemed to be a magician when it came to resurrecting metal pipes that had been ill-treated.

The three-manual, 12-rank Wurlitzer in the house was one of the nicest residential installations I’ve ever seen (there are some pictures at www.pstos.org/instruments/wa/bellevue/whelpley.htm) and one of the most delightful I’ve ever played. The relay sits

inside the chamber, just behind the swell opening. The Harp and Chrysoglott sit in front of the swell opening on the outside. The sound is already diffused by the time it gets to the audience so they (and, thankfully, the organist) aren’t “hammered” with a raw sound.

When he expanded the organ from eight ranks to 12, he needed more relay. Today, that’s easy. In the ‘60s, not so much. Being the practical sort, Ray said to himself “I’ll just build one.” He used the original Wurlitzer relay as a pattern, and built the most exact replica I’ve ever seen, right down to the Spencerian script in India ink labeling the switches. The easiest way to tell the Wurlitzer original from the Whelpley replica is the replica looks better. The soldering is more uniform, and the wiring is more carefully dressed.

After I was transferred to Colorado by my then-employer, I didn’t see Ray and Muriel as often, although we corresponded by mail (Ray wasn’t up to the new-fangled e-mail stuff just yet), and whenever I was in Seattle, which was fairly often for a few years, I always stopped by.

During the Seattle convention, I was going to try to find time to pay a visit to Casa Whelpley. I knew Muriel was not doing well (Alzheimers, and we’ll leave it at that), so rather than just show up out of the blue, I asked a mutual friend, Seattle-area organ technician Greg Smith, about Ray. He advised against stopping by, as Muriel was becoming almost more than Ray and his brother Bob, who had moved in to help care for Muriel, could handle.

Caring for Muriel was becoming more and more difficult, especially for a man in his 90s, but he wouldn’t hear of putting his beloved wife of over 60 years in any kind of facility as long as he had breath left in his body. It took a great toll on Ray, but he never gave up.

Muriel lost her battle and passed away a couple of weeks after her 96th birthday in October, 2011. Ray no longer had a “mission” to keep him going, and began to decline fairly rapidly.

In March of this year, Greg came down to Portland to look at a console that was for sale, and before he headed back to Seattle we went to dinner. I asked about Ray, and was told he was not doing well. Ray was

in hospital, and Greg had spent a couple of hours with him the day before; Ray was awake for only a few minutes of the time. I asked Greg to give Ray my best and tell him I’m thinking of him when he next visited, and he promised he would.

A few hours later, my phone rang. Greg said when he arrived back home, there was a message waiting on his machine from Ray’s son. Ray was gone, at age 94.

Ray left a brother and a son, and countless friends in the organ world. He was a warm and generous man, a perfectionist in many ways, with a great sense of humor, and as creative a man as you could ever imagine. Whatever he did, he took pride in doing well; “good enough” didn’t exist in his vocabulary.

Perhaps the most difficult thing about writing a piece like this is knowing when it’s time, and how to end it. So, on behalf of Ray’s many friends in the organ world and elsewhere, I’ll simply say “goodbye, my friend.”

—Mike Bryant



Ray Whelpley at the console of his home Wurlitzer (Photo by Jo Ann Evans)

Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS MID-YEAR MEETING

Saturday, February 11, 2012

Marriott Courtyard Hotel, Norman, Oklahoma

1. Chairman of the Board COL Mike Hartley called the meeting to order at 8:34am CST.

2. Secretary Bob Evans called the roll: **Officers Present:** Mike Hartley, Chairman of the Board; Bob Dilworth, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** John Ledwon, Allen Miller, Tim Needler, Donna Parker, Don Phipps, Bucky Reddish, Nathan Avakian, Youth Representative. **Board Member Excused:** Jack Moelmann. **Staff Present:** Ken Double, President/CEO; Mike Bryant, Parliamentarian; Jelani Eddington, Contract Administrator.

3. Chairman Hartley declared a quorum and made opening remarks.

4. The minutes of the January 10, 2012 meeting (teleconference) were accepted as distributed.

5. Treasurer's Report: (Hutcherson) (see Attachment 2, the explanatory note for the Variance Report, following the minutes—Ed.)

American Theatre Organ Society
2011-2012 Budget Variance Report
August 1, 2011 – January 31, 2012

8/1/11 to 1/31/12 Budget	Actual	Variance
Revenue \$ 191,250.00	\$ 141,036.19	(\$ 50,213.81)
Expenses 171,275.00	149,233.35	22,041.65
TOTAL	(\$ 8,197.16)	

Statement of Financial Position – January 31, 2012

Unrestricted Funds	
Checking	\$ 89,314.27
Reserve Funds	381,769.35*
TOTAL	471,083.62
Restricted Funds	
Endowment	952,028.08*
George Wright	58,642.10*
TOTAL	1,010,670.18
TOTAL FUNDS	\$ 1,481,753.80

*Fund valuations as of 12/31/2011; January 31 statements not yet available when the report was prepared

Chairman Hartley pointed out that, in the future, the Board will be receiving an executive level budget execution overview at each meeting. COL Hartley has directed the treasurer to prepare a report with three separate columns that will indicate the following:

1. APPROVED BUDGET: Total amount approved for execution by account.

2. EXECUTION TO DATE: The amount actually disbursed.

3. BALANCE: The balance of funds after expenditures.

The current reporting will also be added to reflect our total financial status.

OLD BUSINESS

Reports (only additions or updates are listed):

Archive and Library (Miller, Evans)

Allen Miller reports that the materials formerly housed in Joliet, Illinois are now at the American Organ Institute at the University of Oklahoma. These materials are safely stored (temporarily) in the upper level of the organ shop. Mr. Miller noted that the timeline for the ATOS Archive and Library is ahead of schedule.

Youth Activities:

Summer Youth Adventure: (Nordwall) All is moving along very well. This year's event will be held in Wilmington, Delaware. Participants will visit Wanamaker's and Longwood Gardens. Average attendance is 15; average first-time attendance is six.

Competitions: (Ledwon)

ATOS will be able to field a competition this year. At this juncture we have five potential competitors.

Technical: (Miller)

- Restoration and Preservation: The Committee is seeking information on pipe organs to be included in the Registry of Historical Instruments.
- Technical Consultation Program: No requests for technical consultation have been received.
- David L. Junchen Technical Scholarship: No applicants for scholarship at this time.
- ATOS Technical Experience: The Technical Experience will be held at the American Organ Institute for the next two years. This year's event will be held on August 5-9, 2012.
- DVD Technical Series (Phipps): Don Phipps stated that the time has come to document skills necessary to rebuild, restore, and maintain theatre organs. Don expounded on his memo to the Board in favor of producing a DVD series addressing technical issues.

MOVED (Dilworth) to form a study committee charged with the task of producing a firm proposal for a DVD technical series and presenting that proposal to the board at the Annual Board Meeting in June, 2012.

(Motion CARRIED)

Awards for Conventions:

- George Wright Memorial Fellowship (Ledwon, Avakian): Nathan Avakian stated that he was reaching out through Facebook and individual contacts. An invitation for applications will appear in the March/April issue of THEATRE ORGAN.
- Mentor Program (Needler, Reddish): One person has applied to the Mentor Program. Allen Organ Company has agreed to the use of their demonstration room (during the Annual Convention) for the program.

Bylaws and Policies (Moelmann):

After consultation with Bylaws and Policies Committee Chairman Jack Moelmann, Jelani Eddington presented a proposal for a bylaw and policy change. This change was initiated by a change in the California Corporation Code. This change would restructure the way selection is made for the Youth Representative. The proposal requires the board to approve the recommendation of the Youth Representative Committee.

MOVED (Needler) to accept the bylaw and policy proposal (**Motion CARRIED**) (The complete proposal is available on-line at www.atos.org.)

Endowment Fund (Reddish):

- Four chapters (grant awardees) have been compensated for work done. Six chapters have not yet submitted invoices for completed work.
- The window for use of funds has been changed from three years to one year.

Publications (Parker):

Work is underway to improve the performance of the ATOS web site.

Organist Scholarships (Smith, Ledwon, Avakian):

- Six recipients are eligible for scholarships
- \$7,150 is budgeted with \$2,850 distributed at this point.
- Some, but not all, students have requested funds as of this date.
- 2011 Scholarship awardees are:
 - Nathan Avakian, \$1,300.00
 - Daniel McCollum, \$1,500.00
 - Donnie Rankin, \$2,400.00
 - Mary Ann Wooton, \$ 650.00
 - Steven Kucera, \$1,300.00
 - Justin P. LaVoie, \$1,200.00

Chapter Relations (Phipps, Needler, Evans):

The Chapter Relations Committee submitted a proposal to improve communications with the chapters and, by extension, the membership. (*Attachment 1, the complete text of the proposal, follows this summary of the minutes.—Ed.*)

The Chapter Relations proposal was referred to the IT committee for study.

Youth Initiatives (Avakian):

John Palanuk, director of the Youth Silent Film Festival, is looking for ATOS assistance in several areas, particularly finding venues for regional film festivals and artists to accompany the films.

Financial Review and Audits (Needler, Dilworth, Hutcherson):

Because of the change in the ATOS fiscal year, the Good Faith Financial Review will be held in September or October of 2012.

President/CEO Reports (Double):

- Eight Estate Planning gifts secured, ongoing discussions with others, plus marketing materials continuing via website and Journal. New fundraising letter to go out shortly. This letter will have a two-sided approach, first targeting ATOS members who have expressed interest in the fundraising goals.
- The Convention CD is almost ready for shipping. Pre-orders total approx. 140, pre-order sales ongoing, promotional material online and in Journal.
- Listenership and "Time Spent Listening" of Theatre Organ Radio are both up.
- Sales of the DVD Lesson Series have topped 250 units; this has been a successful and profitable venture for ATOS.
- New marketing and promotional materials are being developed for phase two of the individual/member fundraising appeal.
- John Ledwon suggested that we create a document that would direct those who inherit theatre organs to contact ATOS for information regarding their disposal. The board agreed that this idea had merit and took the suggestion under advisement.

Executive Secretary (Merry):

Current membership declined by 29 from December 2010 to December 2011

ATOS Marketplace (Unks):

The transition of responsibility for the Marketplace from Dennis Unks to Rob Vastine is almost complete.

MOVED (Moelmann - discussion and action postponed from January 19, 2012 meeting) to rescind paragraph 4.2e of the ATOS Bylaws (Director of Another Organization) (**Motion NOT CARRIED: Yea, 1; Nay, 10**)

MOVED (Ledwon) to eliminate the words "competing organization" from bylaw 4.2(e) and adopt the following language:

Director of Another Organization. *Because Directors must give undivided allegiance when making decisions affecting the Society, a Director serving simultaneously on the board of directors of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music will impair and prejudice the Director in carrying out his or her duties as a member of the Society's Board of Directors. Consequently, from and after July 1, 2009 any person who is a member of the board of directors of an organization as described above may not qualify to run for election to the Board of Directors, may not be appointed to the Board of Directors, nor may such person serve as a Director. The prohibition in this subsection shall not apply to any person who serves on the board of directors of any chapter of the Society. Further, the prohibition in this subsection shall not apply to any Director elected in 2009, and any such Director is exempted from the prohibition of this subsection during his or her initial term and any consecutive term authorized by Section 4.4 of these Bylaws. (Motion CARRIED)*

Contract Administrator (Eddington):

Mr. Eddington had three recommended changes for the board. (See reports online at www.atos.org for specific content.) Summarized, the recommendations address:

- Contract revisions for convention artist contract and the Chapter Hosting Agreement.
- Excessive compensation to staff members (referred to the Executive Committee for study).

- Title of "President/Chief Executive Officer" changed to "President/Chief Executive." This change eliminates the need to classify this position as an officer under IRS rules.

MOVED (Miller) to accept the recommendations of the contract administrator. (**Motion CARRIED**)

Strategic Plan Committee Presentation (Parker, Moelmann, Hartley):

The revised ATOS Strategic Plan was presented to the board. Part of the Committee's recommendation was the elimination of the position of Executive Secretary and the reorganization of the duties associated with that position.

MOVED (Miller) to eliminate the position of Executive Secretary at the end of the current Executive Secretary's term and to amend the bylaws and policies accordingly. (**Motion CARRIED**)

The board considered several options for the redistribution of the duties associated with the former position of Executive Secretary, agreeing on the following new positions and annual compensation:

Membership Secretary, \$ 12,000

Information Technology Administrator, \$ 12,000

Grant Writer, \$ 8,000

MOVED (Miller) that the staff restructure and compensation scale (above) be adopted for the three listed independent contractor positions. (**Motion CARRIED**)

ATOS FIVE-YEAR STRATEGIC PLAN CONCEPT

The five-year strategic plan concept allows planners to outline objectives throughout an actual six-year period. In most cases, the objective(s) would be unfunded, and can only be executed when additional resources are received, or made available by the board when reprogramming actions occur. However, there may be certain time constraints which would then place the objective(s) in one of the out years. Objectives should be identified as "funded" or "non-funded" and stated in a simple one or two line bullet point. Remember, this is the "vision" for current fiscal year objectives, along with the out year objectives and will always be a "work in progress."

What is essential is that ATOS has, first, a plan with achievable goals and objectives and second, a forward-thinking plan that targets newly received revenues. Finally, it is a tangible plan that codifies "here we are today and here is where we are planning to go."

Part of the recommendation of the Strategic Plan Committee called for the separation of *governance* and *operations*. Explained briefly, *governance* involves the ATOS Board of Directors as they act on budgetary matters, bylaw and policy changes, and any other matter that is recommended by the Chief Executive.

Operations are defined as the day-to-day running of the organization. The Chief Executive would be responsible for the daily operations of the Society. The separation of governance and operations would allow for a businesslike and effective model of operations for our organization. We are taking on the mantle of a non-profit arts organization.

MOVED (Dilworth) to accept the five-year plan concept as amended (**Motion CARRIED**)

MOVED (Evans) that the concept of governance vs. operations be adopted immediately. (**Motion CARRIED**)

Archive and Library Update (Miller):

The board adjourned to the AOI shop where the group was given a tour of the facilities and shown the temporary storage for the ATOS Archive and Library. The board was satisfied with the current placement and long-range vision for the Archive and Library.

The Eric Reeve materials currently stored in Minot, North Dakota will be shipped to the AOI in May at which time they will be categorized and stored with the other materials.

Schedule next board meeting, annual board meeting, and annual membership meeting:

- The next board teleconference will be on Tuesday, April 3, 2012 at 9:00pm EDT.
- The annual board meeting will be held in Los Angeles, California on Saturday and Sunday, June 30 and July 1, 2012

Minutes

- The ATOS annual membership meeting will be held on Wednesday, July 4, 2012.

Good of the Order:

Acting on a request from Mike Bryant for approval to provide the ATOS e-mail list to RM Auctions for notifications concerning the Milhous Collection: **Moved (Parker)** to rent the ATOS E-Mail list (for one use only) to RM Auctions. **(Motion CARRIED)**

Moved (Needler) to correct minor grammar and punctuation errors in the ATOS Mission Statement. **(Motion CARRIED)**

Meeting adjourned at 6:45pm CST.

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

ATTACHMENT 1

To: ATOS Board of Directors

From: Chapter Relations Committee (Don Phipps, Tim Needler, Bob Evans)

Subject: Chapter Communications

Date: January 23, 2012

We can't know where we're going until we know where we are.

Why is communication with individual members of ATOS more necessary today than ever before?

We estimate that approximately 30% of the membership is unaligned with a specific chapter and receives his/her communication solely through the journal or web site. This figure could approach 50% if a member states that he or she belongs to an (currently) inactive chapter.

Currently, we are assuming that the e-mails generated by the Chapter Liaisons are (1) getting to the chapter presidents/secretaries, (2) being distributed by the chapter presidents/secretaries. This assumption has proven to be inaccurate.

- A logical first step is to take a "chapter census" to determine how many chapters are currently active.
- This census would take the form of a very simple form for chapter presidents/secretaries to complete. This could be published in Theatre Organ and made available on line. The board should press chapters to complete the form in a timely fashion to maintain their charter(s). Some "detective" work may be necessary using the e-mail list that the Executive Secretary has in his records.

Why does the chapter liaison system need revision?

- We do not have an accurate list of active chapters. Two recent attempts to get up-to-date information on chapters did not produce an accurate accounting of active and inactive chapters.
- This is not the fault of any individual or group.
 - Jack Moelmann circulated a chapter update list and received less than thirty responses.
 - Numerous attempts by the secretary to establish a current chapter president/secretary list produced responses from about 25% of chapters. Many e-mails bounced. The secretary sent "regular" USPS mail messages to those whose addresses were not accurate—no responses.

How are we going to communicate with individual members?

- The "communication initiative" must begin with an explanatory article in Theatre Organ. This article would be positive, upbeat, and stress the idea that ATOS is reaching out to individual and chapter members in order to communicate in a more direct and timely fashion. The article should be comprehensive and explain the initiative thoroughly.

- Along with the article the board might want to consider a short, simple insert in the journal that could be sent "regular" mail or e-mail to ATOS. This insert would contain member name, address, and e-mail address along with a disclaimer informing the member that his/her name will be placed on a master e-mail list administered by ATOS for ATOS business only.

- The result of the two above measures would be the creation of a master e-mail list of individual members.

Either the ATOS Webmaster or the individual in charge of membership would maintain this e-mail list with assistance from the Chapter Relations Committee. The secretary, who is on the Chapter Relations Committee, volunteers to work with the webmaster and membership person to help maintain the e-mail list and assume responsibility for facilitating communication through the list. (This task will NOT be included in the secretary's job description as a future secretary may not wish to continue with this responsibility.)

What Next?

- Re-define Chapter Liaison to include Member Liaison.
 - Chapter liaison duties would remain the same as is currently described. The e-mail distribution list, however, would be modified to reflect current active chapters.
 - A Member Liaison (at an e-mail address) would be responsible for answering e-mail inquiries from ATOS members or prospective members. All this would be done via the website. This member liaison function would help open the lines of communication between unaligned members and the ATOS. This would be part of the secretary's assumed responsibilities.
- Additional Utilization of E-Mail List:
 - Frequent updating of Around the Circuit. (two-week intervals)
 - Timely bulletins to membership at large (monthly news releases)
 - Clearinghouse of interested people within a predetermined geographical radius (possible way to provide framework for new chapters) as needed or requested.
 - Fundraising opportunities generated through clear, timely, and frequent communications (as needed)

Constant monitoring and updating of the list will be necessary. This is NOT a one-time activity. The Chapter Relations Committee recommends that reporting on the currency of the e-mail list be a regularly scheduled report for each board meeting/telephone conference.

Further Note:

Our expectation is that, with the addition of a paid web master, this initiative would not entail an additional major expenditure of ATOS funds. In fact, the majority of labor expended will be in the creation of the master e-mail list.

ATTACHMENT 2

Variance Report Summary for our members— an explanation from the Treasurer

The Variance Report is a new tool that allows us to compare at a specific point in time how we are actually doing financially against how we projected that we would be doing in our Annual Budget. In looking at this Variance Report, there are several items that need an explanation.

Our financial position changes on a daily basis. This report takes a budget item and "spreads" the amount over a 12-month period without regard to when the activity that generates that revenue or expense actually takes place.

Revenue: To date, revenue actually received was below projected revenue by \$50,213.81. This is not an alarming number at this time since a large portion of our revenue is received in the last six months of our fiscal year versus the first six months.

Expenses: As of January 31, 2012, expenses were \$22,041.65 below what we had projected for the first six months, which is a good trend.

Total: As of January 31, 2012, the report shows we have spent \$8,197.16 more than we received in income. Although we plan for our revenues to cover our expenses across the year, for many reasons throughout the year expenses and revenues may not "track" together. To illustrate, let's look at a common situation: in November we paid a \$10,000 advance to the convention for operational costs (such as venue deposits), but we will not receive our share of the convention revenue until after the convention. Our Reserve Funds enable us to cover shortfalls such as these until the revenues catch up.

Summary: As of January 31, 2012, the Board of Directors is following our approved budget plan. Although the economy has had a negative impact on our organization, we are still on target with our budget for this year as of January 31.

Going forward we will continue to look at areas where projected expenses can be reduced without adversely affecting our projects, and where additional sources of revenue might be found. The Variance Report is just one more tool to enable us to monitor our financial health and keep ATOS on a solid footing.

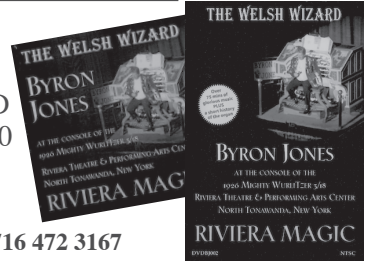
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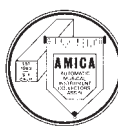
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DEADLINES—Deadline for placing ads is the 1st of each even month prior to the publication release date. For example: ads are due April 1 for the May/June issue. Cancellations, substitutions, and changes must adhere to the same deadline.

CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 3111 NE 165th Place, Vancouver, Washington 98682-8686. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

DISPLAY AD SPECIFICATIONS—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

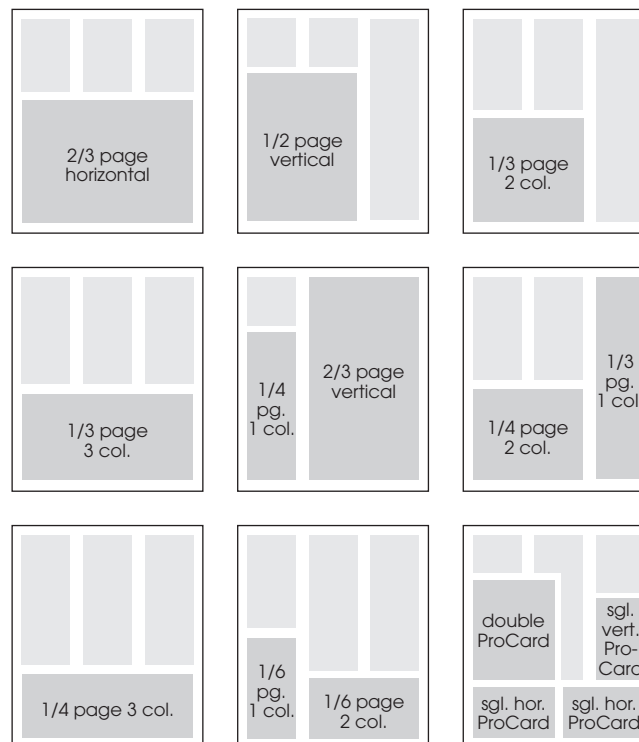
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales team at adsales@atos.org for FTP upload directions.

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
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Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



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RODGERS 340 Theatre Organ. Inter-midi installed on three manuals and 32-note pedalboard, white finish; 2 QSC model 1400 stereo amplifiers, speakers for 4 channels and a Rodgers echo/Leslie-type speaker. Also have other organ stuff for sale including a Maas-Rowe 32-note tube chime unit with gold-colored tubes. Located near Los Angeles, California. All offers considered. Forrest Bell, 310-326-6769 or fgbell777@yahoo.com 54-4

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Productions, LLC

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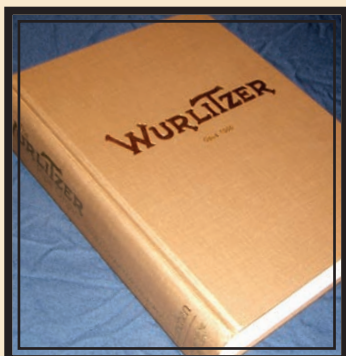
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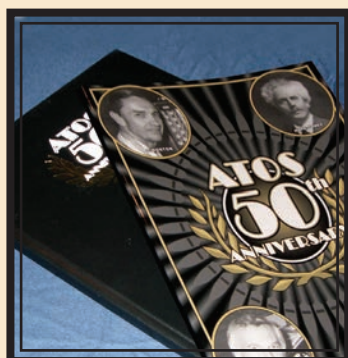
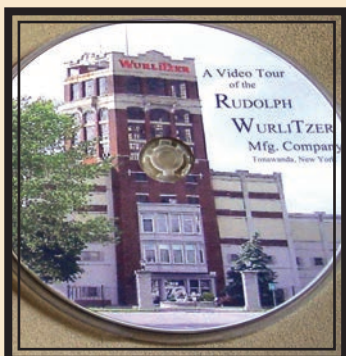
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— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

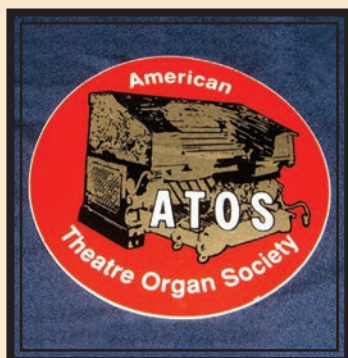
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The prices listed above are postpaid for all orders shipped within the U.S.A. VISA and MasterCard are accepted.

If you have any questions, please contact Rob Vastine, ATOS Marketplace Manager, at marketplace@atos.org.

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