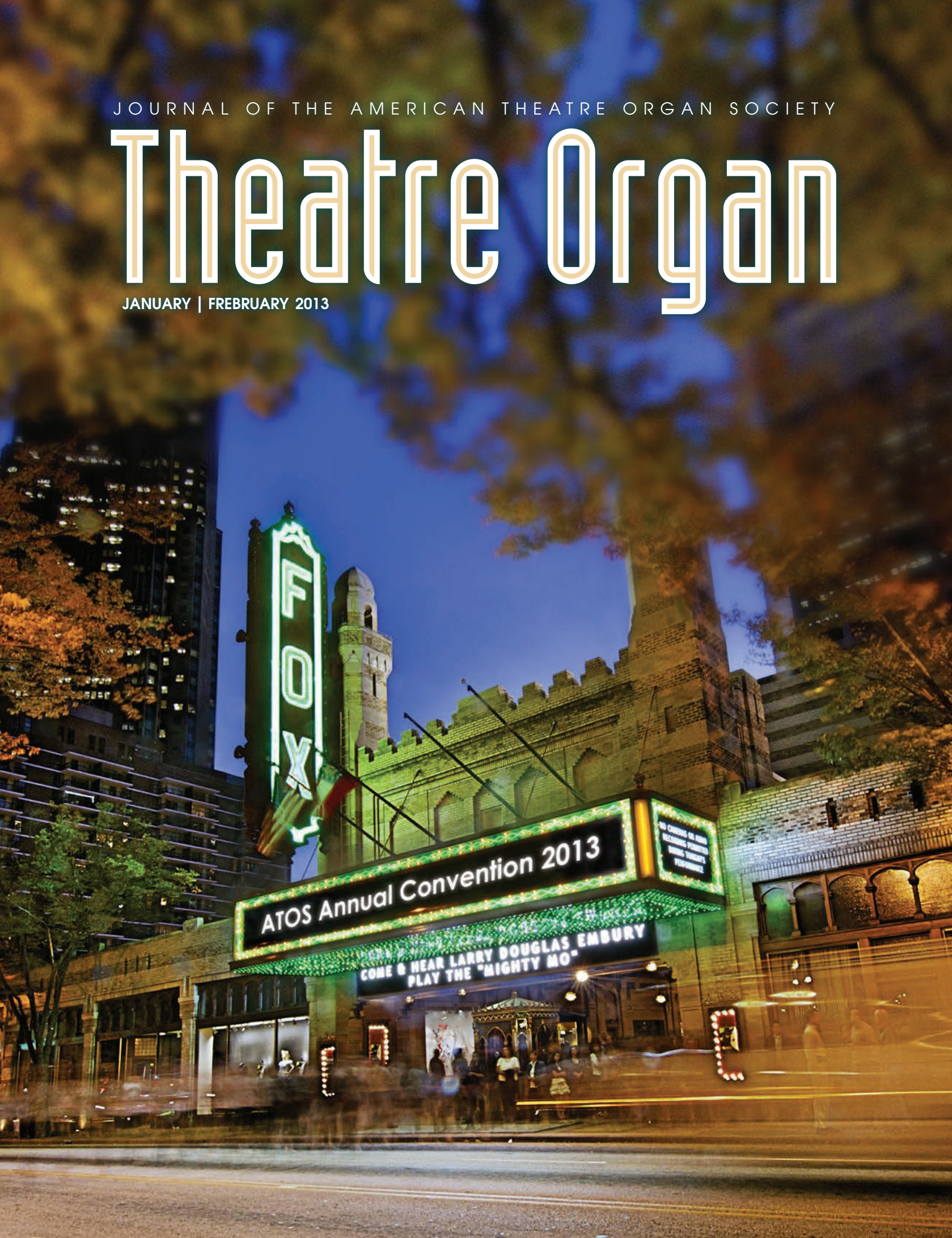


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

JANUARY | FEBRUARY 2013





The Atlanta Chapter Invites You to
"HERE WITH THE WIND 2013"



Featuring...

the Atlanta Fox 4/42 Möller:

Richard Hills

Clark Wilson

Larry-Douglas Embury

Dave Wickerham

Tony Fenelon

**the Birmingham Alabama Theatre 4/30
Wurlitzer:**

David Gray

Mark Herman

**the Stephenson HS 4/16 Grande Page,
Stone Mountain:**

Dwight Thomas

**the Marietta Strand Theatre
Allen GW-IV:**

Lance Luce

Overture in Chattanooga featuring...

the Tivoli Theatre 3/13 Wurlitzer:

Jonas Nordwall

**A visit and dinner at world-famous
Rock City on Lookout Mountain**

the Memorial Auditorium 4/81 Austin:

Walt Strongy

concluding with a

Finale to South Georgia featuring....

**the 3/11 Rylander Theatre Möller
in Americus:**

Ron Rhode

Dinner buffet

**the 3/18 Grand Theatre Barton
in Fitzgerald:**

Jelani Eddington

Stay at the luxurious



in Buckhead

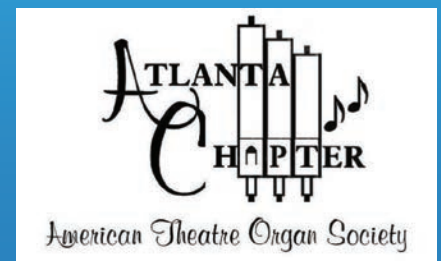
OVERTURE JULY 1

CONVENTION JULY 2-5

FINALE JULY 6

Registration Details Coming Soon!

Visit us at <http://atosatlanta.org/convention>



Contents

THEATRE ORGAN JANUARY | FEBRUARY 2013 Volume 55 | Number 1



The Möller console on its lift, left, in front of the Jewel Curtain; the atmospheric ceiling is visible in the upper right (Photo courtesy of the Atlanta Fox)

On the Cover: The Atlanta Fox Theatre on Peachtree Street Northeast at night (Photo courtesy of the Atlanta Fox)

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 6491, Aloha, Oregon 97007-0491, membership@atos.org.

www.atos.org

FEATURES

- 12 30 Years in the Life of the Hollywood Wurlitzer
- 20 Mystery Photo Solved
- 21 ATOS Membership Renewal Change
- 22 Surf or Shuffle
- 26 Southern Hospitality at its Fabulous Finest
- 34 ATOS Annual Convention 2013
- 36 New ATOS Event Posters Available
- 39 Portland's Hollywood Theatre

DEPARTMENTS

- 3 Vox Humana
- 4 President's Message
- 5 Letters
- 6 Directors' Corner
- 8 News & Notes
- 48 Chapter News
- 55 Around the Circuit
- 58 Meeting Minutes
- 60 Closing Chord

Theatre Organ

Journal of the American Theatre Organ Society

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

JANUARY | FEBRUARY 2013 Volume 55 | Number 1

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)

REVIEWS: Douglas Grant

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

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

VICE CHAIRMAN OF THE BOARD

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

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)

Immediate Past Chairman

COL Mike Hartley (2013) (m.hartley@atos.org)
386-445-7562

Bob Dilworth (b.dilworth@atos.org) (2015)
302-995-2603

Jelani Eddington (rj.eddington@atos.org) (2015)
262-639-8788

Larry Fenner (l.fenner@atos.org) (2013)
717-274-2254

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) (2015)
618-632-8455

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

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

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

YOUTH REPRESENTATIVE

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

PRESIDENT & CHIEF EXECUTIVE

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

MEMBERSHIP SECRETARY

Donna Parker (membership@atos.org)
503-372-6987

ATOS MARKETPLACE

Rob Vastine
P.O. Box 162113
Atlanta, GA 30321-2113
503-313-1024
marketplace@atos.org

ATOS CORPORATE OFFICE

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

PROGRAMS

ENDOWMENT FUND

Bucky Reddish, Chairman
Endowment Fund Board of Trustees

E-TONES NEWSLETTER

Jack Moelmann

SCHOLARSHIPS

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

THEATRE ORGAN RADIO

Ken Double

THEATRE ORGAN WORKSHOPS

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



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.

Opinions expressed in the pages of THEATRE ORGAN are not necessarily those of the American Theatre Organ Society or the editors. ATOS is not responsible for omissions or errors that result from misrepresentations in information provided to us. Advertisements in THEATRE ORGAN do not constitute an endorsement of the goods and/or services offered, either by ATOS or the editors. Advertisers and their agents assume all liability for advertising content. The Editorial Office reserves the right to accept, reject, or edit any and all submitted articles and advertising.

We are pleased to accept manuscripts for review. Contact the editors (editor@atos.org) to discuss length and content.

No part of THEATRE ORGAN may be reproduced in any form by any means without the express written consent of ATOS. For permission and reprint information contact the Publisher.

THEATRE ORGAN (title registered U.S. Patent Office) is the official publication of the American Theatre Organ Society, Inc. (ATOS), a non-profit organization. © 2012 American Theatre Organ Society, Inc. All rights reserved.

Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 6103, Aloha, Oregon 97007, 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, Rob Vastine, 23855 SW 195th Place, Sherwood, Oregon 97140.

www.atos.org

- Theatre Organ Online
- Membership maintenance: join or renew online
- Articles and Features added regularly
- Around the Circuit calendar of events
- Theatre organ locator
- ATOS Committees and contact information
- Chapter Liaison contact information

Vox Humana

Some of you will have noticed a new addition to your Journal this issue—a renewal notice in the envelope. The new process is explained in a little more detail on page 21, but we'll add just a bit here. Under the old method, the mailing was handled by a contracted fulfillment house, at fairly considerable expense. By having the renewal notice ride along with the Journal, we save a pretty good chunk of change.

Next, in the last issue we announced that this issue would contain a remembrance of our friend Chris Gorsuch. We received notice of Chris's passing just before the issue went to the printer and neglected to take into consideration the short window between the time you would receive your copy of the Journal, and the deadline for inclusion in this issue.

So, you'll see the article in the March/April issue. Jelani Eddington is coordinating; if you have anything you'd like to contribute—either text or pictures—get in touch with Jelani at rj.eddington@atos.org. Don't wait too long, though—the content deadline is just around the corner.

In last issue's Vox Humana we mentioned the sci-fi favorite from the BBC, *Doctor Who*, and a device called the TARDIS. Imagine our surprise when we received the chapter news submission from the Atlanta chapter, and found that Rick McGee recently played for a *Doctor Who* themed wedding at the Strand Theatre, complete with a TARDIS on the stage. Better yet, they sent a picture, which we've included with this column.

Finally, we're looking for articles for future issues that focus on residential installations, but with a twist. In the past we've featured a number of instruments that would be considered 'large.' We'd



Rick McGee and Doctor Who's TARDIS at the Strand Theatre
(Photo by Alisha Hime)

like to give some visibility to more modestly-sized instruments. If you have a story to tell, if you'd like your instrument to be the subject of an article, get in touch with either of the co-editors. We won't write the article for you, but we'll help guide you through the process and polish your efforts.

Keep in touch.

—Mike Bryant
—Don Feely



Donna Parker



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

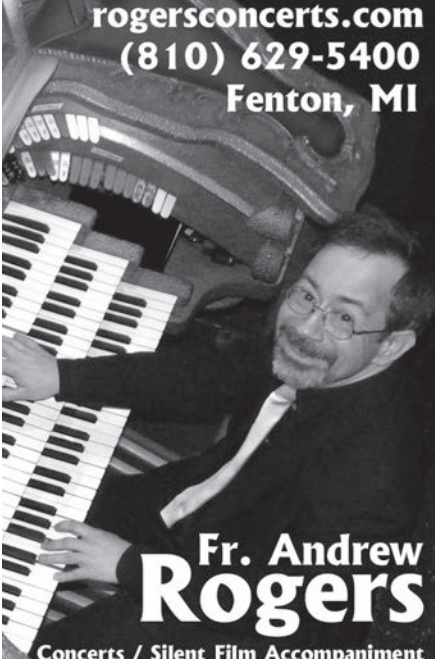
AMERICAN THEATRE ORGAN SOCIETY

Experience
the sound

ATOS
Membership
Brochures
Now Available

Donna Parker, Membership Secretary
P.O. Box 6491, Aloha, OR 97007-0491
503-372-6987, membership@atos.org

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



Fr. Andrew Rogers
Concerts / Silent Film Accompaniment

President's Message

ON PROGRESS, EXCITING PROJECTS, AND THE NEW YEAR



It is almost impossible to grasp the speed in which the days, months, weeks and years go by. Welcome to 2013 (as I assume the Mayans were wrong and we are all reading this!).

Regarding the headline above and “Progress,” Membership Secretary Donna Parker reported some interesting news recently. You will recall our membership drive of a year ago whereby we were offering that half-price deal. It was moderately successful in that it generated some new members, and was most definitely worth the effort and investment. One important factor was missing in terms of declaring the program a complete success or failed attempt—the long-range outcome.

Donna is happy to report that indeed, many of those who were new members and signed up a year ago for half price are now renewing their memberships and remaining in the ATOS family. Great news, and confirmation that this type of effort—be it at the national level or something our local chapters might try (i.e. incentive to join)—is worth it. For many, when exposed to the music and our organization, obviously enjoy it. Job well done by Tim Needler, Don Phipps and the board and staff involved.

Meanwhile, Chairman Bob Dilworth has extended a similar offer to his DTOS members, and the same for Ken Wuepper and our friends at the Temple Theatre Organ Society in Saginaw, and we welcome those from those two new chapters who join ATOS as well.

As written in a recent blog, my travels to New Orleans to track progress at the

Saenger Theatre have been exciting. The theatre restoration is going to be fantastic when complete. The organ project from fundraising to completion is still a work in progress, but it is moving forward with a definitive plan in place and management that has demonstrated they are “organ-friendly.” That fantastic 4/26 Robert-Morton will be heard once again.

Meanwhile, I have visited with one chapter that is exploring a potential partnership that could include ownership in the theatre. This puts the spotlight on one area of need. We have written about our fundraising efforts, and I mentioned our membership efforts above. In addition to funds and new members, we need venues: homes for organs—new locations where the art form can be presented.

The absolute best example of this recently is the Hanover Theatre in Worcester, Massachusetts. The donation and installation by Don Phipps and his hearty crew, coupled with the most encouraging management and staff, has produced a theatre that explores use of the organ continuously.

The same holds true for Carl Black and our friends at the Grand Theatre in East Greenville, Pennsylvania. Their two-manual “mighty-mite” Marr and Colton is a wonderful organ, and is heard regularly. And Wayne Zimmerman and crew have the new Wurlitzer installation at the Colonial Theatre in Phoenixville, Pennsylvania singing forth. Oh, to find a dozen or more locations just like these!

If those opportunities are out there, it will be our “troops on the front lines”—our members and local chapters—who

will be able to do that initial exploration. Let’s all keep our eyes peeled. A theatre being restored, a new theatre on the horizon, a new high school auditorium, a forward-thinking church (not afraid of an organ with tremors and percussions!), a new restaurant or other private endeavor—there might be an opportunity right under our noses if we are diligent and ask the right questions of the right people.

Finally, in this issue, you will see the article on the Atlanta Fox Theatre and “Mighty Mo,” one of the headlining venues for this summer’s ATOS Annual Convention in Atlanta, Georgia. One question already heard is, “How can we afford to go if the hotel is the J.W. Marriott?” Yes, this diamond atop the Marriott chain can usually get \$250 a night and more for a room. But the convention rate is a most reasonable \$119 for the finest surroundings one might enjoy in a hotel. And with Lenox Square Mall next door, there are restaurant options fitting every budget, and shopping and entertainment above and beyond the joys of the convention itself.

There is more great reading as you turn the pages, while the pages of the calendar have turned to 2013. Happy New Year to you all. We at ATOS are so appreciative of your membership and support, and we look forward to great things ahead.

—Ken Double

Letters

Virtual Pipe Organs

At the dawn of the digital audio era, one of the format's earliest critics remarked that digital audio was akin to a dog walking on its hind legs. The wonder isn't that a dog can walk on its hind legs; the wonder is that it can do so with any degree of proficiency.

Fast forward 30 years to an event I witnessed September 2, 2012 at the Bates Recital Hall on the UT Austin campus. There was Cameron Carpenter's spotlighted touring VPO and above that instrument, in semi-darkness, was the massive 5,315-pipe, 24-ton Visser-Rowland. In an interesting irony this instrument was built in the same year that audio CD technology was just barely getting out of its swaddling clothes in the Philips and Sony labs. During the two-and-a-half hour performance, Carpenter played both organs though he used his VPO for the majority of his concert. The result was not totally unlike listening to recordings of pipe organs versus recordings of VPOs in the sense of the latter being dryer, the sound from the upper pitches not being quite as full-bodied, and even further up the scale on the occasion a bit strident. Additionally, at one point there was a distinct rattling sound, not unlike one I can occasionally provoke out of the 30+ year-old Rodgers Columbian 700 at my church here in Lampasas.

Finally, congratulations to those who can get the Hauptwerk system up and running in 8 hours. In 8 months, for me, it never happened. Having to send my instrument to a software integration specialist was not what I was led to believe I would need to do under Hauptwerk 4. This, plus my experience with the Holtkamp Martini practice organ at the American Organ Institute, the threat of computer viruses & malware and the above-mentioned concert has, for my purpose, put the final nails in Hauptwerk's coffin.

—Donald Jack Newsom
Lometa, Texas

(Just as there are good-sounding pipe organs and bad-sounding pipe organs, there are good-sounding virtuals and bad-sounding virtuals. No two pipe organs, even of identical specification, sound exactly the same, and the same is true of VPO installations. There are just too many variables, many related to the acoustics of the space. To reach their full potential, pipe organs require careful note-by-note regulation and tonal finishing. Virtual organs are no different in that regard.

We might also observe that a touring organ might be at a disadvantage when compared to any organ permanently installed in the same space. Presumably, the "resident" organ has been carefully regulated and finished. The time available for such regulation of the touring organ generally just isn't there.

Finally, if we may be permitted to comment on Mr. Newsom's observation about viruses and malware...most recommend that the computer(s) be dedicated to the virtual application; other programs, including anti-virus and anti-malware software, should not be installed—or at least should be disabled—once the required VPO components are downloaded. There is seldom a need to connect the VPO computer to the internet beyond that, thus viruses and malware become pretty much a non-issue.—Ed.)

Continuing Cover Coverage

As a former Contributing Editor of this publication, you can logically and correctly assume there were several articles I began and eventually laid aside for one reason or another that were never completed or published. Among these was one I had entitled, "SOS: Save Old Screws!" Having read Jon Sibley's letters and your responses, I'm sorry I never got it done.

Mr. Sibley's objection to the use of drywall screws has been belittled and deemed "nit-picky" by the editors. I disagree wholeheartedly. First of all, drywall screws were designed and are manufactured for one purpose and one purpose only, and that is the hanging of drywall. They were not designed for beauty or strength, but rather for function, and primarily for convenience.

The threads of drywall screws are made to cut into dimensional lumber without having to pilot. Because of this, when inserted in to the holes previously

occupied by steel screws, drywall screws will chew up the internal threads of the anchor board, often requiring plugging and re-piloting of the hole. They also are inclined to damage the pass-through board because there is not enough surface area to pull against. Simply put: save for their use in the making of pipe trays, drywall screws have absolutely no place in the building of pipe organs. Absolutely none.

While I doubt that anyone questions the competence or skill level of the editors to perform their assigned job, they are clearly out of their league here, in my humble opinion. We are not being "nit-picky." We are being realistic. We are being logical. We are being craftsmen. The editors simply got caught with their Photoshop down.

—Scott Smith
Scott Smith Pipe Organs
Lansing, Michigan

(First, let me say that if we belittled Jon Sibley in any way, that was not our intention and we apologize. Next, we need to let Don Feely off the hook on this one; the responses to Jon were written by me alone. Finally, as to getting caught with our Photoshop down, we might do something with a too-busy background to make the subject of the shot stand out, but our intent is never to deceive.

The cover subject will be shown as we received it; if there's a Dymo label on a stop tab, it'll be on the cover. That's an honest representation of the console, and that's how we'll show it. We selected that image for the cover because of its total visual impact. We would make the same choice today.

Our response was not to suggest that drywall or trim screws should be considered appropriate fasteners in organ building. The points we were trying to make in our responses to Jon were (1) in this case, it is a purely cosmetic issue, and (2) to focus on them as a reason why this particular image should not have been on the cover (because it doesn't represent the standard of restoration and/or preservation that ATOS should be encouraging) is, in our opinion, nit-picking. Perhaps we might have found a different term to use, but our point would be the same.—Ed.)

Directors' Corner



JOHN LEDWON

Wishing you the best in the New Year! As chair of the Young Theatre Organist Competition, I would like to ask all of you to search out any aspiring keyboard musician to look into joining the competition. There will be no overall winner again this year but rather two finalists who will share a cameo performance at the Atlanta convention. There will only be two finalists this year due to budget constraints but hopefully in the near future we will once again be able to present three finalists with an overall winner selected at the convention! Information is available on the ATOS website under the Youth Corner Banner. We had a very successful 2012 Competition at the Southern California Convention with three excellent young artists performing on the Barnum Hall Wurlitzer. It was a joy to see and hear these young theatre organists perform and the enthusiastic audience showed their appreciation with standing ovations for all three. One of the finalists came from the UK so distance is not a factor in entering.

Chairman of the Board Bob Dilworth appointed me to chair a new budget oversight committee so we will be dealing with current budget issues which plague ATOS. Our budget shortfall for the 2011-2012 fiscal year was extreme, forcing us to dip into our reserve fund to the tune of over \$160,000. With approximately 3000 members at \$40 each, our income from dues is around \$120,000. With a staffing budget of over \$100,000 and the Theatre Organ Journal, our lifeblood, coming in at around \$100,000 you can see that there isn't enough income to meet just these two expense areas—to say nothing of programs that we want to continue and possibly expand. We realize that a dues increase is

not the answer so we must look to expense reduction and into alternate sources of income such as marketplace sales, grants, and donations. Marketplace sales, while significant, don't do much to alleviate our problem. Grants have all but dried up with the current economic situation across the country which just leaves donations from people like you, and we do appreciate and thank you for your generosity. Do try to set aside a little extra for ATOS as our cause is commendable and absolutely essential if the theatre organ is to survive, albeit as a niche instrument in the musical world. The theatre organ is one of two uniquely American musical instruments and we can ill afford to let it slip into oblivion.

Where is all this leading? I hate to be doom and gloom, but we need to stem our membership decline and increase our membership base in order to survive. I know we have been at this juncture before but if every member brought one friend to a concert or spoke to a person they haven't seen before at a concert and welcomed them...and if only 10% of these "new folk" joined ATOS and the local chapter...our membership would rise by 10% to 3300. Do this for a few concerts and suddenly our and the local chapter memberships have grown by quite a bit! Certainly, 10% of those we bring to concerts should be enthralled with the sound of the theatre organ enough to join; if not we better take a closer look at what we are presenting as we are not meeting the current needs of our listening public. The organ has survived for centuries by constantly adapting to changing trends. Certainly our redesigned and massive "mega" theatre organs are an adaptation of the original premise to accompany silent films to current musical ideology. The sound they produce is unobtainable from any other acoustic musical instrument, including the majority of orchestras, symphonies or other acoustic musical instrumental combinations.

So, in closing, please remember the YTOC and the financial needs of ATOS. Let's all pitch in and see if we can grow the membership. Possibly a new ATOS "call to arms" phrase by modifying a phrase with origins near the beginning of the previous century...let's title it "Win one (new member) for the theatre organ!"



TIM NEEDLER

From time to time, members ask me how our Central Indiana Chapter has grown and succeeded over the years of its existence. There is no easy answer, of course, but I do think there are some reasons why. First of all, we try to foster a feeling of solidarity, a feeling of *raison d'être* to give a basis for our existence. And that basis is simply to preserve and promote theatre pipe organs and their music in our area and beyond. So, in our opinion, what better way to motivate such allegiance to the cause than to have every one of our members also be members of ATOS? Thus, we do not have "friends" or any other non-ATOS class of members in our Central Indiana Chapter. All current 170 CIC memberships (256 actual members, which include spouses, significant others and children living at home) are also members of ATOS. That makes them more aware of what is going on around the country through ATOS efforts in other areas, and they thus feel more involved and, in most cases, very supportive of not only ATOS but also of our chapter efforts.

The second factor is keeping our local dues low enough to make membership affordable and thus making the ATOS dues less of a burden in the overall picture. For more years than I can recall, our local dues have remained at \$18 per membership. However, thanks to an idea that former chapter treasurer, Michael Fellenzer, instituted quite some years ago, we have tiered categories of membership in CIC, ranging from Basic at \$18 to Donor (\$25-\$49), Contributor (\$50-\$99), Sponsor (\$100-\$199), Patron (\$200-\$499) and Benefactor (\$500 and

up). This year, thanks to contributions at the various higher levels of giving, we took in over \$9,400 in dues plus contributions, and that averages out to a little over \$55 per membership. Thus, thanks to many generous members supporting the chapter, our dues can remain at \$18 for everyone for the foreseeable future. Each member over Basic and Donor levels is sent an individual thank-you letter detailing the donation over \$18 for IRS purposes, and all donor names and amounts (unless requested not to do so) are published in our newsletter.

We encourage members to attend our monthly membership socials, and we strive to have decent entertainment on one of our local theatre pipe organ installations whenever possible. We also try to encourage our younger members to participate. This month (November 2012 as I write this) we are eager to hear our youngest member, Tim

Duckworth, present a program on his own virtual theatre pipe organ that he created. At age 14, Tim is mainly self-taught and very much—like many his age—into computers, which leads naturally into virtual recreations of pipe organ sounds. Check him out on YouTube (<https://www.youtube.com/watch?v=7yR3K4rIIU0>) and see how he sounds. I know you'll be pleasantly surprised.

Communication is also very important, and we try to maintain decent contacts with our members, through our CIC newsletter *CIPHERS* (edited masterfully by Mark Herman) and through our Facebook page and chapter website. We have also found, though, that sometimes our members are busy and don't always read their newsletter when sent to them, by their request, as an attachment to an email transmission. Many of us get myriad emails each day, and it is

very easy to have an email arrive, not be read upon arrival and then slide further away with each passing day. Mail that arrives via the US Postal Service generally is not that easy to ignore since it may sit on a desk until read, so we're considering sending our newsletter out in printed form each month to everyone to ensure that word of our activities gets the best shot at being seen and read by our chapter recipients. It will mean more money and more work, but if it means better attendance at monthly socials and the three or four public concerts that the chapter presents, the money and extra effort will be well worth it.

I'm sure other successful chapters have their own story to tell, and I encourage them with good suggestions to come forward for the sake of us all.

THE ST. LOUIS THEATRE ORGAN SOCIETY PRESENTS

2013 PARTY ON THE PIPES

April 11 thru 15

FEATURING

NATHAN AVAKIAN

AND SELECTED LOCAL ARTISTS

FOUR DAYS OF FOOD, FUN, AND ORGAN.

\$329.00 PER PERSON

PLEASE NO PETS

VENUES INCLUDE

THE ST. LOUIS FOX THEATRE,

THE LINCOLN THEATRE,

THE CITY MUSEUM, AND

THE SCOTTISH RITE

PLUS HOME INSTALLATION VISITS

OUR HOTEL WILL BE THE HAMPTON INN, COLUMBIA, IL. 1-618-281-9000.

RATE FOR 1-4 PER ROOM IS \$89+TAX. www.stlouisolumbia.hamptoninn.com

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

News & Notes

OPENING OF NOMINATIONS FOR THE 2013 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions on the ATOS Board of Directors for the three-year term of 2013 to 2016. Any ATOS member at least 18 years of age who has been a member of ATOS for two years prior to the date of the close of nominations (January 15, 2013) is qualified to run for election to the board of directors, provided that the nominee does not serve on the board of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music. Service on the board of an ATOS chapter does not disqualify a member from serving on the board of ATOS. In addition, no person may qualify to run or serve on the Board who has any outstanding debt obligation to ATOS that is more than thirty (30) days past due. If an ATOS member nominates another qualified member, written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot.

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

The ATOS board usually meets in person twice a year—the first being just prior to the annual convention (usually in the summer), and again during the year (usually in January). Attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. Board members will be involved in ATOS projects, perhaps as the head of a task force or project, and will be expected to report on activities, in addition to serving a group of chapters as liaison.

The board is currently taking action on several exciting programs intended to increase public awareness of the theatre organ and set a course for the future. This is a great time to become involved in the work of ATOS.

The procedure to be observed in the nomination process is as follows:

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

Alternatively, a nominee may complete and submit a nomination form (which will include biographical information and the 150-word statement). Nominees may download this form from www.atos.org. Upon request to the Nominating Committee, the

form may be sent to a nominee via e-mail or U.S. mail. Nominees who prefer to submit the nomination form must include all requested information and complete the form as directed, and must include a photograph along with the nomination form.

2. Candidate résumés and a photo are to be sent to the Nominating Committee chairperson. It is strongly recommended nomination materials be sent via certified mail with return receipt or similar mail class if originating outside the United States. Nominations may also be sent electronically; however, the sender MUST verify receipt of the nomination by the chair. The postmark deadline is January 15, 2013.

3. We will use a separate mailing of ballots and résumés of the candidates. While this method is costly, we hope that it will encourage members to vote for the candidates of their choice, thus demonstrating their interest in and support of ATOS and its objectives.

4. It is the sole responsibility of each nominee to ensure compliance with the eligibility requirements for running for the board as provided in the ATOS bylaws and policies. If you have any questions or need clarification of any of the requirements, please contact the Chairman of the Nominating Committee: Larry Davis, P.O. Box 657, Marietta, GA 30061 e-mail: acatos@earthlink.net

Counting words:

1. Name, city, and state in the heading do not count.
2. Hyphenated words count as one (1) word [e.g. Vice-President, two-term...].
3. Articles and prepositions count [the organ caretaker = three (3) words, an avid lover of theatre organ = six (6) words].
4. ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.
5. Abbreviations count as one (1) word (Asst., Mrs.).
6. Numbers count as a word [26 = one (1) word, 5 = one (1) word].

Cinnamon Hill Art



DigiTal Toy Counter™

- Eighteen pushbuttons
 - Over 90 sound effects included
 - 256 sound effects capacity
 - Assign any pushbutton any sound effect
 - Add your own sound effects
 - Master Volume Control
 - Several options available
- From \$549

Easily installed on almost any organ. See web site for installation examples, reviews, and detailed information. Flyer available: Andy LaTore, 325 Grady Loop, Otto, NC 28763

www.cinnamonhillart.com/EDTC.html

2013 ENDOWMENT FUND GRANT APPLICATIONS OPEN

The purpose of the ATOS Endowment Fund is to assist ATOS chapters or other not-for-profit organizations engaged in theatre pipe organ programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS Board of Directors. Since its beginning, the Endowment Fund has paid out over \$160,000 in grants.

Only 90 percent of the interest earned on the principal of the fund may be used for grants in any one year. Only one application per chapter, organization, or person per year will be considered. Preference will be given to ATOS chapter-owned organs and sponsored projects. All grant applications involving a theatre pipe organ, or component(s) thereof, will be subject to review by the chair of the ATOS Technical Committee to determine if the proposed project complies with at least the minimum standards as set forth in the *ATOS Guidelines for Conservation and Restoration* which can be found on the ATOS website. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the Technical Committee will report to the Endowment Fund trustees in writing of any possible technical issues with a specific application that could lead to disapproval of the application.

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

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

The complete application packet can be obtained from the ATOS website, www.atos.org (go to "Resources," "Programs and Awards," "Current Applications").

Completed applications must be received by the Endowment Fund Board of Trustees not later than April 15, 2013.

2012-13 Endowment Fund Board of Trustees:

- Bucky Reddish, Chairman
- Mike Hutcherson, Financial Secretary
- Tim Needler, Recording Secretary
- Bob Maney, Trustee
- Bob Lachin, Trustee

ATOS Membership Application

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

Name _____

Address _____

City, State _____ Zip/Post Code _____

Country (Members outside US, add \$15 surcharge - check the box below) _____

Phone _____

E-mail _____

Member of ATOS Chapter _____

- Help me contact local chapter
 Renewal Past Member

- Payment by: Check/Money Order
 MasterCard VISA AMEX Discover

Card Number _____

Expiration Date _____

Security Code (back of card) _____

Signature _____

Date _____

Membership Levels

- International members, add surcharge\$15
- Lifetime Membership.....\$2,500
- Presidents Club\$1,000
- Benefactor.....\$500
- Patron.....\$200
- Sustaining.....\$100
- Contributing\$75
- Regular.....\$40
- Student.....\$25
 (Age 23 and under with documentation)

Optional Services

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

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

Send the completed form and your remittance to:

ATOS Membership
 PO Box 162049
 Atlanta, GA 30321-2049
 Contact: Donna Parker, Executive Secretary
 503-372-6987, membership@atos.org
Join or renew online at www.atos.org/membership

News & Notes

CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the 2013 ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

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

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

The award categories are:

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

Nominations should be submitted to Jack Moelmann, Chairman of the Awards and Recognition Committee, by e-mail or regular mail. If you need more information, criteria, or other details contact Jack and he'll be glad to help you. Contact information is listed below.

Nominations are being accepted now, and must be received by Jack not later than **February 1, 2013**. Let's continue our tradition of recognizing outstanding members, and please—don't wait until the last minute!

—Jack Moelmann
1015 Matthew Drive
O'Fallon, Illinois 62269
j.moelmann@atos.org
618-632-8455
Fax: 618-632-8456

YOUNG THEATRE ORGANIST COMPETITION

The 2013 Young Theatre Organist Competition is coming up in a few months. The 2012 YTOC was a great success and we hope to build on the six candidates that entered this past year for an even greater number of talented young organists. Remember that entrants may now use any theatre pipe, digital, or analog electronic organ having no less than two 61-note manuals and 32 pedal notes.

An unfortunate change for this year, and hopefully only for this year, is that, due to high budget expenses, all ATOS programs were asked to cut back for the 2012-2013 budget year. So, instead of bringing three finalists to the convention, ATOS will only be able to bring two. We hope to be able to return to a convention competition and award an overall winner in 2014.

If you know of an aspiring young person between the age of 13 and 24 who plays the theatre organ, let them know about the Young Theatre Organist Competition. Tell any organ teachers you might know about the YTOC program. Remember that talent and enthusiasm are two of the most important factors, so, even if the student isn't “concert ready,” contact us so that

we can begin grooming them for future competitions.

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

Need more information? Rules and guidelines for the 2013 Competition are now available through your chapter officials, on the ATOS website (www.atos.org), or contact John Ledwon at j.ledwon@atos.org

NOW COMPLETE!

THE WALT STRONY BONUS DVD IS HERE!

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

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

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



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

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

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



Jonas Nordwall



Lyn Larsen



Jelani Eddington



Simon Gledhill

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

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

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

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

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

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

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



ATOS
American Theatre Organ Society

Allen organs®



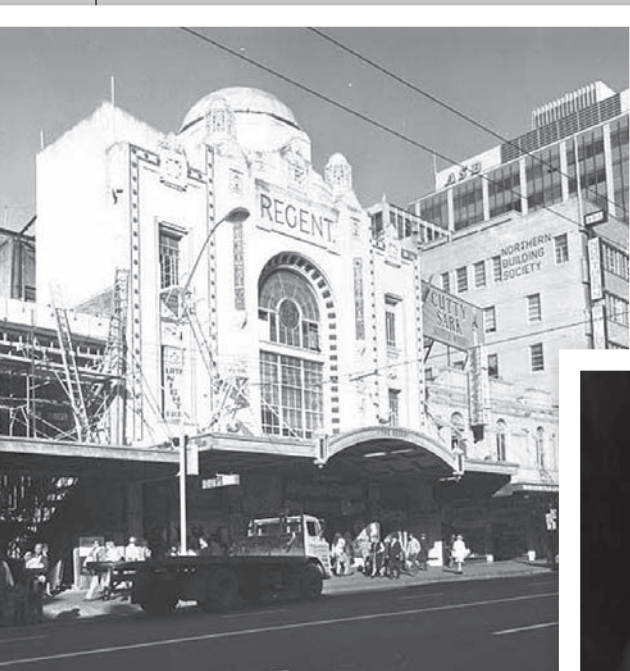
30 Years

in the Life of the Hollywood Wurlitzer

November 1982 – November 2012

1985

Brett Morris at the Hollywood 2m console, 1985. Brett was in his very early 20s, a demonstrator for the Technics brand electronic organs who fell in love with the Wurlitzer. During the early- to mid-1980s he presented some spectacular concerts and silent movie programs. (Photo by J.W. Parker)



1971

The Regent in Auckland, 1971
(WOTA Archive)



1989

Robert Wolfe, UK organist,
with Les Stenersen in 1989
(Photo by James Duncan)

On Saturday, November 6, 1982, Melbourne organist Tony Fenelon rose up on the organ console at the Hollywood Cinema, heralding the return to Auckland of “live” theatre pipe organ entertainment. Not since the days of Auckland’s Civic Theatre, in the 1960s, had Aucklanders thrilled to the sound and feeling of a mighty Wurlitzer pipe organ in full-cry! As regards the organ at the Hollywood Cinema, we would have had to go back to its original home in Auckland’s Regent Theatre to have heard it here last.

Opus 1475, as it was identified at the Wurlitzer factory in North Tonawanda, New York, was a Style F instrument consisting of a two-manual console with eight ranks

of pipes. It was shipped from the factory on October 15, 1926 bound for the Regent Theatre in Queen St., Auckland. The Regent stood right opposite Smith & Caughey’s Department Store, opened in 1926 and demolished in 1971. Older Aucklanders don’t remember the Regent ever having an organ, as it left the theatre quite early on.

Being the first of the larger Wurlitzer organs to come to New Zealand, the Regent organ replaced the Regent orchestra accompanying the silent films. However in the USA in 1929, Al Jolson leapt on to the screen and audiences actually heard him sing *Mammy*. With that, thousands of theatre organists all over the world faced the

certain truth that their days were numbered. Theatres hurried to convert over to the new sound technology for the “talkies” and, for most, it silenced their mighty Wurlitzers, Bartons, Robert-Mortons, Comptons, and Christies, to name some of the many brands which emulated the Wurlitzer product. Most theatre organists then found themselves unemployed.

Some cinemas, such as Auckland’s Civic Theatre, continued to present their organ as part of the package on offer to their patrons, but many more, such as Auckland’s Regent Theatre, ceased use of the Wurlitzer as soon as the sound technology was up and running.

2005

From 2005, Chris McPhee (Australia) with Brett’s New Internationals 1920s style dance band (Photo by Katrina McPhee)



From R – L, New Orch Oboe, Kinura, String Celeste, Trumpet (Photo by Mat Mathew)

So after years of disuse, the Regent Wurlitzer was sold in 1944 to the Hutt Valley High School just out of Wellington, to be installed in their school hall.

It was not until the late 1970s that the organ returned to Auckland, originally for Auckland's Museum of Transport & Technology (MOTAT). But following a raft of issues, a home was found at the Hollywood Cinema in the Auckland suburb of Avondale, thanks to the late Mr. Jan Grefstad, owner/manager of the Hollywood Cinema.

It took almost three years of construction to build the organ chambers and install the organ at the Hollywood, on the stage

right behind the motion picture screen. This, then, brings us to that magnificent November day in 1982 when the ex-Auckland Regent Theatre Wurlitzer filled her lungs and began to sing once again.

1993 saw the formation of the Wurlitzer Organ Trust of Auckland following the news that the then-owner of the instrument, Mr. Les Stenersen, was planning to sell the organ. Once registered, the Trust embarked on some heavy fundraising, and in 1995 was able to pay the balance owed on the instrument—in full! This was aided by a fantastic grant from the ASB Community Trust.

Soon after this, it was resolved that the instrument was facing a choice that would dictate its future success: whether or not to leave it “as is,” a historic “original” 2/8 Style F Wurlitzer, or give it a dose of botox to bring it more into line with what was being expected of it today.

When one looks at the work the instrument does today, we are asking it to do something it was never designed to do—to be “in the spotlight” for two hours! Theatre organs were never designed to be the centre of attention; their consoles were usually installed on lifting platforms centre stage that, once the silent movie was about to begin, would take the console down



This is the organists' view of the Hollywood Auditorium from the organ lift (Photo by Leyton Chan)



The Hollywood Cinema with Wurlitzer console on the left, and the piano and chimes on the right (Photo by Leyton Chan)



below the screen so the audience had an unobstructed view of the screen and could watch the movie. The organist, now out of sight in the darkness, was able to look up at the screen and follow the photo play, thus bringing the silent screen to life with the power of music and the raft of special effects carried by all good theatre organs.

Today we ask these same instruments to hold an audience's attention for two solid hours, which in the case of the now "Hollywood Wurlitzer," meant just eight basic ranks of pipes or voices with which a musician could work—like a small eight-piece band. Certainly, very limited tonal

resource for a two-hour solo "concert" presentation.

So the Trust, on advice from some of the artists who had appeared at the Hollywood over the years, put together a new specification for the organ, taking the "heart" of the Regent Wurlitzer, and proposed adding more orchestral voices—ranks such as the Orchestral Oboe and Trumpet, more strings, plus the piercing Post Horn, representing the brass front line of the orchestra. Included, too, were myriad further percussion instruments to enhance the kitchenware already on the organ.

Of course these additions would require additional stop tabs, for which there was simply no more room on the original two-manual console. So, together with raising funds for the additions to the pipe work, funds were sought for a three-manual console. The Trust was thrilled when a suitable console was located in the USA by Russ Evans of Seattle. This was of the same design and casework as the original Regent console, but of course had the desired third keyboard. This console was built by Wurlitzer in February 1926 for Opus 1256, the Loews Norfolk in Virginia, so was very much in keeping with the era of the Regent Wurlitzer.

The Hollywood Cinema (Photo by Mark Matheson)



2010

In 2010, David Gray (Scotland) performed (Photo by Bill Ridge)



2010

Also in 2010, Ken Double (USA) appeared with Richard Singleton on Trumpet (Photo by Bill Ridge)

The console was sent to John Parker, organ builder in Sydney, for restoration and redesign of the stop layout to match the new specification of the Hollywood Wurlitzer.

Meantime Russ Evans had also sourced the additional ranks of pipes the Trust was seeking, and these were packed and shipped to Auckland and installed in the chambers.

Of course the original pneumatic/electric relay and switch stack would require huge modification to accommodate a third manual and additional stop tabs. So the Trust decided to go solid-state and engaged John Andrews of Sydney to manufacture both the all-electric combination system for the new console and a relay. John already had two very successful theatre organ

installations using his system, hence the Trust engaging his services.

Today the organ has a total of 16 ranks which gives an artist near-unlimited possibilities for sound combinations.

1998 saw the “new-look” Hollywood Wurlitzer show itself to the Auckland public with Chris Powell, from the UK, debuting the organ and making great use of the three manuals during his keyboard-to-keyboard waterfalling! All marvelled at the now thrilling sound coming forth from the Hollywood chambers.

With the organ now in a far more concert-worthy condition, the Trust looked inward at itself and what the future held in the coming years. The generation who remembers these organs from the theatre

days and knew of the huge variety of music that could be enjoyed on them, were sadly dwindling in numbers. Today we have a whole generation of people who can only associate the “organ” with church, weddings and funerals—certainly not an instrument they would ever associate with the word “fun.” In fact, asking them to attend an “organ concert” would be, to them, like extracting teeth without anaesthetic!

So the Trust resolved to change its branding of the product, to now promote what we do, as a “SHOW,” in the best sense of the word. In fact today, it is interesting to note around the world, there are still theatre organ venues that put on “organ concerts” and wonder why they only see audiences of 50 or 60!

2010

Martin Ellis (USA) at console in 2010
(Photo by Bill Ridge)



2011

Hollywood Console in 2011
(Photo by Bill Ridge)

Acknowledging that the old “two-hour organ concert” was dead and finished, the Trust then pondered how to entice this new “virgin theatre organ” generation into the Hollywood to enjoy our shows. They sure wouldn’t come to hear the organ on its own, so we began incorporating other musical media into the shows, such as organ & band, organ & piano, organ & vocalist, etc. We also began to include two silent movie shows each year in the mix, which pulls in a completely different crowd altogether. To our great thrill, new faces—and younger ones too—began to check out the shows and better still, joined our mailing list, the Friends of the Wurlitzer and returned to enjoy other shows!

Despite the fact that in most cases the Trust barely broke even on some of these events, it was proving to be the best thing we ever did, and now we continually look at ways of keeping the shows fresh and exciting, with each show different from the one previous. This has made the option of season tickets incredibly viable, as every show is different, and there is a growing number who enjoy attending each and every show now each year!!

Going back to the point made regarding placing the organ in the spotlight for two hours, the use of video technology was another great enhancement for the shows at the Hollywood. If you look at the presentation of a stage musical or show, imagine the reaction if they performed with

their backs to the audience for the entire show? So it is a big expectation of a theatre organ audience to endure two hours of looking at the back of the sole performer of the program! Added to this is the fact that today’s generation are spoilt with both visual as well as audio stimulation for their enjoyment of music—a fact that needs to be addressed if they are to attend theatre organ shows.

As Mark Matheson, today’s owner/manager of the Hollywood Cinema, has a state-of-the-art video projection plant, it made good sense for the Trust to utilise this for our shows. So today, every seat at the Hollywood is a good one, as the video image on the big screen is captured by a camera that zooms in over the artist’s shoulder,

2011

Rob Richards & Alex Zsolt (both USA) performed in 2011, with Campbell Crawford, Auckland’s young aspiring 12-year-old theatre organist (Photo by Bill Ridge)



2011

From 2011, Jelani Eddington (USA) with author James Duncan (Photo by Bill Ridge)

giving the audience the feeling of standing right beside the console. And they are able to see, close-up, just how the performer makes such great music on the Wurlitzer.

Concluding this “glance-back” at the journey the organ has travelled over these last 30 years, it is thrilling to say that, overall, it is a success story. Audience numbers continually top the 220 mark and our most recent silent movie show saw just over 300 enjoy Buster Keaton’s *Steamboat Bill Jr*; brought to life by our own Ron Clark at the Hollywood Wurlitzer pipe organ. Proving that even today, 30 years on, the Hollywood Wurlitzer is still an integral part of the Auckland music scene!

So this success story is the effort of a great many good people, and some “thank-yous” to the key names are very appropriate:

- To our Friends of the Wurlitzer who form the backbone of our audiences, for your continued and loyal support of the shows, keeping the Trust on its toes in finding new and exciting ways to feature the organ;

- To Dave Wickerham, our next artist and the many artists from the UK, USA, Australia, and here in Auckland too, who bring so much pleasure with their music, shared with us during our Pops on Pipes season each year;

- To Mark Matheson, owner/manager of the Hollywood Cinema who continues to provide a home for our Wurlitzer organ.

Mark, on a humble budget, has taken the Hollywood to new heights with state-of-the-art sound and projection plant, new seating, heat pump system for summer & winter, all helping to make the cinema a great place to come along and enjoy the Wurlitzer shows and of course the movies screened weekly, as this is a working cinema;

- To Ken Aplin, who continues to make the long journey from Te Kuiti to Auckland, a journey of some three-plus hours by car, to tune the organ’s 1000+ pipes before every show;

- To Mat Mathew (assisted by WOTA Trustee John Kleingeld and Mark Maloney) who, despite the growing years and some health issues, continues to keep the Hollywood Wurlitzer in tip-top condition



2011

The 2010-11 WOTA Trustees L-R: Front row: Carol Neill, James Duncan. Second row: Ron Clarke, Graeme Fuller, Alan Dadson. Back row: Bill Mitchelhill, John Palmer, John Kleingeld, Dudley Neill (Photo courtesy WOTA)

2012

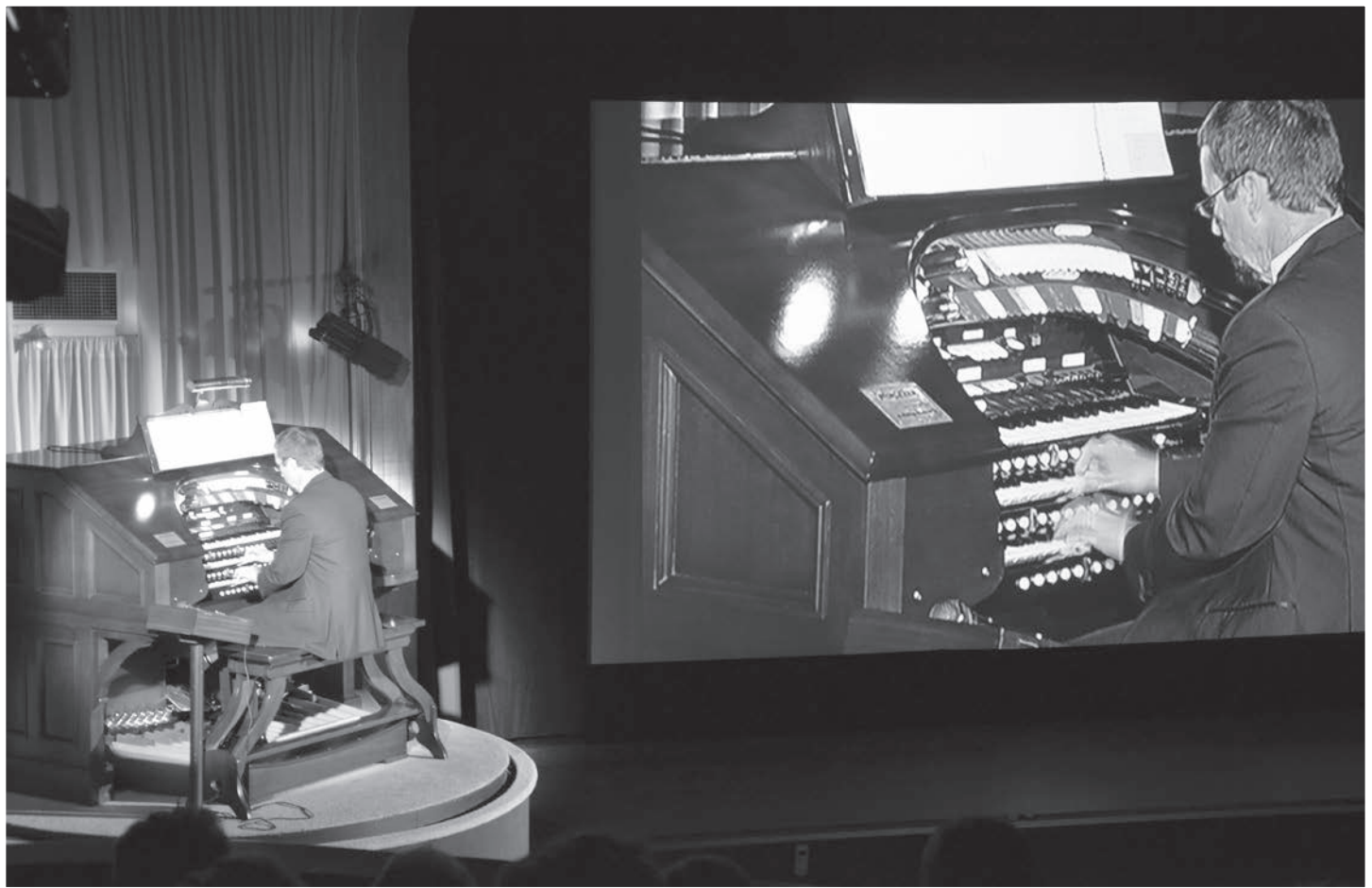
Dave Wickerham appeared in 2012 (Photo courtesy of Dave Wickerham)



for the benefit of our audience and the artists who come to make music on it. This can be borne out with the recent visit of Jonas Nordwall, one of the USA's leading exponents of the theatre organ art form. Jonas actually commenced his "Down Under" NZ and Australia tour here in Auckland, and on arrival in Australia was full of praise for the Hollywood instrument. In fact he stated it as, and I quote him, "a kick-arse organ!" If you are unfamiliar with this phrase, it is very much a compliment. For as Jonas noted, it had the power for a big and full sound when he needed it and yet could also deliver soft subtle and sweet sounds in direct contrast: everything worked and the organ did all he asked of it—a kick-arse organ indeed!

- One must not forget also, the many organisations that have believed in the Trust's work and provided funding for both the organ refurbishment and more recently the presentation of our shows each year, with regular grants towards some of the costs involved.

Here's to the continued good fortune of this mighty pipe organ—and look out when we reach 50 years at the Hollywood—now that will be a party to remember!



Dave Wickerham, larger than life on the Hollywood's big screen
(Photo courtesy of Dave Wickerham)

Mystery Photo Solved



Several folks had correct but incomplete answers to our query “What is it, and who built it?” We understand that there was some discussion on one of the theatre organ mailing lists as well and, while we didn’t see it firsthand, we gather there are a couple of pretty savvy individuals lurking thereon.

Most who responded did correctly identify the mystery rank as a Musette. The builder was a little trickier, and nobody came up with the correct answer. The brass stabilizer (through which the tuning wire passes) was a Wurlitzer patent, but other builders used them as well from time to time. Whether this was done under license or in violation of the patent is beyond our scope.

In one sense we can say that Wurlitzer did indeed have a hand in this rank, but it is not a Wurlitzer Musette. It began life as two Wurlitzer ranks; the bottom end was a Kinura, and the resonators are cut from a string.

The correct full answer is, this is a Harvey Heck Musette. Harvey Heck is a name known to most in ATOS, as he was one of the founders, and was instrumental in the formation of the Los Angeles Theatre Organ Society, one of the host chapters for the 2012 ATOS convention.

Heck built very few of these Musettes; sources disagree on the exact number, with estimates ranging from two to as many as a dozen. But the bottom line is that they are rare. When this picture was taken several years ago, the musette was installed in the twelve-rank Wurlitzer in the residence of the late Ray Whelpley of Bellevue, Washington. It is presently in another private installation in western Washington.

The Home Depot Krummhorn

Our mystery photo from the last issue got us thinking about some of the other unique ranks we’ve encountered over the years.

Perhaps one of the most unique was one we’ve come to refer to as the “Home Depot Krummhorn.” For those of you from outside the US, Home Depot is a “big box” home center. Everything you’d ever need for DIY projects around the house can be found at Home Depot.

We were removing an organ from a church. The organ began as a nine-rank Wurlitzer style CH. Several years later, a Style D was added to the organ along with a three-manual console, making it a 15-rank instrument. At the time of removal it was fed by one blower, but with two separate relays, and the Wurlitzer console had been replaced by a Klann traditional console at some point.

As you might guess, several ranks had been changed to balance out the specification (after all, how many Concert Flutes do you really need?). While waiting for the rest of the crew to arrive, I started running through the ranks. I commented that most of them sounded pretty good—until I got to the Krummhorn. It was God-awful, and didn’t sound like any Krummhorn I’d ever encountered. Another member of the removal crew said “wait until you see it.”

When I did see it, it looked as though it had been built up of parts acquired at the local home center, in the plumbing, electrical, and paint departments.

The bottom end had been a Vox Humana, if memory serves, and the flared portion of the resonators had been cut to match the diameter of the resonators. The resonators were made of copper plumbing pipe. Now, copper plumbing pipe is available in a variety of diameters in eighth-inch increments, but some diameters are easier to find than others. So, those were the diameters the builder used. As a result, the scaling was all over the lot.

The caps were also memorable, appearing to have been made from the knockouts from electrical junction boxes which were then bent, the “flash” filed off, and soldered to the resonator. Finally, the whole works was spray-painted silver.

I lost track of that rank after the removal, but I can only hope it wound up someplace where it will, in the words of Hippocrates, “first, do no harm.”

JACK MOELMANN

THEATRE ORGANIST • MUSICIAN • ATOS HALL OF FAME

www.JackMoelmann.com

Phone: 618-632-8455

Email: jack@moelmann.com

Fax: 618-632-8456

P.O. Box 25165

Cell: 618-558-8455

Scott AFB, IL 62225-0165

ATOS Membership Renewal Change

ATOS is changing the way we notify members that their membership is due for renewal. In the past, we have sent separate mailings, handled by a mailing fulfillment house. Our costs to do this have been fairly substantial.

We're changing that system in two ways. Beginning with this issue of the Journal, we are eliminating the separate renewal notice mailing, and combining the renewal notifications with Journal mailing. Members whose renewal dates are approaching will receive a renewal form along with the Journal.

This allows us to leverage the benefits of our mailing volume. So, our first major change is driven by cost-saving. Although we still have the cost of printing the renewal form and envelope, we eliminate the costs of the fulfillment house, and trade that off for a collation charge from Johnson Press—approximately \$14.00 for each issue, or \$84.00 per year. Rather than first-class mailing for all renewal notices, the notices will “ride along” with the Journal at minimal cost. Savings? We estimate around \$2,500 per year.

Our second change is in frequency. Rather than sending renewal notices out quarterly, we'll be sending them six times per year. This also translates into cost savings because it helps to level cash flow.

You will receive a renewal reminder with the Journal whose cover date is one issue before your expiration date. For example, if your membership expires on March 31, you'll receive a renewal notice with your January/February issue.

If we haven't received your renewal before the March/April issue is ready to print, you'll receive another notice with your March/April issue.

If you renew online (or, if your renewal and the Journal crossed in the mail), why not pass on your renewal notice to a friend or, better yet, give a new membership as a gift?

Time to renew!

Your ATOS membership expires soon. Visit www.atos.org/membership to join or renew online. To join or renew by mail, complete and return this form with remittance.

Help Support ATOS! Please tell your friends about ATOS and its work. Encourage them to join the ranks! Or, why not give a gift membership? Questions? E-mail membership@atos.org.

ATOS
AMERICAN THEATRE ORGAN SOCIETY

Already renewed? Why not pass this membership application on to an interested friend?
 Renewed Past Member Gift Membership (gift from addressee on label)

Name _____
 Address _____
 City, State _____ Zip/Postal Code _____
 Country (or \$15 international surcharge applies to memberships outside the US) _____ E-Mail Opt out from e-mail communication _____
 Member of ATOS Chapter Help me contact local chapter _____

Payment by: Check/Money Order (US Funds) VISA MasterCard AMEX Discover

Card Number (e-mail needed for a receipt) _____ Security Code (VISA, MC, Discover on back of card; AMEX on front or card) _____
 Expiration Date (MM/YY) _____ Date _____
 Signature _____

Membership Levels (check three that apply)

<input type="checkbox"/> International Members, add surcharge	\$15	<input type="checkbox"/> Young Organist Contribution	\$
<input type="checkbox"/> Lifetime Membership	\$2,500	<input type="checkbox"/> Summer Youth Adventure	\$
<input type="checkbox"/> President's Club	\$1,000	<input type="checkbox"/> Technical Experience	\$
<input type="checkbox"/> Benefactor	\$500	<input type="checkbox"/> Other	\$
<input type="checkbox"/> Patron	\$200		
<input type="checkbox"/> Sustaining	\$100		
<input type="checkbox"/> Contributing	\$75		
<input type="checkbox"/> Regular	\$40		
<input type="checkbox"/> Student (Age 23 and under)	\$25		
<input type="checkbox"/> First Class Mail (USA only)	\$15		

Mailing Option
 First Class Mail (USA only)

Total Membership Dues

Optional Donations

<input type="checkbox"/> Endowment Fund	\$
<input type="checkbox"/> Young Organist Contribution	\$
<input type="checkbox"/> Summer Youth Adventure	\$
<input type="checkbox"/> Technical Experience	\$
<input type="checkbox"/> Other	\$

Total Remittance Including Dues

Dues are for 12 months from the date received and cover one household. Contributors in excess of regular membership may be tax deductible; contact your tax advisor.

Send this form and your remittance to:
ATOS Membership
 PO Box 12049
 Atlanta, GA 30321-2049

Do not staple anything to this form.

THE LEAGUE OF HISTORIC AMERICAN THEATRES

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

The League serves its growing network of more than 275 historic theatres through:

- Peer Networking and Information Exchange
- Professional Development and Education
- The Nation's #1 Online Theatre Reference Service – LHAT-CHAT NETWORK
- Online Publications & Resources
- Awards for Excellence

The League congratulates the recipients of its 2012 Awards for Excellence. . .

Outstanding Historic Theatre: **PALACE THEATRE TRUST**, Manchester, NH

Outstanding Individual Contribution: **DULCIE GILMORE**, Arie Crown Theater, Chicago, IL

Marquee Award for Lifetime Contributions: **HAL HOLBROOK**, Award-winning Actor

Visit WWW.LHAT.ORG for more details.

JOIN TODAY! The League of Historic American Theatres . . . a national network of resources for improving your historic theatre, your business and your community since 1976.



The League of Historic American Theatres
 2105 Laurel Bush Road
 Suite 201, Bel Air, MD 21015

443.640.1058 + info@lhat.org + www.lhat.org

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

Surf or Shuffle

BY BOB MACNEUR



After the last issue of THEATRE ORGAN came out, one of the editors forwarded a message from a reader inquiring about the device described as a Wurlitzer Shuffle in the article about my studio organ project. The question was did we mean it was a Wurlitzer Surf unit, rather than a Shuffle? The writer said he wasn't aware that Wurlitzer had ever built a Shuffle, although other builders had.

Yes, Wurlitzer did build Shuffles, although they are relatively hard to find. I was lucky in that regard. Several years ago, I acquired an organ that was pretty much complete, including the trunks, and it did have the Shuffle unit instead of a Surf on one of the trunks.

The two units are similar, and we took a few pictures to show the difference and explain the differences in operation. The way Shuffles and Surfs need to work is nearly opposite: we'll start with the surf.

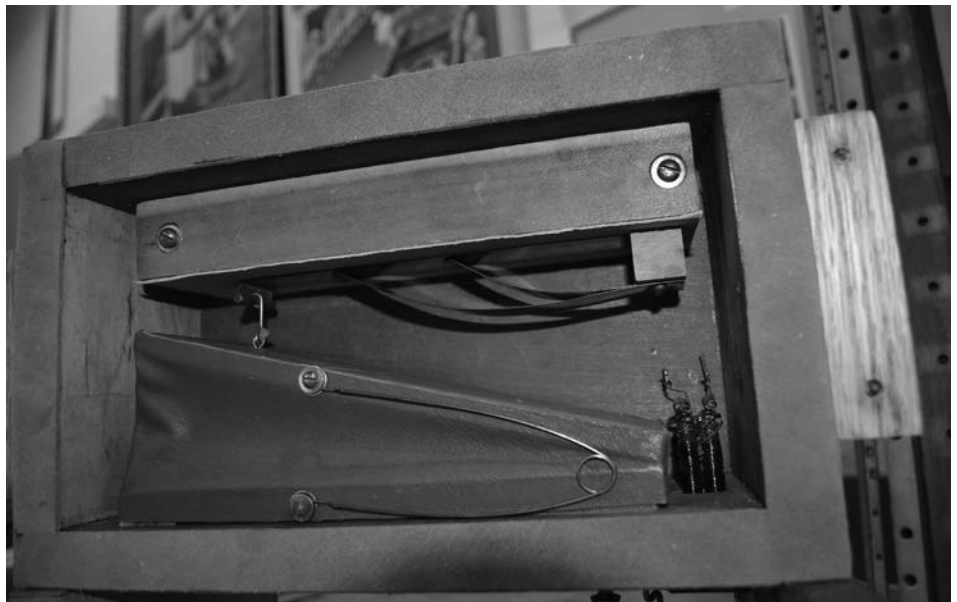
The Surf must be slow, in order to give the effect of the surf coming in, then rolling out. When the button is pressed, the surf effect must slowly build; when the button is released, it slowly declines.

Both the Surf and Shuffle machines are usually mounted directly to a trunk (either could be fed externally, if a back was added), occasionally a chest, but the plate extending out from it would generally get in the way with mounting on a chest. On my installation, the Shuffle is mounted on one of the toy counter manifolds.

From top:

A Surf has no primary...

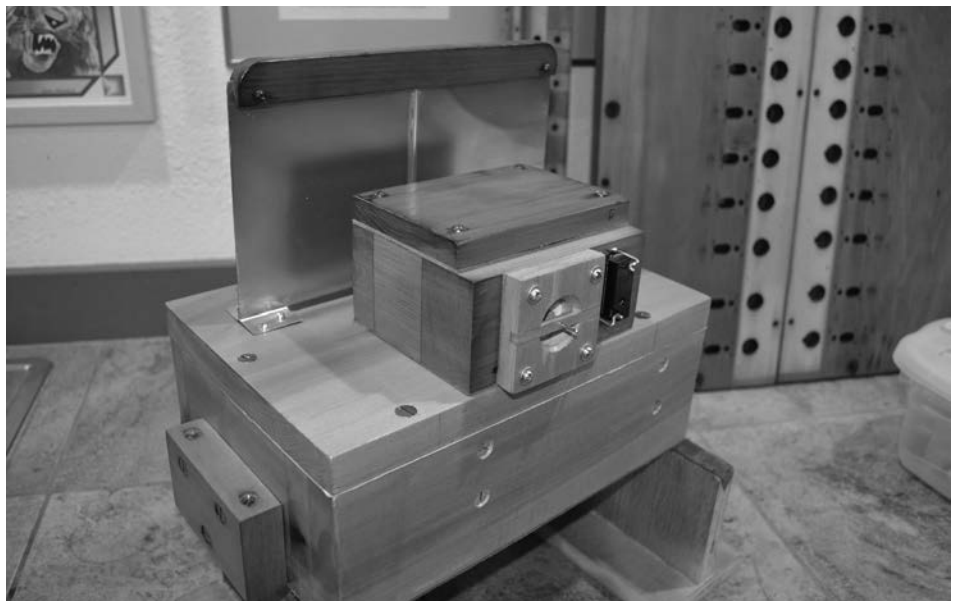
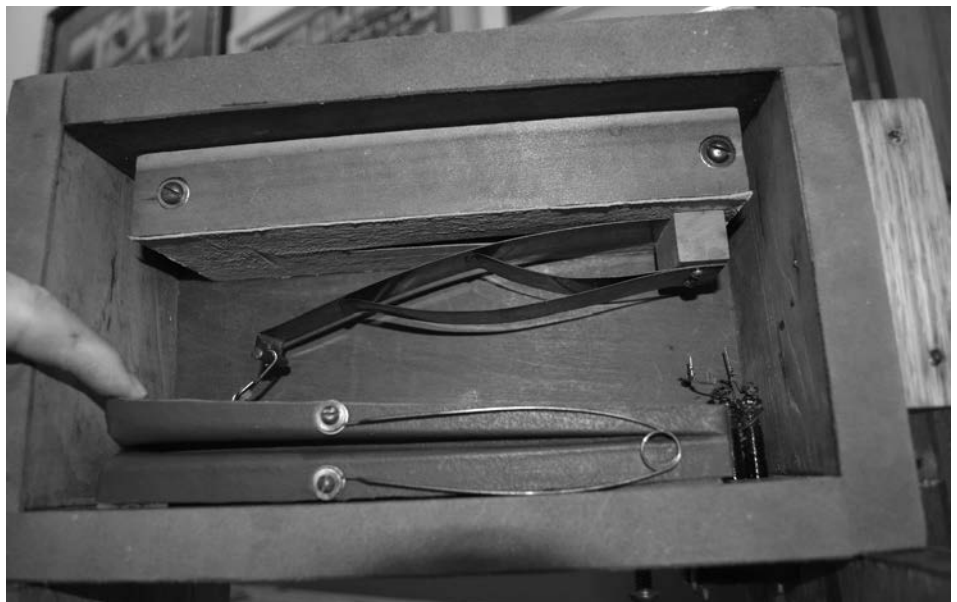
All exhaust is through the magnet cap, and is further restricted by the screw next to the magnet



Externally, the most obvious difference is there is no primary on a Surf. A Surf machine is known as “direct exhaust,” meaning the large pneumatic only has the port on the magnet cap to exhaust through, rather than the comparatively large port of a primary.

There’s a screw next to the magnet. This screw regulates how fast the pneumatic is able to collapse and refill. The pictures on the right show the size of the pneumatic, which is connected to a three-leaf-spring system. The shorter springs help to control the opening speed, but primarily act to keep a consistent curvature on the main (longest) spring. As the pneumatic exhausts through the magnet, pulling on the spring gradually exposes a tapered slot—narrowest at the end that opens first—which allows high-pressure air to blow over the metal resonator plate.

The Shuffle must act quickly, like a sand block effect (the Shuffle is sometimes listed on a stop tab as “Sand Block:” today, it seems that reflects more the wishes of the owner than the original builder). To do that, the pneumatic must exhaust quickly, so a primary valve is used. This works like nearly every other “normal” device, where the magnet exhausts the primary, which opens a valve and allows the secondary to exhaust quickly through a large port.



From top:

The leaf springs cover a tapered slot, which is exposed when...

...the pneumatic collapses. The spring on the side of the pneumatic is needed to help it reinflate at a reasonable speed.

The Shuffle has a primary, because it needs to operate more quickly than the Surf



From top:

The slot is blocked by a brass blade; the screw aligned with the slot serves as a pivot for the blade

When the pneumatic is collapsed, the slot is open and air flows through to the external resonator plate

The secondary is connected to a brass blade that rides in a slot with minimal clearance between the blade and the wood (graphite is used as lubricant). It's fixed at one end with a screw that acts as a pivot. When the secondary collapses, which it does quickly, the blade is pulled down to gradually (but quickly) open a slot that lets the high-pressure air out, blowing across the resonator blade.

Both the Shuffle and the Surf were normally configured on the traps line and relay; as long as the magnet had power, air would flow. In my project, which will use a computer relay, we'll have the Surf configured that way, but we may try the Shuffle in a 'pizzicato' configuration, so that the magnet will only get power for a fraction of a second each time the button or key is pressed.

Thanks to those who have complimented the project in conversations and e-mails. Those of us working on the project are committed to doing everything "first-cabin," and that often means something takes a lot longer than it would otherwise—'otherwise' meaning we just give something a quick clean, and if it needs new leather, put it on—but don't worry so much about the cosmetics.

It's true that the lights will usually be off in the chambers, but we think that pride of workmanship ought to show the minute the lights go on.

(All photos courtesy of Bob MacNeur)

Restoration • Consultation • Installation

Scott Smith Pipe Organs

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

sss55mich@aol.com

Tuning • Maintenance • Cleaning

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

THEATRE HISTORICAL SOCIETY OF AMERICA

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

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

PLAY THEATRE ORGAN AT HOME
with DUET! 24 Sampled theatre ranks,
 10TPs, 10 Traps, 100 pistons **on your**
keyboard(s) 3-61 note kbds, 32 pds
 or any MIDI organ or piano!
 It's "PLUG & PLAY" into the MIDI/audio
 sockets & you're ready to enjoy.
 It's that easy!! The "3/24 DUET" is available
 in Music Desk, Pull-out Drawer or Side
 mount versions. And made in USA!
 For a free demo CD, brochure & specs,
 contact: MIDI Concepts
 6N534 Glendale Rd., Medinah, IL 60157
 or Call Curt at 630.893.5383



www.atos.org

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

**SILENT FILMS
 RECORDINGS
 CONCERTS**

www.STEVENBALL.COM

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

zollman
 Pipe Organ Services

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

Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
 Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
 Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
 Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
 Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
 New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
 Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
 East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
 Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK
 Crow Residence, 2/16 Wurlitzer, Olympia, WA

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

RB

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

KEN DOUBLE
 In Support of ATOS
 and Our Chapters
 Everywhere

KDATOS52@YAHOO.COM
404-790-5400

Ron Rhode Concerts

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





Southern Hospitality
at its Fabulous Finest,
Opening at the
Fabulous Fox!





It was May of 2004 and the *Fabulous Fox Organ Weekend*, hosted by the Atlanta chapter, found hundreds of theatre organ lovers descending upon this great Southern city for a weekend of concerts at the Fox Theatre featuring the great Möller pipe organ.

While that was a great and most successful event, one must go all the way back to 1978 and the only time that ATOS brought its annual convention to Atlanta. There is no question we have waited long enough and are long overdue for a return. ATOS gathers in Atlanta July 1-6, 2013, and while we will see and hear some great pipe organs in wonderful theatres, the star attraction is the Moorish delight at “Peachtree and Ponce,” Atlanta’s Fabulous Fox Theatre and the 4/42 “Mighty Mo.”

In 1929, the description was appropriate. A reporter for the Atlanta Journal wrote “It makes no difference if you have been to the Roxy or the Paramount in New York...this Fox Theatre, in the simplest and most patriotic terms possible, is a bewildering spectacle of sheer opulent magnificence.”

In today’s terminology, it is atmospheric design on steroids. It is a jaw-dropping experience to see the Fox for the first time, from the half-block long promenade which brings one to the lobby, to the jeweled curtain, the Moorish courtyard, the restoration to end all restorations, and a thousand stars in the ceiling. And even those of us who have been there often find our jaws dropping with regularity at the splendor of 1929 completely restored and in perfect order today.

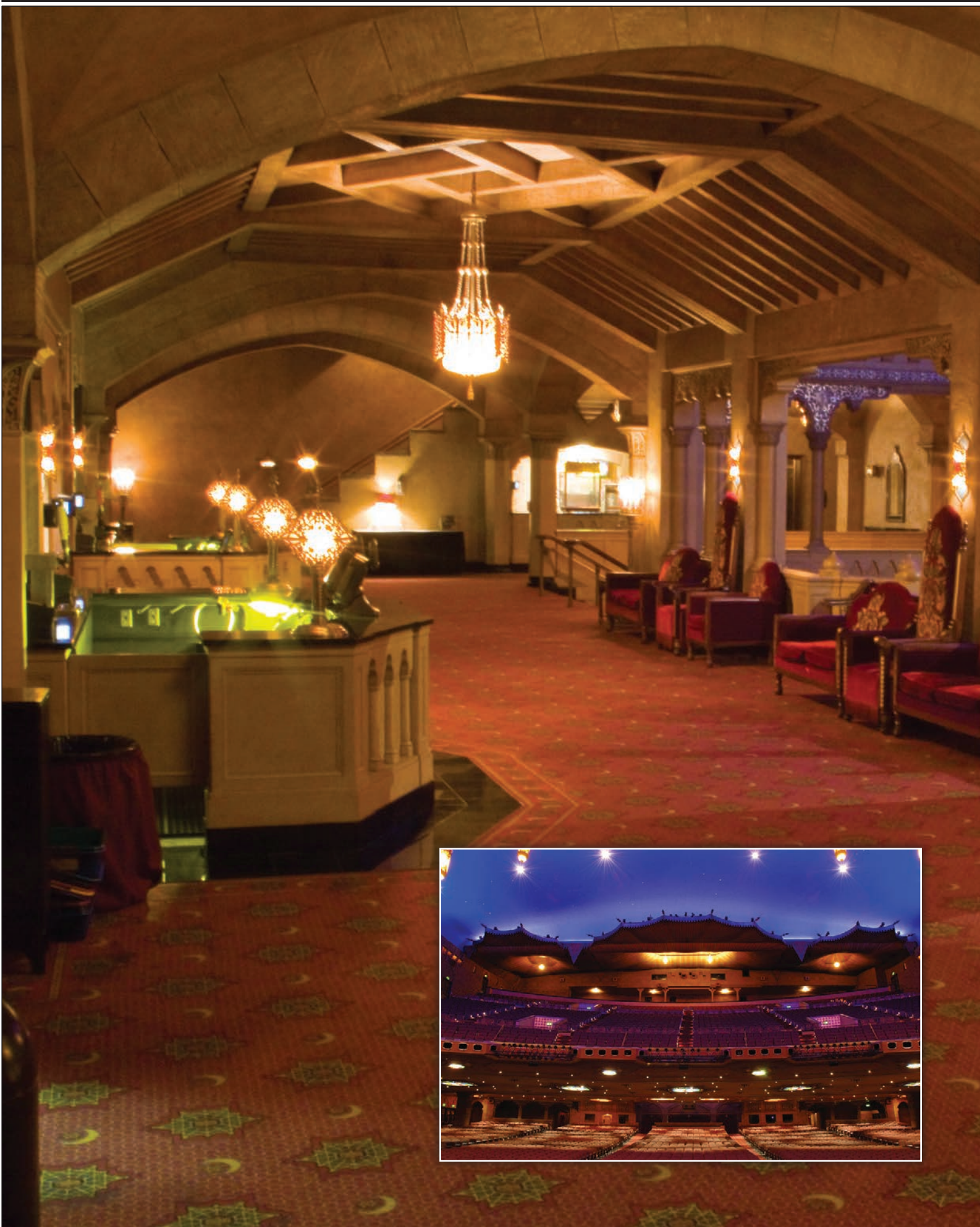
That we will be here at all is somewhat a miracle many times over. The Fox was not designed as a theatre. It was designed as the temple mosque for the Yaarab Shrine of Atlanta, a subset of the Masons. Frenchman Ollivier Vinour was the principal designer of the great facility, drawing inspiration from the Middle Eastern themes and motifs evident throughout the theatre.

The design was grand—and expensive. Within six months of the cornerstone being set in place, the project was out of money. Enter William Fox who signed a lease to operate this ornate auditorium as part of his burgeoning theatre chain, which

(All photos courtesy of the Atlanta Fox)

The staircase leading to the balcony seating area

Inset: The Möller console on its lift, left, in front of the Jewel Curtain; the atmospheric ceiling is visible in the upper right





included grand Fox theatres in Detroit, St. Louis, San Francisco, and New York. Mr. Fox was king of the theatrical world when he signed the lease in 1928. But things were different shortly after the Fox Theatre opened on Christmas Day in 1929. The crash of '29 found Mr. Fox broke and the Fox Theatre soon out of business. Foreclosure proceedings began in 1932 and, if you can imagine, that incredible theatre was sold to a local group for just \$75,000.

The Great Depression made it difficult to operate a 5,000-seat movie palace, and after just 125 weeks, a little over two years, the theatre was closed again.

But perhaps the third time was indeed the charm in this case. By the late 1930s, the Egyptian Ballroom opened its doors and became THE place to be seen. And in 1940, the theatre, now more performing arts venue than just a movie theatre, welcomed the Metropolitan Opera Company of New York for a series of annual performances that became the highlight of the theatre season in Atlanta. Through the '50s and early '60s, life was pretty good for the Fox. But we all know the all-too-familiar story of the demise of movie palaces across the country.

With the theatre ownership again in financial trouble, the loss of first-run films, and the demise of the grandeur of the once-great palace, an offer was made by Southern Bell Telephone to purchase the building from Mosque, Inc., with plans to build a new regional headquarters tower on the Fox lot. Once again, it appeared the Fox was in trouble.

However, this time it was neither a movie mogul nor a shrewd business partnership that stepped in. This time, it was the citizens of Atlanta.

The "Save the Fox" campaign was a monumental undertaking by a group of local Atlantans who were tired of "progress" robbing the city of its history and its architectural heritage, and this group made a stand. The Fox must be saved.

The wealthy patrons of the arts, local business leaders, moms, dads and kids (piggy banks were emptied with pennies donated to "Save the Fox"), members of the Atlanta chapter, and thousands of residents who wrote "Save the Fox" on their telephone bills when paying Southern Bell, all worked together to perform one miracle after another to bring the great theatre back to life.

The upper lobby

Inset: Here's the view the performers have; notice the atmospheric ceiling

While so many can take a proper and fair share of the credit for saving the theatre, one name stands out among them all: Joe Patten, dubbed “The Phantom of the Fox.” His attention to every detail, from rewiring Mighty Mo to changing light bulbs; from protecting furnishings and artifacts by placing them in storage before they could be stolen, to literally saving the theatre not once, but twice from fire; it’s Joe Patten who is more closely associated with the Fox coming back to life than any other individual. To this day he still lives in an apartment at the top of the building.

The great Möller pipe organ played a major role in helping to save the Fox. Virgil Fox, Lyn Larsen (at least twice), Hector Olivera, Lee Erwin, with silent films and many more organists—often times donating their fees—were featured in concerts, drawing huge crowds that helped generate the dollars needed to purchase the mortgage and keep the doors open and the lights on. WSB broadcaster Bob Van Camp was the house organist revered by local Atlantans

who could enjoy his work on radio, and then hear him play at the Fox.

Through the late 1970s and then into the ’80s, the Fox not only was saved, it prospered. Today, it is one of the most successful theatres in North America, hosting the best of Broadway and concert performers. And Mighty Mo, with current Organist-in-Residence Larry-Douglas Embury at the massive console, is heard regularly, opening for many performances, with the gleaming, gold keydesk rising from the pit to the delight of the patrons who come early just to hear the great pipe organ.

In the overall structure of the theatre organizational chart, the Möller is listed under Preservation. The Preservation Committee and its work is a major priority for the Fox Theatre. The annual budget is nearly \$1 million to ensure that the great theatre looks like its “Opening Night” every day of the year. As you read this, long time Möller technician George Miller, who has provided years of TLC for “Mighty Mo,” is involved in a project to rebuild tremulants

and regulators as the maintenance of “Mo” is a high priority.

Convention-goers will be treated to five performances in two days to open the convention.

There was a great desire to not simply repeat the success of *Fabulous Fox Organ Weekend*, but present a new and diverse lineup to show off the magnificent voices of this most unique installation.

Tuesday, July 2, the convention will officially begin with an afternoon matinee by Richard Hills who has wowed convention audiences since he was a 14-year old winner of the ATOS Young Organists’ Competition. Richard will be followed that evening by Clark Wilson, who has been featured at the Fox twice in recent years presenting silent films hosted in part by Turner Classic Movies.

On Wednesday, July 3, Larry-Douglas Embury will offer his own special welcome to his musical home as he makes his ATOS convention debut, followed by favorite Dave Wickerham. Wednesday evening, Australian Tony Fenelon will grace the

The Fox stage from the balcony





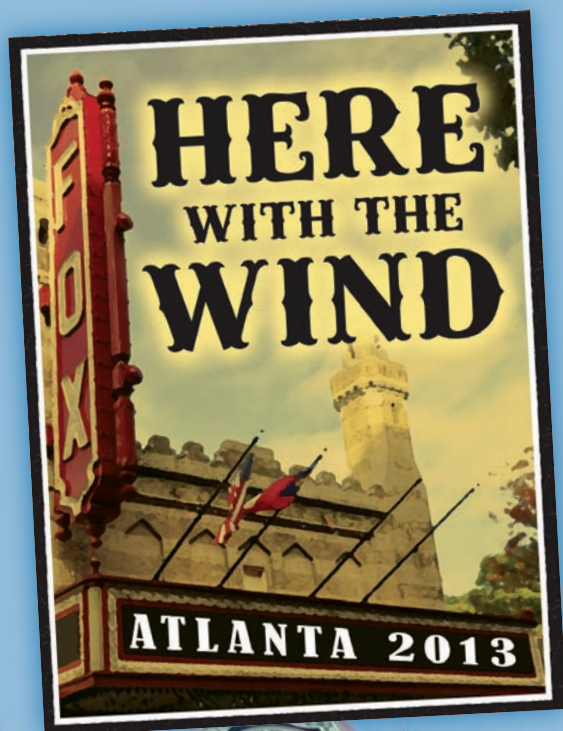
bench and bring his distinctive style to the Fox, fulfilling a lifelong dream of this great musician—a chance to play the Atlanta Fox (see YouTube videos recorded by Jack Moelmann for confirmation of this fact!). The convention planning committee has lined up five great concerts on “Mighty Mo.” And that is just the start of the event!

As it was in 2004 at the *Fabulous Fox Organ Weekend*, the versatility of this great pipe organ (at 42 ranks, it was the largest theatre organ installed until Radio City Music Hall’s Wurlitzer in 1932) matched with the virtuoso talents of our five artists, will make it seem as if five different instruments are being presented in two days. And make no mistake. If you have never heard “Mighty Mo,” it will not take long to understand how it got its nickname. It is a most distinctive sound, with an awesome power and majesty that guarantees the listener a spellbinding and “goosebump-generating” experience.

There is only one venue in all the world that can create the visual sensation of awe matched by the aural sensation of



*The magnificent Jewel Curtain
Larry-Douglas Embury at the console of “Mighty Mo.” The organ is played before nearly every performance, and has proven to be a huge draw itself*



Atlanta, Georgia July 1-July 6, 2013

JW Marriott Hotel at Lenox Square

Monday, July 1, 2013 Prelude

Morning—Registration

Depart for Chattanooga

Afternoon—Tivoli Theatre, 3/13 Wurlitzer, Jonas Nordwall

Dinner, Rock City

Evening—Memorial Auditorium, 4/82 Austin, Walt Strony

Tuesday, July 2, 2013, Opening Day

Morning—Registration

Afternoon—Richard Hills, Fox Theatre, 4/42 Möller

Evening—Clark Wilson, Fox Theatre

Wednesday, July 3, 2013, Day Two

Morning—Annual Meeting

Technical Seminar

Afternoon—Larry-Douglas Embury, Dave Wickerham,

Fox Theatre

Evening—Tony Fenelon, Fox Theatre

Thursday, July 4, 2013, Day Three

Morning—Members' Forum

Seminar

Afternoon—David Gray, Alabama Theatre, 4/32 Wurlitzer

Awards Banquet

Evening—Mark Herman, Alabama Theatre

Friday, July 5, 2013, Day Four

Morning—Young Organists Presentation, Stephenson
High School, 4/16 Page

Afternoon—Dwight Thomas, Stephenson High School

Evening—Lance Luce, Strand Theatre, Marietta,
Allen GW IV

Saturday, July 6, 2013, Finale

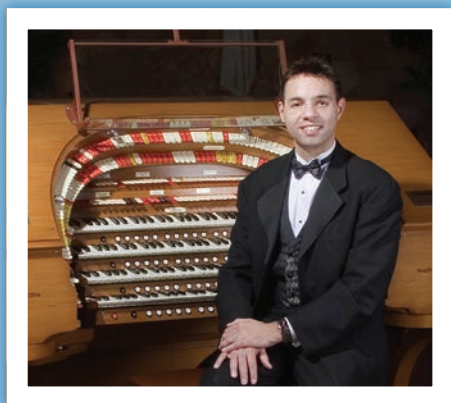
Morning—Depart for South Georgia

Afternoon—Jelani Eddington, Grand Theatre, Fitzgerald,
GA, 3/18 Barton

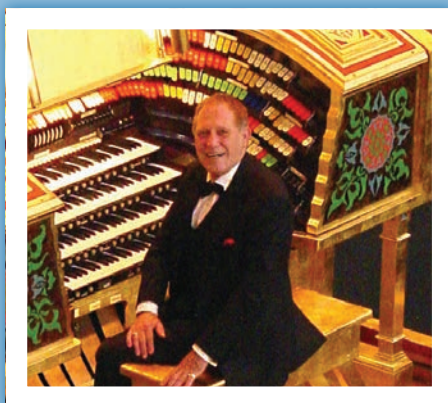
Buffet Dinner

Evening—Ron Rhode, Rylander Theatre, Americus, GA,
3/13 Möller

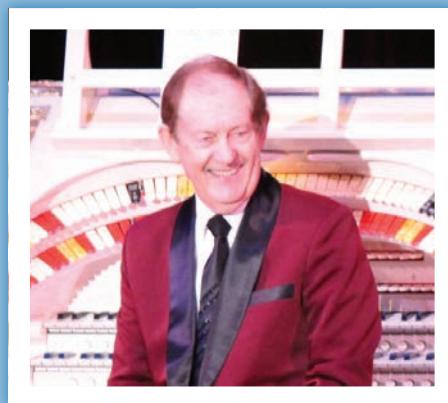




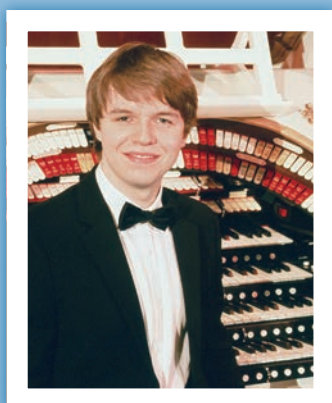
Jelani Eddington



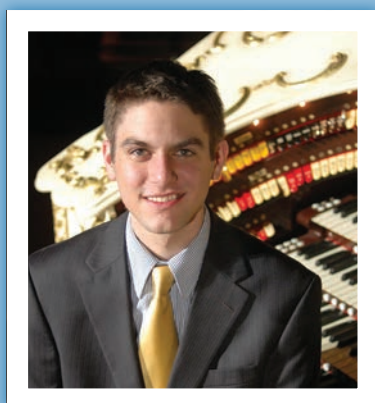
Larry-Douglas Embury



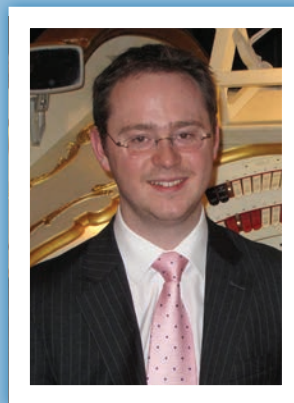
Tony Fenelon



David Gray



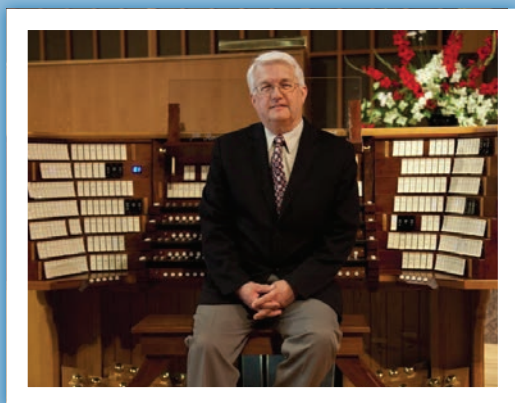
Mark Herman



Richard Hills



Lance Luce



Jonas Nordwall



Ron Rhode



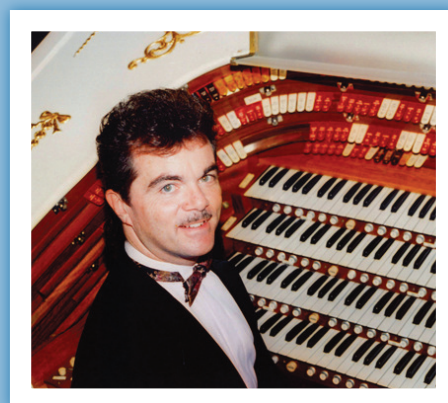
Walt Strony



Dwight Thomas

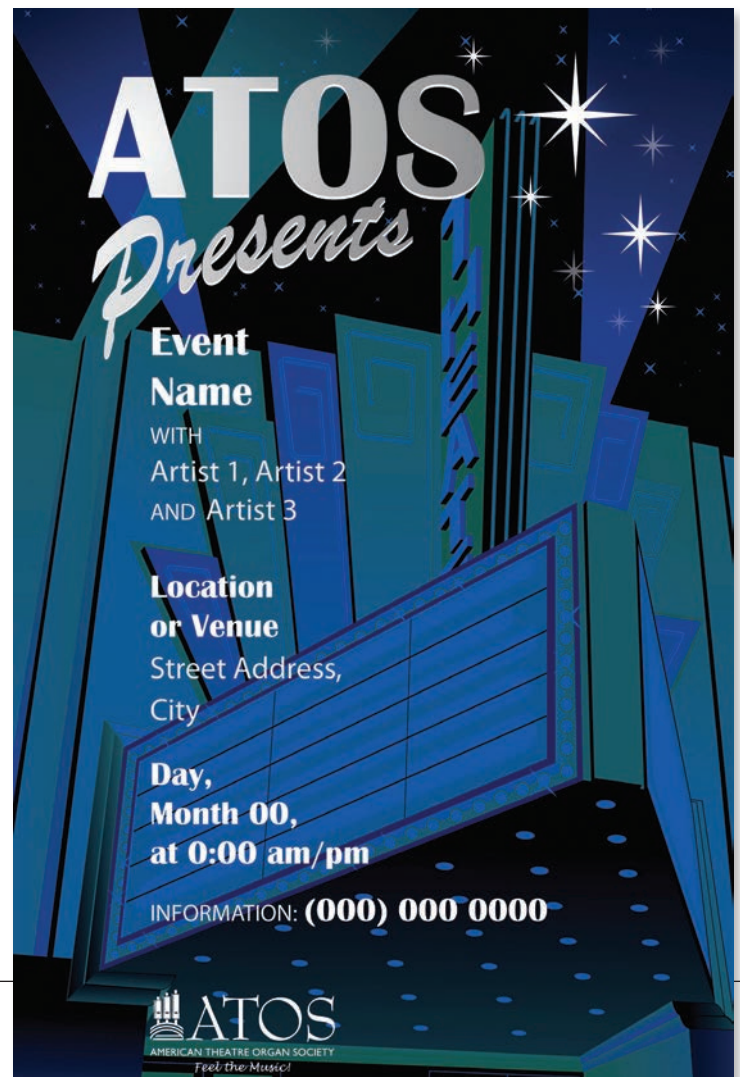
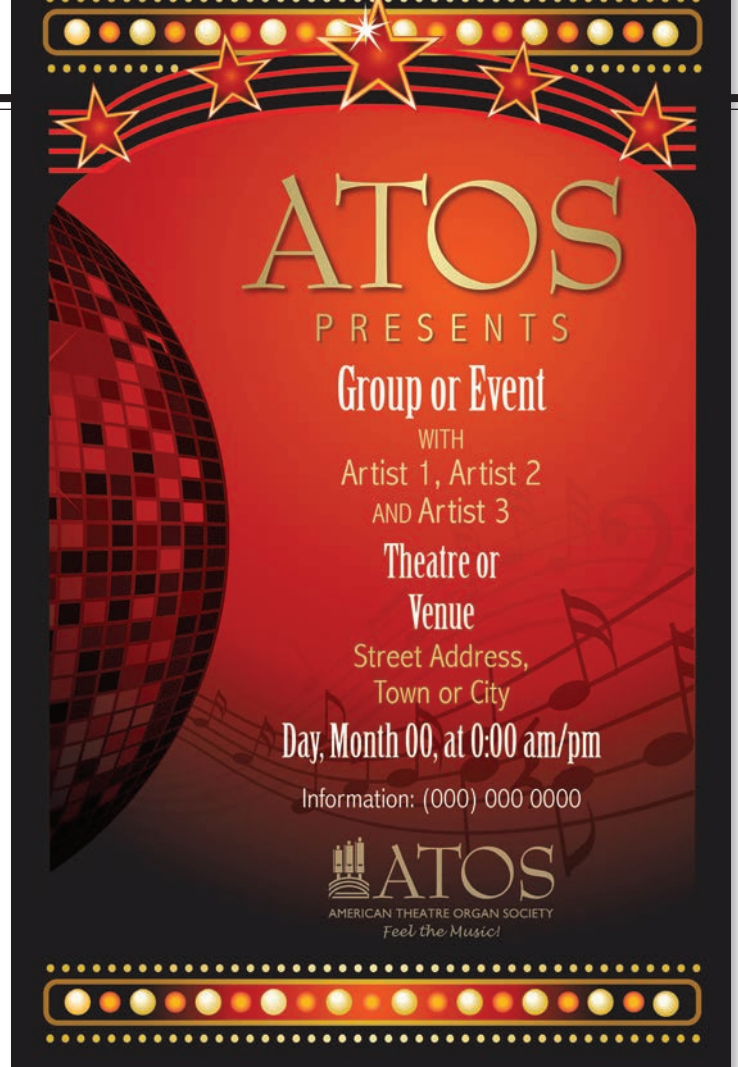


Dave Wickerham



Clark Wilson

New ATOS Event Posters Available

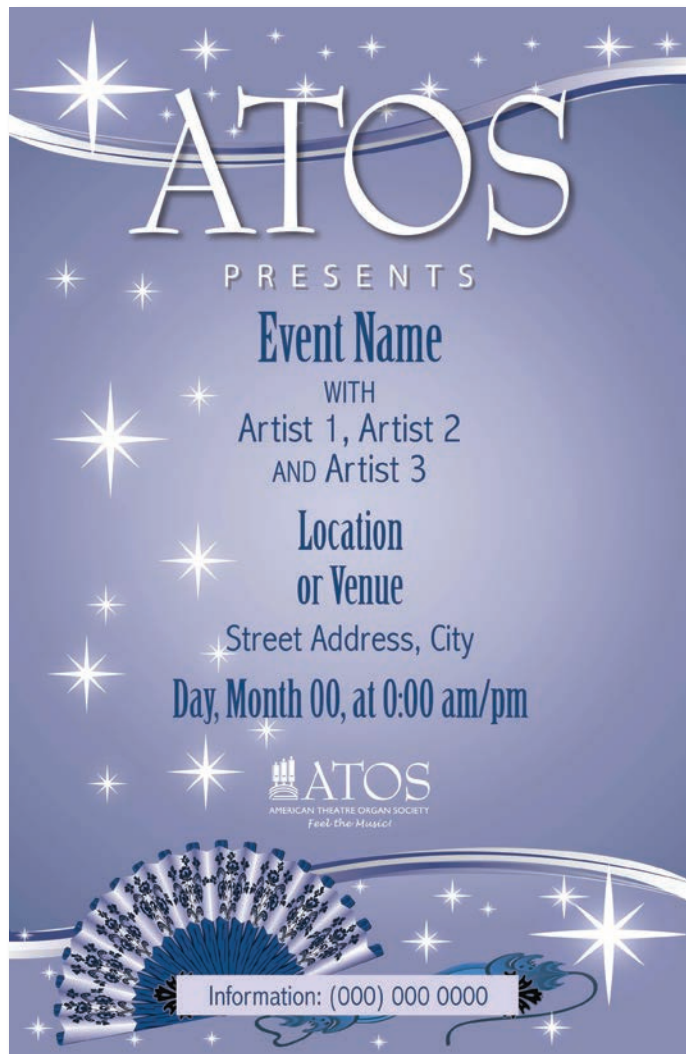
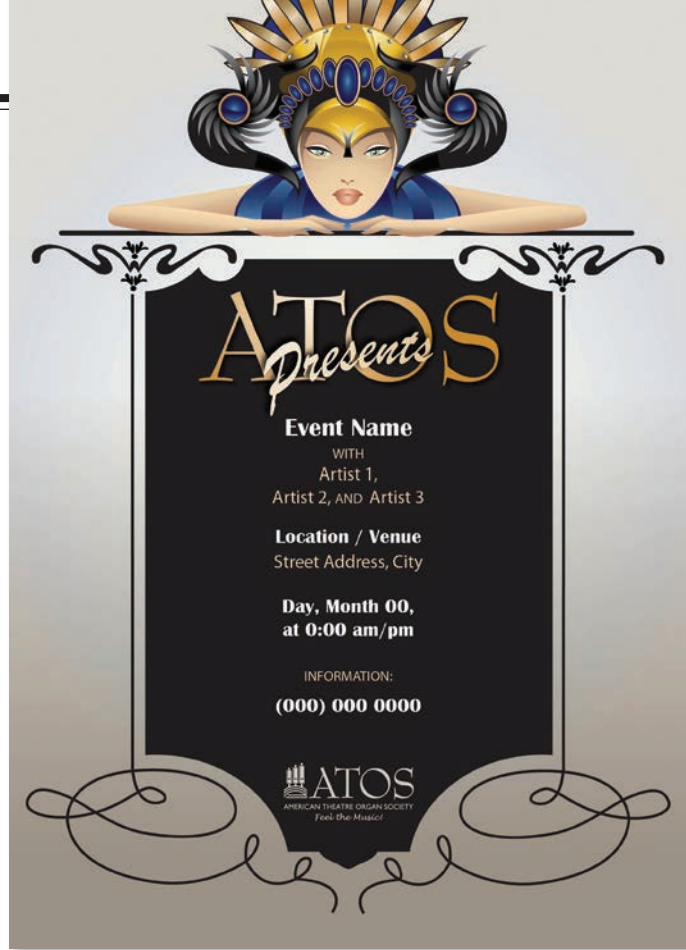
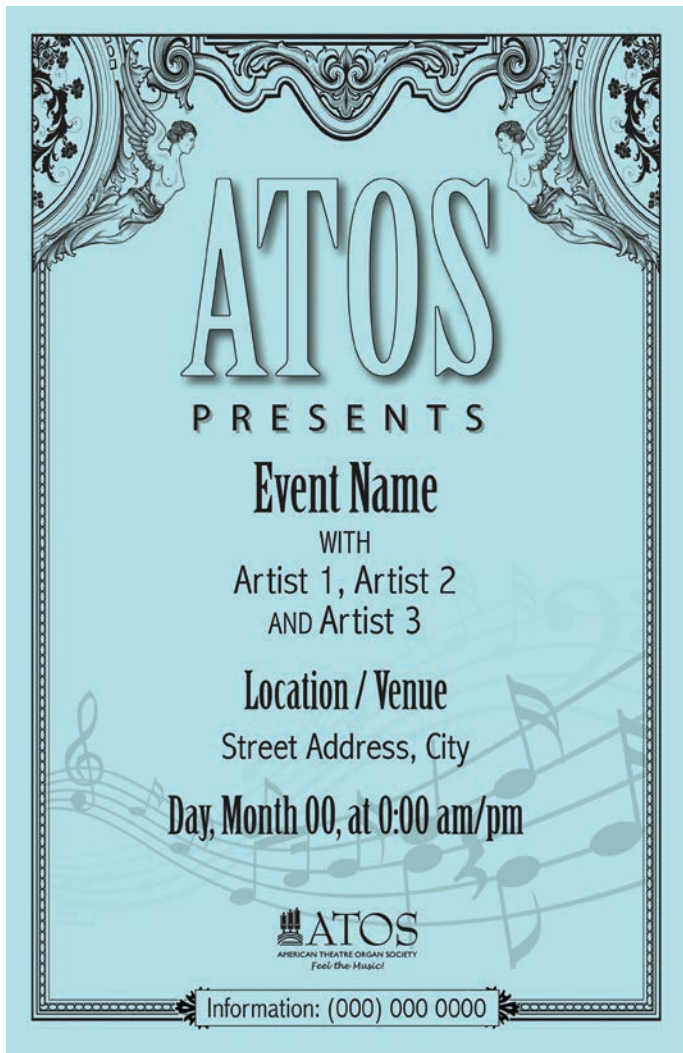


ATOS has developed a series of nine striking posters for chapters to use in promoting events. Each poster is 11" x 17" and contains fields to enter your specific event information. Matching flyers, 8-1/2" x 11" are also available.

There is no fee payable to ATOS for use of the posters, but there is a charge for production, payable by credit card at the time the order is placed.

Posters can be ordered in multiples of 10, and flyers in multiples of 100. The cost per unit drops dramatically with higher quantities. For example, 10 posters are \$155.00, but 50 posters are only \$197.00 (under \$4.00 each).

To order, visit www.bbprintsource.org/atos and set up your account. It takes less than two minutes, and once you've entered all the information, you can log back in and immediately see what's available and place your order.





ATOS
PRESENTS

Event Name
WITH
Artist 1, Artist 2
AND Artist 3

**Location
or Venue**
Street Address, City
**Day, Month 00,
at 0:00 am/pm**

Information: (716) 847 0340





ATOS
PRESENTS

Event Name
WITH
Artist 1, Artist 2,
and Artist 3

**Location /
Venue**
Street Address, City
**Day, Month 00,
at 7:00 am / pm**

Information: (000) 000 0000





ATOS
PRESENTS

Event Name
WITH
Artist 1, Artist 2
and Artist 3

**Location or
Venue**
Street Address, City
Day, Month 00, at 0:00 am/pm

Information: (000) 000 0000





BY STEVE JARVIS

Portland's Hollywood Theatre

In July 1926, the 1,500-seat Hollywood Theatre opened in Portland, Oregon. It was the last theatre to open in Portland designed for both vaudeville and movie presentations, and featured both the favorite stars of the day and the latest movie releases.

The theatre was Spanish Colonial Revival in style, and featured *trompe-l'oeil* decoration on the auditorium walls, suggesting a Spanish setting. The lobby featured elegant chandeliers and a wide, curving staircase leading to the balcony. Live music was provided by an eight-piece house orchestra as well as a Wurlitzer Style H 3-manual in two chambers, Opus 1327.

Within a few short years, talkies had taken over from silent films and, while the Hollywood thrived, the organ fell into disuse. In 1955, it was removed and moved to the Imperial Roller Rink, also in Portland. Shortly before the Imperial closed for good, the organ was again sold, this time to a private owner in California who installed it in his residence, where it remains to this day.

The Hollywood continued in operation, but changes in the market and the neighborhood drove changes in the theatre. In the early 1960s the Hollywood was equipped for Cinerama, the first theatre in the Pacific Northwest to present the new ultra-widescreen format. The Cinerama process required three projectors, so two additional projection booths were constructed on the main floor, and the large curved Cinerama screen was installed, blocking much of the old chamber exposure.

By 1975, Cinerama was long gone, and the house was divided. The balcony was split into two theatres, one with 111 and the other 114 seats. The capacity of the main floor auditorium was reduced to approximately 440. In early 2012, the Hollywood received a donation of nearly new, larger, more comfortable seats from

another Portland theatre that was being remodeled. Installation of these seats reduced the main auditorium capacity to 384.

By 1983, when the Hollywood was placed on the National Register of Historic Places, its fortunes had shifted, and the theatre had become a discount second-run house, struggling to hang on in an increasingly competitive market.

In the 1990s, things began to look up. The Hollywood was purchased by Film Action Oregon, a non-profit group with an education focus. The Hollywood would become the anchor for FAO's educational initiatives, and would focus on first-run films from a wider variety of sources than the usual Cineplex offerings. Even up through the mid- to late-2000s, the Hollywood was still a bit down-at-heel, but over the



(All photos courtesy of CRTOS)

The Hollywood Theatre console

last three years, the Hollywood board of directors has placed increased emphasis on the physical aspects: they have received a donation of a new energy-efficient blade sign over the marquee; the dressing room area has been remodeled; a partnership with Whole Foods has produced a newly-designed and decorated snack bar; the interior and exterior have been repainted in keeping with historically correct color schemes and designs; and Regal Cinemas, which was remodeling a multiplex cinema in Portland, donated an extensive digital surround sound system and projection equipment in addition to the seating noted earlier.

Today, the theatre has embarked on a campaign to raise funds for a new marquee. The projected design will adhere closely to the designs of the past, in keeping with the desire to restore the property to its original design plan.

In 1994, Columbia River Theatre Organ Society (CRTOS, known at the time as the Columbia River Organ Club) was formed and began looking for a venue that would welcome a theatre pipe organ. Eventually, eyes fell on the Hollywood. With two existing chambers of reasonable size, open space in a basement area for a blower, and a relatively easy path for air ducting to the chambers, discussions with Hollywood management began.

Before long, a verbal, informal agreement was reached: CRTOS could install an organ. Knowing that it would probably be several years before an organ could be acquired and rebuilt, CRTOS began the search for something that could go in quickly. That led to the first of several electronic instruments to grace the auditorium over the next decade, a kit-built Devtronix instrument, nicknamed "Susie." Susie was followed by a Rodgers 33E, and an Allen GW4 which was loaned to CRTOS while the owner's new home was being built.

Efforts to acquire a pipe organ continued in earnest. CRTOS was the recipient of several donations of instruments, most of which could be considered "kits"—most of the parts were there, usually, but all were in need of rebuilding and refurbishment. Even the intact and playing instruments donated turned out to be in need of complete overhauls.

There was a fair degree of floundering taking place, due in part to a desire to honor various donors. For example, imagine this conversation... Board member: "we have to use this rank; it was given to us by so-and-so and he and his wife are founding



Interior of the main auditorium at the Hollywood Theatre, Portland



The "balcony" rails are metal; the rest is Trompe l'oeil. One of the old Cinerama projection booths can be seen on the right side of the picture



The house left side wall mirrors the right wall, with a Cinerama projection booth at the rear. The Main-side pipe chamber grills are almost directly above the console, behind the red drape



Some of the Trompe l'oeil, none of which has yet been restored, is visible just to the left of the console



The lobby areas were recently repainted in the colors originally used in 1926.



The walls leading to the auditoria are lined with photos showing the Hollywood through the years

members.” Crew chief: “we don’t need it, and don’t have room for it.”

As ranks were acquired, the specification was a moving target. Then, too, there was the issue of chests: what would fit in the chamber space?

Floundering notwithstanding, there was clear and consistent progress. Eventually, CRTOS found itself in possession of more ranks, chests, percussions, and traps than could ever be used; only two things were missing: a suitable console and money. Even though CRTOS was solvent, and most major parts and labor were donated, there are still considerable expenses involved with rebuilding and refurbishing an organ. Just the leather alone to recover a four-rank chest runs into several hundred dollars

In 2008, long-time CRTOS member Gary Nelson made a substantial donation to the organ fund in memory of his late wife, Beverly. While it was nowhere near enough to complete the installation, Gary’s donation provided a critically-important foundation on which CRTOS could build, not only using it for direct organ expenses, but also as a tool to present to potential sponsors and donors. They would be able to point to the newly-increased fund and the history of progress to demonstrate that this was a serious effort, ongoing and with measurable progress being made.

To honor Gary and Beverly, the CRTOS board voted unanimously to name the organ the “Beverly Ruth Nelson Memorial Organ” and it is referred to in that way in all materials referencing the organ. The console carries a plaque memorializing it as well.

Mike Bryant became the crew chief in 2009, a position he continues to hold. He and Jonas Nordwall designed a 21-rank instrument and identified the ranks already in inventory that would be used, and those that yet needed to be acquired. Duplicates and unneeded ranks could be sold, raising more money for the organ fund. 21 ranks would be tight, especially in the Main chamber, since some of the chamber space had been taken over some years before for return air ducting for the HVAC system. But with careful planning, it could be done.

The owner of the GW4 had let CRTOS know that his house was finished, so the loan period was coming to an end. Plans were being made to move the old Rodgers back in.

About the same time, a console became available that appeared to be a very good fit for the Hollywood. It was a three-manual console, built in the early '90s and based loosely on Devtronix plans. The original

builder had modified the plans to make the proportions closer to Wurlitzer, and had generally done an excellent job. The original Devtronix combination action was still in place in the console, and the Devtronix generators were included in an external cabinet.

The console was equipped with two rows of Syndyne stop actions (SAMs) on the horseshoe with plenty of space for expansion, a single row on the backrail, three fairly recently-rebuilt Robert-Morton manuals (one with second touch), and an Arndt pedalboard. Tim Rickman had done the original Devtronix wiring, and of course it was up to Tim's usual standard—beautifully done.

Recognizing that the installation of pipes was still some considerable time in the future, and with volunteer labor and theatre access being what they are, the board approved the conversion of the console to a Virtual Theatre Pipe Organ so that it could be playing quickly. This would serve two purposes: first, it would keep the organ playing and therefore visible to the Hollywood management and demonstrate continued progress, and second, it would provide the basis for a new promotional effort supporting the organ project.

The Devtronix components were disposed of, mostly by sale or donation to others looking for Devtronix parts, but it was felt that the Devtronix MIDI interface cards and combination action could be used. Neil Jensen's 35-rank Connoisseur series samples provided a very close match to the Hollywood specification, so Hauptwerk was the system selected.

The console had almost all the MIDI interface cards that would be needed, so work began. Within a couple of months, CRTOS had a playing virtual theatre organ.

The initial VTPO implementation was not totally successful. First, one of the MIDI input cards turned out to be inoperative and no replacement could be found, leaving the console short 64 inputs. It was decided that the Accompaniment 2nd Touch was the division that would be missed least, and so it was left out.

Then, it became painfully apparent that the combination action was completely unreliable. In addition to the fact that the combinations for one division (the Solo manual) turned out to be completely inoperative, using it at all became a lottery; you could press the same piston three times, and have three different combinations appear. Service information was nearly non-existent, and what did exist was of very limited help.

The CRTOS board concluded that even though the VTPO was intended to be temporary, it did need to work properly. Also, the console specification as received was somewhat strange (16' pedal stops that didn't play in the bottom octave, for example, but four 32' pedal stops that did).

Crew chief Mike Bryant designed a stop list based on the pipe specification that would fit on the console with a few modifications and recommended that the Devtronix combination action be replaced with a modern computer relay system. After comparing several systems, the Uniflex relay system was selected; it would allow the Jensen samples to be used like a "box of ranks" and all the unification could be controlled by Uniflex. To illustrate, the Jensen specification does not include a 16' Tibia on Solo; the Hollywood specification does. By using Uniflex to control the unification rather than Hauptwerk, that 16' Tibia can appear wherever we want. As pipe installation began, it would be an easy thing to transfer from a sampled rank to the pipes, allowing things to be brought on line progressively, rather than having to wait until all was finished.

The board approved the console changes, purchase of the additional controls (SAMs, piston buttons, etc.), and relay system. The two rails on the horseshoe would be filled, and a new backrail with two rows of stops would be made.

The piston complement would be expanded to ten divisional per manual, fifteen general pistons, and ten toe studs. Additional controls would be installed in swing-out trays left and right, and on the key cheeks.

The console was moved to Mike's garage and work began. Additional SAMs and engraved buttons were ordered from Syndyne, new stop tabs from Hesco, engraved plates and a sostenuto kick switch from Arndt, and so on. All the tabs that would not be re-used were cut down and made into key chains and lapel pins, and sold at CRTOS events. While not a huge moneymaker (they were sold for \$5 each) they proved to be popular



The alcoves contain antique projectors and other vintage equipment



The chandeliers have been restored to new condition

and even today people show up wearing their souvenir pins.

In an effort to save CRTOS some money, Mike agreed to reuse as much of the existing wiring as possible. With the exception of the manual key contacts, this turned out to be false economy. The cost savings realized by not having to buy and install new cable was far outweighed by the added labor involved

in tracing out and, in many cases extending, the existing wire. Mike explains, “what made it most difficult was that even though Tim had used standard 25-pair telephone cable, he had stripped all the wiring out of the cable sheaths. Everything coming off the horseshoe was in a single giant bundle going to the back of the console. Second, while he had been consistent in his wiring sequence, the sequence he followed was based on how the Devtronix combination boards were laid out—inputs and outputs were on the same daughter card. Since each SAM used three wires it wasn’t possible to conclude that solid-color wires with a white trace always meant the same thing. For example, a blue/white wire might connect to an ‘ON’ magnet, a different blue/white wire might go to an ‘OFF’, and yet another blue/white might be a stop sensing input line. Every wire had to be traced out individually and routed to the appropriate area—input boards here, output boards there.”

When the Hauptwerk/Uniflex installation was finished, CRTOS had an organ with a specification nearly identical to the pipe specification that will ultimately go in. A sharp-eyed reader may have noticed that while the organ specification is 21 ranks, the VTPO uses the 35-rank sample set. The 35-rank sample set covers everything that will be in the eventual pipe installation, such as two Tibias, two Vox Humanas, and a Vibraharp.

Jonas Nordwall came in to work with Robert Kingdom on regulation and voicing. Just as with pipes, Hauptwerk allows note-by-note regulation of many parameters. A skilled ear can make all the difference, and there are few ears more skilled than those belonging to Jonas. He can pick out the subtleties that the rest of us miss, and the result was a fine-sounding installation.

The plan is to transition from virtual to pipes as chests are brought on line, but some samples will remain. For example, the 16’ extension of the Horn Diapason, for which space in the chamber for the offset and pipes doesn’t exist, will remain, as will the sampled Piano and probably the Horn Diapason Celeste. The first transition is planned shortly, as soon as the blower installation is completed: the 18 notes of the 16’ Wurlitzer Wood Diaphone are ready for installation, unenclosed on the stage. What’s involved in changing it over from the sampled Diaphone? Once the chests are winded and wired, about 15 seconds on the computer to change the address for the rank.

The organ uses the PC version of Hauptwerk 4.0, so that both Uniflex and Hauptwerk can run on the same machine. Uniflex has an extremely small resource footprint, leaving almost everything available for Hauptwerk. It is worth noting that the same thing could be accomplished on a Mac, with Uniflex running in a Windows partition, but this would occupy considerably more resources.

The issue of multiple MIDI ports needed to communicate between Uniflex and Hauptwerk is addressed with a product called LoopBE30. This works very well in a single-computer PC environment. If the installation was Mac-based or mixed PC and Mac, or if multiple computers were involved, a program called MIDIOverLAN would do the job.

The PC is a Dell 4070 running 64-bit Windows 7, equipped with 8 GB RAM and a FireWire interface, and is mounted in the console. The Echo Audio AudioFire 12 sound card is rack mounted in the audio cabinet backstage. FireWire connectivity is provided by a FireNex repeater pair over a CAT5 cable between the console and the AudioFire 12.

Amplifiers are an array of QSC3 and QSC5s, and ART SLA-4 units driving 15" 3-way custom-built speakers and a subwoofer. One subwoofer channel is split through an active crossover, with the top end going to a JBL JRX-12 speaker for the Chimes.

The three ART SLA-4s are four-channel amplifiers, 140 watts/channel. Two of them run in bridged two-channel mode, giving approximately 280 watts for each (bridged) channel. The third runs in four-channel mode.

The audio uses 12 channels for six audio groups. Four of the groups use a C/C# split on two channels; one group uses a configuration called “Tone Matching 2” which splits the octave across three channels so that a major or minor third never come from the same speaker (this reduces intermodulation (IM) distortion), and one channel drives a subwoofer and the speaker for the Chimes.

Robert Kingdom designed the rank placement in the audio groups in such a way that:

- A unison rank and its celeste never originate in the same audio group; all mixing is acoustic;
- Ranks in which IM distortion is most likely to be heard use the Tone Matching 2 configuration, while others use the C/C# split configuration; and
- Tuned percussions are spread across all audio groups (other than subwoofer) for the same reason.

At present the speakers are placed behind the screen, facing out. This results in a somewhat harsh sound, especially since the auditorium is fairly dead. To address this issue, some digital reverb was added which has pretty much resolved the problem.

While access to the organ is an issue, as it is with almost any organ in a public venue, it is used regularly. Robert Kingdom and Mike Bryant trade off playing the house in ahead of regular scheduled films, and requests for “pre-show” music are frequently received from other groups. CRTOS makes every effort to accommodate these requests, usually without charge to the requesting organization.

Additionally, silent films are presented by CRTOS from time to time. Silent films have been accompanied by Jonas Nordwall, Donna Parker, Mike Bryant, and David Johnston.

Today, Film Action Oregon has changed its name to simply Hollywood Theatre, but not its mission. They host film classes for youth during the summer, and the Hollywood is the headquarters venue of the International Youth Silent Film Festival, now in its fourth season. The partnership between the Hollywood and CRTOS is strong and mutually supportive.

You can follow progress on the organ at the CRTOS website, www.crtos.org, and activities at the Hollywood at hollywoodtheatre.org.

Hollywood Theatre, Portland, Oregon

3/23 Virtual (Hauptwerk / Jensen)

Chamber Analysis

SOLO CHAMBER

8	English Horn	61
8	Brass Trumpet	61
16	Horn Diapason	85
8	Horn Diapason Celeste	61
16	Tibia Clausa	97
8	Kinura	61
8	Orchestral Oboe	61
8	Brass Saxophone	61
16	Solo String	73
16	Solo String Celeste	73
8	Vox Humana	61

MAIN CHAMBER

16	Tuba Horn	73
16	Diaphonic Diapason (Pedal)	44
16	Open Diapason	85
8	Tibia Clausa	73
8	Clarinet	61
8	Salicional	73
8	Voix Celeste	61
16	Oboe Horn	73
8	Quintadena	61
32	Concert Flute	119
8	Concert Flute Celeste	61
8	Vox Humana	61

TUNED PERCUSSIONS

	Wood Harp	49
	Xylophone	37
	Glockenspiel	37
	Chrysoglott/Vibraharp	49
	Cathedral Chimes	25
	Vibraphone (Orchestral)	49
	Piano	85

Stop List

PEDAL

	Bourdon	32
	Ophicleide	16
	Diaphone	16
	Diaphonic Horn	16
	Tibia	16
	Bourdon	16
	English Horn	8
	Trumpet	8
	Tuba	8
	Octave (Diaphonic Diapason)	8
	Octave Horn	8
	Tibia (S)	8
	Tibia (M)	8
	Clarinet	8
	Solo Strings II	8
	Salicional II	8
	Oboe Horn	8
	Concert Flute	8
	Accomp to Pedal	
	Great to Pedal	
	Solo to Pedal	
	Piano	16
	Piano	8

	Bass Drum	
	Ride Cymbal	
	Brush Cymbal	
	Triangle	
	Selective Traps	
	Bass Drum Roll	
	Crash Cymbal	
	Jazz Cymbal	
	Finger Cymbal	
	Closed Hi-Hat	
	Pedal Hi-Hat	

ACCOMP

	English Horn	8
	Trumpet	8
	Tuba	8
	Open Diapason	8
	Horn Diapason	8
	Tibia (M)	8
	Clarinet	8
	Solo String	8
	Solo String Celeste	8
	Salicional	8
	Voix Celeste	8
	Oboe Horn	8
	Quintadena	8
	Concert Flute	8
	Vox Humana (M)	8
	Octave	4
	Octave Horn	4
	Piccolo (M)	4
	Salicet	4
	Octave Celeste	4
	Quintadena	4
	Flute	4
	Twelfth	2-2/3
	Piccolo (Flute)	2

	Accomp Octave	
	Solo to Accomp	
	Piano	8
	Sub Harp	
	Harp	
	Chrysoglott	
	Snare Drum	
	Ride Cymbal	
	Brush Cymbal	
	Tambourine	
	Castanets	
	Wood Block	
	Selective Traps	
	Rim Shot	
	Ride Back Beat	
	Jazz Cymbal	
	Open Hi-Hat	
	Closed Hi-Hat	
	Pedal Hi-Hat	
	Choke Cymbal	
	Tom Tom	
	Maracas	
	Cow Bell	
	Sand Block	

GREAT

	English Horn (TC)	16
	Trumpet (TC)	16
	Ophicleide	16
	Open Diapason	16
	Horn Diapason	16
	Tibia (S)	16
	Tibia (M) (TC)	16
	Orchestral Oboe (TC)	16
	Clarinet (TC)	16
	Saxophone (TC)	16
	Contra Violes	16

	Bourdon	16
	Vox Humana (S) (TC)	16
	English Horn	8
	Trumpet	8
	Tuba Horn	8
	Open Diapason	8
	Horn Diapason	8
	Tibia (S)	8
	Tibia (M)	8
	Orchestral Oboe	8
	Kinura	8
	Clarinet	8
	Saxophone	8
	Solo String	8
	Solo String Celeste	8
	Salicional	8
	Voix Celeste	8
	Oboe Horn	8
	Quintadena	8
	Concert Flute	8
	Vox Humana (S)	8
	Vox Humana (M)	8
	Tibia (S)	5 1/3
	Tibia (M)	5 1/3
	Octave	4
	Octave Horn	4
	Piccolo (S)	4
	Piccolo (M)	4
	Solo String	4
	Solo String Celeste	4
	Salicet	4
	Octave Celeste	4
	Piccolo (Flute)	4
	Tenth (S)	3 1/5
	Tenth (M)	3 1/5
	Twelfth (S)	2 2/3





A new double-row backrail was made to accommodate the expanded specification



All the audio equipment is housed in a rack backstage, along with a power sequencer to bring on the amplifiers one at a time

Twelfth (M)	2 2/3	Fife (Flute)	1
Twelfth (Flute)	2 2/3	Great Sub Octave	
Piccolo (S)	2	Great Unison Off	
Piccolo (M)	2	Great Octave	
Fifteenth	2	Solo Sub to Great	
Piccolo (Flute)	2	Solo to Great	
Tierce (S)	1 3/5	Solo on Great Pizzicato	
Fife (M)	1	Piano	16

Piano	8	GENERAL
Piano	4	Flute/Horn Diap Celestes ON
Sub Harp		String Celestes OFF
Xylophone		Percussions Reiterate
Glockenspiel		Solo Sostenuto Armed (Solo Treble Cheek)
Chrysoglott		Great Sostenuto Armed (Gt Treble Cheek)
Vibraphone		(Sostenuto switch on Swell shoe)

SOLO	
English Horn (TC)	16
Tibia (S)	16
English Horn	8
Trumpet	8
Tuba	8
Open Diapason	8
Horn Diapason	8
Tibia (S)	8
Tibia (M)	8
Orchestral Oboe	8
Kinura	8
Clarinet	8
Saxophone	8
Strings Ensemble IV	8
Oboe Horn	8
Quintadena	8
Vox Humana (S)	8
Vox Humana (M)	8
Tibia (S)	4
Tibia (M)	4
Strings Ensemble IV	4
Vox Humanas II	4
Twelfth (S)	2 2/3
Twelfth (M)	2 2/3
Piccolo (S)	2
Piccolo (M)	2
Tierce (S)	1 3/5
Tierce (M)	1 3/5
Tibia (S)	1
Solo Sub Octave	
Solo Unison Off	
Solo Octave	
Great on Solo	

EFFECTS	
Key Cheeks	8
Wind Chimes	8
Bird	8
Toe Studs	8
Acme Siren	8
Train Whistle	8
Cymbal Roll	8
Chinese Gong	4
32' Bourdon Reverser	4
Piano Pedals	4
Bass Drum Roll/Crash	4
Cymbal	2 2/3
Snare Drum Roll/Crash	2 2/3
Cymbal	2

TECHNICAL	
Hauptwerk 4.0	
Neil Jensen's Connoisseur 3/35	
Sample Set	
Uniflex 3000 Control System	
Dell 4070, Intel i5, 8GB RAM, 1394A FireWire Interface	
Echo Audio AudioFire 12	
ART CX310 active crossover	
12 custom 15" 3-way speakers	
1 JBL JRX-12M 12" 2-way speaker	
1 custom subwoofer	
3 ART SLA4A 4-channel amplifiers (140 watts/channel)	
4	
2 QSC GX3 2-channel amplifiers, 300 watts/channel	
1 QSC GX5 2-channel amplifier, 500 watts/channel	

ACCOMPANIMENT 2ND TOUCH	
English Horn	8
Trumpet	8
Tuba	8
Open Diapason	8
Clarinet	8
Tibia	4
Sub Harp	
Harp	
Chrysoglott	
Octave Glockenspiel	
Great Octave on Acc 2nd	
Solo to Accomp 2nd	
Acc Traps to 2nd	

TREMULANTS	
Main	
Solo	
Strings	
Tibia/Sax/Vox	
Trumpet	
Tuba	
Vibraphone/Vibraharp	

Lance Luce

Theatre Organist
Concerts, Silent Movies, Sing-alongs

www.LanceLuce.com
lanceluce@wowway.com

30560 Westwood Dr.
Madison Heights, MI 48071
(248) 321-3596



CONCERTS • SILENT FILMS

CLARK WILSON

• CONCERT PRODUCTIONS •

1029 AMBROSE AVENUE
EAST LIVERPOOL, OHIO 43920
www.clarkwilson.net clark7050@yahoo.com
330•385•4568 330•385•2210

JELANI EDDINGTON

CONCERTS • SILENT FILMS
WORKSHOPS • RECORDINGS

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

www.rjeproductions.com

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

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

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

**Devoted to All
Automatic Musical
Instruments**

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

MBSI
PO Box 10196/ATOS
Springfield, MO 65808
417-886-8839 • admin@mbsi.org

Visit our website: www.mbsi.org

*We have an interest
in and collect:*
Musical Boxes
Automata
Musical Clocks
Orchestrions
Band Organs
Dance Organs
Reproducing Pianos

www.atos.org

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

**ACTIONS
CHESTS
CONSOLES
PERCUSSIONS
REGULATORS
TRAPS
TREMOLOS**

CROME ORGAN COMPANY

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

QUALITY ~ RELIABILITY ~ AUTHENTICITY



Owners, Dick Dissell and Jim Gallops

Chapter News

ATLANTA

Atlanta, Georgia—The September meeting of the Atlanta Chapter took us to a new venue: the home of ATOS President Ken Double, who presided over the day's entertainment at the console of his newly-acquired Allen GW4. Creatively installed in his condominium, it is a perfect fit for the room and cannot be heard in the adjacent residences, though the sidewalk outside has become a favorite gathering place of neighbors when Ken is playing. The ever-gracious Mr. Double entertained all with his usual consummate artistry that reminds us how fortunate we are to have him in Atlanta.

October was the occasion for our second annual joint Halloween-themed meeting with the Atlanta Chapter of the AGO. Last year we gathered at Atlanta's First Methodist Church but this year the meeting was in "our house"—the Strand Theatre in Marietta with its Allen GW4 theatre organ. Organists from both organizations provided the entertainment and the Allen proved fully capable of handling the varied musical literature presented. The day following, Ron Carter accompanied *Nosferatu* as part of the silent film series at the Strand.

August 30 was the date of a remarkable event: the wedding of Jenn Anderson (daughter of chapter members Randy and Betty Anderson) and Edward WinterRose, held at the Strand Theatre. The *Doctor Who*-themed wedding featured music from the famous television show performed by Rick McGee on the theatre organ.

Chapter organists continue to entertain regularly for shows at the Strand Theatre—including musical productions where the organ is prominently featured—and at the Tivoli Theatre in Chattanooga. Rick McGee traveled to Florida to entertain the Manasota Chapter on their incomparable Wurlitzer. Ron Carter appeared for the 10th annual Silent Film Night at Sacred Heart Cultural Center in Augusta, Georgia. The standing-room-only presentation of *Safety Last* was enthusiastically received by the audience.

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



Ken Double at his residence
(Photo by Elbert Fields)



Ron Carter, Ken Double, Randy Elkins, Laurel Gibson, Misha Stefanuk, Larry Davis, Rick McGee (Photo by Elbert Fields)

BLUEGRASS CHAPTER

Lexington, Kentucky—In this state where we have no functioning theatre pipe organ in a public venue, an October 4 program proved to be the next best thing. We celebrated the 90th anniversary of the historic Kentucky Theatre with Clark Wilson accompanying the 1927 silent film, *Wings* (a beautifully restored new print), on a three-manual Conn theatre organ which is in use regularly in the theatre until our original Wurlitzer can be re-installed. A near-capacity crowd responded enthusiastically to the program.

Although the program was presented by KENTUCKY'S MIGHTY WURLITZER, (a not-for-profit tax-exempt Kentucky corporation, dedicated to returning the original Wurlitzer to the theatre). Most of the Bluegrass Chapter members were in attendance and many had helped prepare for this event. Clark Wilson had recently scored this same film for the Academy of Motion Picture Arts and Sciences in Beverly Hills and his organ work was masterful. One of the highlights was the original Wurlitzer console, which has been rebuilt by Carlton Smith Restorations in Indianapolis, on display in the theatre gallery. The console attracted much attention and has spurred us on towards

completion of the restoration of this 3/18 Wurlitzer.

—Dr. John W. Landon
Dean McCleese, President
859-396-7396



The original Kentucky Theatre Wurlitzer console (Photo courtesy of Bluegrass Chapter)

CHICAGO AREA

Chicago, Illinois—Our August social was held at the York Theatre in Elmhurst, Illinois and featured the very talented Donnie Rankin at the theatre's 2/7 Barton Organ, which was originally installed in the Rialto Theatre in Champaign. He played a great program, including a silent short on the "Economy Barton" that all in attendance certainly enjoyed. Our thanks once again to Willis and Shirley Johnson, and Classic Cinema for letting us use the Barton and the theatre for our social.

We headed to "The Hanger" in September to hear Frank Pellico, long-time area organist at the 3/9+ Welte. Frank has played for the Chicago Cubs, many restaurants and clubs in the area, and is currently the organist for the Black Hawks and Bulls. He also plays at the Aurora Skate Center on a three-manual Hammond X-66, augmented with 26 ranks of pipes. Frank was the staff organist playing the Chicago Stadium's 6/51 Barton from 1991 until it closed.

The "Hanger" refers to Hanger G8 at Lewis Airport in Lockport, Illinois where owner Joe Fisher has the Welte and his airplane. The organ sits around the airplane when it is parked in the hanger and, as you can see from the picture, the organ is completely unenclosed. A very enthusiastic crowd showed up to bask in the sunshine and hear Frank play many audience favorites and several requests.

Here's wishing a joyous 2013 to you all!

—Taylor Trimby
David Rhodes, President
630-687-0380, DVRhodes85@gmail.com



Frank Pellico (Photo by Taylor Trimby)



Audience for Frank: Planes, Trains and Automobiles! (Photo by Taylor Trimby)

CENTRAL FLORIDA

Pinellas Park, Florida—A September 9 meeting at the Tampa Theatre resumed the regular membership meetings of the Central Florida Theatre Organ Society after the summer hiatus. Members and guests were able to play open console on the theatre's 3/14 Wurlitzer theatre pipe organ. Open console was followed by the business meeting. We would like to thank the Tampa Theatre and its staff for their hospitality.

Our October meeting was held at the Pinellas Park Auditorium. A presentation was made by member Vince Mirandi showcasing some opportunities for the chapter in the future. The general membership meeting was followed by open console on the chapter's 3/10 theatre pipe organ. A board meeting was also held after the general meeting.

On the last Sunday of October, the Tampa Theatre presented *Nosferatu* with live accompaniment by Dr. Steven Ball at the console. Many brave souls showed up to experience the surround sound of the 1920s in the historic theatre. Dr. Ball, no stranger to the theatre, and Count Orlok provided ample goose bumps for the audience in anticipation of Halloween. Well done!

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

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland began the new fall season with two socials in September. On Sunday, September 2, Bill Gans invited us to his condo in Milwaukee for a ham dinner. Entertainment was provided by Gary Kay who played the organ. Bill also demonstrated his player piano, which happens to be for sale.

The second social was on Sunday, September 30, when Father Tom Lijewski of Port Washington was guest organist at Atonement Lutheran Church in Racine for a concert. The event was not only for DTOS members, but was also open to the public. The organ is a 4/30 Barton church model from the 1920s, one of only a few Barton church models left. As usual, Father Tom played an outstanding concert, pleasing everyone in attendance.

Our Halloween social was Sunday, October 28, at the Racine home of Fred Hermes. The organ, a five-manual Wurlitzer, was played by Dennis Scott. He accompanied the epic two-hour silent movie *Phantom of the Opera*, starring Lon Chaney. The viewing of this movie has become a tradition for our club, and it wouldn't seem like Halloween without it. Dennis plays silent films professionally and has performed at ATOS *Silents*, *Please* film fests. He has also played the pizza organ circuit.

Sadly, we have a death to report. Virginia "Gene" Leutner, wife of long-time DTOS past president and treasurer Bob Leutner, passed away on August 7. She and Bob hosted many socials at their home through the years. She will be greatly missed.

—Sandy Knuth
John Cornue, President
262-248-3458, musicman2939@yahoo.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—Wurlitzer Opus 585 became the property of the Theatre Organ Society of the Delaware Valley on August 3, 2003. For the next nine years, the 3/24 underwent major restoration, installation, regulation, finishing and tuning. After several "shakedown" presentations of silent movies and organ concerts, it was finally ready for its debut.

That debut occurred on Saturday, September 15, 2012 at the Colonial Theatre in Phoenixville, Pennsylvania. We were fortunate to secure the talents of ATOS 2012 Organist of the Year Mark Herman to play the debut concert. It was worth the wait! Mark played an outstanding program and the Wurlitzer sounded great.

In addition to Mark, special kudos go to Jack Serdy, organ crew chief, Patrick J.

Murphy & Associates Pipe Organ Builders, Glenn Eshbach, and a group of TOSDV members and friends who volunteered many hours towards this project. Special thanks are also due to Walt Strony and Grahame Davis, who undertook the project of regulating and tonal finishing the organ, as well as Mary Foote and her staff at the Colonial Theatre.

We look forward to presenting future concerts on this fine instrument.

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



Mark Herman at the Colonial Theatre (Photo by Dick Metzger)



Mark Herman at the Colonial Theatre (Photo by Dick Metzger)

GARDEN STATE

Pleasant Beach, New Jersey—Gracious hostess Nina Heitz set the stage for a meeting and picnic at her home in September. Our artist for the mini-concert was Glenn Hough. His talent and happy spirit drew us into the joy he was having as he played the 3/23 Wurlitzer hybrid. The main business of the day was the installation of officers. Tony Rustako, 2nd Vice President, and Treasurer Georgiana Paril faithfully remained in their positions. New positions are Cathy Martin, President; Virginia Messing, 1st Vice President; and Michael Cipolletti, Secretary.

Two other people have taken on an important role in GSTOS. Carole Rustako and Barbara Bacon have become co-crew chiefs of our new restoration project, the Wood-GSTOS

Chapter News

Wurlitzer. They have been part of both the Brook and Rainbow Room crews for a number of years. We are fortunate to have them use their remarkable organizational skills to head up this project.

The 3/11 Wurlitzer at the Brook Theatre in Bound Brook has been given a workout this fall. Part of the Somerset County "Journey through the Past" weekend, the organ was highlighted for those visiting the theatre at any of four opportunities throughout the weekend. Bernie Anderson accompanied short silent films to give guests a taste of the original role of theatre pipe organs. Bernie was back on the bench right before Halloween to accompany the classic horror film *Nosferatu*.

In Jersey City, Paul Citti, Peter Baratta, and Eric Fahner took turns playing the 4/23 Wonder Morton for the Loews Jersey monthly classic film series. "First Thursdays for the Arts" in Rahway again featured the 3/10 Rainbow Room Wurlitzer, with performances by William Morong and Ed Baykowski. The November concert was cancelled because of Hurricane Sandy. Some of us are still without electricity one week after the storm but we are happy that all our organs survived unharmed.

—Cathy Martin, President
president@gstos.org



New Garden State officers: (l-r) Virginia Messing, Vice President; Georgiana Paril, Treasurer; Tony Rustako, Vice President; Cathy Martin, President; and Michael Cipolletti, Secretary (Photo by Carole Rustako)

LONDON & SOUTH OF ENGLAND

Woking Surrey—It is always good to welcome an organist who has not played for our chapter for some time, so for our September concert we were delighted to hear music from Paul Kirner at our Woking Wurlitzer.

Paul is just old enough to have been one of the last generations of organists who played in cinemas! Paul is a fine entertainer, much of his career being spent playing for shows in clubs and theatres. He is also the proprietor of Compton Lodge, home to a fine instrument

based around the Odeon Wealdstone Compton organ.

Paul played a fine concert which was much enjoyed by our Woking audience.

Our October concert saw the return of John Mann. John is well known throughout the UK, but perhaps particularly well-known in the seaside resorts of the South Coast near to his home. Like Paul Kirner, John also played in some of our fine cinemas before the pipe organs were removed. He has spent much of his career touring seaside resorts playing with his own band. John's entertaining style and sense of humour have endeared him to audiences throughout the UK and he has his own Appreciation Society, all of which contributed to the larger than average attendance at our concert.

As was to be expected, John provided an entertaining programme of happy music, concluding with a slideshow cruise around the world, accompanied by appropriate music.

—Peter Collett

Ian Ridley, President
+44 1494 674944

ianridley@atos-london.co.uk



Paul Kirner at Woking (Photo by David Coles)

METROLINA

Charlotte, North Carolina—As summer faded into autumn, MTOS resumed a regular calendar of activities. On September 16, we gathered at the home of Gary and Betty Schwartz for our fall picnic. Gary's virtual work-in-progress now includes a 12-rank Redford Barton theatre organ in addition to the Paramount and Classical organs. After our fill of excellent picnic fare, we settled in for our business meeting and some fine piano entertainment by Don MacDonald. Gary demonstrated the virtual Barton and then opened the console to the membership.

For our October event, we motored 3 hours east to Wake Forest for a concert featuring Donna Parker at Vicky and Bob Conroy's Lyn Larsen 324. Donna gave two, two-hour performances; one in the afternoon for MTOS and an evening performance for local friends and neighbors. She played a mix

of old standards plus several less familiar numbers, chosen to show the colors and versatility of the instrument, and to appeal to a younger audience. Since many in the evening group had never previously seen nor heard a theatre organ, between numbers Donna conducted a running "master class" which held the audience spellbound. During the intermissions, we savored a variety of hot and cold food, drinks and desserts. Kudos to Donna for a truly memorable day of entertainment.

Our annual Holiday Party will be held at the new home of Les and Ruth Knoll in Denver, North Carolina, on December 1. The Knolls have a beautiful one-of-a-kind virtual organ with 23 ranks, six ranks of tuned percussions, traps and effects, and a three-manual traditional theatre organ console.

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



Gary Schwartz shows Dick Horn the finer points of the Virtual Barton (Photo by Paul Gelsleichter)



Donna Parker explains the theatre organ between numbers (Photo by Vicky Aston-Conroy)

NEW YORK

New York, New York—Some 50 members and guests gathered at the Middletown Paramount on October 7 to enjoy open console on our 3/12 Mighty Wurlitzer. The highlight of the afternoon was an excellent mini-concert by young organist Dan Minervini. His fine performance reflected the results of his

attending the ATOS Summer Youth Adventure for several years as a NYTOS scholarship recipient, and his organ studies with Jelani Eddington.

The following Sunday we joined with the Mid-Hudson AGO chapter for open console and a demo concert by organist John Baratta on the Allen LL-324Q digital organ at Roosevelt High School in Hyde Park, which featured both the theatre and the classical sides of the Allen. One of John's talented students in the NYTOS-sponsored organ program at the school, Chris Rush, another recipient of a NYTOS scholarship to the Summer Youth Adventure, also performed. Members of both AGO and NYTOS then took turns at the organ, providing an enjoyable afternoon of both classical and popular music.

The Halloween weekend offered opportunities for audiences throughout the New York area to experience the theatre organ accompanying various silent films. Juan Cardona, Jr. was at the NYTOS 2/10 Wurlitzer on October 26 at the Bardavon Theatre in Poughkeepsie, where he did an outstanding job with the John Barrymore classic, *Dr. Jekyll & Mr. Hyde*. On Saturday, October 27, organist Bernie Anderson, Jr. accompanied *The Mark of Zorro* on the 3/15 Austin-Morton at Chaminade High School in Mineola. On Sunday, October 28, Bernie was back for another excellent performance at the 4/26 Brooklyn Paramount/Long Island University Wurlitzer accompanying *The Phantom of the Opera*.

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



Dan Minervini at the Middletown Paramount Theatre (Photo by Tom Stehle)



Bernie Anderson, Jr. at the LIU/Brooklyn Paramount 4/26 Wurlitzer (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—Our big event for this period was a presentation of the silent movie *The Cat and the Canary* on October 27. It was shown at the McKinney Performing Arts Center with our 3/18 Wurlitzer providing the orchestra. The maintenance crew continued going over the organ, cleaning up little problems here and there. It was in fine voice for the program.

Our guest artist was Clark Wilson. Two of our members went to Norman, Oklahoma on Friday, October 26, to bring Clark to McKinney after his performance there playing the score for the same film. They got a chance to hear how it sounded on the Mini-Mo at Oklahoma University. Clark's performance on the Wurlitzer was impeccable and his scoring held the attention to the movie. A very fine showing indeed!

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



Clark Wilson at the NTC-MPAC Wurlitzer (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—On October 5 we held our annual Halloween-themed silent movie show at Plummer Auditorium. This year the artist was Robert Israel who accompanied two films. The first was Laurel and Hardy's *Habeas Corpus*, a very funny "graveyard smash." The feature film was *The Cat and the Canary*, an early entry in the horror film

genre, starring Laura La Plante. Mr. Israel gave us a dynamic and sophisticated score which included themes from Franz Schubert's *Unfinished Symphony*. Recognizing that there are always a few in the audience who have never heard theatre organ accompaniment of silent movies, he took a few minutes at the opening to demonstrate the organ and explain how he would be using it.

Plummer Auditorium is on the campus of Fullerton High School and the Wurlitzer organ is a rare original installation. The school and OCTOS enjoy a close working relationship, making it possible to keep the organ in excellent working order and to present several concerts each year. Our next event will be an open console and potluck luncheon on December 9.

—Stewart Goodwin
Ed Bridgeford, Chairman
ebridgeford@sbcglobal.net

PUGET SOUND

Seattle, Washington—Jonas Nordwall recently gave a workshop and concert on the 5/60 Allen at the Bill Keller residence in Olympia, Washington.

He began the morning workshop with a handout entitled "Selecting Where and What to Use When," a methodical list of check-offs invaluable when choosing registrations at a theatre organ. He stressed that in setting registration, it is often more important to identify stops not as much by the name on the tab, but rather by their sound quality.

He then explored the piston-setting formulas used by George Wright, sharing how these basic foundations can be easily transformed into whatever is needed. It was a great workshop with an abundance to think about.

The afternoon concert was a complete treat with a program running the gamut from "Rock to Wright!" Jonas vowed to use all that Bill's Allen TO-5Q has to offer, and did so in spades.

Showing off the 'best use of ten ranks of strings'—should you happen to have such a problem!—to not-so-subtle pizza-parlor arrangements of old favorites, Jonas provided a something-for-everyone event. Having recently returned from a six-week Australian tour, he was simply in fantastic form and delivered an out-of-this-world afternoon program. There is only one "Jonas," and we're especially fortunate to have him here in the Northwest!

Sincere thanks to Bill Keller for opening his home for this terrific day.

—Ray Harris
Jeff Snyder, President
206-546-0975, jeff@pstos.org

Chapter News



Ray Harris, event coordinator; Bill Keller, host; Kat Brightwell, former PSTOS scholarship recipient visiting from Canada; Jonas Nordwall, guest artist/clinician (Photo by Bob McCutchin)



Jonas Nordwall makes a point during a morning workshop (Photo by Bob McCutchin)

RIVER CITY

Omaha, Nebraska—Zach Frame, resident organist at the Organ Piper Pizza near Milwaukee, Wisconsin, was the guest artist at the RCTOS September 16 chapter meeting. Those who attended experienced an entertaining afternoon of theatre pipe organ music from this up-and-coming young artist. Zach brought a fresh new approach in his presentation of the Markworth Kimball 3/24 theatre pipe organ. Zach wowed the audience with his program and returned to the console after the potluck dinner for a resounding encore. Three of Zach's selections can be seen on our website, www.rctos.com (VIDEOS). Zach got married in October and we wish him and his bride, Emily, our marriage blessings. Thanks to Bob and Joyce Markworth for hosting this artist and arranging another marvelous potluck dinner at their residence.

The October 14 chapter meeting was held at the Rose Theater, home to Omaha's 3/21 Wurlitzer theatre pipe organ. RCTOS maintains and keeps the Wurlitzer in concert condition, the only theatre pipe organ in the State of Nebraska in a theater still being presented to the public. This advertised free admission event is RCTOS's effort to

keep the theatre pipe organ visible. RCTOS officers Jeanne Sabatka, Gregory Johnson and Jerry Pawlak presented the Wurlitzer in an entertaining program to members and guests. Open console followed the program.

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

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



Zach Frame at the Markworth Kimball (Photo by Jerry Pawlak)



Jerry Pawlak, Jeanne Sabatka, and Gregory Johnson at the Rose Theater (Photo by Janet Domeier)

ROCKY MOUNTAIN

Denver, Colorado—The Calm family and friends gathered in September for *Keep Calm and Carry On*. Rob and Christine Myers sang together beautifully, accompanied by Rob's outstanding guitar, and Jan and Tracy blended their voices with some beautiful guitar and ukulele duets. Jim Calm performed old standards, transcriptions and ragtime on the GW4Q and grand piano, and invited DeLoy Goeglein to join in for some piano/organ duets. A highlight of the day was Jim playing a stirring baritone solo accompanied by the prerecorded organ.

Toes were tapping and dancers were spinning in the Holiday Hills ballroom as Bev Bucci's band of merry music makers helped us cut a rug at our October club social with *Dancing Without the Stars*. The

Bev Bucci Dance Band includes Don Rea on drums, Lee Traster on piano, Bev's son Jerry on bass guitar, Roger Topliff on clarinet and saxophone, and the multi-talented Bev playing the Allen digital organ. Bev is also an accomplished accordionist.

We are looking forward to *Pipes and Stripes VII* at the Denver Paramount on February 17, 2013. This will be the seventh annual partnership of the mighty Wurlitzer's twin consoles and the outstanding 101st Army Band, this year featuring the Dixieland Band. Visit our club website <http://www.rmcatos.org> for lots of fun stuff.

—Jim Calm
jimcalm32@yahoo.com



Jim Calm plays baritone accompanied by the GW4Q (Photo by Bill Kwinn)



Don Rea, Bev Bucci, Lee Traster, Jerry Bucci and Roger Topliff (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—Pam and Richard Masching opened their home at Millstadt, Illinois, where they have several musical instruments including two organs, two pianos, and more, for the September 16 meeting. One of the organs is their Wicks Opus 777 3/15 Unit Orchestra that Pam and Rich obtained about 2004. Rich has skillfully refurbished it, added ranks of pipes, a larger blower, and an electronic relay. Pam, a local piano and organ instructor of note, was the featured organist. One of her piano students, a young man named Matthew Swenson, joined her for

an organ/piano duet. Matt also performed a solo piece by Grieg. All was wonderfully and artfully done. Following the concert which was enjoyed by all, several members took the opportunity to play during open console.

The October meeting was a gala event hosted by Bob Ruby and Gail Hoeber. Bob and Gail had the house well decorated inside and out for the Halloween season. There was even a beautiful wooden coffin built without nails or screws by Gail's father. It was certainly a "treat" to see how imaginatively the house was decorated.

Bob, who was also the featured organist, played a variety of fall- and Halloween-related music on his Allen 311. Plus, there was a "Name That Tune" segment of the program featuring television show and movie themes. Most did fairly well at recognizing the tunes. Afterward, several members enjoyed open console. As Bob and Gail typically do, they provided a wonderful spread of tasty food and drink, and even an SLTOS cake! Unfortunately, I was unable to attend what surely was a memorable meeting. Many thanks to Dee Ryan for providing the meeting information.



Pam Masching with guest pianist Matthew Swenson (Photo by Gary Broyles)



At the October meeting one never knows who—or what—will play during open console (Photo by Gary Broyles)

SIERRA

Sacramento, California—September put us in Davis at one of our areas four fine home installations, the studio of Wendell Jacob to hear the former San Francisco Fox lobby Möller. Originally a 3/12 with rather limited unification, it now has an added Morton Trumpet plus a Kinura and expanded unification. All original ranks are still present. Dave Moreno, who did the installation about five years ago, provided us his usual entertaining style of double-entendre console humor as well as playing silent comedies.

To be in this hobby of theatre organs we all have to admit to some eccentricity in our range of interests, collections etc. Dave certainly tops most of us as a collector of vintage platform shoes—now at over 600 pairs! In addition to the Möller, Wendell's music studio includes many other keyboard goodies: a B-3, a Wurlitzer band organ, a vintage Wurlitzer electric piano, a Rodgers Trio, an air calliope and the late San Francisco Fox organist Everett Nourse's Conn 644.

The chapter's project compiling George Wright's 1940 recordings at Grant High School to a CD is finally done. Thanks go to chapter VP Carol Zerbo for guiding this project from beginning to end, and to Dick Clay who made the digital copy and owns the original recordings. Matias Bombal researched many song titles and Bill Coale jumped in and found out he had graphical skills he did not even know about by doing a fine job setting up the cover art and liner notes. The liner notes are both Wright's recollection of his experience at Grant High (from a 1956 interview) and recollections of ATOS founding member Frank Bindt who made the original recordings. All net proceeds will go to maintaining the Grant High Wurlitzer.

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



Dave Moreno at Wendell Jacob's Möller (Photo by Randy Warwick)

SOUTHERN JERSEY

Franklinville, New Jersey—On Monday, October 29, 2012, New Jersey, and especially its famous sand beach coast, suffered the merciless onslaught of Hurricane Sandy. The entire coast was devastated by flood waters and winds as high as 90 miles per hour. The more dangerous areas were evacuated in a lifesaving effort. Resulting damage was far greater than had been expected. So, what does this have to do with theatre organs?

One of the hardest hit municipalities was Atlantic City with its Boardwalk Convention Hall which houses two renowned pipe organs: a completely rebuilt 4/55 Kimball in the ballroom, and the largest pipe organ in the world, the 7/449 Midmer-Losh in the main hall. Only a small portion of the Midmer-Losh is playable. It is undergoing a giant rehabilitation program that will not be finished for several years. The work is being done by the Atlantic City Convention Hall Organ Society (ACCHOS).

The big question is: What did the hurricane do to the Hall and the organs? Everyone knows that water is the enemy of pipe organs. We do not know, yet, what damage was done. Our main contact in the ACCHOS, Harry Bellangy, is a member of both the ACCHOS and the Southern Jersey chapter of ATOS. Harry is a resident of Cape May, New Jersey, which is one of the oceanfront towns that were hit very hard by the storm. We have been unable to reach him by phone. We assume that it may be a few weeks before we hear of the condition of the organs (and Harry Bellangy's home). Our hopes and prayers are for favorable outcomes.

Joe Rementer's 3/21 Austin and the Broadway Theatre's 3/8 Kimball are all located far inland and survived without problems.

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

SOONER STATE

(November/December) Tulsa, Oklahoma—Our own very talented Carolyn Craft presented her annual organ concert on Friday, July 20. In spite of the Oklahoma heat wave, a crowd of about 100 came out to hear her and Joyce Bridgman perform together. Joyce is professor of piano at Oral Roberts University and she and Carolyn play together at their church. The program was a wonderful blend of show tunes from the '20s, '30s and '40s in the first half, with gospel music during the second half. In her theatre-organ part of the program, Carolyn made good use of all the options on our Robert-Morton organ, including

Chapter News

a sprinkling of percussion instruments ranging from the orchestra bells to snare drum and xylophone. Joyce played piano gospel music and together they played some beautiful duets.

On August 17 we joined Tulsa's German-American Society for our annual variety music show in their beautiful facility, which was originally a church. The German-American Society formed a blaskapelle band in 2003 to play for Tulsa's Oktoberfest, and since then they have been playing their traditional German music and folk dances in many public appearances. The band played ragtime, German marches and German waltzes plus some more contemporary popular tunes. In addition we had music on the 1929 Geneva pipe organ from Carolyn Craft, Jeannette Maxfield, and Phil Judkins. Wayne Underwood sang for us, accompanied by his wife Myra. The finale was "Stars and Stripes Forever" with the band, piano and organ. The piccolo part was played by a tuba!

The Society provided wonderful treats during intermission, during which time Joe Sunderwirth played background piano. A large, enthusiastic audience enjoyed a very good evening.

—Barbara Purtell, Correspondent
Phil Gray, President

918-492-2519, philipgray@earthlink.net

SOONER STATE

Tulsa, Oklahoma—In September, we were treated to the silent movie *The Strong Man*, starring Harry Langdon. Dressed in a hat and long coat, Bill Rowland introduced us to the movie, set in the 1920s, then accompanied the film on our Robert-Morton. Langdon was a master of suggesting emotion with small gestures, especially in his scenes with the blind heroine as he attempted to tell her how he felt about her. We had begun with a sing-along and served popcorn and lemonade, provided by Charlie Hodges and his crew for a crowd of 220 people.

In October, Bill accompanied some piano rolls on the organ, creating a duet with a digital player piano. Piano rolls were most popular from 1890 to about the 1920s when radio became common, though some modern rolls are still made—some featuring music of Herb Alpert and the Tijuana Brass and even Broadway music. In the early decades of the Twentieth Century, piano roll music used a lot of ornamentation, but this style changed in the 1940s and '50s. Piano roll music can be transposed or played at different speeds without distorting the sound. We heard music by Irving Berlin, Walter Donaldson, Charles Johnson, and Fats Waller. Bill sang

two songs for us including "Eve Wasn't Modest 'til She Ate That Apple." For a rousing finale he accompanied a Sousa march.

In November, Paula Hackler will present a program for us.

—Barbara Purtell
Phil Gray, president

918-492-2519, philipgray@earthlink.net



Aspiring organist Garrett Carroll after the silent movie (Photo by Bill Rowland)

SUSQUEHANNA VALLEY

York, Pennsylvania—The first order of business at the September meeting was the election of Barry Howard as president of the chapter. Barry has been a member of SVTOS and ATOS for many years, and is currently working with Larry Fenner at restoring and installing Wurlitzer Opus 501 in their home. You can see more at www.opus501.com

Newly elected ATOS board member Larry Fenner gave an informal report on his experiences as a new board member at his first board meeting, prior to the Los Angeles convention. He also shared many photos of convention events.

Chapter members Connor Ream and Dan Umholtz attended the ATOS Summer Youth Adventure and both gave glowing reports of their weeks.

Last, but certainly not least, members had a chance for "hands-on" time with the Capitol Theatre's Wurlitzer.

At our October meeting veteran theatre organist Don Kinnier accompanied a silent movie comedy that delighted our members. As ever, Don demonstrated great accompaniment basics, letting the music slip from our view as it supported the movie's plot and character development—until he couldn't resist surfacing for just one more musical pun! How we all enjoyed it! After the movie we had an open console where several of the rest of us played the Wurlitzer.

—Roy Wainwright, Secretary
Barry Howard, President
717-274-2254, pres@svtos.org

VALLEY OF THE SUN

Phoenix, Arizona—A City of Peoria seniors' group enjoyed a guided tour of the Orpheum Theatre on August 28. At the end of their tour, they received a musical treat as the Wurlitzer rose from the pit with Bobby Freeman on the bench. He explained the organ, and how it is used to accompany silent films. He also played a few numbers, showing the versatility of the instrument.

September 23 found Tucson chapter member Don Story at the Wurlitzer. Don has been dubbed in the past as the "King of Obscurity," so it's always a surprise to hear what he's going to play. He made it easier for us this time by announcing song titles before he played them, even though we recognized most of the numbers anyway. Following Don's program, we heard John Weber at the organ. He accompanied two friends: Connie Backus on flute, then Tom Raney on trumpet, on two very different selections.

Salad and pizza buffets at Organ Stop Pizza are always popular with our members, and October 14 was no exception. Our attendance was much larger than usual that day, as we were joined by the City of Peoria Community Center Seniors Group, and assisted-living residents from Scottsdale's Pueblo El Mirage. These folks really enjoyed the afternoon. Our featured artist, Charlie Balogh, played many crowd favorites. Following Charlie's program, Bobby Freeman played a few numbers. His attempt at getting some of the children to dance didn't turn out the way he expected! After the program, we had a short business meeting, and since all of our candidates were unopposed, we elected new board members for 2013.

We have a new, eye-catching color brochure designed by our newsletter editor Beverly Fizzell. It will be available for Orpheum tours, Organ Stop display, and for members to hand out.

—Madeline LiVolsi
Johnny Sharp, President
623-377-5961, johnnysharp88@yahoo.com

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 Dave Moreno 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 theater 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.elcapitanickets.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.

COLORADO

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). January 13, 2:00pm: *Dueling Organs* with Jim Calm and DeLoy Goeglein, RMCATOS Members and Students under 19 free, others \$5. www.rmcatos.org.

Paramount Theatre—1624 Glenarm Pl, Denver, (4/20 Wurlitzer). February 17, 2:00pm: *Pipes & Stripes VII: The Mighty Wurlitzer and the 101st Army Band*, No charge. www.rmcatos.org.

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.

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/26 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, 6 nights a week, monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

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.

HAWAII

Palace Theatre—38 Haili St, Hilo, 808-934-7010 (4/23 Robert-Morton) www.hilopalace.com. Hawaiiana show every Wednesday at 11:00am, occasional silent movies, concerts and special events featuring the organ. Organists Rick Mazurowski, Tommy Stark, and Walter Greenwood.

ILLINOIS

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

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, (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: April 13, 7:30pm: Sioux City Symphony—*A Voyage to the Sea* (Vaughan Williams' Symphony No. 1 “Sea Symphony”). Visit website for ticketing details.

Around the Circuit

Theatre Organ Programs
and Performances

MARYLAND

Weinberg Center for the Arts—20 W Patrick St, Frederick (2/8 Wurlitzer). Silent film series with organ accompaniment by Ray Brubacher and Mike Britt: January 12, 2:00pm: *Peter Pan*; March 2, 2:00pm: *Running Wild*; March 23, 2:00pm: *Beau Geste*.

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 Candea, Tom Fortier, Gil Francis, John Lauffer, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner.

Grand Ledge Opera House—121 S Bridge St, Grand Ledge, 517-394-9881 (3/20 Barton), www.lto-pops.org. All concerts 3:00pm. February 10: Donnie Rankin; April 7: Chris Elliott.

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.

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.

MISSOURI

Kansas City Music Hall—301 W 13th St, Kansas City, 913-568-2613 (4/28 Robert Morton) www.kctpo.org. All events 2:00pm. January 13: John Ledwon; March 3: Scott Foppiano; July 21: Jack Jenkins; September 15: Lew Williams.

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. February 24, 2:30pm: The Eastman Bunch.

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.ccap.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.cinemalovers.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.

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

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.

RHODE ISLAND

Stadium Theatre Performing Arts Centre—28 Monument Square, Woonsocket, 410-762-4545 (2/10 Wurlitzer) www.stadiumtheatre.org. March 14, 7:30pm: *The Mark of Zorro* (1920). Tickets available at www.stadiumtheatre.org.

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.peeryegyptiantheater.com. Silent films; entrance and exit music at some other programs.

VIRGINIA

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

Schedules subject to change.

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.lincoltheater.org. Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

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

WISCONSIN

The Phipps Center for the Arts—109 Locust St, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. January 19, 2:00pm: Dave Wickerham in concert; May 11, 2:00pm: Lynn Trap in concert with Andrew Staube at the piano. Tickets are \$22 for adults and \$15 for students of all ages.

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.

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.

Orion Function Centre—155 Beamish St, Campsie, Sydney (3/17 Wurlitzer), www.tosa.net.au. Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm.

Marrickville Town Hall—303 Marrickville Road, Marrickville, Sydney, +61 29798 6742 (2/11 Wurlitzer), www.tosa.net.au. Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm.

UNITED KINGDOM

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. 27 January: Michael Woodridge; 24 February: Kevin Grunill; 24 March: Jean Martyn; 28 April: Nigel Ogden; 19 May: Phil Kelsall MBE; 22 September: Chris Powell; 27 October: John Mann; 24 November: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 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

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.

THE DIAPASON

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

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

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

AMICA INTERNATIONAL
(AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION)

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

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

ANNUAL CONVENTION ♦ LOCAL CHAPTERS

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

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

JOIN US AND HELP THE HOBBY GROW!

ESTABLISHED 1963 SAN FRANCISCO, CALIFORNIA

Minutes

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

Tuesday, September 25, 2012

9:00pm EDT

Chairman of the Board Bob Dilworth called the meeting to order at 9:03pm EDT.

Secretary Bob Evans called the roll: Officers Present: Bob Dilworth, Chairman; Tim Needler, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** John Ledwon, Jelani Eddington, Larry Fenner, Allen Miller, Jack Moelmann, Don Phipps, Bucky Reddish, Mike Hartley, Nathan Avakian. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Kinerk, Convention Planning Coordinator; Don Feely, co-editor THEATRE ORGAN; Mike Bryant, co-editor THEATRE ORGAN and Parliamentarian; Micah Bisson, Editor-Around the Circuit. **Guests Present:** Steve Worthington, Producer of ATOS Theatre Organ Radio.

Chairman Dilworth declared a quorum.

The minutes of the telephone conference meeting of August 27, 2012 were accepted.

OLD BUSINESS

Treasurer's Report (Hutcherson):

As of September 25, 2012

Unrestricted Funds / Assets:

Checkbook Balance	\$ 25,956.09
Reserve	335,433.70
Total Unrestricted Funds	\$ 360,362.39

Restricted Funds / Assets:

Endowment Fund	\$ 1,012,755.58
Endowment Grant Fund	31,710.89**
Endowment Loan (NYTOS)	15,000.00
George Wright Fund	54,950.08
Total Restricted Funds	\$ 1,114,416.55
Total Funds	\$ 1,474,778.94

** 2011 and 2012 Endowment Fund grants awarded but not yet paid

Membership Secretary's Report (Parker):

Ms. Parker stated that she will be addressing a new way for members to renew their ATOS membership. The forms for membership renewal are likely to be included with the mailing of THEATRE ORGAN.

Current membership is approximately 3,000.

Convention Planning Coordinator (Kinerk):

Unaudited figures for the 2012 ATOS annual convention

Revenue:	\$ 113,860.00
Profit:	11,308.00
ATOS share of profit:	\$ 4,523.00

320 paid registrations for the convention; 345 total registrations (including artists)

Convention Trends: The trend is for attendance to decrease by about twenty (20) registrants per year, which mirrors the trend in our membership numbers.

IT Update (Double, Feely, Bisson):

Ken Double called on Micah Bisson, editor of Around the Circuit, to update the board on the current status of this feature of the web site. Micah reported that those working on the web site have reached the point where they are ready to go on-line with the new iteration

of this feature. Simple cleanup and data entry is required to get it up and running.

Bob Dilworth asked when the board could expect to see a revised version of Around the Circuit.

Micah replied that the "new" version would look much the same as the old. The revisions should be done in about a week's time.

Ken Double inquired if submitting information will be different. Micah replied that the poster's experience would be much the same.

Don Feely added that Around the Circuit is the first improvement to the web site. The web developer is working to stabilize the web site.

ATOS Theatre Organ Radio (Worthington):

Steve Worthington, producer of ATOS Theatre Organ Radio, brought the board up to date on the changes to ATOS Theatre Organ Radio. A new carrier now hosts us. The new streaming service is out of Uruguay and is much less expensive at \$18 per month. ATOS has purchased new software to enable Steve to manage the streaming service.

We must now report to ASCAP for monthly streaming of music. This will cost \$500 per year.

Bob Dilworth asked how many listeners ATOS Theatre Organ Radio has at one time. Steve Worthington indicated that the most listening at one time is one hundred (100).

President/CE Report (Double):

—Theatre Managers' Consortium: Ken plans to organize a group of theatre managers that are organ-friendly. He will try to get information regarding organs into periodicals received by managers.

—Latest E-mail message: Ken will send out a new message to the membership within two weeks.

—Financial article: A detailed article describing ATOS finances will appear in the November/December issue of Theatre Organ.

—Update on chapter survey (Phipps): Data has been sent to Jack Moelmann who volunteered to put the information in a standard form. We now have revised information on sixty (60) chapters. We have lost ten (10) or eleven (11) chapters.

—New liaison assignments: When the chapter surveys are completed we can reassign liaison assignments. Ken will send an E-mail on the subject.

Change of policy for reimbursement of board member travel expenses to include those necessary for the physically handicapped.

MOVED (Miller) that ATOS Policy 6L providing for up to \$300 for expenses incurred as a result of a physical impairment or handicap, be adopted as presented in the September 20, 2012 memo from Jelani Eddington and Allen Miller. (Motion **CARRIED**)

NEW BUSINESS:

Policy for Recommending Candidates for Independent Contractor Status: Tim Needler and Jelani Eddington were charged with developing a policy codifying the selection of candidates for (paid) independent contractor positions. Their proposal was submitted to the Board in the form of a memo. (See attachment, online)

MOVED (Eddington) that the proposed policy changes presented in the August 20 memo to the board (*addressed in the preceding paragraph—Ed.*) be implemented. (Motion **CARRIED**)

MOVED (Moelmann) to change the title of "ATOS President/CE" to "ATOS Executive Director." (Motion **DEFEATED** on a 10-3 roll-call vote. Yea: Hartley, Ledwon, Moelmann; Nay: Avakian, Dilworth, Eddington, Evans, Fenner, Hutcherson, Miller, Needler, Phipps, Reddish)

Discussion of motions regarding future gifts and donations was postponed to a future meeting.

Chairman Dilworth appointed the following members to the independent contractor interview committees:

Information Technology, Mark Herman, Chair:

Michael FellenzerPaul Jayck

Mark Renwick

Len Beyersdorfer

Grant Writer, Karl Saunders, Chair:

Richard Kline

Nancy Burton

MOVED (NEEDLER) to ratify the President/CE's contract as presented by Jelani Eddington. (Motion **CARRIED**)

Meeting adjourned by Chairman Dilworth.

Note: the meeting was conducted under *Robert's Rules of Order*, Mike Bryant, Parliamentarian.

ATOS Memberships Make Great Gifts!

Donna Parker
Membership Secretary
P.O. Box 6491
Aloha, OR 97007-0491
503-372-6987
membership@atos.org
www.atos.org



HOT PIPES!

A weekly hour of the best
theatre organ entertainment
from around the globe
with

Steve Ashley

www.hotpipes.eu

INVEST IN ATOS

Keeping the Music Playing

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

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

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



How You Can Invest in ATOS:

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

So ATOS Can Invest In:

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

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

Closing Chord

Robert “Bob” St. John

(July 28, 1922 – June 11, 2012)

Robert St. John, 89, of Albany, Oregon passed away June 11, 2012.

Robert, also known as “Big Bad Bob,” was born in Pullman, Washington. He was the son of Dr. J.L. and Ruth St. John. Bob grew up in Pullman. At the age of 19 he managed to secure a position working for the FBI in Washington, D.C. When he was 22, he joined the Navy and served during World War II. Bob was stationed in Honolulu, Hawaii, where he met Helen Kisla, who was also stationed in Hawaii as a WAVE. After a short romance they were married in the chapel on Sub Base Pearl Harbor in 1946.

After the war, Bob and Helen lived in Chicago where Bob returned to the Chicago FBI office and played the organ in restaurants at night. In 1950 they moved to Los Angeles, California, where Bob studied, and eventually taught organ at the Fine Arts Conservatory of Music in Los Angeles. Bob and Helen moved to Pomona, California in 1956 where Bob opened his own music studio and taught organ for over 20 years. He continued his involvement with the American Theatre Organ Society, giving concerts in addition to playing the organ in restaurants and skating rinks.

In 1980 Bob began his second career and went to work for the U.S. Forest Service until his retirement in 1996.

Bob and Helen moved to Albany, Oregon in 1997 to be closer to their

daughter and grandchildren. After moving to Albany, Bob volunteered at St. Mary’s Soup Kitchen where he did many small jobs; his favorite was providing entertainment by playing the organ during dinner. He loved sharing his musical talent and many people missed him when he was not able to continue.

Bob loved people and always had a smile and a positive attitude. His many friends appreciated his fun-loving spirit and warm personality.

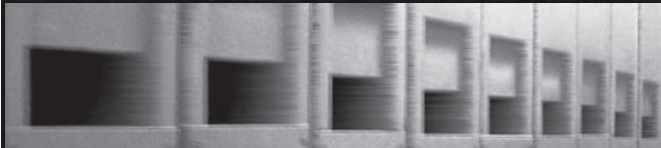
Bob’s wife Helen preceded him in death in 2004.

He is survived by his daughter, Lesly Egan and husband Mike of Albany; and son Robert St. John and wife Melanie Searle of Phoenix, Arizona; three grandchildren, Maureen Tobey, Mary Hawkinson and Allison Egan; and two great-grandsons, Eli and Garrett Hawkinson.



Bob St. John at the Wiltern, Los Angeles (Photo courtesy of the St. John family)

ORGAN EXPRESSIONS



Helping you sound your best!

Speaker Systems for Electronic Organs
Accurate Stereo Samples for Hauptwerk

organexpressions.com

Arndt Organ Supply Co. LLC

**New Consoles - Stop Tab Engraving
Shoes - Slide Pots - Piano Pedals
Kick Switches - Reed Switches**

arndtorgansupply.com

Contact us for our CD Catalog.
Phone: 515-964-1274



“Quality Since 1966”



Board Directory

OFFICERS



Chairman, Bob Dilworth (2015)
2012 Wildwood Drive
Wilmington, Delaware 19805
302-995-2603
b.dilworth@atos.org



Vice Chairman, Tim Needler
(2013)
5440 North Meridian Street
Indianapolis, Indiana 46208
317-255-8056
t.needler@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
678-586-3663 (fax)
m.hutcherson@atos.org

DIRECTORS (current term)



Immediate Past Chairman
COL Mike Hartley (Ret.) (2013)
17 Whipoorwill Drive
Palm Coast, Florida 32164
386-445-7562
m.hartley@atos.org



Jelani Eddington (2015)
P.O. Box 44092
Racine, Wisconsin 53404
262-639-8788
rj.eddington@atos.org



Larry Fenner (2013)
33 Wheatland Circle
Lebanon, Pennsylvania 17042
717-274-2254
l.fenner@atos.org



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
860-402-4686
a.miller@atos.org



Jack Moelmann (2015)
P.O. Box 25165
Scott Air Force Base, Illinois 62225
618-632-8455
618-632-8456 (fax)
j.moelmann@atos.org



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



Bucky Reddish (2014)
10 Willow Street
Butler, Georgia 31006
478-948-8424
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

Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
Inside Front Cover	\$1,050			
Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

CONTRACT ADS

ProCards are for six issues only. No cancellations or refunds.	COLOR	BLACK & WHITE
Single ProCard (horizontal or vertical)	\$650	\$275
Double ProCard	\$1,300	\$495

Consecutive issue prices are based on the ad supplied when the order is placed. A different same-sized ad may be substituted during contract time at no extra charge; if you ask us to change the copy, you will be billed at \$75.00 per hour. Multi-issue discount rates for color ads are available; contact the Editor.

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

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

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

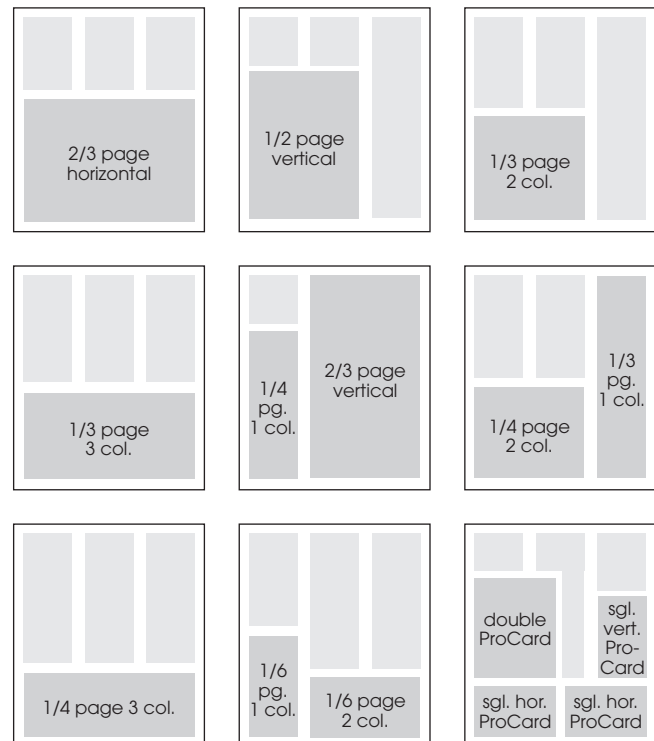
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

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

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
Double ProCard	3 1/2"	4"

Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

CONTACT & SUBMISSIONS—For ad placement, questions or submissions, contact the Ad Sales team (Mike Bryant or Don Feely) at adsales@atos.org; or 503-882-6155.

Classifieds

FOR SALE

FREE AUDIO-VIDEO CATALOG: CDs, AUDIO & VIDEO CASSETTES: Classical, 2-Organ, Gospel, Theatre and Instructional. Write to: ALLEN ORGAN CO., P.O. BOX 36, Macungie, Pennsylvania 18062-0036 or Phone 610-966-2202. ++

Robert-Morton Percussions for sale: Chrysoglott, Two Xylophones (one converted to electric operation), two Marimba/Harps in crates, one 61-note pipe chest. \$1400 for all. For pictures, e-mail orcasharvey@yahoo.com. Earl Bloomer, 206-522-7700 55-1

ALLEN ADC4600 theatre organ, four external speakers and sheet music. Excellent condition. \$7,000.00 520-825-1485 55-1

Widow selling Lowrey Prestige A5000 organ, pristine condition, cherry finish, includes bench. Paid \$60,036 in 2008, sacrifice for \$20,000. Contact Mrs. Prifogle at 480-706-5273. Located in Phoenix, Arizona. 55-1

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

ADVERTISER INDEX

Allen Organs	BC
Amica International	49
Arndt Organ Supply Co.	60
Ashley, Steve	59
Atlanta Convention 2013	IFC
ATOS (John Ferguson DVD Series)	11
Bailey, Rosemary	25
Ball, Steven	25
Cinnamon Hill Art	8
Crome Organ Co.	47
Diapason	56
Double, Ken	25
Eddington, Jelani	47
League of Historic American Theatres	21
Luce, Lance	47
MIDI Concepts - "Duet" TO Module	25
Moelmann, Jack	23
Musical Box Society	47
Organ Expressions	60
Organ Historical Society	47
Parker, Donna	3
Rhode, Ron	25
Rogers, Fr. Andrew	3
SLTOS (Party on the Pipes)	7
Scott Smith Pipe Organs	24
Theatre Historical Society of America	24
Wilson, Clark	47
Zollman Pipe Organ Services	25

SHOPPING FOR RECORDINGS

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

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

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

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

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

Canterbury Records—626-792-7184

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

Cinema Organ Society—www.cinema-organs.org

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

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

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

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

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

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpatak31@att.net

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

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

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

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

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

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

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

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

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

Jonathan Ortloff—www.jonathanortloff.com

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

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

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

Rob Richards—www.robrichards.com

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

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

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

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

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

Walter Strony—www.waltstrony.com

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

Tony Whittaker—www.tonywhittaker.co.uk

ATOS Marketplace Order Form

Prices listed INCLUDE shipping within U.S.A.

THEATRE ORGAN Back Issues—Please check issue(s) wanted.

1965-1969 THEATRE ORGAN/Bombarde issues. Contact Marketplace for availability.

1970-1980 THEATRE ORGAN issues. Contact Marketplace for availability.

1981, Vol. 23	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5
1982, Vol. 24		<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1983, Vol. 25	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1984, Vol. 26	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1985, Vol. 27	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3		<input type="checkbox"/> No. 5
1986, Vol. 28	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1987, Vol. 29	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1988, Vol. 30	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1989, Vol. 31	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1990, Vol. 32	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1991, Vol. 33	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1992, Vol. 34		<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1993, Vol. 35	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1994, Vol. 36	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1995, Vol. 37	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1996, Vol. 38	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1997, Vol. 39	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1998, Vol. 40	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
1999, Vol. 41	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2000, Vol. 42	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2001, Vol. 43	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2003, Vol. 45	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2004, Vol. 46	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2005, Vol. 47	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2006, Vol. 48	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2007, Vol. 49	<input type="checkbox"/> No. 1			<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2009, Vol. 51	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2010, Vol. 52	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2011, Vol. 53	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2012, Vol. 54	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5 <input type="checkbox"/> No. 6
2013, Vol. 55	<input type="checkbox"/> No. 1				

I am enclosing \$ _____ as payment in full.

MasterCard VISA Discover

Card Number _____

Exp. Date _____ Security Code _____
(back of card)

Signature _____

Please make check or money order payable to ATOS,
and mail a copy of this order form to: ATOS MARKETPLACE,
P.O. Box 162113, Atlanta, GA 30321-2113

Quantity _____ Price _____

- _____ John Ferguson and Friends—The Art of Playing Theatre Organ – 4 DVD Set \$156.00 each
Outside U.S.A. please add \$4.00 for each set
- _____ The Wurlitzer Pipe Organ – An Illustrated History \$140.00 each
Please add \$10 to Canada; \$30 Int'l
- _____ Wurlitzer Console – Set of 12 Art Prints \$20.00 each
Please add \$3 to Canada; \$10 Int'l
- _____ Wurlitzer Factory Tour DVD..... \$16.00 each
Outside U.S.A., please add \$4.00 each
- _____ ATOS 50th Anniversary Book Hardcover \$35.00 each
Softcover \$15.00 each
Please add \$5 to Canada; \$15 Int'l
- _____ THEATRE ORGAN Binders..... \$14.00 each
Outside U.S.A., please add \$10.00 for each binder
- _____ ATOS Decal \$1.00 each
Outside U.S.A., please add \$0.50 for each decal
- _____ ATOS Lapel Pin \$2.50 each
Outside U.S.A., please add \$1.00 for each pin
- _____ 2011 Convention CD Two-Disc Set ... \$33.00 each
Outside U.S.A., please add \$2.00 for each disc set
- _____ 2010 Convention CD Two-Disc Set ... \$33.00 each
Outside U.S.A., please add \$2.00 for each disc set
- _____ 2009 Convention CD Two-Disc Set ... \$33.00 each
Outside U.S.A., please add \$2.00 for each disc set
- _____ THEATRE ORGAN Back Issues \$6.00 each
Outside U.S.A., please add \$3.00 for each issue
- _____ Index of ATOS Publications 1955-2010 on Computer CD \$8.00 each
Outside U.S.A., please add \$2.50 for each CD
- _____ History of the Theatre Pipe Organ, Educators' Guide As a set \$10.00 each
- _____ When ordered separately \$5.00 each
Outside U.S.A., please add \$3.00
- _____ THEATRE ORGAN Shop Notes (2nd Edition) Complete with binder..... \$90.00 each
- _____ Pages Only \$40.00 each
Please add \$10 to Canada; \$30 Int'l

Name _____

Address _____

City _____

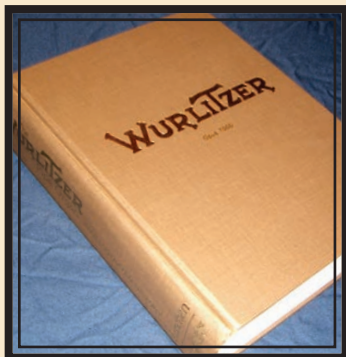
State/Zip + 4 _____

Country/Postal Code _____

E-mail address _____

Phone _____

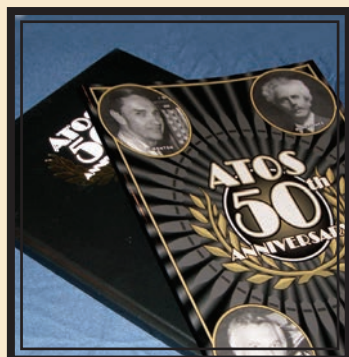
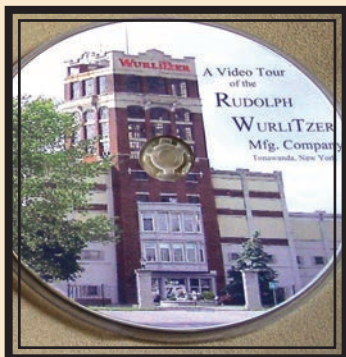
ATOS Marketplace



THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY

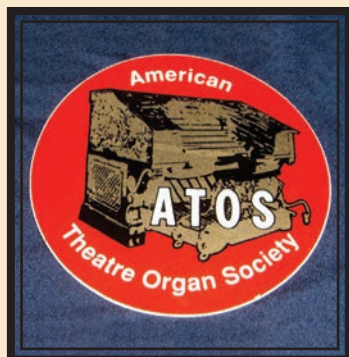
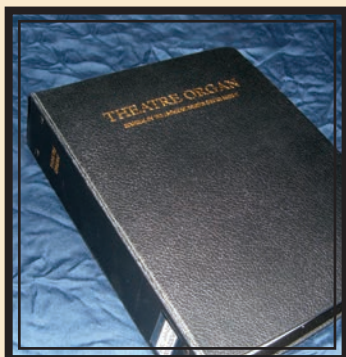
— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous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

WURLITZER CONSOLE ART PRINTS — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**



WURLITZER FACTORY TOUR — The Wurlitzer Factory video, now on DVD, is in stock! This is a rare black-and-white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in North Tonawanda, New York. **\$16.00**

ATOS 50TH ANNIVERSARY BOOK — Published in hardcover and softcover editions, this 150-page book is an absolute must for all theatre organ aficionados. Text and pictures cover the first 50 years of the American Theatre Organ Society's history. Contains many historic photos, quotes, and informative tidbits, including photos of the first meeting of the organization. Hardcover: **\$35.00**. Softcover: **\$15.00**.



THEATRE ORGAN BINDERS — Here is the best way to store your past issues of THEATRE ORGAN (through July/August 2006). Holds up to two full years of magazines. Includes metal wires to attach your journals to the binder. Black finish with gold lettering. Pouch on spine for identification information. **\$14.00**

DECAL — Help promote ATOS; put these decals everywhere! Three-inch self-stick adhesive back with red, gold and black printing. **\$1.00**

LAPEL PIN — Show your support of the theatre organ by wearing this American Theatre Organ Society lapel pin. Approximately one-half inch in diameter. Bronze color with embossed lettering makes for a distinctive look. **\$2.50**



CONVENTION CD SETS, 2009, 2010, 2011 — Two-disc sets to enjoy for the first time or relive memories of your visit! **\$33.00**

EDUCATORS' GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN, REVISED — Developed to help educators teach the history of the theatre pipe organ to upper elementary through Jr. High school age. Includes history of the theatre organ, social issues and events, vocabulary, silent films and the theatre pipe organ, and movie palaces. **Sold as a set containing both chapter and school editions.** (Additional copies of either edition may also be ordered.) **\$10.00**

BACK ISSUES — Complete your collection of THEATRE ORGAN. Quantities are limited. **\$6.00**

An ATOS Marketplace order form is included in most issues of THEATRE ORGAN. Orders may also be placed online at www.atos.org/marketplace.

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

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

Prices listed INCLUDE shipping within U.S.A.



ONE HOT CHILI PEPPER!

ALL NEW!
Q315



The variety of the new Allen Q315 is guaranteed to spice up your musical life! It includes stoplists of three legendary theatre organs; a Mighty Wurlitzer, a Symphonic Morton and a Golden-Voiced Barton. And, if indulging in all those opulent theatre sounds makes you feel a little guilty, the Q315 also has a classical stoplist that's just right for hymns of repentance!

So, whether you like to heat things up or play it cool, check out the new Q315 on our web site at <http://www.allenorgan.com/Q315> It's got more bells and whistles than you can shake a stick at. And then some!

Why settle for less when you could be playing an Allen!



Allen Organ Company, LLC, 150 Locust Street, Macungie, PA 18062 • (610) 966-2202 • aosales@allenorgan.com