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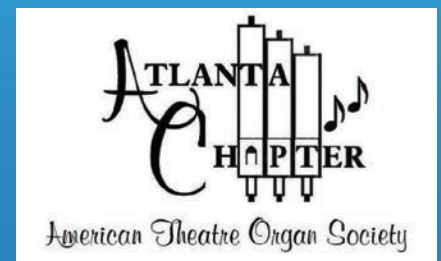
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Contents

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The historic Alabama Theatre (Photo courtesy of Birmingham Landmarks)

On the Cover: The Trocadero Wurlitzer console and an architecture painting of the theatre exterior

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FEATURES

- 20 The Blackwood Experience
- 30 Troc to Troxy
- 40 2013 The Showplace of the South
- 42 ATOS Annual Convention
- 52 ATOS 2013 Summer Youth Adventure

DEPARTMENTS

- 3 Vox Humana
- 5 President's Message
- 7 Letters
- 8 Directors' Corner
- 10 News & Notes
- 14 Ex Libris
- 16 For the Records
- 28 Vox Pops
- 54 Chapter News
- 64 Around the Circuit
- 67 Closing Chord

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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

PO Box 820591

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)
478-862-3479

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



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

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

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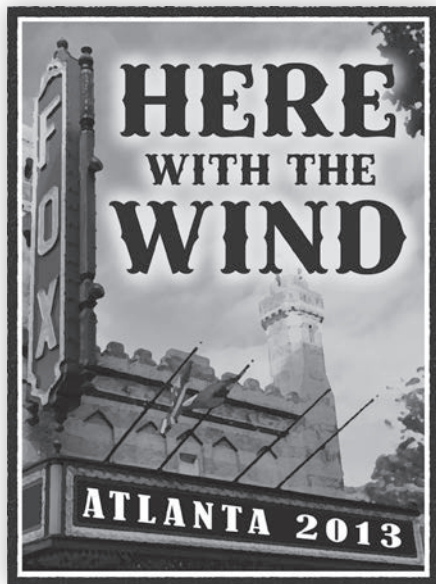
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Vox Humana



As we move closer to the convention, little pieces of information come to us that we really have no way to run in the body of the issue, lest they become lost in the shuffle.

One thing that came to us recently was a note from the convention coordinators from the Atlanta chapter regarding something left off the registration form. Since all the registration forms (for all three issues) were printed at once, we'll just have to tell you about it. Requests for vegetarian meals can be accommodated if you contact the registrar. Please notice that this applies only to vegetarian meals, not to other dietary options.

Through some quirk of interplanetary alignment, this issue's three feature articles each include a healthy supply of pictures. We hope you find that "a picture is worth a thousand words" and enjoy the efforts of our contributors.

Meanwhile, enjoy the issue. We have a great story from Simon Gledhill about the Troxy Wurlitzer, an article designed to whet your appetite for the trip to the Alabama Theatre and Big Bertha at the convention, and an interesting piece about an instrument in a unique and idyllic setting in Western Pennsylvania.

Keep in touch.

—Mike Bryant

—Don Feely



Ciphers

A sharp-eyed reader noticed something missing from the article on the Atlanta Fox. He reported he got to the end of page 33 and, in his words, he "turned the page to continue but, alas, there was No Mo about Mighty Mo."

A last-minute reformatting to accommodate a larger (and better) picture of Larry-Douglas Embury resulted in the accidental deletion of the final one-and-a-half paragraphs of the story.

The complete final two paragraphs should have read:

"There is only one venue in all the world that can create the visual sensation of awe matched by the aural sensation of "incredible." It is Atlanta's Fabulous Fox Theatre, and it is ours for two fabulous days.

"In the charming vernacular of the locale, if y'all have been, we hope y'all will come again. If you've never been, you'd better make your plans now lest we have to wait another 34 years to do it again. The Atlanta Fox and all its architectural wonders look forward to welcoming you to the 2013 ATOS Annual Convention starting July 1."

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President's Message



SPRING IN THE AIR—THEATRE ORGAN MUSIC IN OUR EARS!

Not long after you read this, it will officially be spring. Hopefully the calendars and the weatherman are a match. Winter has been tough on some.

Let me do the best I can to take a subject that some of you find overly-worn, and help you understand its importance, and thus turn the sometimes negative into a positive.

In my travels among members and chapters, I hear the lament, "It seems there is so much focus on money and fundraising. That gets old." The only answer I have is this: It costs a lot of money to properly renovate, restore, and maintain a theatre organ; and, as we know, our aging membership is declining; it will take gifts, donations, and grants to keep ATOS active. Thus, we focus part of our attention on fundraising.

One thing we can do is shift the focus a little. Our Annual Drive generates wonderful stories each year. I can guarantee you that for every \$5,000 and \$10,000 gift provided by a donor with an ability to give at that level, there are literally hundreds of gifts that come in for \$25 and \$50 that are so important to the everyday ongoing operation of ATOS.

These gifts are coming from members who might be seniors on fixed income. Some are certainly on tight budgets. And

there are many who might decide they'll stay home for dinner for an extra night or two this month and share what they can for ATOS.

What has that donation helped ATOS do? Fund the Grant Assistantships at the University of Oklahoma that are helping to organize the Theatre Organ Library; send a young player to our Summer Youth Adventure or a person to the Technical Experience; help Donna Parker with membership materials and her ability to communicate with all of us; or simply keep Theatre Organ Radio in your ear all day, every day.

One member reached deep in his pocket to help a very specific ATOS program. The Young Theatre Organist Competition is again in full swing with board member John Ledwon in charge and working hard. Additional funding is helpful to offset the expenses of bringing young contestants to the convention to perform. ATOS'r Bill Mollema has stepped up—again. With a donation of \$2,000, he has guaranteed the funding needed for one performer to compete this year.

And this is not the first time Bill has done this. Several years ago, he provided a gift that allowed young Danny McCollum to compete, and thus, Bill has certainly demonstrated his heart is in the right

place, and he has been most generous in stepping up.

So while we get excited and trumpet the good news of the C. Edwin Stricker donation of \$500,000; the estate gift of \$34,236.62 from the late Alfred Gerrie; the new \$10,000 gift just received from Wendell Jacobs, the ongoing thousands coming from Dick Willson and Larry Grundy, and others who have given so generously, we must NEVER lose focus on ALL of our members whose \$10—\$25—\$50—\$100 or more come to us each year in addition to their dues, to help ATOS and you, our chapters and members, "feel the music." As always, Thank You!

You will find great reading in the coming pages, including a feature on the Alabama Theatre and "Big Bertha" in Birmingham, one of the stops for this year's Atlanta convention. The ballot initiative has reaffirmed the youth representative and the past chairman will remain voting positions. And elections are coming up. All part of spring set to spring soon! Thanks for your continuing membership, and continuing support of ATOS.

—Ken Double

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Letters

Substitute Pipe Organ

If I may borrow the iconic title of that great movie entitled “Waiting to Exhale,” I would like to say a word about the subject of breath and of breathing. I have been reading very magnificent stories about creating brilliant music machines using computer technology and effectively creating a new standard for the electronic substitute pipe organ. Yes, I said it: Substitute pipe organ. Sound kind of snotty? That is what we used to call the electronic organ—and for those of us who are advancing the preservation of the theatre pipe organ, our primary commitment belongs to that instrument that is at least in line with APOBA standards! I really worry about the direction ATOS is taking! I see the devotion of articles to, yes, wonderful consoles and electronics, but, it’s more like a popular electronics discussion of Heathkit assembly in the sixties! Now, I believe that digital substitutes are amazing in their range of power, which is virtually limitless (no double entendre intended). But who are the advocates for theatre pipe organs? Where have they gone? I can drive 45 minutes and see at The American Organ Institute the true mission of pipe organ education. But my copy of THEATRE ORGAN in the mailbox is beginning to remind me of the endless discussions of combining Schober organ kits with McIntosh amplifiers. I’m not talking about Apple Computers’ Macintosh here! Maybe we should have another organization for this—a well-structured preservation of the great work of Wendy Carlos and Moog and Rick Wakeman. At any rate, THEATRE ORGAN magazine may be in danger of abandoning the theatre pipe organ and unwittingly committing her to obsolescence. Does that sound extreme? The pipe organ is fighting for its life! It has been for years now, and the worst case scenarios seem to be happening. I want the pipe organ to be the great king of instruments always, but I will settle for its lively existences! I want my grandkids to know of it firsthand. I do not want it to become a novelty or a museum piece.

The digital age is a huge gift to the organ world, but we have a primary task in the pipe organ community. Let us have the pipe organ in the center alone—and let’s find perhaps another publication for the “strattakits” and Saville tinkerers. Let us spend that large money on pipes!

—Janine (Nina) Bryant
Oklahoma City, Oklahoma

(Let us assure Ms. Bryant (no relation to the co-editor) that we have no intention of abandoning the theatre pipe organ. But the reality is, despite our pleas for articles on theatre pipe organs, aside from articles on the instruments to be featured at the conventions, it seems to be primarily the virtual organ enthusiasts who are the ones enthused enough to write about their instruments.

We think it’s worth pointing out that while access to theatre pipe organs is becoming more and more challenging, the growth in virtual instruments represents perhaps the best possibility for exposing this art form to new enthusiasts and potential ATOS members. The VIPO enthusiasts and owners seem to be, in our experience at least, some of the most enthusiastic proponents of the art form we’ve encountered in several years.—Ed.)

Surf versus Shuffle

Bob (MacNeur) had a nice illustrated article about the surf vs. shuffle in the January/February issue, however there is yet another version of the surf. The surf on Wurlitzer Opus 942 (1924) has a shutter covering a slot similar to the one on page 24, except it is wood and slides on the graphited surface of the slotted piece. I suppose that the wooden shutter idea was problematic because ours tends to hang up at about 95% closed when the rise/fall speed is adjusted sufficiently slow. I have added a second spring which helps most of the time; the original and added spring are both against the shutter, not the pneumatic. Maybe there are other versions.

Keep up the good work.

—Gary Rickert
Oak Forest, Illinois

(Frankly, we don’t know which is the earlier design, but we’ve kicked it around a bit and have an idea that a good coating of graphite notwithstanding, the wood shutter may be affected enough by temperature and humidity to cause it to hang up as you’ve described. Perhaps one of the “Wurlitzer arcana” experts might chime in?—Ed.)

Surf or Shuffle

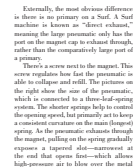
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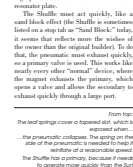
About the last issue of THEATRE ORGAN came out, one of the editors forwarded a message from a reader inquiring about the device described as a Wurlitzer Shuffle in the article about my studio organ project. The question we did not mean it was a Wurlitzer Surf unit, either than a Shuffle? The editor said he wasn't sure 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 trunk, and it did have the Shuffle unit instead of a Surf on one of the trunks.



The two units are similar, and so back a few pictures to show the difference and explain the differences in operation. The way Shuffles and Surfs need to work is nearly opposite as it pertains to the surf.



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



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 with the port on the magnet cup to exhaust through, rather than the comparatively large part 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 piston on the right shows the size of the pneumatic, which is connected to a three-spring system. The shutter springs help to control the opening speed, but primarily act to keep a consistent curvature on the main (larger) spring. As the pneumatic exhausts through the magnet, pulling on the spring gradually opens a tapered slot—measured at the end that opens first—which allows high-pressure air to flow over the wind re-entrant plate.



The Shuffle must act quickly, like a sand block effect (the Shuffle is sometimes listed as a variation on “Sand Block” style), it seems that reflects more the nature of the organ than the original builders. In that, the pneumatic must exhaust quickly, or a primary valve is used. This works the 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 Surf springs cover a tapered slot, which is measured open. ...the pneumatic collapses. The going on the side of the pneumatic is measured in terms of its resistance to vent. The Shuffle is a primary because it tends to operate more quickly than the Surf.

Director's Corner

BOB EVANS



Serving as ATOS secretary has presented many challenges and offered many rewards for me during the last seven years. I have enjoyed serving the organization and watching it move toward finding its place among contemporary arts organizations.

I have begun the task of digitizing many of the records of ATOS and hope to make a chapter handbook available to all who desire one in the near future. This handbook will be offered in downloadable form.

My duties as your secretary include keeping the minutes of ATOS board meetings, updating information included in the official binder of the organization, and providing information at my disposal to those who request it. In my official

position as secretary I am a voting member of the board and take an active part in discussion and deliberation.

In addition to my duties as secretary I have worked on several other projects: first, the DVD Technical Instruction Initiative. This initiative was the brainchild of fellow board member Don Phipps. Concerned with the future maintenance of theatre organs, Don proposed a series of instructional video presentations on various aspects of troubleshooting and maintenance of theatre organs. These videos would be produced to professional standards and reflect the current thinking of respected members of current organ technicians. The first, focusing on correct keyboard adjustment, should be "in the can" by the end of March and ready for distribution by 2013 annual convention time.

Second, I have been involved in an effort to complete a current "chapter census." For the most part, we have successfully gathered information on active chapters.

Service to chapters (an area near and dear to me) is one area in which ATOS must concentrate its efforts. The organization has made some efforts in this regard but has a ways to go to fulfill its obligations to individual chapters.

As both an ATOS board member and chapter president, I can relate to the need for ATOS to provide more services to chapters. Areas in which ATOS could be of more help are:

- Recruitment and retention of members;
- "Publicity on a Budget," including print, electronic, and verbal;
- Event production;
- Promotion of the instrument as musically viable for this century;
- More "one-on-one" help with all of the above.

I firmly believe that with enough hard work and creative thinking, the theatre organ can once again become an accepted part of the musical scene. Organists, concert promoters, and producers must recognize the change in musical tastes and adapt their presentations to these tastes. While most of us recognize the value of older music, some ignore newer music that is worthy of consideration.

The theatre organ is, after all, just one of many vehicles to deliver music to the public. In this case, the instrument is the sum of its parts and in the hands of a skilled performer almost a living entity. Each and every member of ATOS must become a "passionate ambassador" for the instrument.

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

After all applications have been reviewed by the ATOS Endowment Fund trustees, 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

2013 BOARD OF DIRECTORS ELECTION

Biographies and ballots are in the mail for the annual ATOS Board of Directors election. Four candidates are running for three open seats.

Just a reminder: ballots must be postmarked on or before **April 15, 2013** to be counted.

SPECIAL ELECTION RESULTS

The results of the special election have been announced by Secretary Bob Evans.

On the question "Shall the positions of Youth Representative to the Board and Immediate Past Chairman continue to be voting positions on the ATOS Board of Directors?" the results are:

Yes: 884 (83.6%)

No: 173 (16.4%)

Total ballots returned: 1,067

Disqualified ballots (late postmark, under- or overvote): 10

Total ballots counted: 1,057

ATLANTA CONVENTION REQUESTS

The Atlanta convention committee has asked us to let you know of two things not on the registration form:

First, if you desire vegetarian meals, please let the registrar know and they'll do their best to accommodate you.

Second, if you register by mail, please indicate your e-mail address on the registration form. This will enable the convention committee to contact you quickly and easily if the need arises.

WELCOME NEW MEMBERS

September 16, 2012 to January 15, 2013

Tommy Armstrong, Canton, Georgia
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News & Notes

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MEMBERSHIP RENEWAL UPDATE

In the last issue we introduced the new renewal form which is now included with your Journal. Membership Secretary Donna Parker has let us know that she's received several very favorable comments about the form and the process, but she's identified a couple of relatively minor—but potentially problematic—issues.

Please notice that you need to either fill out the form, or somehow attach an address label (you can use the one off your Journal envelope, if you like) showing the name of the member who is renewing. The forms, along with your remittance, go to a lockbox at our bank in Georgia. They scan the forms and send the PDF copies to Donna, who then updates the membership database with your renewal information.

There are two reasons for asking you to be sure the information on the form is complete. Naturally, we want to be certain all the information we have is up to date, but additionally, we are charged for each document scanned (which is one reason the renewal form is one-sided!). If the form isn't filled out, the folks at the bank also scan the envelope and the check (if a check was included) and then it's up to Donna to figure things out to make sure the credit goes to the correct member.

Donna processes roughly 300 membership transactions per month in addition to all the other things for which a Membership Secretary is

responsible. You can understand why we want to streamline the process as much as possible.

Next, if you are enclosing an amount greater than the basic membership (\$40 plus either International surcharge or the First Class mailing option), if you want your donation targeted to a specific program or fund, you must let us know. For example, let's say you are a US member and do not select the mailing upgrade, but you send \$100 for your renewal.

If you want the \$60.00 "excess" amount to be split between the Summer Youth Adventure and the Endowment Fund, you must indicate that split on the form. That's the only way to guarantee that your donation will go where you intend it. If you don't indicate, it will be considered a general donation—for which we are very grateful—and will not be restricted.

Finally, we ask that you fill out the chapter information; list all chapters to which you belong. We've found that our records are sorely out of date with regard to chapter affiliations. If you are not a member of a chapter, please indicate "None" so there is no question.

We ordered a relatively small number of forms from our printer, about three issues' worth this first time around, so we're very interested in any suggestions you might have to make the form more user-friendly.

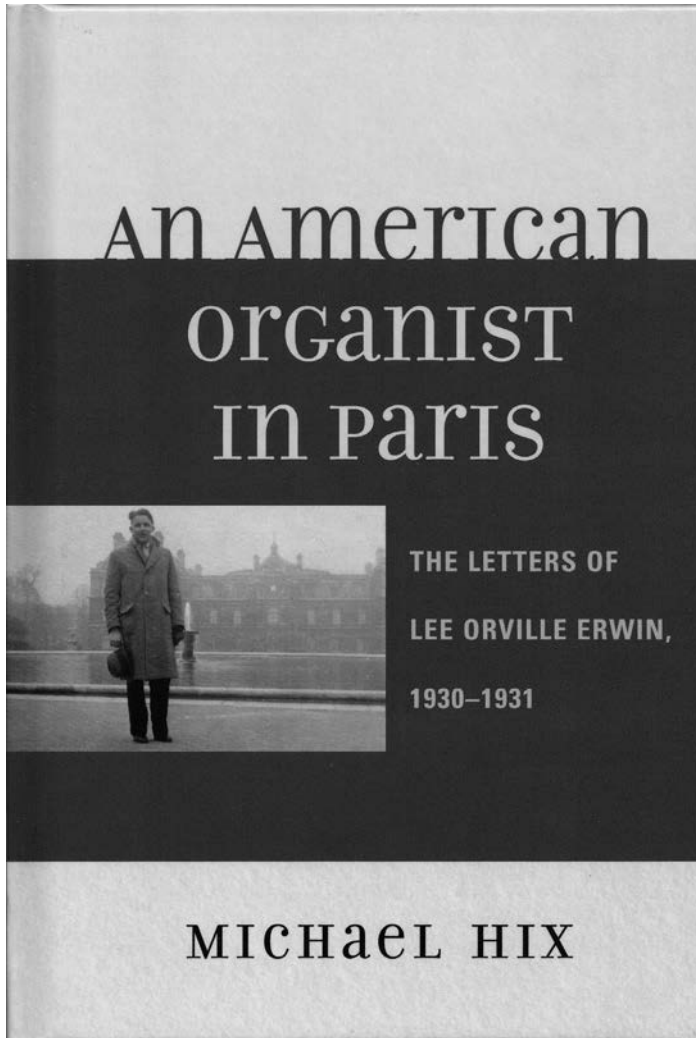
UPDATE: YOUNG THEATRE ORGANIST COMPETITION

In the January/February issue, John Ledwon reported that due to budget constraints, ATOS would be able to bring only two finalists to the convention.

We are delighted to report that you can ignore our previous report. We have just received this from John:

"Young Theatre Organist Competition ran a successful 2012 competition with the results shown at the excellent Los Angeles Convention YTOC program. Due to budget constraints the competition was going to have to be reduced for this year, but due to a generous donation in memory of Chris Gorsuch by Mr. Bill Mollema the YTOC will be able to mount the complete competition this year in Atlanta. The competition this year

will include an overall winner who might be the star of future theatre organ events. Mr. Mollema wanted fellow ATOS members to understand that while large donations get the publicity, it is the smaller dedicated donations that make a significant difference to a program such as the YTOC. We applaud Bill for his thoughtful donation and ask all our membership to look for an ATOS program that they like, and then make a dedicated donation. I assure you that donation will make a difference... and will be used as you request."



AN AMERICAN ORGANIST IN PARIS

The Letters of Lee Orville Erwin, 1930–1931

Written by Michael Hix

mostly a reflection of theatre organ positions he held before going to Paris and those to which he aspired after his period of study abroad. Michael Hix, the author (who, incidentally, is Erwin's nephew) has dealt with this by preparing two introductory chapters which cover this at some length. After the first introductory chapter the author has prepared a biographical chapter of Lee Erwin's career from his birth in 1908 to his passing in 1990. He deals with Erwin's fascination with theatre organs, the organ positions that he held, his ability as a composer who wrote, among other things, scores for silent films from the early days until the end of his life. Some of this work was done in his earliest professional years but he returned to it in later years scoring silent films in keeping with renewed public interest in this medium. The years in between were filled with radio and television work and concertizing.

The bulk of this brief volume (130 pages) consists of the edited letters which Erwin wrote home while in Paris from early summer 1930 to May 1931. These give us the flavor of what it was like to study abroad. So many artists, authors and musicians of first rank managed to live and study in Europe, Paris being one of the most desirable locations. Erwin reflects some mild "cultural shock" as he becomes acclimated to this atmosphere quite unlike Huntsville, Alabama, his home. Erwin studied with classical musicians including André Marchal, blind organ virtuoso. In fact he was Marchal's first American student. Erwin also studied harmony with Jean Verd and with Nadia Boulanger of whom he wrote, "I have a class with (a new one I am starting with Mlle. Boulanger) where we all sing the cantatas and church music of Bach in German."¹ Erwin met Oliver Messiaen, an outstanding organist, but did not study with him. In fact, one of the surprises of Erwin's letters is that he did not study with nor seek out performances by some of the greatest organists of that era (in France) such as Vierne and Widor.

This reviewer saw a listing of this book in another organ publication and promptly sent for it. It was not a disappointment! I admit to a deep interest in biography and my interest was highlighted because I knew Lee Erwin, the subject of this book. In this case the "biography" consists largely of "autobiography." It is a collection of letters written by Lee Erwin to his parents during his period of study in Paris, France from 1930 to 1931. This was the era of the Great Depression. Funds were in short supply and being able to find the cash to study abroad was difficult in itself. Lee gives a careful accounting of his funds, money from his parents, gifts from relatives, and what his expenses were. He also gives us a glimpse of his life in Paris during this time, the teachers with whom he studied and something of their methods of instruction.

It is possible that many readers of THEATRE ORGAN will look at the above description and say to themselves, "It probably doesn't have anything to do with theatre organs. People went to France to study classical organ." If that is what they think, they are mistaken. Organ students did go to France to study classical organ, not theatre organ, but Erwin's career was more heavily weighted toward the theatre organ. His letters make very little mention of theatre organs,



Erwin had graduated from the Cincinnati Conservatory of Music prior to his studies in France. His teacher there was Parvin Titus and it was he, perhaps more than any other person, who suggested that Erwin go to Paris for further study. Titus himself went to France at the same time to study with Marcel Dupré.

This reviewer was impressed by how well Michael Hix has documented his material. There are copious footnotes which appeal to the serious reader and researcher and a number of interesting photographs which embellish the text. It is surprising that the author fails to identify "Tiny" James, well known theatre organist and President of the then American Theatre Organ Enthusiasts organization (in the 1960s) pictured in one of these photos.

This reviewer found this book to be fascinating! It is hoped that contemporary authors writing in the theatre organ field will take note of the high level of scholarship which is evident here.

An American Organist in Paris is available from major booksellers in both hardback and e-reader versions.

—John W. Landon, Ph.D.

¹Michael Hix, *An American Organist In Paris; The Letters Of Lee Orville Erwin, 1930-1931*. P6

THE DIAPASON

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For the Records

REVIEWS



ANGELA MIA: A Tribute to the Art of Emil Velazco

This is a most interesting release on the RETROVOX label from the United Kingdom. Velazco's name is one of the least recognized of the theatre organists who recorded in the "golden age" of the theatre organ, prior to the Great Depression and the widespread release of the "talkies" (sound films). Velazco's recording career was only six years in length, from July 1927 to December 1933. During that time he recorded 36 titles, not all of which were released. One can compare this with better-known Milton Charles who recorded 37 titles, not all of which were released.

Velazco was born in 1898 in South America, probably Argentina. He graduated from the Chicago Musical College, and after he received his degree he began teaching piano and music theory there. He served a term in World War I in France with the 332nd Field Artillery. When he returned to the United States he played piano with a number of dance orchestras, eventually

finding his way to the theatre organ and working for the Stanley, Paramount, and Publix theatre circuits. He is remembered for his appearance at the Palace Theatre in Dallas, Texas in the early 1920s.

Velazco's major claim to fame was that he had been hired, along with Deszo Von D'Antalfy and Dr. C. A. J. Parmentier to open the three-console Kimball organ in the Roxy Theatre, New York in 1927. In 1976 I had the opportunity to interview Dr. Parmentier at his Jackson Heights,

New York home, and learned that although Velazco rehearsed for the opening, illness prevented his appearing. He never played the Roxy Theatre publicly.

Sometime after the Roxy Theatre opened, Arthur Hammerstein built the Hammerstein Theatre at Broadway and 54th Street. A three-manual, horseshoe-console Welte theatre organ (14 to 18 ranks approximately) was installed on a lift, not for accompanying silent pictures but for legitimate theatre productions. Emil Velazco was appointed organist there.

For a period of time Velazco broadcast over station WOR in New York with a program entitled, "The Witching Hour." In early 1928 (the same as Lew White) Velazco opened a studio and school for the training of theatre organists. Velazco's Studio was at 1658 Broadway, New York City. Here he had projection equipment and all facilities set up like a miniature theatre which permitted his students to work under simulated conditions. The studio boasted both a two-manual Welte-Mignon practice organ and a three-manual Kimball pipe organ which was also used by Velazco in many of his broadcasts and for recording with Columbia Records.

With the coming of the Great Depression following the 1929 stock market crash, and the increasing encroachment of sound pictures, the theatre organ profession began to collapse. This led to financial difficulties for Velazco and many other theatre organists, especially those who, like Lew White, had opened schools for the training of theatre organists. In 1933 Velazco purchased a two-manual, three-rank Möller theatre organ for \$2,640 but he was unable to pay for it and the organ was repossessed.

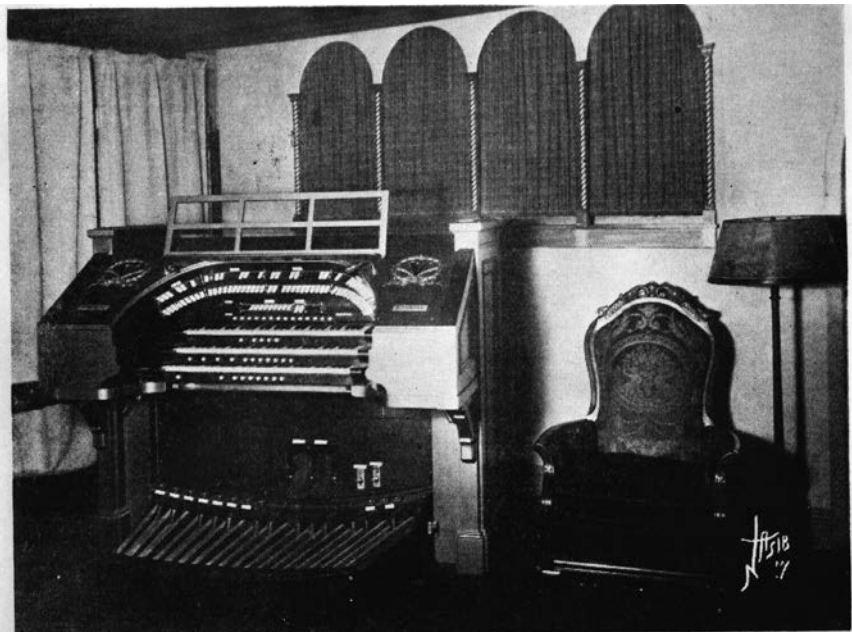
Velazco recorded on these various organs for Columbia Records. Some of his discs were released on the main Columbia label, but many were released on the following labels: Clarion, Conqueror, Diva, Harmony, Melotone, Okeh, Puritone, Velvet-Tone, and Vocalion. When Ben Hall interviewed Velazco in later years in preparation for his book, "The Best Remaining Seats," Velazco said he could not remember all the labels and pseudonyms under which his records had been released. The Columbia discography shows Carol Wynn and Franklyn Ferris as pseudonyms but there may have been others.

Velazco's last two recordings were made with an orchestra (Emil Velazco and His Organ Melodists). The photograph on the front of this CD shows eleven persons believed to be orchestra members, in addition to Velazco. One of these recordings, "In a Monastery Garden," is included on this CD.

During World War II Velazco was stationed at the Naval Photo Lab in Washington, D.C. He was in charge of composing and conducting background music for films. After the war he moved to Argentina in the employ of an electronics firm.

This compact disc is the first issue on CD of Velazco's recordings. It includes 19 tracks from across the spectrum of Velazco's career. A good job has been done in transferring the 78-rpm discs to this medium. Velazco's records are exceedingly rare, especially those from 1933, because in the Depression few people had money for such luxuries as phonograph records. Thus not many copies were sold. Since most of Velazco's recordings were made on studio instruments in small quarters they lack the more spacious sound of

Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 2) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.



VELAZCO STUDIOS: THE MAIN STUDIO

Mr. Velazco began with modest equipment and fostered the development as vigorously as possible, so that the first 2m practise organ has been supplemented by other instruments, with the above 3m Kimball as the largest and the one used by Mr. Velazco in his increasingly popular broadcastings.

recordings made in larger surroundings. The most “polished” sounding instrument on which Velazco recorded was the three-manual, thirty-three rank Welte-Mignon installed in Welte’s beautiful studio at 695 Fifth Avenue, New York City. One of the selections on this CD, “Rain,” was recorded there January 13, 1928 and it gives us a glimpse of what Velazco could do under the right circumstances. Velazco also recorded at the Columbia Studios at Union Square, New York and on the Kimball organ in his own studio.

Some listeners to vintage 78-rpm theatre organ records object to the sound of loud strings and reeds used on the pedal. There is a reason for this. Electrical recording had begun by the major companies in 1925 and the carbon mikes simply did not reproduce very well the sound of lower pitch Bourdon and Flute voices. Advanced record collectors notice this even on Jesse Crawford’s early Victor records.

Dr. Parmentier remembered Velazco’s “smoldering good looks,” and compared him with Rudolph Valentino. With his theatre work and his radio broadcasting, Velazco became known to many people in his time. Today he is a forgotten name.

That is why this CD collection of an array of his recordings serves a useful purpose. It transports the listener back to the “golden age” of the theatre organ and allows us to visit again and enjoy one of the organists who was, in his time, near the top of his profession.

The compact disc album notes give us a brief biographical glimpse of Velazco and include rare photos of Velazco with the Organ Melodists and of two quite rare Columbia discs which Velazco recorded.

I commend this compact disc to your attention, and give it a rating of four stars, with the hope that other compact discs will be issued on the early work of theatre organists such as Milton Charles, Lew White, and Eddie Dunstedter.

ANGELA MIA: A Tribute to the Art of Emil Velazco is available from paulmorrismusic.co.uk, with payment by credit card, for £9.99 plus postage.

—John W. Landon, Ph.D.

The Genius Of Young George Wright at Grant Union High School

In May, 1940 Frank Bindt, a radio broadcast engineer, had pre-arranged to meet 19-year-old George Wright, a recent graduate of Grant Union High School, Sacramento, California. They met at the school to try out new transcription recording amplifiers he and fellow engineer Bob Walker designed. Those transcriptions that managed to survive all these years are presented in this CD as they were originally recorded without any editing or enhancements other than noise reduction.

The obvious enhancement would have been the addition of artificial reverberation since the organ is situated in somewhat makeshift chambers speaking to the drapery-laden stage from each side rather than directly to the more common auditorium seating area. Grant Union High School had its own radio station with its control room directly behind the stage with a viewing window connecting the two. Given this unusual environment it is no

For the Records

REVIEWS

surprise the recording session on that May afternoon reveals many nuances of the organ—and of the young man playing it.

The omnipresent Harp in the left hand. The strong 8' pedal line; the Xylophone and Post Horn accents; and, of course, those wonderful singing Tibias—the qualities so many theatre organ designers, installers and performers emulate today. I don't think George ever forgot the sound of Grant Union High School. He certainly would not have heard it even playing in the nirvana atmosphere of the New York Paramount or San Francisco Fox theatres. But 25 years later those same tonal sensibilities came alive again in George's Pasadena, California studio organ.

Of the 24 tracks embodied within its 54:47 playing time *The Genius of Young George Wright* most swing and are up tempo. Well, what would you expect of a young man still in his teenage years? What young person wants to play, let alone hear, a bunch of sappy love song ballads? A sampling of up tempo tunes are "Strike Up The Band," "Oodles Of Noodles," "Tiger Rag," "12th Street Rag," "Doin' The Raccoon" and "Ain't Misbehavin'."

"Oodles Of Noodles" is particularly interesting to me. It begins and ends in true finger-busting style but the slow middle section evidences that George's idea of Tibia and tremolo regulation sprouted at a very early age. Listen for the chromatic rolls pioneered by Jesse Crawford and executed to perfection by our boy wonder in "Basin Street Blues."

Another of young George Wright's novel approaches to organ registration is his occasional use of a stop outside of its normal playing range. "Jay Walk" is one of two tunes composed by George on this CD. It features the 8' Kinura or perhaps it is the 8' Saxophone happily bouncing along in the pedal aided by a 4' Piccolo. George Wright record collectors will recall a similar treatment in "The Little Red Monkey" from an early HiFi Records LP, *George Wright's Merry Christmas*.

The perfection of ballad playing comes with maturity. Part of the genius of the young George Wright was his rapid musical maturation enabling him to add beautiful renditions of ballads to his performing repertoire. A generation or two later I witnessed my best friend,

the not-yet-out-of-high-school Jonas Nordwall, who would mature into one of the instrument's top-tier ambassadors, make his first forays into the theatre organ world playing everything under the sun at knuckle-busting (but precise), breakneck speed. Like George, Jonas and the small handful of other theatre organ performing elite, genius is what distinguishes them from the plethora of ordinary key pushing note peddlers.

A ballad undoubtedly inspired by his admiration for Jesse Crawford, George's rendition of "Moonlight On The River" is practically indistinguishable from his two decades later Dot LP *A Tribute To Jesse Crawford* where he was consciously duplicating Crawford arrangements.

The Genius of Young George Wright contains one acknowledged medley of seven titles from Gilbert & Sullivan's *The Mikado* and one unacknowledged medley. I say 'unacknowledged' because the last four tracks of this album are played as if they were a medley with effortless segues tying them together. Titles are "Tea for Two," "An Old Indian Legend" (an incomplete take), "I Know That You Know," and the complete take of "An Old Indian Legend."

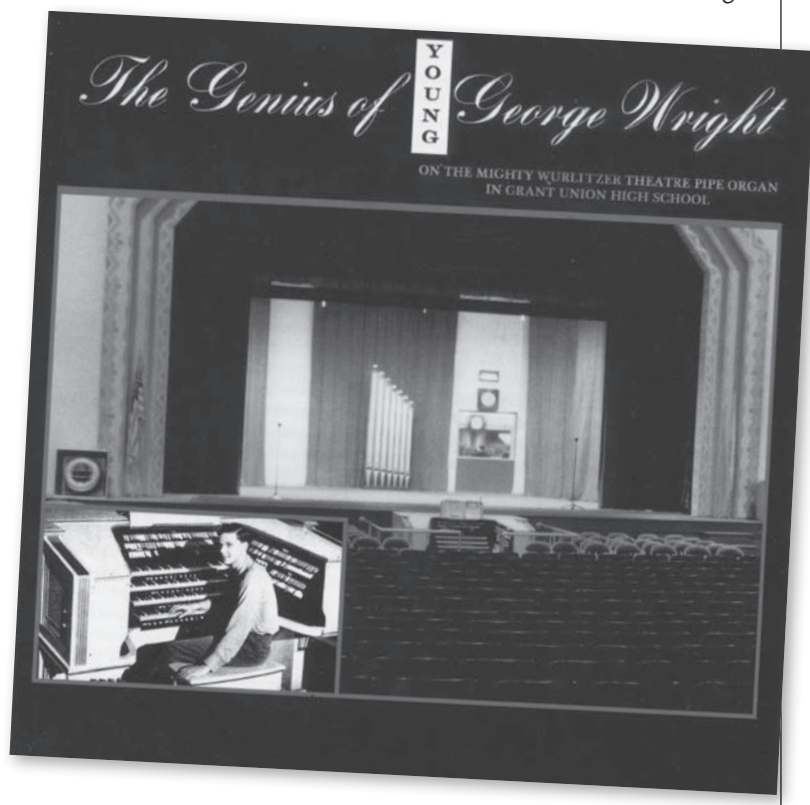
The Genius of Young George Wright is technically a hot album, meaning the disc transcriptions were transferred to CD at a high average volume level. This is safe to do because the recording and broadcast technology of 1940 had very limited dynamic range compared to today's digital methods.

I suspect I am not the only George Wright fan who already has copies of some of these and other early tracks from George's teenage years. To own a CD album of original broadcast transcriptions cleansed of most surface noise is a must have for all who enjoy his music and for this reason I rate *The Genius of Young George Wright* with four stars. You just can't help tapping your toe listening to it.

The Genius of Young George Wright is not for sale in the usual sense. Rather it is offered as a gift from Sierra Chapter, ATOS in exchange for a \$25 minimum donation to the George Wright Memorial Theatre Pipe Organ Fund. The fund was created to insure proper maintenance of the organ in perpetuity. Donations greater than \$50 are tax deductible.

Make checks payable to Sierra Chapter, ATOS, PO Box 2017, Fair Oaks, CA 95628.

—Dennis Hedberg



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The Blackwood Experience

BY SUSAN KEMENYFFY

Blackwood as a word is a world with many facets, whose apex is the Blackwood Theater Organ Society. It formalizes fascination with an arresting, black and gold-paneled Art Deco theater organ console. It commands—with great self awareness—a music room especially constructed to contain its particular mechanical/engineering/digital needs and specifications. Still providing a comfortable, graciously intimate, communal space where both theater organ aficionados and neophytes gather, superb artists challenge and display its splendid sound.



The Clock Tower
(Photo by Ben Robertson)



The Waterfall Console
(Photo by Ben Robertson)



The entrance to the Music Room
(Photo by Ben Robertson)





The Waterfall Console (Photo by Ben Robertson)

The Road Not Taken
 Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;
 Then took the other, as just as fair,
 And having perhaps the better claim,
 Because it was grassy and wanted wear;
 Though as for that the passing there
 Had worn them really about the same,
 And both that morning equally lay
 In leaves no step had trodden black.
 Oh, I kept the first for another day!
 Yet knowing how way leads on to way,
 I doubted if I should ever come back.
 I shall be telling this with a sigh
 Somewhere ages and ages hence:
 Two roads diverged in a wood, and I—
 I took the one less traveled by,
 and that has made all the difference
 ...Robert Frost

The philosophy of Blackwood courtesy of Robert Frost (Photo by Ben Robertson)

The reconstructed and refurbished House Patio (Photo by Susan Kemenyffy)

Blackwood is a state of mind, where for decades two men have long labored—and continue laboring—to create an ambience of sound and silence, sight and insight. Over decades the crisp, erudite, structural and systems drawings of Don Fink have come alive with the aid of supportive scores of friends giving thousands of hours in service to a vision. Ben Robertson's passion and commitment to the uniqueness of the theater organ sound has led him on a convoluted journey, whose results are individually and institutionally memorable. With the fine fortune of an encouraging family—Ben's sisters, Marna and Betty, and brother Jim—and innumerable patrons and friends, Blackwood continuously produces defining concerts within a limpid atmosphere where, with repetition, guests become more than visitors.

Geographically nestled astride a mineral-rich, rolling landscape 50 miles north of Pittsburgh, Pennsylvania, the Blackwood experience begins with a car's angular departure from a self-effacing country lane a few miles east of Harrisville. Progressing from the known to the unknown—as in a Torii gate's spirit of transition—a visitor travels through an 'Eastern Woodland' passageway, redolent with species ferns softly spiking in the damp shadow lands beneath canopies of oak and maple.

In 1970 Don and Ben purchased 16 acres of half-wooded and abandoned farm land in Butler County, Marion Township. Consisting equally of woods and blackberry-covered meadows, the parcel was chosen as the antithesis of their city home-life, where houses stood solidly apart at 10' intervals. An old logging trail—continuing in history today as Blackwood's main entrance—traversed deep woodland, emerging into a distant meadow. Two streams, originating from within the landscape, could be tapped to serve both structural and ornamental purposes. Much later, in the mid 1990s, an additional adjoining 24 acres of land were purchased.

In 1976, in order to comply with Rural Electrification Act regulations that there be a dwelling on the property, a small 12' x 16' 'home'—replete with cots, a small dining room table and chairs and a hot plate counter—was hand-built without power or battery-operated tools. Within a year, with electricity now available, the barn 'Cottage,' a 24' x 36' structure—the theatre pipe organ's first home—was built, followed quickly in 1977 by construction of a 3,000 square foot, one-and-one-half story residence. Merging into the

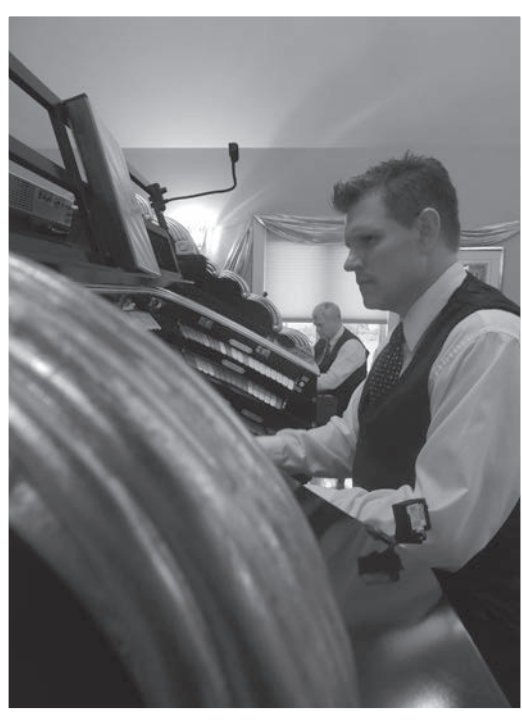
landscape, the house with its large, south-facing windows shelters its capaciousness, until a narrow, lushly planted, staircase descent reveals the hospitable welcome of a sunken courtyard—recently refurbished for comfortable dining and socializing before, between and after concerts. Further on, a Pergola—twining today with multiple inches-thick Wisteria trunks—protects an adjacent crystalline-blue swimming pool from chilling westerly winds.

In the late 1970s and early 1980s, theatre organs installed in American pizza parlors were increasing in popularity. It was a logical step for Ben and Don to replace their electronic Rodgers Trio organ. Visiting the Paramount Music Palace in Indianapolis, Indiana was all that was needed to send them on a quest to acquire a theatre organ of their own. In 1981, searching the 'For Sale' section in one of the latest ATOS magazines, they found that a three-manual, thirteen-rank hybrid theater organ previously installed in a Cicero's restaurant in Roseville, Minnesota, was available. Spirited east to Blackwood, a timely executive decision was made to not restore the organ, but to make it "acceptably playable." Terry Kleven and Tim Patterson came from Minnesota and brought it to functionality—ready for concerts. The original collection of pipes came from a variety of sources; from theatres in Wisconsin, from roller rinks, from KDKA Radio, and a Chicago dance hall.

The original Kimball console and 13 ranks of pipes were accompanied by an upright player piano, glockenspiel, marimba, chrysoglott, xylophone, drums, and toy counter. The first floor of the cottage was 24' x 36', with all pipes on one side in a 12' x 36' chamber. The console, piano, and toy counter were located opposite, separated by swell shades. It is an understatement to say that the sound was overwhelming. Comfortable listening and enjoyment demanded more space and distance, which meant exiting the building!—which is exactly what happened for the next four years, as concert goers sat on chairs on a sloping lawn beneath a small tent outside the cottage. Each July a local organist played in concert. The cottage's doors and the chamber windows were opened, so everyone could enjoy the amazing sounds that came from the rescued and resurrected instrument. Soon enough, concerns surrounding western Pennsylvania's unpredictable July weather patterns surfaced. The idea of inviting scores of people to travel not-inconsiderable



Friend Joanne Ham ascending the console elevator (Photo by Ben Robertson)



Martin Ellis and Randy Frieling in concert (Photo by Susan Kemenyffy)



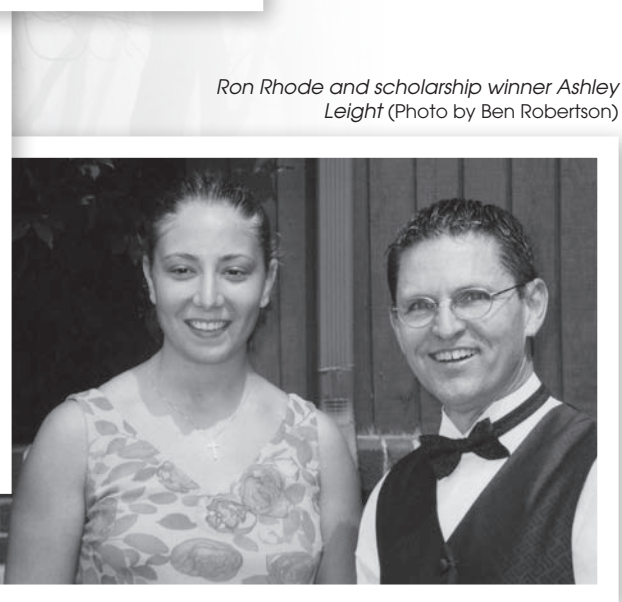
Don laying cement blocks for Music Room (Photo by Ben Robertson)



Kimball Console in transformation (Photo by Ben Robertson)



Console after casts and paint application (Photo by Ben Robertson)



Ron Rhode and scholarship winner Ashley Leight (Photo by Ben Robertson)

distances, in anticipation of a concert that might be cancelled due to rain, needed to be addressed.

The decision was made to add a 30' x 50' air-conditioned, humidity-controlled music room to the main house. The day after the 1986 concert, ground was broken. It was constructed on weekends over five years, beyond the crisp, precise hours given to their Pittsburgh business. During this time they dismantled and rebuilt the original 13 ranks, while adding and re-leathering an additional seven ranks. A Peterson combination action and a Z-tronics relay were added at this time.

The splendid black and gold leaf console of the Paramount Music Palace organ served as the model for creating a similar console at Blackwood. Ben and Don discovered that a Chicago-based Wurlitzer with a 'Waterfall' console had molds made of all its gorgeously ornate forms. Its owner graciously gave permission to make fiberglass casts. The original Kimball console was slightly altered to accommodate the Waterfall design. A local cabinetmaker created new side panels. After the console was covered with gesso and painted black—the Waterfall caps and ornate floral designs were laboriously and elegantly hand gilded—a Welte/Packard reproducing grand piano subsequently replaced the upright piano.

Literally stepping backwards in that moment of the console's rebirth and renewal, they knew their goal had been achieved. Now, there was but one other missing theatrical detail to complete the concert experience. Remembering that the Paramount organ did not sit staidly, waiting silent and immobile to perform, but rose majestically from a secretive pit, its glorious sound guided by hidden masterful hands whose artistry only became visible as the instrument gradually rose higher and higher into the view of an enchanted audience, they began to search for an elevator lift. Want Ads in the theatre organ magazines led nowhere. Ken Crome, one of the creative forces behind the Paramount Music Palace organ, was contacted. His invaluable assistance led them to the purchase of an eight-foot screw-lift elevator, complete with wooden turntable. Their additional, effective updates substituted steel for the original wooden components, including the rotator disc and its surrounding deck. A missing 5-hp motor—donated by Bob Casey, a local friend and supporter—was added.

With the organ lift in place, the greater challenge of hiding it with a movable floor

arose. As there were no available models in the U.S., Don and Ben fabricated a design. Steel I-beams formed an eight-foot square; five-inch wheels on each corner ride in a 'U' channel, ramped so that the movable floor section dives under the stationary floor, after linear actuators (motor driven screws) lower the leading edge. The movable floor is pulled by a garage door opener, totally revealing the console's lift space. In this 'pulling' operation the trailing wheels of the floor ride down the 'U' channel ramp. The eight-foot square movable floor section is composed of multiple plywood layers, providing similar density to the surrounding floor, banishing any perceived hollow sound. The entire Music Room floor is composed of approximately 7,000 pieces of tightly fitted 3/4" oak parquet. The movable floor fits within this pattern.

The organ console is located at the front of the music room, with the solo and main chambers located at the rear of the room. Tone chutes—positioned in front of the large, lower four-foot by eight-foot swell shades—direct the sound toward the ceiling, providing the audience a more comfortable auditory experience than would be possible were they in a more direct line with the sound waves.

On July 21, 1991, Jim Riggs played in concert, dedicating the 'new' Blackwood Theater Organ, for the benefit of Make-A-Wish®, whose subsequent annual concerts have raised over \$277,000 for the funding of the wishes of 74 children with life-threatening illnesses from the Western Pennsylvania Tri-State region. In 2000, Blackwood Theater Organ Society became a 501(c)(3) non-profit organization; to foster public appreciation of the theater pipe organ as an American treasure; to encourage renewed interest in silent films; and to raise monies for both Make-A-Wish® and music scholarships.

On Make-A-Wish® concert days—with back-to-back concerts and interim refreshments—attendance averages 190. A newsletter is sent to all concert attendees. Our current mailing list is over 400. We are continuously encouraging new people to attend. Success was relatively immediate as customers of the Blackwood Gallery segued over to attendance at the concerts. Over the years the composition of the audience has shifted, so that it is now composed of approximately 50% of the original gallery customers and 50% residents from surrounding communities. Since their inception the Dinner Concerts have been sellouts, due to the high level of artistic talent and the warm, comforting



Don with scholarship winner Nicole Cerussi and her Mother Linda (Photo by Ben Robertson)



Elevator and retractable floor (Photo by Ben Robertson)



Martin Ellis ascending in concert performance (Photo by Susan Kemenyffy)



Don with Margaret and Dennis Unks between concerts (Photo by John Bauerline)



Guests at a Dinner Concert (Photo by Ben Robertson)

The west end of the music room with console and grand piano (Photo by Ben Robertson)



Ben and sister Marna before a concert (Photo by Ben Robertson)



The Kemenyffy capes above tone chutes (Photo by Susan Kemenyffy)



Checking out 'Puff the Magic Dragon' (Photo by T. Siars)

environment of the venue. Beyond the newsletter, the concerts are not advertised. Word-of-mouth continues to reap benefits.

Summer programs have included organ concerts with a short silent film, classical piano duets, and a season finale catered dinner concert featuring both organ and piano/organ duets. These additional concerts have raised funds to award \$176,000 for music scholarships, investing in the futures of 52 high-school seniors from both within and beyond the greater western Pennsylvania region, whose chosen orchestral instruments have included harp, percussion, strings, brass, woodwinds, piano and organ. In 2013 \$25,000 will be available for awards in five scholarships of \$3,000 to \$5,000, plus an additional \$5,000 for grants.

Having established an Art Gallery and Custom Picture Framing business in the North Hill suburb of Pittsburgh in 1972, Don and Ben traveled 100 miles a day for 35 years, with cumulative odometer readings of well over a million miles. They were doing all the work at Blackwood at the same time.

With each season's passing, Don and Ben's personal craftsmanship created visible and invisible systems and structures, civilizing the formerly untamed spaces of Blackwood. In the early 1990s a pool house was added to conceal a filter mechanism and to provide a changing room after swimming. A bathroom in this facility helped to provide greater amenities for concert-day guests. In those years, Walt Strony and Chris Elliott came to play Make-A-Wish® concerts.

In the mid 1990s, when Ron Rhode and the late Tom Hazleton played, it began to be apparent that a larger water supply was necessary to service the needs of ever-increasing concert attendance. After the summer drought of 1997 eviscerated the primary water stream, a 25,000-gallon underground reservoir was excavated and installed with concrete blocks and a non-porous liner. Once completed, the stream was redirected through it, with the overflow creating a naturalistic pool. A below-ground water treatment system and over ½ mile of piping for water distribution throughout the property was also installed.

Lew Williams and Scott Foppiano concertized in those closing 20th-century years, as a 'spring house' with a second-floor seating area materialized, followed shortly by a linking, gracefully arcing bridge, whose matching 2" x 2" curved oak railing—after many years of soaking under pressure—was finally installed in

the summer of 2012. Turning into the new millennium, a fiberglass greenhouse was constructed to provide early momentum for seed-grown plants for the gardens. Soon, it was superceded by a roomier, heated orangerie used to over-winter large, fragile summer ornamentals, displayed beside the house, music room, and swimming pool patios.

In response to a friend's innocuous query concerning a soon-to-wed daughter's search for a wedding gazebo, her desire was unexpectedly fulfilled with Blackwood's hallmark grace and energy as a shining new structure received one last coat of paint the day before the nuptials. Close by, a 60' diameter formal garden—bursting with color and texture in full sun—with bisecting north, south, east, and west cement walkways, was gem-set into an emerald lawn extending in every direction.

Living in the midst of mineral-rich hills, whose neighbors have signed over their rights to open-pit limestone-mining companies, Ben and Don studied Commonwealth of Pennsylvania law relating to property rights. Knowing that mining companies must maintain a 300' distance from all dwellings, in the early 2000s they began to build a 1,500 square foot-house on the southeastern part of the property and a clock tower on its easternmost tip.

The year 2001 buzzed with new construction. A restored 1907 Seth Thomas tower clock, whose face is six feet in diameter, had been acquired at auction a few years earlier. It joined another auction discovery, a 1960s vintage 75-note Schulmerich carillon. Each waited patiently for its turn in the spotlight. Hibernation ended when a monumental four-story, 16'-square clock tower, dedicated as 'Rainbow's End' in memory of Ben's mother, with 9' ceilings, an observation deck and a hip roof, began construction. The foundation was dug in mid-2001, with concrete block laid before winter. In the following spring the first 20' were erected. Within five years additional floors were added and the interior was completed.

In the early 2000s Jason Wiles came to a concert. In conversation he impressed Don with his electronic expertise. Jason's advice to add a projection wall screen—which would allow the audience to see the artist's hand- and pedal-techniques—was incorporated. Years since have seen the adoption of additional electronic recommendations which have allowed for an increasingly unique concert experience. Magic must be maintained, and so Jason has taken on added responsibility, ensuring that

the quality of the Blackwood experience continues. In 2008 Jason and his fiancé, Haley, were married in the music room, with Dave Wickerham playing the organ.

During the complexity of those years Ron Rhode returned to the console, followed by Simon Gledhill, Jelani Eddington, Rob Richards at the organ and the late Ralph Wolf at the piano. The showing of silent films brought Chris Elliott to play for Buster Keaton's *Steamboat Bill Jr.* and *Cops*, as well as Douglas Fairbanks Jr.'s *The Mark of Zorro*. Jim Riggs returned to play for another Fairbanks film, *The Black Pirate*.

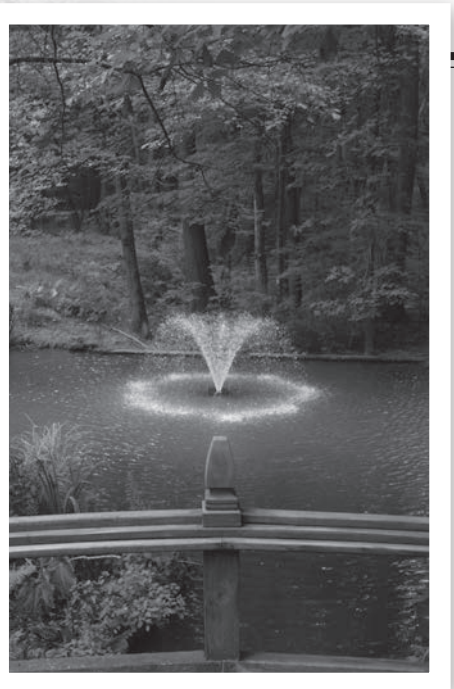
The latter years of the decade saw Jim Riggs and Dave Wickerham maintaining the theatre organ's historical link with silent films. In 2007, Jelani Eddington and Chris Gorsuch presented the Greig Piano Concerto, while 2010 saw them playing Rachmaninoff's Piano Concerto # 2. Jonas Nordwall and Walt Strony rounded off the final years of the first decade of the millennium, with Donna Parker, Mark Herman, Martin Ellis and Randy Frieling beginning the second decade.

In speaking of his 'presenter's philosophy' Ben says, "Since the first concert in 1991 we have always striven to provide our audiences with the most talented and respected artists in the theatre organ world. We will continue to do so. When we become aware of new, emerging artists of the caliber of veteran artists, they too will be introduced at Blackwood. Generally the music that we enjoy is a combination of popular songs of the theatre organ's heyday and contemporary music. The versatility of the instrument—capable of traversing time—easily allows our artists to play transcriptions of classical and contemporary music, each equally appreciated and expected by our audience. At our scholarship recitals, after the young musicians have performed in the music room, the console rises from its mysterious waiting place, and performs through the Midi system. By sharing its magnificent sound and history, it is our hope that tomorrow's musicians and their families will come to understand and acknowledge, not only the complex beauty of the instrument, but those who voluntarily gave thousands of hours to help raise the scholarship funds that would be helping them achieve their dreams."

The Blackwood experience extends beyond four walls. On concert days, time is allocated to walking: among informal rock gardens—in a constant state of flux—surrounding the house, garage and music room; to distant, beckoning structures whose



The first house built at Blackwood
(Photo by Ben Robertson)



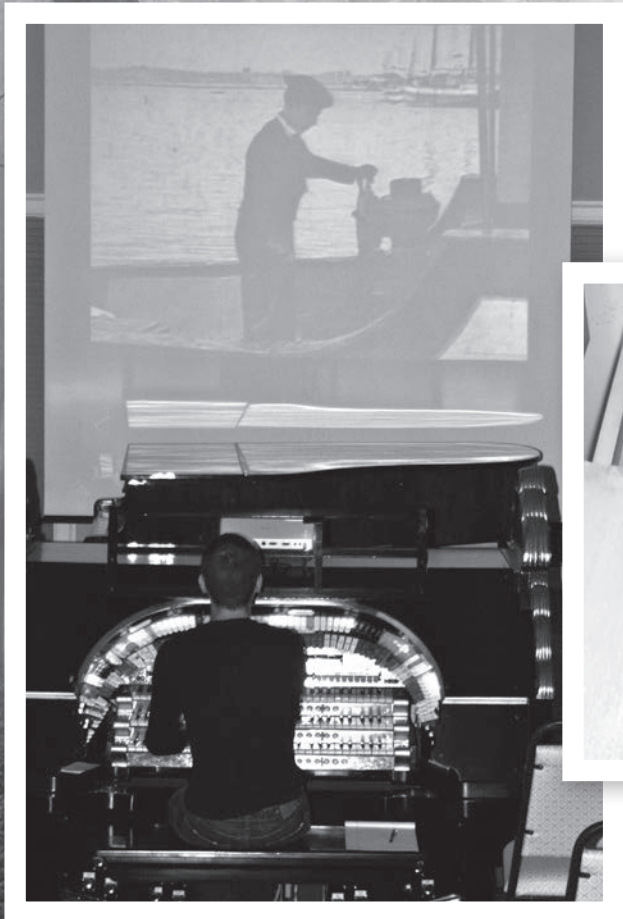
The Spring House pool and fountain
(Photo by Ben Robertson)



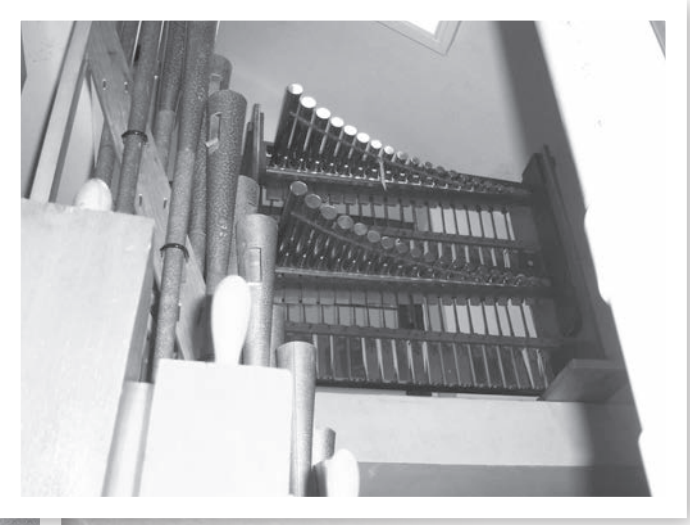
The Ligularia Garden
(Photo by Ben Robertson)



Cookie (Photo by T. Stars)



Mark Herman rehearsing before a silent film
(Photo by Ben Robertson)



Solo Vibraharp
(Photo by Ben Robertson)

unexpected strength and serenity are more comfortably seen walking along poured concrete sidewalks, where buried electric lines light iron lampposts. New sculptures have recently entered the grounds. A two-foot Æolian harp catches the wind atop a four-foot pedestal, circled by a large garden of prickly pear cactus. In 2012 a whimsical, colorful, metal dragon sculpture with solar-powered glowing eyes and claw-held globe, was placed prominently.

Having closed the Blackwood Art Gallery in Ross Township in 2008, Ben and Don are now able to focus their waking hours entirely on expanding the Blackwood experience. In their eyes the buildings and the grounds linking them are not complete: there are still unfinished projects, finishing details that need to be woven into the essence of seemingly complete designs.

Continuing a long established routine, Ben is up at 5:30am starting their morning coffee. After news and breakfast at 7:00am he is to be found in the music room practicing, or playing Chopin for his own pleasure. Don is outside in the landscape, or beyond, in one of the distant out-buildings, immersed in his latest project. A recent success saw the resurrection of a Wurlitzer Military Band Organ, Style 125. Bought at another ubiquitous auction, it was inoperable, with the original walnut-colored oak wood hidden beneath paint. Stripped of dross, disassembled and rebuilt, with pneumatics recovered and leather parts replaced, the roll once more is rewound and playing.

Pausing routinely before noon, quietly, graciously hosting all those working with them, they daily drive with Cookie, their 13-year-old cocker spaniel, into Harrisville to eat lunch. She stays in the van, kept warm in the winter, cool in the summer. The brief journey serves a dual purpose, temporarily clearing their heads at a distance from the calculations and stresses of the most recent project, and reciprocating support long received from a vibrant, local enterprise whose owners—often unable to leave a demanding restaurant—and servers appreciate their steady business.

In 2010 the music room was renewed. Glowing softly, it became a visually warm environment for the newly arrived Petrof grand piano, a Vibraphone, a new rank of pipes (Oboe Horn), and a smaller set of swell shades mounted high in the chamber walls.

Two 10' x 5' painted capes made of parachute silk—which once danced with abandon to Carl Orff's *Carmina Burana* within the vast stage of the restored Art Deco

Warner Theater in Erie, Pennsylvania—flew once more, as actuators open them like butterfly wings at the organ's first notes. These capes conceal the newly installed swell shades.

What are the recollections when departing Blackwood? Is it the sonorous quality, the breadth and depth of the organ's voices that one recalls? Is it the deft ricocheting between gentleness and strength, playfulness and laughter that surged throughout the music room? Is it the performers' dedication to controlled memory and movement, enchantment and flamboyance? Is it the parallel dexterity of a grass-roots cadre of nameless, silent, skilled artisans who insure that armatures, gaskets, mufflers, blowers, and regulators remain fully, compliantly functional?

One hears again the unexpected waves rippling from the Carillon, whose 50 songs were converted from a roll player to a computer by a MIDI player. With the concert season concluded for another year; with the organ on temporary hiatus, basking in much-deserved down time; with the annual autumn ritual of planting allium, lily, and other summer-blooming bulbs in the quadrants of the circular sun garden complete; with the sound of the tower clock striking the hour and its half in solemn reminder of fleeting time; with the wholly magical, mysterious notes of the Carillon ringing comfortably across cherished acres, then fearlessly out for a mile—smiling on scarred acres always in flux—it is a time for reflection. As Don says, "It may appear to an audience that this is an idyllic place to live. What is not realized is that we built every structure ourselves, poured every yard of concrete for every sidewalk and driveway ourselves, while building structures to defend our property from mining encroachment."

As latent winter begins crossing the newly somber hills of western Pennsylvania—settling into silver months of chill, silent waiting—summer's thoughts and observations morph into concrete plans, schedules and budgets. With meadows devoid of exploring visitors, and footprints left only by Ben and Don, 13-year-old, four-legged Cookie, resident small wildlife, and a herd of cosseted deer 20-strong, the end-of-day clock tower ritual—including the worst days of winter when Cookie can easily walk a shoveled 800' path—continues, finding the three of them—one inhaling her evening meal and two decompressing with wine and chips—revisiting the previous hours, strategically planning those to come.

The Robert Frost poem, 'The Road Not Taken,' viewed chest high, in three-dimensional bronze at the divergence of two of Blackwood's own paths, sums up the *raison d'être* of Blackwood:

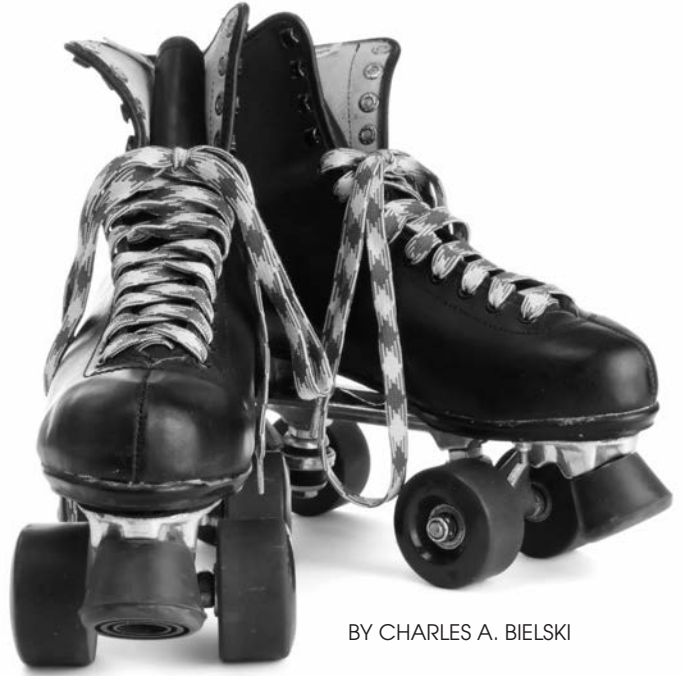
'Two roads diverged in a wood, and I—
I took the one less traveled by, and that has
made all the difference.'

About The Author

After receiving her BFA from Syracuse University, studying at The Art Students League in Woodstock, New York, and working with poets at the Writers' Workshop in Iowa City, Iowa during her MA and MFA studies, Susan has continued a life-long immersion in visual, spoken, and written art forms. Her studio work ranges in scope and scale from the multiple sketchbooks created during journeys to Prague, Vienna, Rome, London, Budapest and Kyoto—later published—through the frenetically-fruitful, decades long, sculptural, Raku ceramics collaboration with her husband Steven, which earned her a National Endowment for the Arts Fellowship. Her prize-winning works have entered national and international public and private collections in Brazil, New Zealand, Great Britain, Canada, Europe, and the United States—including the Smithsonian Institution, the Philadelphia, Carnegie, and Cincinnati Museums of Art. Her large-scale designs have danced in Ballet Theatre, have been trod upon by schoolchildren on the floor of their elementary school, and have been walked in the peace and pleasure of multiple acres of garden projects—including those of her own Raku Place, whose tours support the work of the Erie Art Museum and the national Garden Conservancy. She has lectured extensively on 'Art and Gardens,' including the University of the Arts in Prague, Colonial Williamsburg, and New York's Chautauqua Institution. She is a co-editor of the British electronic journal "Tracy" (dedicated to the presentation and discussion of drawing practice). A recent essay was published in the University of Chicago Press compilation of 'Drawing: the Purpose.' As a volunteer member of the Garden Club of America—Zone V Rep—she works to document gardens for the Smithsonian Institution Archives of American Gardens. Raku Place is the home of her studio and gardens in McKean, Pennsylvania. Her website is www.kemenyffy.com and her email is susan@kemenyffy.com

Vox Pops

Maximize the Event When Encountering the Sounds of Pipes



BY CHARLES A. BIELSKI

During each session this ensued without exception: whenever the organist played a rousing rendition of “Saint Louis Blues,” or upon hearing the initial bass notes of Sonny and Cher’s “The Beat Goes On” (or a variation thereof), skaters—young and old—were spurred in an instant to speed up. This indeed was a thrill, as was evident by the increased roar of wheels in rampant motion, a thrill that captured the hearts of the crowd and that stirred both body and mind.

The human senses, of course, can be aroused in many ways. Silent films, ballroom dancing, and roller skating undoubtedly account for only a few of those ways. Still, they share something in common—something, that is, other than just theatre organ accompaniment. All three expose audiences to multiple forms of stimuli, which induce sensations in addition to those induced by the theatre organ. These additional sensations can, therefore, enhance one’s first encounter with the sounds of pipes. And through frequent encounters, thereafter one’s fondness for such sounds can be nurtured and maintained.

In the case of silent films, audiences aren’t treated solely to a motion picture that visually draws their attention; their senses are immersed, their heartstrings are touched, their minds are enlightened. In other words, audiences are mentally stimulated by an interesting plot, by characters of intrigue, by a world on screen that perhaps is reminiscent of their own. What’s more, these sensations are imparting concurrently with the majestic sounds of a theatre pipe organ.

In cities across America and abroad, chapters within ATOS, as well as other organizations, continue to present silent films of interest to the public. And they’re doing a commendable job. Now

if only more silent films, such as *The Artist* (winner of five Academy Awards, including Best Picture), could be produced, and the musical scores for which could be performed on theatre organs. Perhaps there’s hope for future endeavors within this genre of filmmaking.

Whereas silent films can stir emotion, ballroom dancing offers, in addition to mental stimulation, a physical component—one that conveys fun. Through a series of dance steps coordinated in partnership, dancers find that their motor skills are employed as well in the process, thus triggering an overall visceral experience.

Unfortunately, this option for introducing dancers to the theatre organ is all but gone. But during their heyday, ballrooms—such as Chicago’s Aragon, with its 3/10 Wurlitzer; and Seattle’s Trianon, with its 2/5 Kimball—thrilled audiences who enjoyed dancing to theatre organ music.

For me, however, roller skating provided these additional stimuli, which helped form my appreciation for the theatre organ. I can recall many examples of such stimuli while I skated at one particular rink, though too many to recount in this brief article. Therefore, I’ll address the stimuli and subsequent sensations that influenced me most.

During the 1970s, Montvale Roller Rink, formerly located in Montvale, New Jersey, housed both a 2/8 Robert-Morton and an electronic Rodgers Trio theatre organ. Although the Rodgers Trio was played most of the time, the Robert-Morton pipe organ was still featured with some consistency.

This also was my first exposure to the wonderful sound of a Robert-Morton Tibia. To this day, I remain enamored with the Robert-Morton sound, with an emphasis placed on this particular

rank. I suppose my frequent exposure to this unique voice, two nights per week for several years, is the reason why.

As mentioned in the introduction, skaters instinctively increased their speed upon hearing certain songs—oftentimes drawing disfavor from skate guards on duty. The general practice back then was to have two skate guards, who were equidistant apart, patrol the rink's floor. When speeding skaters approached one of the skate guards and noticed the prevailing hand gesture to slow down, they momentarily obeyed, but once past the skate guard, resumed their previous speed—the roller-rink equivalent of pressing the "Resume" button on a car's cruise control. This only added to the thrill even more.

By contrast, when it came time for "Couples Only" to skate, the building's fluorescent lighting was turned off, leaving three white floodlights to softly illuminate the inner oval of the rink's floor. Multiple blue floodlights, strategically placed and separated, dispersed their beams onto select areas of the rink's main floor and perimeter. (Eventually a mirrored disco ball was suspended from the rink's ceiling, adding to the aura.)

While the organist performed ballads—which included "That's All" and "Twilight Time," "Send in the Clowns" and "What I Did for Love"—skaters, depicted as silhouettes, skated hand in hand along similar lines of travel. A journey during which couples were bathed momentarily in shades of blue, only to fade back into obscurity until they graced the next round of pale blue light. Even the lulling rhythm of wheels, their motion now considerably slower, seemed to add to the serenity of the skaters' mood, movement, and overall moment. And as he or she skated with a partner of his or her liking, this too added yet another satisfying dimension.

During these early years, I was an impressionable teenager who enjoyed roller skating, an activity that offered many stimuli. And yet, I did not fully grasp the significance of these additional stimuli or how such stimuli were affecting my likes for the theatre organ. But I've come to realize that the organist's style of playing, the selections of music, and the sounds of the theatre organ were largely complemented by these additional stimuli, and vice versa. The two combined provided the fun for the entire experience.

Ideally, this concept could be further applied if, for instance, most high school dances were to showcase a theatre organ—either pipe or digital, operated by playback system—with perhaps a holographic image of Lady Gaga, animated in bright orange, seated at the console. (The actual Lady Gaga has been known to venture onto an organ bench from time to time.) At the moment, though, this might be a fanciful leap.

In the meantime, I encourage all of us to explore new ways to pair the sounds of pipes with other commonly occurring stimuli which over time, might help foster a favorable impression of, and a genuine interest in, the theatre organ.

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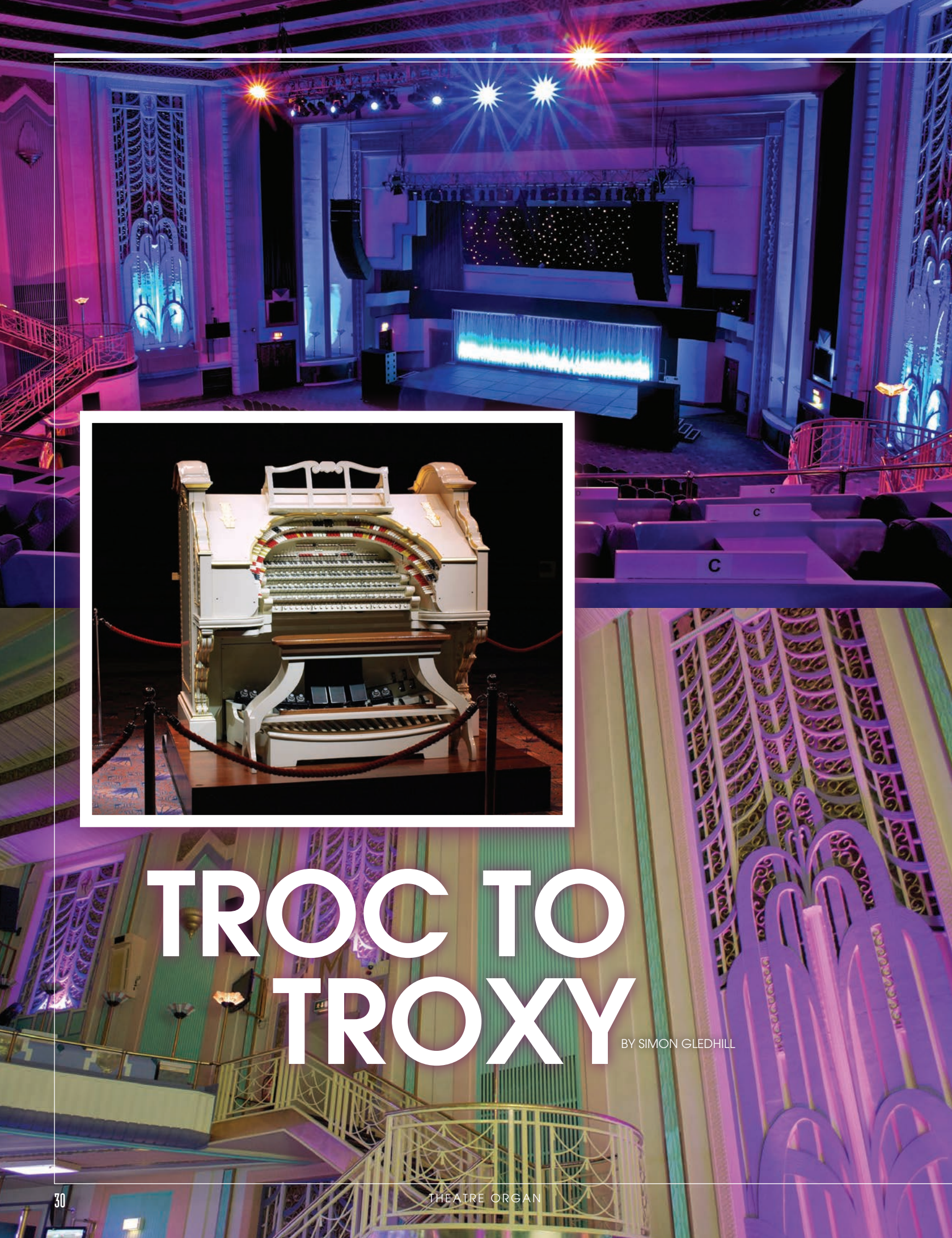
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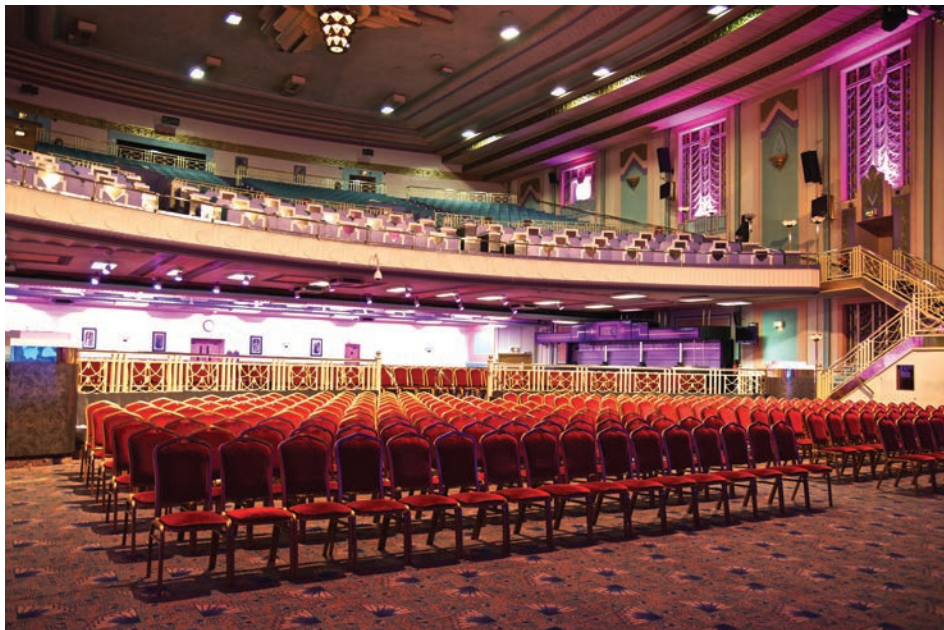




TROC TO TROXY

BY SIMON GLEDHILL





You're probably wondering what on earth 'Troc to Troxy' means, so allow me to decode!

TROC was the nickname affectionately given to the 3,500-seat Trocadero Cinema in London's Elephant & Castle district.

'Elephant & Castle' derives from the name of a local coaching inn dating back to Shakespeare's time (in *Twelfth Night*, Antonio says: 'In the south suburbs, at the Elephant, is best to lodge'). Why was this unusual name chosen for the inn? Opinions differ, but there's a possible connection with the Worshipful Company of Cutlers, one of London's ancient trade associations, whose coat of arms shows an elephant carrying a castle-like howdah on its back. However, the true derivation is lost in the mists of time.

The Trocadero Cinema, part of the Hyams & Gale chain, opened in 1930 and continued in operation for just over three decades, surviving heavy bombing during World War II, but succumbing to the wrecker's ball in 1963. It was a tragic loss: the ornate Italian Renaissance style auditorium is widely regarded as the finest work of Britain's leading cinema architect, George Coles.

The Trocadero's Style 270 Wurlitzer organ—the largest in Europe, with a four-manual console and 21 ranks of pipes—was made famous by Quentin Maclean, resident organist from 1930 to 1939. Mac's legendary recordings on the Trocadero Wurlitzer are noted for their technical and artistic brilliance, but his popularity with cinema audiences arose also from his ability to 'let his hair down', when he felt

like it. He was a much-loved fixture at the Troc.

TROXY is a combination of 'Trocadero' and 'Roxy', and is the name of the Trocadero's sister theatre in Stepney, East London. Another 3,500-seat house, the Troxy was opened by Hyams & Gale in 1933. Once again, the architect was George Coles, but this time he chose a very different style—art deco, then the height of fashion and modernity. Bobby Pagan opened the 3/10 Style 220 Special Wurlitzer, and must have struggled to make an impact with this modest instrument in such a big theatre.

Above and below: Troxy auditorium today



The Troxy continued as a cinema until 1960, when it closed and the organ was removed and broken up. The building reopened three years later as the London Opera Centre, providing a training and rehearsal space for the Royal Opera (soprano Kiri Te Kanawa was a student there). Eventually they abandoned the Troxy in favor of a studio at the Royal Opera House in Covent Garden, and the Troxy was converted to a bingo hall. The current owners, the Sharma family, purchased the Troxy in 2006, and are now operating it as a multi-purpose performance, conference and events venue.

TROC TO TROXY is the Cinema Organ Society's ongoing project to install the Trocadero Wurlitzer at the Troxy Theatre.

So, now you know!

The COS is indebted to theatre organ historian Ian McIver for sharing his comprehensive research into the history and genealogy of the Style 270 Wurlitzer.

The Trocadero Wurlitzer is one of four Style 270s, all of which were exported from the USA during the period 1928-1930. The other three went to Australia, and two of these survive, the third having been destroyed by fire. The example at the State, Sydney is the only one still in its original home—well, not quite, as it's currently in the USA, undergoing restoration by Jeff Weiler and his associates. In due course it will be reinstalled at the State.

Two further Style 270s were planned, but not built—one for a Loew's theatre in

Brooklyn, New York (it's unclear precisely which theatre this might have been) and the other for the State Theatre in Adelaide, Australia. If the Loew's theatre in question ever existed, it received a different organ: Loew's King's and Pitkin Theatres in Brooklyn, for example, both had Robert-Morton instruments. The State, Adelaide project fell through.

The four Style 270s all varied slightly from each other, the principal differences being the inclusion or otherwise of a second console, 32' Diaphone extension and/or grand piano. The State, Sydney organ had all three (although the slave console was never connected) and was apparently the standard Style 270, the others being designated 'Special' and having separate Wiring Schedule numbers. The Trocadero Wurlitzer—opus 2139, the last of the four—had no slave console, 32' Diaphone or piano; the standard Oboe Horn was replaced by an English Horn; and the Vox Humana was located in the Solo chamber, rather than the Main.

For a late model Wurlitzer of 20+ ranks, the Style 270 was unusual in having only one Tibia Clausa. The design, first made available in 1927 at a published price of \$50,000, was an evolution of the 15-rank Style 260, adding a four-manual console and six ranks: Tuba Mirabilis, Horn Diapason, a pair of Gambas and a pair of Dulcianas. Here is the original rank list of the Trocadero Wurlitzer:

Solo Chamber

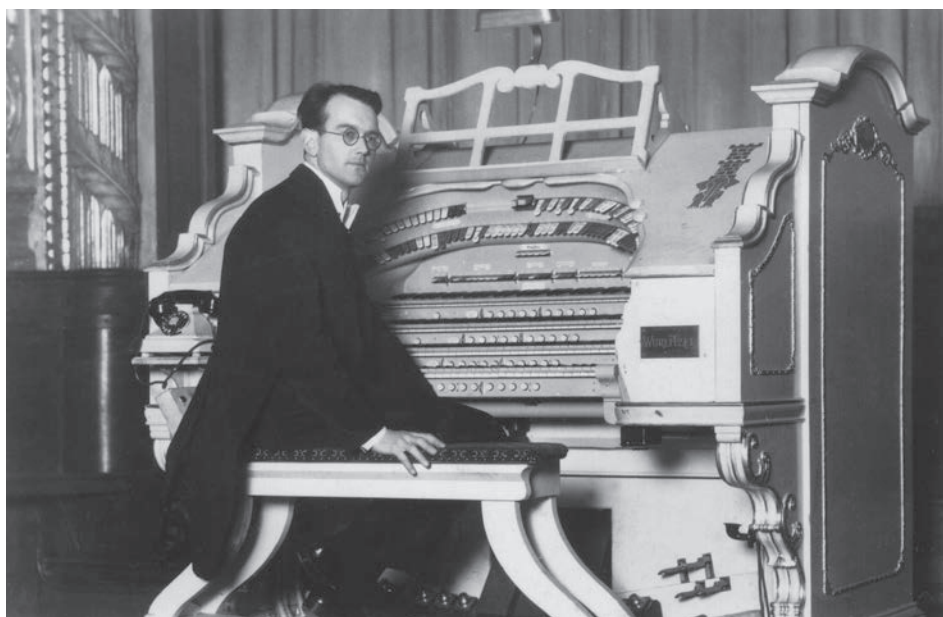
1. Tuba Mirabilis
2. English Horn
3. Trumpet
4. Horn Diapason
5. Tibia Clausa
6. Kinura
7. Orchestral Oboe
8. Saxophone
9. String
10. Quintadena
11. Vox Humana

Main Chamber

12. Tuba Horn
13. Diaphonic Diapason
14. Clarinet
15. Gamba
16. Gamba Celeste
17. Viol d'Orchestre
18. Viol Celeste
19. Concert Flute
20. Dulciana
21. Unda Maris



Above: Trocadero auditorium; below: Quentin Maclean



The COS is lucky to have access to original installation plans and chamber layout drawings for the Trocadero Wurlitzer, together with related correspondence, which tell an interesting story. The initial proposal was to have a three-manual instrument of around 10 ranks, installed in the ceiling space above the proscenium. Then it was decided to order a much larger 4/21 Wurlitzer. We're unsure on whose advice this change was made. It has been suggested that a larger organ was needed to tempt Quentin Maclean away from the 4/36 Christie at the Regal, Marble Arch; however, the organ decision pre-dated Maclean's appointment at the Trocadero by a year or more. Archie Parkhouse was

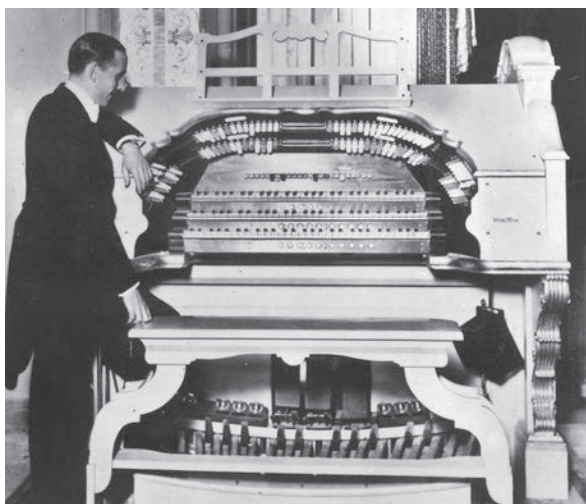
the 'star' organist in the Hymans & Gale chain at the time the Trocadero was being planned, so perhaps he was involved.

Plans survive which show the proposed layout of the organ in the ceiling chambers, speaking into the auditorium through a tone chute. These plans are annotated 'useless' in manuscript by Tommy Perks, the disgusted UK Wurlitzer installation chief! Eventually the decision was taken to locate the organ in divided chambers on either side of the proscenium. The chambers were wide and shallow, with large tone openings, as a result of which the organ spoke with unusual clarity into the auditorium.

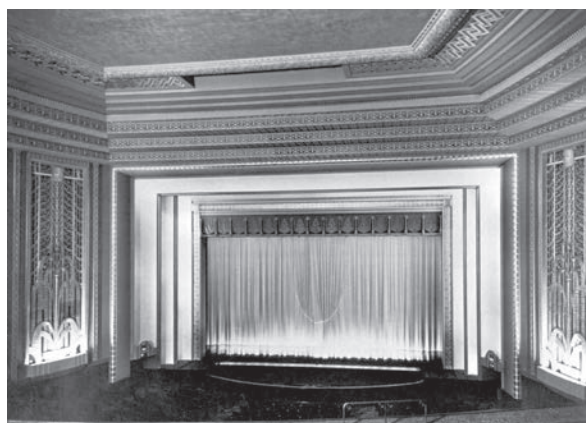
The fact that the Trocadero installation was divided placed this organ in an élite



Troxy lobby 1933



Bobby Pagan at the Troxy Wurlitzer



Troxy auditorium 1933

group of British Wurlitzers. Divided theatre organ installations were rare in the UK. Instead, most chambers were located on one side of the proscenium (either side by side, or one above the other), above the proscenium, or under the stage. Only six British Wurlitzers of note had divided chambers: the Plaza, Empire and Trocadero theatres in London, and the regional Paramounts in Manchester, Newcastle and Leeds. All these organs survive, but none is in its original home or installed in a theatre. Indeed, there is nowhere in the UK where one can hear the glorious stereo sound of a large, divided Wurlitzer in a big theatre. That's why the COS jumped at the opportunity to install the Trocadero Wurlitzer at the Troxy!

The Society had acquired the organ in 1960, for the princely sum of £350, and removed it from the theatre to storage, where it stayed for several years while a new home was sought. Eventually, agreement was reached with the Borough Polytechnic (later renamed the South Bank University) to install the Wurlitzer in the college's Edric Hall, only a short distance from the site of the former Trocadero.

Installation was undertaken by COS volunteers with some professional help, and the organ was re-opened by William Davies in 1979. It sounded pretty frightful at that first concert but, over the years, improvements were made to the winding, tremulation and regulation. Part of the original relay had been damaged during its removal from the Trocadero, and Compton relays were initially used to 'plug the gap'. In due course, this hybrid arrangement was replaced by a new Z-tronics relay, later upgraded with a Z-tronics combination action and

record/playback capability. To round out the specification of the organ, three Wurlitzer ranks were added: a standard scale Tibia Clausa and Vox Humana in the Main chamber, and an Oboe Horn in the Solo. An unenclosed grand piano was also added, donated by COS co-founder Tony Moss. Lastly, the console was rebuilt, retaining electro-pneumatic stop action on the main rails, adding stops and pistons, and updating the stop list to accommodate the additions and prepare for a future 25th rank, a Solo String Celeste.

The South Bank Wurlitzer, as the organ became known, acquired the reputation of being one of the best-sounding Wurlitzers in the UK, even though the 300-seat Edric Hall was not an ideal location, either acoustically or architecturally. Regular concerts were arranged by the COS, as well as teaching events and private practice sessions. Eventually, however, the University decided that it wanted to redevelop the hall and could no longer accommodate the Wurlitzer. The organ was removed to storage in 2004 and, once again, the search began for a suitable new home.

Over 50 halls in Greater London were considered but, as my COS colleagues and I explored the Troxy, the attraction of returning the Trocadero Wurlitzer to a big theatre—and not just any theatre, but the sister to the Trocadero—became obvious. We discovered the chambers for the original 3/10 Wurlitzer, located one above the other to the left-hand side of the proscenium, with the tone openings bricked up. Sitting in a room adjacent to the Solo chamber was the original Discus blower! Back downstairs, we identified the location of the original console and found, still attached to the wall, the Wurlitzer equalizer which had supplied regulated wind to the stop actions. It was an exciting time.

The Troxy's original organ chambers were big enough to house the Main chamber components of the Trocadero Wurlitzer, but what about the Solo? We were clear that we wanted the new installation to be divided, and found a large void behind the grille to the right-hand side of the proscenium, directly opposite the original chambers. There was a staircase in the space, leading to plenum chambers beyond, but we worked out that this could be relocated and a double-height Solo chamber created. We were in business!

First, though, we had to reach agreement with the Sharma family. This turned out to be relatively easy, as they had previously owned a theatre with a pipe organ (the Granada, Walthamstow—home of a fine

3/12 Christie) and were enthusiastic about returning an organ to the Troxy. Before long we had signed an agreement with them covering the installation and subsequent operation of the new Troxy Wurlitzer.

The next challenge was to raise the money needed to complete the necessary building works at the theatre, refurbish the organ and install it. While this task continues, we've made fantastic progress, thanks to the generosity of members and friends of the COS. The campaign was kick-started by a donation from the South Bank University, who were keen to help ensure the organ's safe passage from the Edric Hall to a new home. Then we learned that a recently deceased COS member had made a significant bequest to the Society, and a proportion of this was added to the fund, swelling it to around £100,000. Since that time we've raised another £150,000, most of it from personal donations. Grants have been difficult to come by, for a variety of reasons, but we were extremely grateful to receive a grant from the ATOS Endowment Fund in 2011.

As installed at the Troxy, the organ will reach its planned size of 25 ranks with the addition of a Wurlitzer Solo String Celeste. The parent Solo String will be extended down to 16', adding color and definition to quieter Pedal registrations. A solo scale 6" pressure Vox Humana (believed to be from the Paramount, Portland Wurlitzer) will be installed in the Solo chamber, and the original, standard scale Vox Humana will be moved to the Main. Finally, due to space considerations, an enclosed upright piano will replace the unenclosed grand piano.

Rebuilding and installation work is being undertaken by a combination of professionals and skilled volunteers. At the time of writing, the console storage enclosure has been built and the console moved to the Troxy; the Main chambers have been reinstated and refurbished; the Solo chamber has been created; restored swell shutters have been installed in all chambers; and the Main chamber structural installation is close to completion. Illustrated progress reports are posted regularly to the project website, www.trocadero-wurlitzer.org. We're hopeful that, if we can finish fund-raising soon, the organ will start to make sounds in late 2013 (in time for the Troxy's 80th birthday) and will be completed the following year.

I hope to have conveyed through this article that the COS is trying to create something unique and special at the Troxy. A theatre organ transplant on this scale has rarely been attempted in the



Console assembly



Main shutter frames



Console horseshoe



Console storage enclosure

UK. For the first time in decades, British organ fans and the general public will be able to experience the same kind of thrill that people feel when they see and hear the wonderful Wurlitzers at the Oakland Paramount and Shea's Buffalo Theatre (to name two). We are aiming high!

If you feel moved to assist the 'Trocy to Troxy' project by making a financial contribution, please e-mail me at simon.gledhill@cinema-organs.org.uk. I would be delighted to hear from you!



Main blower assembly



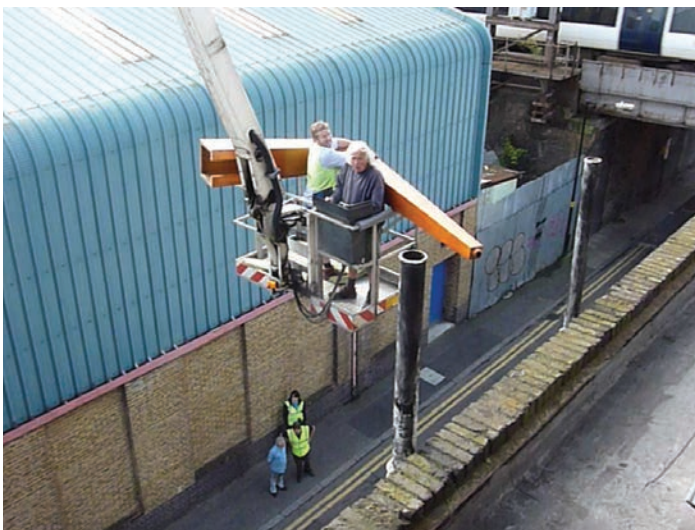
Dismantling plenum fan



Solo shutter installation



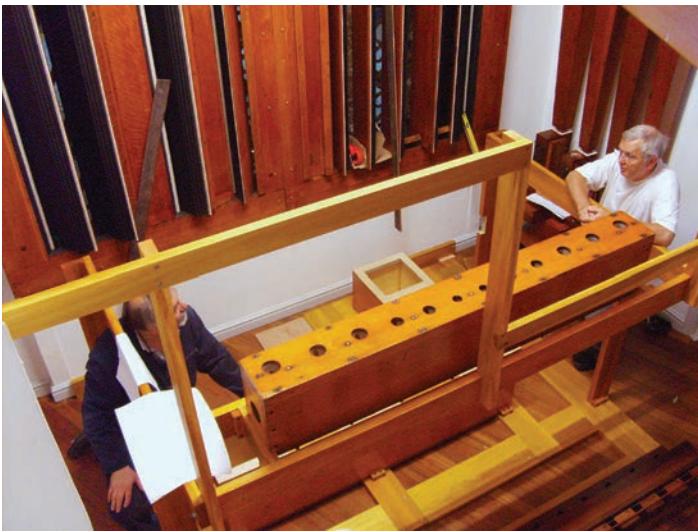
Pipework delivery



Diaphone elevation



Upper Main installation



Upper Main installation



Upper Main chamber



Upper Main chamber



Building lower Main ground frame



Installing lower Main ground frame



Lower Main installation

TROXY WURLITZER, 4 Manuals, 25 Ranks



Chamber Analysis

Solo and Percussion chambers to right-hand side of proscenium; Main chambers to left-hand side. Ranks listed in order of distance from shutters, closest first. Pipework pressures are 10" except where shown otherwise.

Upper Solo

8	Vox Humana (6", solo scale)	61
16	Tibia Clausa (15", solo scale)	97
8	Tuba Mirabilis (15")	61
8	English Horn	61
	Glockenspiel	37
	Xylophone	37
	Sleigh Bells	25
	Traps and Effects	

Lower Solo

8	Kinura	61
8	Orchestral Oboe	61
8	Oboe Horn	61
16	String	73
8	String Celeste	61
16	Horn Diapason	85
8	Quintadena	61
8	Trumpet	61
8	Saxophone	61

Percussion

	Piano	88
	Marimba-Harp	49
	Cathedral Chimes	25

Upper Main

8	Vox Humana (6")	61
8	Tibia Clausa	85
16	Diaphonic Diapason (15")	85
16	Tuba Horn (15")	85

Lower Main

16	Concert Flute	97
8	Viol d'Orchestre	85
8	Viol Celeste	73
8	Gamba	73
4	Gamba Celeste	61
8	Dulciana	73
4	Unda Maris	61
8	Clarinet	61
	Chrysoglott/Vibraphone	49

PEDAL

	Contra Bourdon (Res)	32
	Ophicleide	16
	Diaphone	16
	Bass	16
	Tibia Clausa	16
	String	16
	Bourdon	16
	English Horn	8
	Tuba Horn	8
	Diaphonic Diapason	8
	Horn Diapason	8
	Tibia Clausa	8
	Tibia Clausa	8

	Clarinet	8
	Cello (4 Rks)	8
	Flute	8
	Piano	16
	Piano	8
	Bass Drum	
	Kettle Drum	
	Crash Cymbal	
	Cymbal	
	Triangle	
	Traps Second Touch	
	Accomp to Pedal	
	Great Octave Pedal	
	Solo to Pedal	

Accompaniment

	English Horn	8
	Trumpet	8
	Tuba Horn	8
	Diaphonic Diapason	8
	Horn Diapason	8
	Tibia Clausa (M)	8
	Clarinet	8
	Orchestral Oboe	8
	Saxophone	8

String	8	Vox Humana (Ten C)	16	Tuba Horn	8	Oboe Horn	8
String Celeste	8	Vox Humana (Ten C)	16	Diaphonic Diapason	8	Quintadena	8
Gamba	8	English Horn	8	Horn Diapason	8	Vox Humana	8
Gamba Celeste	8	Tuba Mirabilis	8	Tibia Clausa	8	Vox Humana	8
Viol d'Orchestre	8	Trumpet	8	Tibia Clausa	8	Piccolo	4
Viol Celeste	8	Tuba Horn	8	Clarinet	8	Piccolo	4
Oboe Horn	8	Diaphonic Diapason	8	Kinura	8	Twelfth (Tibia)	2 2/3
Quintadena	8	Horn Diapason	8	Orchestral Oboe	8	Twelfth (Tibia)	2 2/3
Concert Flute	8	Tibia Clausa	8	Saxophone	8	Piccolo (Tibia)	2
Vox Humana	8	Tibia Clausa	8	String (2 Rks)	8	Piccolo (Tibia)	2
Vox Humana	8	Clarinet	8	Gamba (2 Rks)	8	Tierce (Tibia)	1 3/5
Unda Maris (2 Rks)	8	Kinura	8	Viol d'Orchestre (2 Rks)	8	Tierce (Tibia)	1 3/5
Octave Horn	4	Orchestral Oboe	8	Vox Humana	8	Piano	8
Piccolo (M)	4	Saxophone	8	Vox Humana	8	Harp Sub	8
String	4	String (2 Rks)	8	Clarion	4	Xylophone	4
String Celeste	4	Gamba (2 Rks)	8	Piccolo	4	Glockenspiel	4
Gambette	4	Viol d'Orchestre (2 Rks)	8	Piccolo	4	Chrysoglott	4
Gambette Celeste	4	Oboe Horn	8	String (2 Rks)	4	Sleigh Bells	4
Viol	4	Quintadena	8	Gambette (2 Rks)	4	Cathedral Chimes	4
Octave Celeste	4	Concert Flute	8	Viol (2 Rks)	4	Sub Octave	4
Flute	4	Vox Humana	8	Twelfth (Tibia S)	2 2/3	Unison Off	2
Vox Humana	4	Vox Humana	8	Piccolo (Tibia)	2	Octave	2
Vox Humana	4	Unda Maris (2 Rks)	8	Piccolo (Tibia)	2		
Unda Maris (2 Rks)	4	Fifth (Tibia M)	5 1/3	Piano	8	Tremulants	
Twelfth	2 2/3	Octave	4	Harp	4	Main	
Piccolo	2	Octave Horn	4	Xylophone	4	Solo	
Piano	8	Piccolo	4	Glockenspiel	4	Tibia Clausa	
Harp Sub		Piccolo	4	Chrysoglott	4	Vox Humana	
Harp		String (2 Rks)	4	Sub Octave	4	Tuba/Diaphone	
Chrysoglott		Gambette (2 Rks)	4	Octave	4	Tuba Mirabilis	
Snare Drum		Viol (2 Rks)	4	Great on Orch		English Horn	
Tambourine		Flute	4				
Castanets		Unda Maris (2 Rks)	4	Solo		General	
Chinese Block		Twelfth (Tibia)	2 2/3	English Horn	8	Vibraphone	8
Tom Tom		Twelfth (Tibia)	2 2/3	Tuba Mirabilis	8	Chrysoglott Dampers	8
Sand Block		Twelfth	2 2/3	Trumpet	8	Marimba Re-it	8
Cymbal		Piccolo (Tibia)	2	Tuba Horn	8	Glock/Xylo Re-it	8
Octave		Piccolo (Tibia)	2	Diaphonic Diapason	8	Strings Off	8
Solo to Accomp		Fifteenth	2	Horn Diapason	8	Gambas Off	8
		Piccolo	2	Tibia Clausa	8	Great Celestes Off	8
Accomp 2nd Touch		Tierce	1 3/5	Tibia Clausa	8	Orch Celestes Off	8
English Horn	8	Fife	1	Clarinet	8	Solo Celestes Off	8
Tuba Mirabilis	8	Piano	8	Kinura	8	Orch Unisons Off	8
Trumpet	8	Harp		Orchestral Oboe	8		
Tuba Horn	8	Xylophone Sub		Saxophone	8		
Diaphonic Diapason	8	Xylophone		String Ensemble (6 Rks)	8		
Tibia Clausa (S)	8	Glockenspiel					
Clarinet	8	Chrysoglott					
Piccolo (S)	4	Sub Octave					
Piano	8	Unison Off					
Harp Sub		Octave					
Glockenspiel Octave		Solo on Great					
Solo to Accomp							
		Great 2nd Touch					
Great		English Horn (Ten C)	16				
English Horn (Ten C)	16	English Horn	8				
Tuba Mirabilis (Ten C)	16	Solo on Great					
Trumpet (Ten C)	16	Solo on Great PIZZ					
Ophicleide	16						
Diaphone	16	Orchestral					
Bass	16	English Horn (Ten C)	16				
Tibia Clausa	16	Tuba Mirabilis (Ten C)	16				
Tibia Clausa (Ten C)	16	Diaphone	16				
Clarinet (Ten C)	16	Tibia Clausa	16				
Orchestral Oboe (Ten C)	16	Tibia Clausa (Ten C)	16				
Saxophone (Ten C)	16	Saxophone (Ten C)	16				
String (2 Rks)	16	Vox Humana (2 Rks)	16				
String Ensemble (4 Rks)	16	English Horn	8				
Oboe Horn (Ten C)	16	Tuba Mirabilis	8				
Bourdon	16	Trumpet	8				

Simon Gledhill



The Showplace of the South

BY GARY JONES
(with MUCH help from Tom
Cronier and Larry Donaldson)
(All photos courtesy of
Birmingham Landmarks)

In a world where the arts seem to diminish on a daily basis, there always has to be at least one venue breaking away from that trend.

The Alabama Theatre is such an exception. Annually, the theatre exceeds each preceding year in all avenues. Bookings, weddings, corporate and private events, concerts, movie series—both classic and silent—have all increased annually. And with this comes an increase in use and exposure of the Crown Jewel of The Alabama: Big Bertha.

Recent expansion based on plans drawn up by the late Tom Hazleton has been completed. In addition to her original Publix #1 specification of 20 ranks, 12 ranks have been added carefully, thoughtfully, judiciously and appropriately (but not necessarily in this order):

- 8' English Post Horn (Trivo-produced Wurlitzer replicas)
- 8' Lieblich Flute (Austin)
- 4' Harmonic Flute (Kimball)
- 8' Unda Maris (Wurlitzer, to pair with the original Dulciana)
- 4' Flute Celeste (Wurlitzer, to pair with the original Concert Flute)
- 8' Gamba (Skinner)
- 8' Gamba Celeste (Skinner)
- 16' Trombone (from Birmingham's incredible Temple Theatre Möller Grand Concert Organ)
- 8' Musette (a Wurlitzer copy built by A. R. Schopp's Sons)
- 16' Horn Diapason (Wurlitzer/Kimball)
- 8' Violin (Wurlitzer from the late Freeman Andress organ)
- 8' Violin Celeste (Wurlitzer, mate to above)

In addition to the above complete ranks, a 16' Violone has been added. A Wurlitzer Vibraphone was added to compliment the original Chrysoglott (Bertha's was

deleted as a cost-saving measure during final construction, as was the scheduled turntable organ console lift and orchestra lift). The Solo String located in the string chamber was moved to compliment the Solo String in the Solo Chamber as its celeste. Expansion of existing ranks such as the 2' Solo Tibia Clausa (Trivo-produced Wurlitzer replicas), 4' Solo String and Solo String Celeste, and 4' Dulciana round out the upper end.

Bringing her current standing to 32 ranks and 2,336 pipes, she is as complete tonally as can be reasonably expected (and physically able—there is no more room in the chambers or on the console!).

Because of the increased (virtually daily) usage, work continues to rebuild and replace the very, very last of the 1927 leather which exists in a scant few places on primary pneumatics throughout the organ. In early January 2013, Lyn Larsen and Tom Helms spent several days completing a tonal finishing overhaul to bring musical elements together in what is described as “breathtaking.”

Built in 1927 and opening on December 26th, the Paramount-Publix-built Alabama has led a charmed life. Designed by Graven and Mayger in a Spanish-Moorish design, the 2,500-seat house was the grande dame of Birmingham. Upon his visit to the newly built theatre, Paramount Pictures founder Adolph Zukor touted the building as the “Showplace of the South.”

As with many movie palaces, the theatre and much of downtown fell into disuse by the early 1980s. With a grim future, the Alabama Chapter of ATOS approached the current property owners about gaining ownership of the organ. Realizing its value (at least to the chapter!), the owners refused to sell the organ separately from the building. With bankruptcy looming for the owners, undaunted, the chapter formed

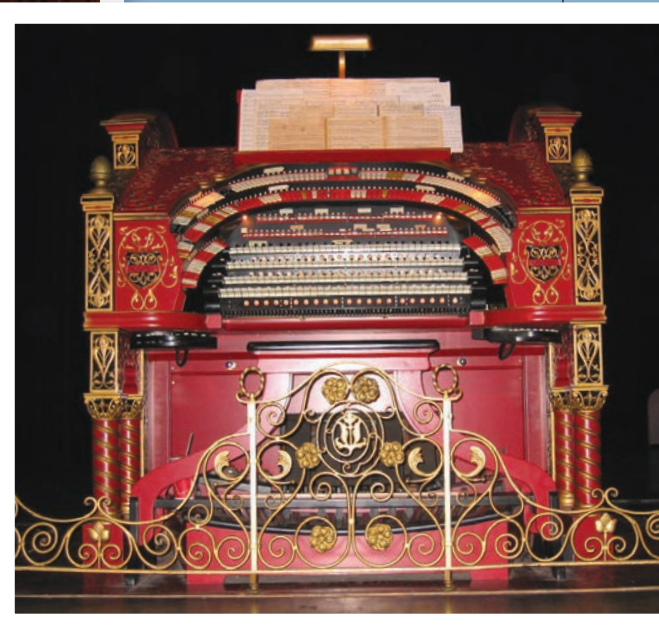
Birmingham Landmarks, Inc., a 501(c)(3) non-profit entity to purchase, restore and operate the building and property. Once the mortgage was paid, a campaign to restore the palace was completed in 1998 with major paint and plaster restoration by Evergreene Architectural Arts.

Making lemonade from lemons, one of the earliest promotions launched by Landmarks was to approach local corporations during otherwise light bookings around the holidays. The company would “buy out the house” and give those tickets to their employees and families to come and enjoy a classic holiday film. Thus, a new tradition was started and the Holiday Classic Film Series is now one of the most popular and well-attended events the theatre hosts with several of the movies this past season selling out the house.

Currently, Birmingham Landmarks is engaged in another project, the Lyric Theatre, a 1914 vaudeville house located directly across the street from The Alabama. With the same successful enthusiasm of the Alabama project, Landmarks will hopefully bring the Lyric back to glory in the not-too-distant future.

It is almost certain that without the work and dedication of the many members of the Alabama Chapter of ATOS, headed then by Cecil and Linda Whitmire, to safely save and house the Wurlitzer, The Alabama and its organ would not exist. As one of the most visible Wurlitzers around, Big Bertha continues to intrigue and please audiences and organists alike.

(An excellent and comprehensive article about The Alabama and Big Bertha, including a chamber analysis, appeared in THEATRE ORGAN Volume 47, Number 1, January/February 2005. Limited quantities of that issue are still available from the ATOS Marketplace. See the order form in the back of this issue.—Ed.)

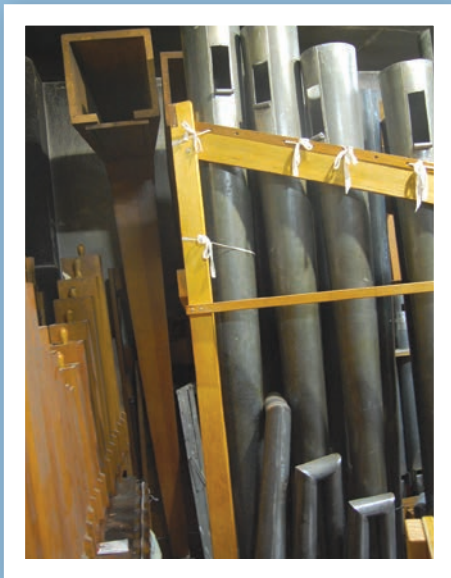


From top:
Big Bertha on stage
Big Bertha, ready for a silent movie
Big Bertha's expanded console





Bourdon/Flute, Flute Celeste, & Trombone (Main chamber)



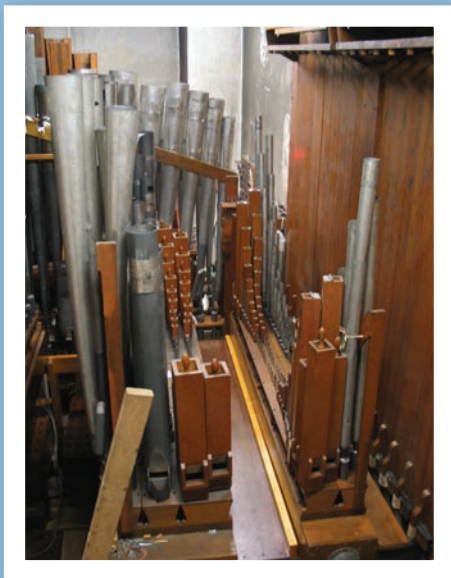
16' Wood Diaphone and Trombone (Main chamber)



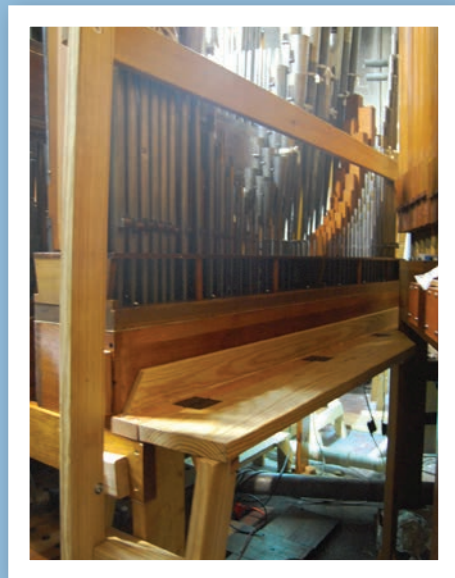
16' Tuba (Main chamber)



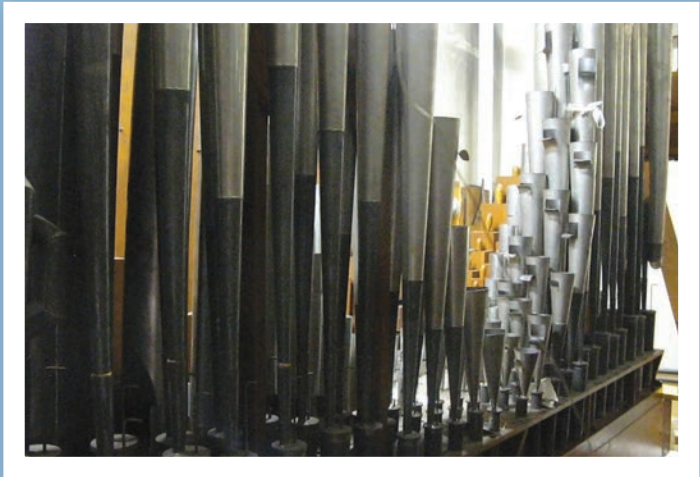
Musette installation nearing completion



Original five Main ranks: Tuba, Diapason, Tibia, Concert Flute, Clarinet



Folding walkboard (Main chamber)



Tuba Horn



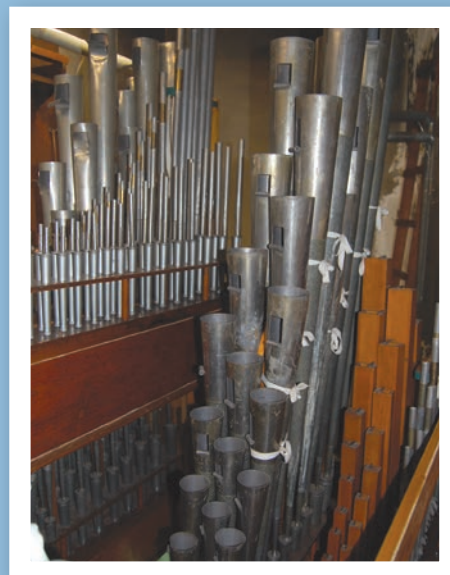
Violin and Musette completed



Glenn Felten assisting with Musette/Violin chest installation (Main chamber)



Violin Celeste support is laced



Violin Celeste support is laced



Main chamber



Andy Gallien and Glenn Felten installing brass inserts on the Musette/Violin chest



Andy Gallien rebuilding a Wurlitzer bottom board



Tom Cronier, Larry Donaldson, and Andy Gallien assemble a toe board



Blowing out the toe board



Chest surgery: boring out a new hole for the brass insert



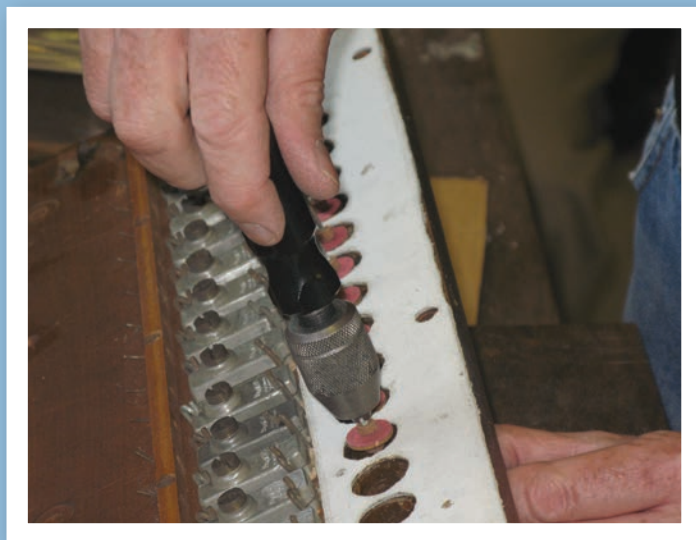
Andy Gallien, Glenn Felten, Tom Cronier, bore out a new hole for the brass insert



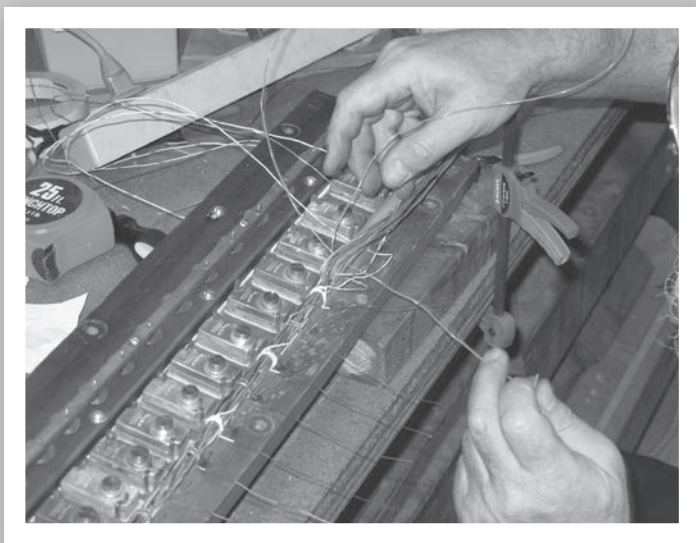
Larry Donaldson and Andy Gallien perform chest surgery



Cleaning pneumatics, safety first



Installing primary valves



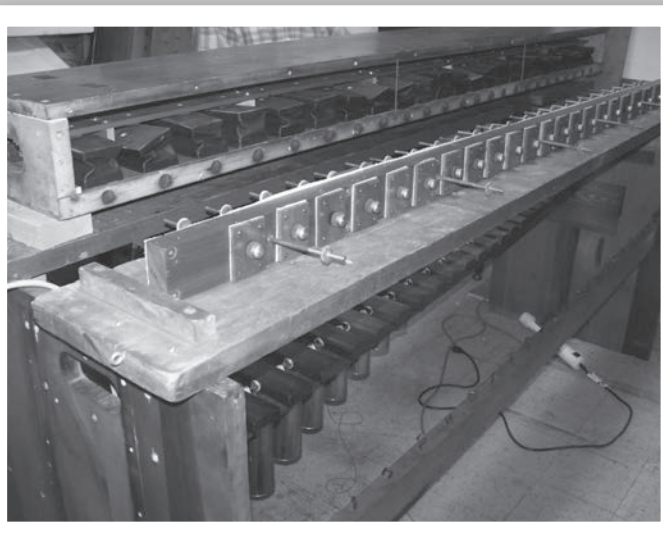
Wiring the chest cable



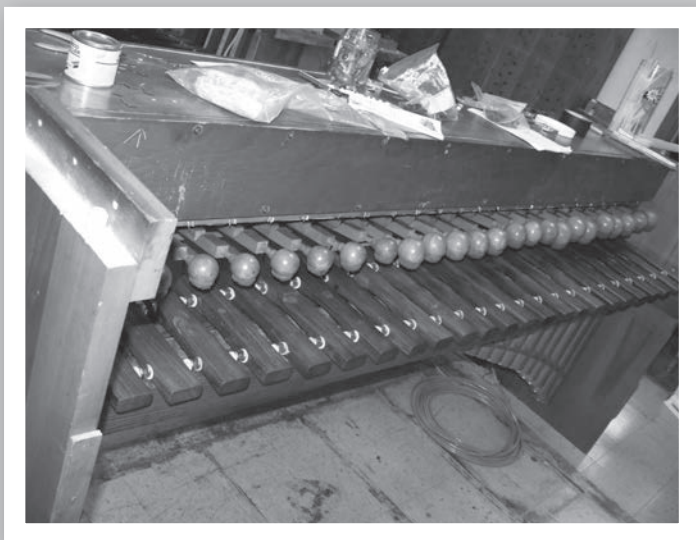
Glenn Felten installs the bottom boards



Larry and Andy Gallien install new primary valves



Marimba/Harp rebuilding in the shop



The rebuilt Harp, ready for installation



Pat Seitz and Thurman Robertson work on the Chime action



Sabrina Summers works on the Chime action



John Troulias re-leathers primary pneumatics



Thurman Robertson, Larry Donaldson, Andy Gellien, Pat Seitz, and Andy Fox with the future piano for the String chamber



A typical Saturday morning in the organ shop



Bass/Kettle Drum



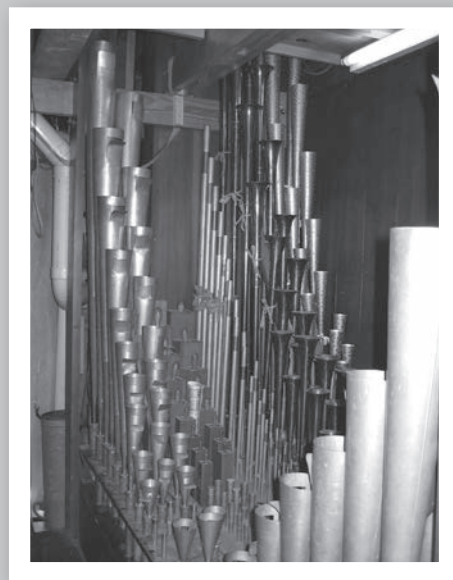
Glenn Felten prepares to tune the Tibia



The Violin offset is tested in the shop; the ceiling isn't quite high enough



Double-stacked 16' Tibia in the Solo chamber



Lower Solo chest



Restored Cathedral Chimes and Sleigh Bells



Larry Donaldson and Andy Gallien adjust the Chrysoglott



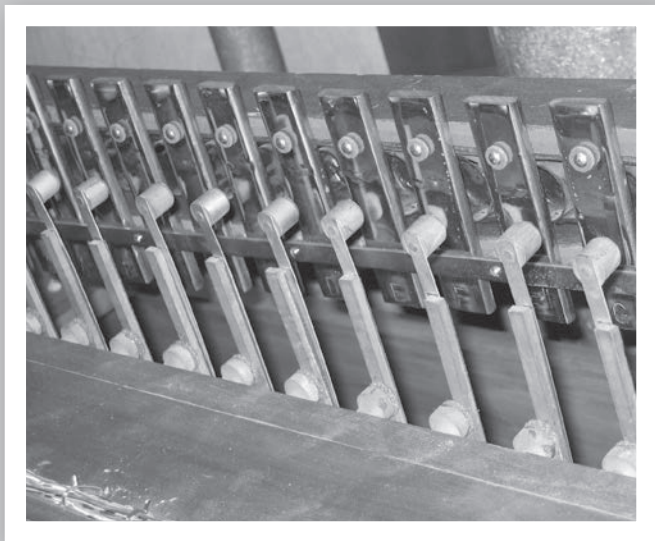
Percussions shelf in the Solo chamber



Solo Penthouse: Lieblich Flute, Horn Diapason, Oboe Horn



16' Violone in the String chamber; note the horizontal installation



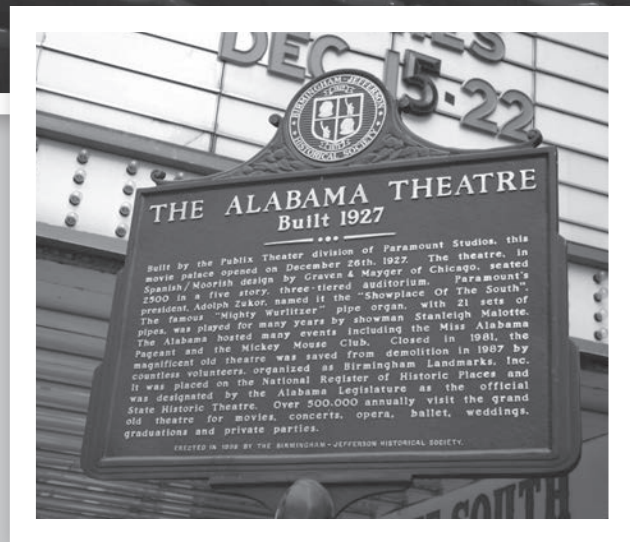
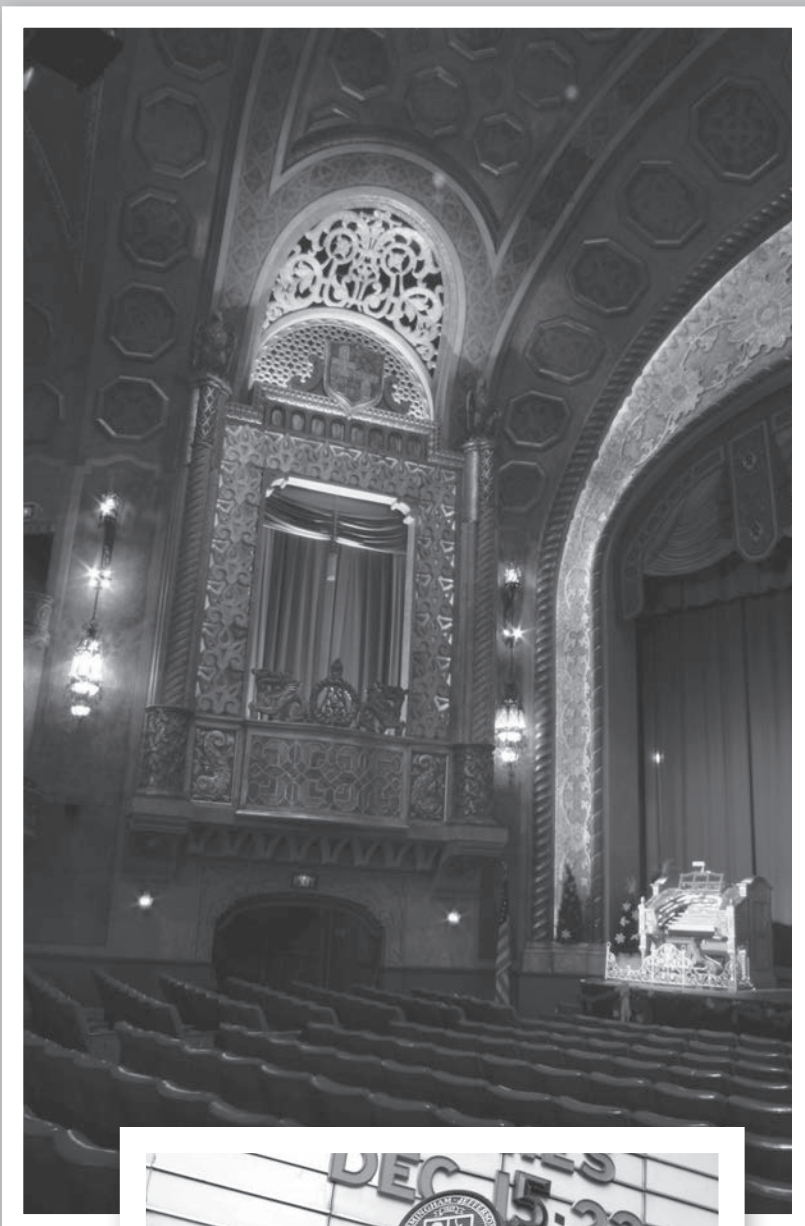
Restored Glockenspiel



Large-scale Orchestral Chimes in the String chamber



Larry Donaldson tunes the Solo Vox Humana



*From top:
String and Main chambers façade
Historic Alabama Theatre marker*

ATOS ANNUAL CONVENTION 2013



Grand Staircase

Auditorium from the Balcony



The Solo chamber façade



Hall of Mirrors



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

Buffet Dinner

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



Nathan Avakian



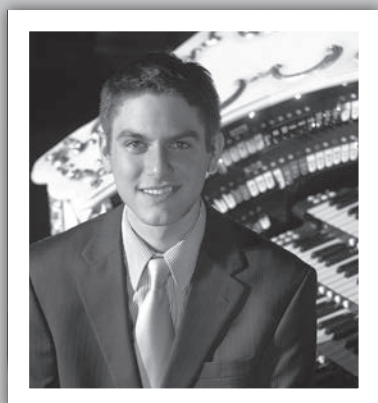
Jelani Eddington



Tony Fenelon



David Gray



Mark Herman



Richard Hills



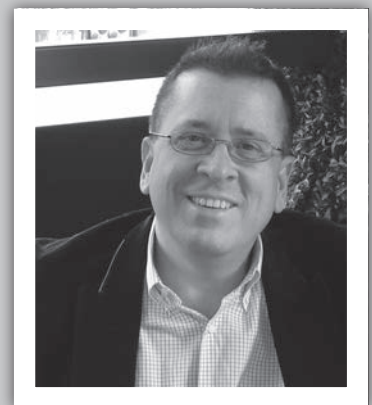
Lance Luce



Jonas Nordwall



Ron Rhode



Walt Strony



Dwight Thomas



Dave Wickerham



Clark Wilson

CHRISTMAS IN JULY: the ATOS 2013 Summer Youth Adventure

BY JONAS NORDWALL
(All photos by Donna Parker)

As you've read in previous Theatre Organ Journals, the ATOS Summer Youth Adventures (SYA) have proven to be the best investment ATOS makes to perpetuate the theatre organ art form. The core teaching team is always excited to meet the students and gather inspiration from them during the SYA.

Martin Ellis, a core team member who rarely puts pen to paper, wrote this quick summary of one day's activities during the 2012 SYA.

"Wednesday offered the SYA students and staff a very unique opportunity to see and hear two of the world's most prominent orchestral pipe organs. We started our day with a visit to the stunning Longwood Gardens. Aside from being the home of Æolian Pipe Organ Company's largest residence pipe organ, it is a beautiful and almost "over-the-top" setting for those interested in all things green. The organ museum is housed in the conservatory and is a well-done display of artifacts about pipe organ construction, as well as full glass walls on the backs of the organ chambers showing the numerous ranks of pipes. The organ console was in pieces as part of a major renovation, so, although we didn't get to play this organ, we heard three interesting pieces played via the electronic control system. The morning wasn't without SYA-generated music, however. A stop by the garden's 56-bell carillon gave our students a chance to play and hear one of the country's large carillon installations. Perhaps it was the first time for the gardens to be blessed with Glenn Tallor's bell rendition of Lady Gaga.

A week in the Philadelphia area would not have been complete without an afternoon at the Wanamaker/Macy's Department Store. Not only does it house the world's second largest orchestral/classical pipe organ, but also boasts a gorgeous Wurlitzer Style H 2-manual theatre organ in the ballroom. The organ crew at Macy's gave us the grand tour as we split into three smaller groups, with crawls of the massive Grand Court Organ chambers, picture time at the 6-manual console for all, and plenty of

time for each of us to try our hands at the Wurlitzer. The visit ended with a concert by Grand Court Assistant Organist Rudy Lucente, who favored us with a program of festive wedding selections showing off a great deal of the organ. Speaking personally, Donna and I were asked to be the "organist's assistants" at the console. Propping our feet against the pedal board and bench of such a famous instrument threw us both back to being excited little kids in a candy store! We were eager to be able to offer this unique and rewarding experience for SYA.

This year ATOS continues this wonderful program by hosting the event in Portland, Oregon from Sunday evening July 21 through Friday evening July 26. While the instruments are not as sizeable as the Wanamaker organ and some other previously-used mega organs, the chosen instruments offer carefully-selected tonal palettes covering the spectrum of the best of small to large. Here are great teaching instruments that I want to tell you about.

One primary teaching instrument is the versatile 3/24 organ in Cleveland High School. It is an excellent example of melding the best of several theatre organ builders. The wind system is based on Wurlitzer designs—plus the Tibias, Voxes, Metal Diaphone, Kinura, and Orchestral Oboe are also Wurlitzer. The fire-breathing Gottfried English Post Horn (revoiced by Dennis Hedberg) is the top hat of the organ, and a Trivo Brassless Saxophone completes the exotic theatre organ ranks. The remaining ranks are very solid Kimball and Robert Morton. Controlled by a Uniflex 3000 relay system, this is a very inspirational instrument.

A little-known unique instrument is the combination Wurlitzer/Estey in Portland's Scottish Rite Temple. Constructed for the 1905 Lewis and Clark Centennial Exposition in Portland, the original organ was a small two-manual Estey located in a niche choir loft in the east auditorium wall.

In the late 1930s Sandy Balcom redesigned the instrument incorporating the 2/9 Wurlitzer from Portland's Egyptian

Theater, keeping only five Estey ranks. Sandy modified the two-manual Wurlitzer console into a three manual using the 2nd touch Accompaniment contacts for the upper keyboard adding couplers ala English style.

This console is located in the balcony, as the original choir loft became organ chambers. In the late 1980s a Gottfried French Trumpet and Wurlitzer Orchestral Oboe were added. In the early '90s a new two-manual Wurlitzer console was added, located on the main floor for concert presentations. It is a gem and a well kept secret.

45 minutes south of Portland, the wonderful 3/26 Wurlitzer in Salem's Elsinore Theatre is also on our list. This instrument is heard frequently for silent film presentations played by Rick Parks. Presently it is Oregon's largest theatre pipe organ.

Technical sessions will be held at Bob MacNeur's Oregon City studio. Students will have hands-on opportunities to re-leather pneumatics, experience pipe voicing and other unmentionable technical opportunities. We'll also visit John Pohlpetter, a neighbor of Bob's who houses a collection of band organs and vintage mechanical musical instruments, and will have a small pipe organ playing by then. John is also the fireman for 4449, Portland's Southern Pacific GS-4 "Daylight" steam locomotive operated by the Oregon Rail Historical Society. It is best known as the "Freedom Train." John may pull some strings for a special experience with this magnificent example of America's vibrant steam past.

Another teaching instrument is the 4/107 Mary E. Collins pipe organ at Portland's First United Methodist Church. It was heard during the 2010 Seattle convention and featured in the March/April 2012 issue of THEATRE ORGAN. Since then new 18" Madisound subwoofers encased in 12' Sonotube enclosures have been installed for a digital 32' Diaphone plus other tonal changes. Very few instruments can be heard blocks away but this is one of them. Its 20

theatre organ ranks and percussions are heard weekly.

A capping experience for all attendees is a visit to the Oaks Park Roller Rink to skate to the 4/18 Wurlitzer, with its pipes and percussions suspended unenclosed in the center of the rink. The following morning the students will try their hand at this most unique organ. Attention students: Get out your metronomes and start working on your 88 Blues and 98 Fox Trots. This is an exceptional educational experience in musical discipline. There are a few other instruments in the present negotiations that will provide unique opportunities for students.

In addition to the SYA core teaching team of Donna Parker, Jelani Eddington, Martin Ellis and the author, this year we welcome John Ledwon as our guest instructor. John and I met in 1963 and he is more than a seasoned veteran of the theatre organ. John's history as a very successful high school teacher is invaluable to transfer musical concepts into teachable ideas. Add to that, he is still a working theatre organist at the El Capitan Theatre in Hollywood.

This year's theme really is "Christmas in July." The teaching team will provide plenty of presents, but the real gift is the continuing results that students provide to all of us with their spirit of enthusiasm, commitment to improvement and most importantly, the perpetuation of a great American art form.

Note to those under-18 students who require parents or guardians: Oregon does not have a sales tax! Portland is loaded with great shopping opportunities; it is the microbrew capital of the US; and it's close to great Willamette Valley wineries. It's 90 minutes from both the Pacific Ocean and the Cascade Mountains. In short, it's a great place to visit!

See you there!

Clockwise from top right:

The Grand Theater, one of our venues

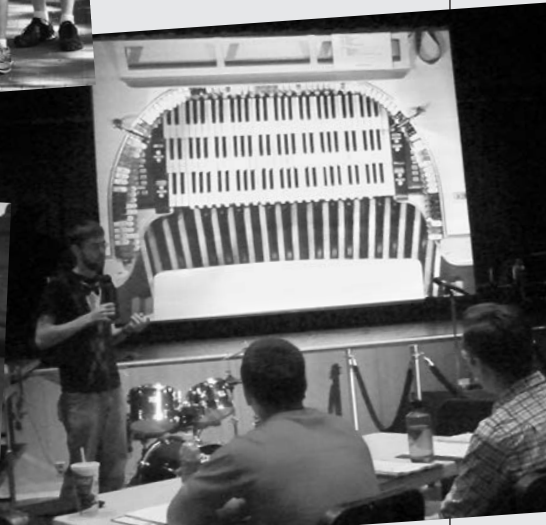
Donnie Rankin presenting his seminar at Dickinson HS

Jacob Allen at the carillon at Longwood Gardens

Justin LaVoie at the Dickinson console with (l to r) Luke Staisunas, Nathan Avakian, and Peter Shilliday

Martin Ellis and Nathan Avakian at Wanamaker (Macy's)

The SYA group at Longwood Gardens



Chapter News

ATLANTA

Atlanta, Georgia—In November, members of the Atlanta chapter gathered at the home of Ron and Donna Carter in Marietta. Excitement and expectations were high since we are always recipients of outstanding hospitality, exceptional music, and excellent food. Entertainment was provided by Ron Carter (organ), his granddaughter Abby (piano and vocals), his grandson Jake (organ and vocals), and local actors and singers Catherine Rhodes and Joe Arnotti. Organ solos, piano solos, organ and vocal, piano and vocal, singers in all possible combinations—it was the kind of presentation that we always experience at what we affectionately call the Carter Performing Arts Center. And there was a special visit from the Phantom of the Opera—Jake Carter under the mask—with an impressive performance on the organ.

The December meeting was held at the home of David and Lori Burud in Sharpsburg, and Larry Davis opened the day with a program of Christmas music on the Allen GW4. Following the short planned program, almost a dozen chapter members—including David, whom we coaxed to the bench—took turns at the keyboards to present a variety of Christmas music lasting through the afternoon. Others took advantage of the opportunity to partake of the wonderful refreshments provided by Lori.

Atlanta's Lyric Theatre asked Ron Carter to play for their three-week run of *White Christmas* at the Strand Theatre, their first time using the organ to open for their shows; and the Chattanooga Boys Choir, for their 50th Anniversary, used the Tivoli Wurlitzer to open for their shows for the first time with Ron Carter and Larry Davis providing the music. Both the Lyric and the Boys Choir were thrilled with the enthusiastic response to the organ music.

In December, chapter members participated in providing music on the Aeolian Organ for Christmas at Callanwolde.

—Larry Davis

Tim Stephens, President
404-725-1155, tcstephens@gmail.com



Carter Residence: Ron Carter, Abigail Carter, Jake Carter, Joe Arnotti, Catherine Rhodes
(Photo by Elbert Fields)



Carter Residence: Jake Carter under the Phantom's mask
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—For the first time in our chapter's history, we have presented concerts on the chapter organ in the Pinellas Park Auditorium, three months in a row. Dwight Thomas, formerly staff organist at Roaring Twenties Pizza and Pipes in Ellenton, Florida, played a well-attended noon concert on September 18.

Chapter friend John McCall, house organist of the Rylander Theatre in Americus, Georgia, played our instrument on the evening of Sunday, November 11. His concert was preceded by a fundraising dinner. John also provided some dinner music for our fans.

ATOS president Ken Double and young organist Danny McCollum took turns playing the instrument on the evening of Sunday, December 9. Danny is a college student attending Lake Sumter Community College with a major in music. The Christmas-themed concert was a fitting contribution to the holidays, wonderfully played by our two artists.

Central Florida Theatre Organ Society would like to offer sincere thanks to all four of these very talented artists who have generously given of their time to make our instrument sing.

Elections were held in December to fill the three board positions that had expired. Kim Martin, Robert Perkins, and Bill Van Lenten were elected to the board of directors. A board meeting followed the general membership meeting and officers were elected with Vince Mirandi becoming president, Cliff Shaffer taking the vice-president's position, Rosalie Leblanc becoming treasurer and Bob Perkins continuing as secretary. Congratulations to all and thank you for your continued service to our organization.

—Gary Blais

Vince Mirandi, President
321-437-6397, Vmirandi@yahoo.com



John McCall at the console in Pinellas Park, Florida
(Photo by Gary Blais)



Ken Double and Danny McCollum play holiday music at Pinellas Park
(Photo by Gary Blais)

CENTRAL INDIANA

Indianapolis, Indiana—Here in Indianapolis, the snow maker forgot to deliver snow on Christmas day. Instead we saw nearly eight inches of snow the day after, so many enjoyed a "post-white Christmas."

In September CIC hosted Ken Double, who was sure to have a big audience. He is both entertaining and well-known from his broadcasting days here in Indiana. Ken introduced Justin Stahl for a cameo spot. Justin played a couple of songs he would use in his upcoming October program. In October, Justin played an excellent program for our

social consisting of a variety of songs from the 1980s and other eras.

Also in October, CIC hosted a Saturday evening event: Ron Rhode accompanied the silent classic *Phantom of the Opera*. The Saturday evening idea was to try and bring in some new audience members. Friday and Saturday evenings are prime times when people want to go out to see a show. It did seem to work, as we saw many new faces and even gained some new members. Ron, of course, did a magnificent job with the musical accompaniment!

Our November social featured a local young artist, Tim Duckworth. Tim and his family are semi-new members of CIC. At just 15 years old, Tim will surely become known in the theatre organ circles with his musical talent. He brought his VTPO (Virtual Theatre Pipe Organ) setup to a member's home where the social took place. Tim knew his way around the VTPO as well as a TPO!

In December, we welcomed Donnie Rankin to perform for our annual election-day social at Warren Performing Arts. Donnie played a very interesting program incorporating prerecorded tracks (recorded on his iPod and played over the PA system). One of my favorite things he played using this effect was the opening theme from the new James Bond movie, *Skyfall*.

—Justin Nimmo

Tim Needler, President
tneedler@needlersales.com

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland held its annual meeting on November 11 at Organ Piper Pizza restaurant. Routine business was on the agenda. Our president for the last several years, John Cornue, has decided to step down, and our new president is Dean Rosko. Dean is one of the organists at Organ Piper, and is organist for the Milwaukee Brewers baseball team. After the meeting, DTOS members stayed for organ music and the delicious pizza for which the restaurant is known.

Speaking of Organ Piper Pizza, they have been voted, by OnMilwaukee.com readers, Milwaukee's most family-friendly restaurant for the second year in a row. Congratulations to owner and Dairyland member Gary Hanson.

On December 9, one of the year's most popular socials was held, the Christmas party at John Cornue's shop in Lake Geneva. John estimates around 80 people came, including some from Chicago and Joliet, Illinois. John played the program on his 2/16 Barton, followed by open console with Fred Hermes, Jerry Rosenberg, Tom McNeely, and others taking a turn at the console. What a great way

to get into the holiday spirit—hearing all that beautiful Christmas music on a theatre pipe organ and socializing with friends!

—Sandy Knuth

Dean Rosko, President

262-497-5152

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, October 28, 2012 we were happy to present the silent film *Nosferatu* to a pre-Halloween audience on our Wurlitzer 3/24, Opus 585, located in the Colonial Theatre in Phoenixville, Pennsylvania. Accompanying the film was our president, Wayne Zimmerman.

On Sunday December 9, 2012, also at the Colonial Theatre, we were pleased to present two of our chapter members with our *Musical Extravaganza II*. Part of the program was played expertly by Joe Pantano with some holiday music as well as some show tunes and "oldies but goodies."

The balance of the program was played by Wayne Zimmerman and included the Laurel and Hardy silent film *Big Business*, in which the comedy team attempts to sell Christmas trees door to door in Southern California!

Many thanks to our dedicated volunteers and members and, of course, to Wayne and Joe for their great job.

—Dick Metzger

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



Wayne Zimmerman and Joe Pantano at the Colonial Wurlitzer (Photo by Dick Metzger)

EASTERN MASSACHUSETTS

(January/February) Wellesley, Massachusetts—Inspired by the modest success of our free silent movie presentation last winter, we produced another silent movie event on October 21, this one advertised to the general public and having a regular admission charge. An even larger audience came to see Harold Lloyd in *The Kid Brother*, expertly accompanied by Bernie Anderson on the mighty Wurlitzer at Babson College. This film is a feast of rapidly-sequenced gags, many of which delighted our guests. The movie was preceded by a mini-concert of songs performed in fine theatre organ style by Bernie, to the delight of the audience.

It was a special treat for EMCATOS members to join with family and friends in celebrating a significant birthday with Don Phipps, longtime member and current ATOS director. On Sunday, October 21, Don and his wife, Polly, held a catered luncheon reception at the Hanover Theatre, followed by a concert featuring ATOS Organist of the Year Mark Herman on the theatre's mighty Wurlitzer—the organ which Don Phipps donated and installed—and cabaret-style vocalist Jan Peters, plus Don's Laurel and Hardy favorite, *Big Business*. The theatre was allowed to sell seats for the concert and thus include its customers in that part of the celebration. The announcer noted that you could tell this was a theatre organ audience by the fact that most were sitting in the balcony rather than on the main floor. It was definitely a day of fun, fellowship, good food, and fine music.

—Roger Austin

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



Bernie Anderson at the Babson Wurlitzer console (Photo by Bob Evans)

Chapter News

EASTERN MASSACHUSETTS

(March/April) Wellesley, Massachusetts—What could be better at an EMCATOS meeting than the Mighty Wurlitzer combined with an excellent singer? How about having the organ, a fine Mason & Hamlin grand piano, and two talented singers give a program entitled *Two by Two*? On Sunday afternoon, November 4, at the Shanklin Music Hall, members Linda and Jim Duncan enlisted the aid of two friends—opera and gospel singer Diane Burke and church music director and musical show performer Russ Golliger. Linda and Jim often traded places while performing various types of pieces, with the vocalists applying their rich voices to the show tunes. This was indeed a special treat for EMCATOS members and nearly 100 guests.

November 17 and 18 found the astonishing Brett Valliant masterfully performing the annual fall concert at the consoles of the EMCATOS/Babson and at Shanklin Music Hall Mighty Wurlitzers. Brett treated both audiences to a wide spectrum of pleasing selections, including many old favorites. His beautiful and clever arrangements of popular and classical pieces are always a pleasure to hear.

The EMCATOS Annual Holiday Party at the Shanklin Music Hall fulfilled, if not exceeded, months of anticipation. A social period featuring piano background by Jim Duncan led to a delicious buffet of turkey and roast beef with fixings by Hart's Turkey Farm of Meredith, New Hampshire. Award presentations followed, in which Bruce Hager and Ken Duffie were named Members Extraordinary and several life memberships in EMCATOS were presented. The climax of the day was a full concert by Donna Parker, having a holiday theme that featured just about everything the organ had to offer.

—Roger Austin

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



Jim and Linda Duncan with Diane Burke and Russ Golliger (Photo by Dick Handverger)



Donna Parker at the EMCATOS Holiday Party
(Photo by Dick Handverger)

GARDEN STATE

Little Falls, New Jersey—Late fall was the time of storms in the Garden State. This unprecedented series of events struck hard for many of our members. Some will not be back in their homes yet, even as this issue of the Journal is published.

But while the various levels of restoration are taking place, we continue to find ways to keep the music alive. All of our organs survived unscathed and we rejoice by making good use of them.

In November we accomplished a very successful joint event. We presented a newly-restored version of the silent film *Wings*. This effort was supported by the 99s, an organization of licensed women pilots whose first president was Amelia Earhart. They also solicited funds to bring author/actor William Wellman, Jr. here from California for the movie. He signed copies of his book detailing his father's direction of the film. Youngsters and adults in period costume added to the gala atmosphere. Hundreds of people showed their enthusiastic appreciation for Bernie Anderson and the 4/23 Wonder Morton with loud and sustained applause. The show was produced jointly by GSTOS and Friends of the Loews at the Loews Jersey Theatre, with volunteers from both organizations working together.

A joyful group of members took a break to enjoy the holiday season by spending some time with each other at our annual Christmas Party at Bob and Cathy Martin's home. From Andrew Van Varick in his teens to 90-year old Jerry Mendelson, many members took to the 3/24 Griffith-Beach theatre pipe organ while others accompanied with violin, viola, accordion, piano, and vocals. We give thanks for all the good that is part of our lives and celebrate the people and music that continue to give us joy.

—Catherine Martin, President
973-256-5480, cmartin@cse.edu



Organist Bernie Anderson with author/actor William Wellman, Jr. at the Loews Jersey Theatre (Photo by Tony Rustako)



Jerry Mendelson with young artist Andrew Van Varick at the 3/24 Griffith Beach in Little Falls
(Photo by Tony Rustako)

JOLIET

Joliet, Illinois—What a wonderful social we had in November at the Rialto in Joliet! Our guest artist was Carl De Santi and he brought along a guest, Kenned MacIver. Carl and Kenned have performed together for twenty years all over the area. Carl plays the organ beautifully and also sings. Kenned has a beautiful soprano voice and it just thrilled us. It was a beautiful program and Kenned had the most elegant outfit on. Carl plays at the Orbit Roller Rink in Palatine and had us skaters wanting to go home and put on our wheels.

We had many members play open console as the rest of us, once again, fed our faces. There must have been at least 100 people in attendance.

Our December social really topped off the year with the outstanding Mark Herman at the console. Mark did a full Christmas program and really set the scene for the beautiful decorations on stage. Mark played a version of George Wright's Sleigh Bells mixed in with

Jingle Bells. How can one young man keep getting better and better?

Our social was a joint affair with CATOE and we had over 125 people in the theater. There was so much food that they couldn't fit it all on the food tables.

We had a moment of silence for those poor people in Connecticut who will never have a normal holiday season again.

Happy New Year to all.

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

KANSAS CITY

Kansas City, Missouri—Our pride and joy is our 1928 Loews Midland 4/28 Robert Morton. It is in top condition thanks to our technical crew of Mark Dorsett and Dan Davis. We were fortunate to have 2012 Theatre Organist of the Year Mark Herman play for us in the Kansas City Music Hall recently. Mark's program was terrific indeed. Our next concert was in January when John Ledwon came to play our Robert Morton and was splendid in his performance. Our own local member Scott Foppiano will play on Sunday, March 3rd.

—Terry Clark
Troy Sorbo, President
tsorbo@aol.com



Mark Herman and Terry Clark
(Photo courtesy of Terry Clark)



Mark Herman (Photo by Terry Clark)

LOS ANGELES

Los Angeles, California—The afternoon of Sunday, December 2, 2012 was indeed special in the lives of LATOS members and friends. We had the pleasure of listening to a fine musical program presented at Barnum Hall at Santa Monica High School. Our featured artist was the young and very talented Nathan Avakian. He showcased the newly-installed Wurlitzer theatre organ, coupled with a variety of his own electronic effects which, in our opinion will be the shape of things to come if we are to foster the younger generation's interest in this genre and thus prevent the extinction of the theatre organ as a viable entertainment instrument. Nathan demonstrated his considerable skill by playing a wide variety of selections ranging from his original compositions on to classical, early motion picture music, Broadway show tunes, topped off by a few modern jazz selections in the company of a five-piece band of Santa Monica High School students.

Nathan has composed several pieces of original music for the International Youth Silent Film Festival (more information at www.makesilentfilm.com). The young filmmakers, who range from late-elementary through 20 years of age, each select one of the pieces and tailor their three-minute silent film to the music. This is a challenging reversal of the usual process (where the music is composed to fit the visual) but the results are truly wonderful. Nathan brought three of the films (finalists from a previous year's festival) which he accompanied live. The results served to greatly complement the day's program.

In January our task will be to hold elections of new officers to fill vacancies resulting from normal attrition. LATOS members Tony Wilson and Donn Linton are assigned the responsibility of programming. The above paragraphs describe some of their best efforts to date. We look forward to more good times in 2013.

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

LONDON & SOUTH OF ENGLAND

Woking Surrey—For our November concert a longtime friend of our chapter, David Redfern, made a welcome return to Woking. He presented his melodious programme of light and popular music, including a few modern items, with considerable confidence and sensitivity. Those of us who have known him since his epic long run of Tea Dance performances at our Barry

Christie were impressed with how quickly and sympathetically he embraced the vast resources of our 19 Wurlitzer ranks. In short, a delightful and masterful performance of considerable charm. In addition to the solo items, David accompanied an interlude of songs sung by soprano Lynn Riley who engaged most effectively with our audience.

Our Christmas concerts at Woking once again saw our subterranean hall transformed with festive decorations and a stage full of talented performers.

Len Rawle was joined by Woking favourites Charley and Sue Brighton playing brass, the Chobham St. Lawrence Handbell Ringers and soprano Holly Coles. Holly is the eldest daughter of committee member David Coles. Her sensitive performances and clear tones delighted our audience.

Both afternoon and evening performances were compered by Richard Cole, our audiences enjoying two excellent concerts of entertainment.

We were sorry to say farewell to our president, Ian Ridley at the beginning of January. As well as administering much of our chapter's business over the past few years, Ian, as a former BBC cameraman and current lecturer at a London film school has been a valuable asset in making our video presentations at Woking of professional quality. We wish Ian well in his "retirement" and offer our gratitude for all he has done for our Chapter.

—Peter Collett, Membership Secretary
membership@atos-london.co.uk



David Redfern and Lynn Riley

Chapter News



Working Christmas Concert, left to right: Holly Coles, Len Rawle, Charley and Sue Brighton and Richard Cole



John Clark McCall at the Lyn Larsen 3/24 (Photo by Vicky Aston-Conroy)



Dave Bieri at the Knoll's 3/23 VTO (Photo by Gary Schwartz)

METROLINA

Charlotte, North Carolina—The Holiday season got off to a great start on Black Friday, with an impromptu visit by John Clark McCall to the home of Vicky and Bob Conroy in Wake Forest, for an informal afternoon concert on their Allen LL324. John came with several of his friends including MTOS members Bobby Clark, Oral Wise, and Marc Ericson. He played for over three straight hours, covering everything from the holiday classics to theatre organ standards. As usual, John's performance was absolutely riveting. Following that, the group moved on to the home of Frank Dunhuber for a post-Thanksgiving dinner and even more music on Frank's Black Pearl, GW319.

Our annual holiday party was held December 1 at the new home of Les and Ruth Knoll in Denver, North Carolina. The Knolls have a beautiful, one-of-a-kind, three-manual virtual theatre organ featuring 23 ranks, plus six ranks of tuned percussions and traps. Gary Schwartz brought his electric piano for duets with both Les and Don Macdonald. The music and food were fabulous and all left well-satisfied. Unfortunately, our president Paul Gelsleichter was hospitalized with a severe respiratory infection, and could not attend the party. Paul is now home and recuperating well.

We are all looking forward to 2013 and wish ATOS and our fellow chapters the best holidays ever.

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

NEW YORK

New York, New York—On Saturday, December 8, New York chapter members gathered at the beautiful Lafayette Theatre in Suffern, New York for open console at the 2/11 Ben Hall Memorial Wurlitzer, and the theatre's annual Christmas show. As the sell-out audience entered the theatre, they were treated to an hour of wonderful holiday music performed by organist John Baratta along with the Bergen Brass ensemble, followed by house organist Jeff Barker accompanying the Laurel and Hardy silent comedy, *Big Business*. Dressed in his Father Christmas robes, theatre operator Nelson Page read *'Twas the Night Before Christmas*, while Jeff played a lovely accompaniment on the Wurlitzer, after which Santa entered wishing everyone a Merry Christmas. Finally, the movie classic, *It's a Wonderful Life*, capped off the annual event. As always, we thank Nelson Page and his staff for their gracious hospitality.

On December 16, the chapter presented *A New York Holiday Cabaret* which was created and directed by NYTOS board member John Vanderlee at Franklin D. Roosevelt High School in Hyde Park, New York. The show featured organist John Baratta at the school's Allen 324Q digital theatre organ, and talented dancers from the New York Academy of Ballet, who performed several dance selections from

The Nutcracker and a *March of the Wooden Soldiers* routine. Several vocalists, a string quartet, an instrumental medley on organ and trumpet, and a Christmas sing-along rounded out the program. Many thanks to John Vanderlee, who also performed as Santa, and to John Baratta for all their efforts in producing this delightful holiday program.

—Tom Stehle

Anders R. Sterner, Chairman
917-327-5251, arseaq@arsesq.com



Organist Jeff Barker at the Ben Hall Memorial 2/11 Wurlitzer (Photo by Tom Stehle)



Santa Claus (aka John Vanderlee), singer Akira Golz, and organist John Baratta at FDR High School (Photo by John Golz)

NORTH TEXAS

Dallas/Fort Worth, Texas—November and December proved to be busy in a different way for the chapter. The traveling organ was much in demand. For four weeks in November the public library in Allen, Texas, sponsored a Buster Keaton silent movie marathon. They requested the use of our organ, and chapter member Benjamin Kolodziej was requested to be the organist for this program. Next, the library requested the use of the organ for a

seminar on old Christmas carols they were presenting during December. The lecturer preferred to have the organ to use rather than the piano.

The chapter's activity was focused on preparing for its annual December meeting and Christmas Party on the 16th. Al Cavitt took care of setting up all the decorations, which was quite a job. With his usual attention to detail, they turned out quite festive. Due to our president, Don Peterson, being at the hospital with his wife, Annette, First Vice President Mike Tarzis conducted the brief business meeting. Now, on to the good food and music! Mike Tarzis, Al Cavitt, and Dave Heffner all took turns at the NTC-MPAC 3/18 Wurlitzer to the delight of all. Everyone left with the spirit of Christmas in their hearts.

At this time on behalf of the chapter I would like to wish both Don Peterson and his wife Annette a very Merry Christmas and wonderful Happy New Year, and hope to see her very shortly on her feet again. You both mean a lot to all of us in NTC and we extend our gratitude for all that you do for the chapter.

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



Mike Tarzis at the NTC-MPAC Wurlitzer
(Photo by Ken Brown)



Barbara Brown, NTC Treasurer, Linda Tarzis,
and Janie Heffner (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—Orange County Theatre Organ Society (OCTOS) held its annual Christmas open console and potluck lunch on Sunday, December 9, 2012. A number of members and guests took the opportunity to try their hands, and feet, at the console of Plummer Auditorium's 4/28 Wurlitzer organ.

As a special treat, young chapter member David Marsh presented a mini-concert of holiday music at both the Wurlitzer and the piano. We have been watching this talented young man grow, both literally and figuratively, since he got his first opportunity to play a real theatre pipe organ at an OCTOS open console a few years ago. David has made tremendous progress in those few years. He is now studying with Gene Roberson and is developing a keen ability to take full advantage of all the musical possibilities of the theatre organ.

Upcoming OCTOS programs at Plummer Auditorium include a performance by the ever-popular Rob Richards on Sunday, April 21. Please join us if you can because Rob always puts on a great show.

—Jim Henry
Ed Bridgeford, President
714-529-5594, ebridgeford@sbcglobal.net



David Marsh introduces a number to the appreciative listeners (Photo by Jim Henry)

PUGET SOUND

Seattle, Washington—Puget Sound chapter celebrated the Christmas holidays with a party at Haller Lake Community Club in Seattle. Featured at the club's 3/9 Wurlitzer was Vancouver, Washington's Mike Bryant, who entertained a full house with an enjoyable program of standards and Christmas music. Mike enjoys including audience members in his programs, and a highlight was the "help" provided by young Kyler Veenstra, who joined Mike on the bench and played percussions at the right moments!

PSTOS and Calvary Christian Assembly Church have signed a mutually beneficial

agreement allowing PSTOS to maintain, enhance, and use the 3/19 Kimball-Wurlitzer organ for chapter events and to partner with the church to host organ-related programs. More importantly this agreement safeguards the instrument and guarantees it will remain in the building and under the exclusive care of PSTOS.

Under terms of the agreement PSTOS may enhance the instrument, and that work has begun. Pipework and chests recently purchased from the estate of chapter member Ray Whelpley will be added, and PSTOS has been given onsite storage and workspace. The project will include replacement of the existing relays, re-specification of the stop list, updating the combination action, and installation of a complete toy counter and additional tuned percussions.

The PSTOS and Calvary Christian Assembly boards of directors have worked tirelessly over the course of at least three years to reach this agreement, and both parties are looking forward to hosting and presenting a variety of musical programs designed to showcase the Kimball-Wurlitzer Theatre Organ.

—Jo Ann Evans and Bob Zat
Jeff Snyder, President
206-546-0975, jeff@pstos.org



Mike Bryant at the PSTOS Wurlitzer
(Photo by Jo Ann Evans)

Chapter News



Young Kyler Veenstra "helped" Mike out at the Wurlitzer (Photo by Jo Ann Evans)



Bev Bucci and Bob Flinn played for Hymns and Hits (Photo by Bill Kwin)



November host and featured organist Denny Ammann (Photo by Gary Broyles)

ROCKY MOUNTAIN

Denver, Colorado—Our November club social featured the versatile Bev Bucci and the always-enjoyable Bob Flinn for *Hymns and Hits*. Their first set consisted of medleys of great old hymns, gospel songs and Americana, followed by a second set of show tunes and pop standards. Bev and Bob took turns on the GW4Q organ and grand piano, and presented an entertaining show that was enjoyed by all.

We shared a potluck meal and lots of seasonal favorites played on the theatre organ and grand piano at our December Christmas club social. The traditional sing-along brought to a close another amazing year for the RMCATOS.

Planning is underway for *Pipes and Stripes VII*, scheduled for February 17 at the Denver Paramount and featuring the 101st Army Dixieland band and the Rocky Mountain Brassworks brass band. We are also looking forward to a recently established Denver tradition in April, *Doors Open Denver*, when many historic sites open their doors and let visitors explore places usually off-limits. The Paramount, led by Lee Shaw, conducts tours of the house including visits to the projection booth, the VIP dressing rooms, and under the stage to see the master console, center and slave console lifts. Visit our club website www.rmcatos.org for photos of all of our events.

—Jim Calm
jimcalm32@yahoo.com

ST. LOUIS

St. Louis, Missouri—The required annual SLTOS business meeting was held in November at the home of Denny and Mary Lou Ammann in Highland, Illinois. The house was already decked out for Christmas, and as usual Denny had already begun playing Christmas concerts for visitors and local groups on his amazing-sounding three-manual Barton. Officer and board elections were held. However, nobody chose to run in opposition to the incumbents. Therefore, SLTOS officers and board members will remain as follows: Jim Ryan, President; Dave Stephens, Vice President; Wallace Dittrich, Treasurer; Sharon Theurer, Secretary; Dennis Rathert, Hank Steiger, Pam Masching, Al Haker, Russ Bill, and Charles "Wes" Kamischke, board members. Congratulations to the officers and board members on their reelection.

The December Holiday Party was hosted by none other than Jack Moelmann at his home in O'Fallon, Illinois. There was plenty of food, drink, and snacks that were enjoyed greatly. Wearing the same Hawaiian shirt he wore at the August meeting, Jack played a medley of Christmas music, accompanied a short silent movie, had a Christmas sing-along, and performed duets with Russ Bill, Dave Stephens, and Fran Ettling. The duet with Fran featured the song "Chopsticks," and he took every opportunity to see if Fran could keep up. From his greatly augmented three-manual Rodgers console Jack can even play ducks, an accordion, and a vacuum cleaner. I expect one of these days Jack will be able to play from the console about the only thing he doesn't presently have connected to it—the kitchen sink.

We hope everybody had a wonderful and joyous holiday season.

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



December host and featured organist Jack Moelmann (Photo by Gary Broyles)

SIERRA

Sacramento, California—November 11 was the 15th annual George Wright Memorial Concert featuring Martin Ellis at George's high school alma mater organ, the 4/22 Wurlitzer at Grant High School in Sacramento. Over the years every organist to play this series has related to the audience how the influence of George reached the development of their own playing style, some through actual contact with George but for nearly all it mostly came through the HI-FI label recordings. Those records have become a common currency of influence for nearly everyone currently playing or listening to theatre organ. Martin played a wide variety and showed a quick comfort level to this Wurlitzer—which he had not played or heard until prepping the day before this concert.

Martin had commented that he really liked the articulate "studio sound" matched with a bit of reflection/reverb from the auditorium that gives the Grant Wurlitzer a rather unique sound at the console. This is largely due to the angled onstage chambers where the organist hears a blend of mostly articulate, direct sound with a lesser amount of reflected room sound. This is usually not typical of a more conventional "side chambers-into-the-room" installation on either side of the proscenium,

where the organist hears sound that consists of a much higher proportion of reflected sound.

October and November brought the moving in of eight Wurlitzer consoles and many Wurlitzer ranks to the building in Rocklin (northeast of Sacramento) that is to be the location of Dick Taylor's magnum opus (not involving removal of the Castro organ). Dick and Ed Stout are not yet revealing specifics but we are all anticipating what will eventually become another world-class Wurlitzer from these two very skilled craftsmen.

—Randy Warwick

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



Martin Ellis at the Grant High console
(Photo by Beverly Harris)



Suggesting the Wurlitzer console department, are seven of the consoles in the Taylor collection (Photo by Randy Warwick)

SOUTHERN JERSEY

Franklinville, New Jersey—Christmas is always a musical peak in the theatre organ world, and our chapter made this statement come to life. Our annual Christmas social event included a delicious buffet and open consoles for anyone who wanted to play. The location was the Rementers' double organ music room. Music of the season pealed forth from the 3/20 Austin pipe organ and the three-manual Allen. Somehow our president, Joe Rementer, managed to sandwich in a short business meeting during which we re-elected last year's officers. Thus, our officers for 2013

will be Joseph Rementer, President; Harry Balangy, Vice President and Chuck Gibson, Treasurer.

Our ongoing project of introducing thousands of people to the fantastic sounds of the theatre organ has hit a roadblock. The use of the 3/8 Kimball in the Broadway Theatre in Pitman has been halted by the construction of a temporary stage extension which buries the console rendering the organ unplayable. We've been assured that the extension will be removed and use of the organ restored as soon as the stage show ends. The big disappointment was the Christmas music that didn't get played.

In the previous issue of Theatre Organ we reported on the horrible weather disaster, Hurricane Sandy, which delivered a disabling blow to the New Jersey and New York seacoasts. We are happy to report that the two pipe organs in the giant oceanfront Boardwalk Hall suffered absolutely no damage. The recently restored 4/55 Kimball is still in its prime condition and the monster 7/449 Midmer-Losh is still being rehabilitated without interruption. This is in contrast to the many waterfront homes and buildings that were completely destroyed by the storm.

Tours of the Atlantic City Boardwalk Hall organs mentioned above are still available. An email to acchostour@gmail.com will get you the information.

—Fred Oltmann

Joseph Rementer, President
856-694-1471



Broadway Theatre Kimball console before stage extension interfered
(Photo by Fred Oltmann)

SOONER STATE

Tulsa, Oklahoma—On November 16 we were delighted to have a program presented by our member Paula Hackler. She called her program *Paula's Theme*, and did numbers that were all favorites of hers and also included three numbers by our own Rudy Geissler at the console.

Paula's selections covered a broad expanse of years and different styles of music from Broadway shows to movies, Latin, rock and roll, and dance music. Her first set was a show biz medley with songs from *The Band Wagon*, *Annie Get Your Gun*, and *There's No Business Like Show Business*. From 1953 she played a song from *Kiss Me Kate* and one from *Ruby*. Dance music came from *My Fair Lady* and other movies.

"Besame Mucho," a Spanish language song, came from the 1940s and was one of two Latin songs on the program. For variety, Paula included music sung by the McGuire Sisters in 1954, a country song by Jimmy Duncan in 1957, and a Carole King song from 1960.

We had our annual Christmas dinner for members-only on December 7. Delicious food and great decorations were both on the tables and on our Robert-Morton organ and our vintage Kimball grand piano. We heard piano/organ duets and/or solos by Wes Eaton, Carolyn Craft, Paula Hackler, Joyce Hatchett, Phil Judkins, Lynda Ramsay, Bill Rowland, Sandi Sulander and Wayne and Myra Underwood. This year the Tulsa Philbrook Museum invited the Sooner State Chapter of ATOS and the local AGO chapter to play Christmas music on the 1926 two-manual Æolian-Skinner organ on Sunday afternoons. Bruce Wilkin and Joyce Hatchett played for ATOS on December 16.

New officers were elected at a short business meeting. The officers are the same except for new Secretary Paula Hackler and new Vice President Wes Eaton.

—Barbara Purtell

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

Chapter News



Sooner State Chapter Christmas party,
Lynda Ramsey and Paula Hackler
(Photo by Bill Rowland)

SUSQUEHANNA VALLEY

York, Pennsylvania—The November meeting featured Frank Vanaman at the console of the Capitol Theatre's mighty Wurlitzer.

Frank Vanaman was born and raised in the Washington, DC area and now makes his home near Baltimore. He earned an engineering degree from the University of Maryland and has since been employed by the Federal Government. Having no formal musical training, he plays the theatre organ essentially by ear, with a focus that gives equal weight to the traditional idiom as well as more modern jazz-based harmonies and improvisations. Considering he is self-taught, he did an amazing job and felt right at home at the 3/20 Wurlitzer. His performance at the Capitol included unique and interesting arrangements of many theatre organ favorites and several very entertaining medleys, played entirely from memory. Clearly, he is a very gifted musician and everyone present thoroughly enjoyed his program.

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



Frank Vanaman at the Capitol Theatre, York,
Pennsylvania (Photo by Richard Neidich)

VALLEY OF THE SUN

Phoenix, Arizona—Our November 18 meeting was held at the Chandler home of John and Copper Bittner. John has a first generation Allen digital organ built in 1981. He has modified the console to control Hauptwerk virtual pipe organ software. With this, one can play various digitally sampled organs from throughout the world. John demonstrated the program's capabilities, and played examples of three different organ sounds. Chapter members Mark Crenshaw, Johnny Sharp and Don Story took part in open console. Our computer buffs were really interested in the technical portion of this program, and had a lot of questions and contributions.

The December 9 potluck Christmas party was held at Pete Knobloch's Tempe residence. His place is a musician's toyland! Pete has an assortment of pianos and organs in his home. He has a Steinway grand piano, with hundreds of piano rolls. A two-manual Wurlitzer, and a two-rank continuo organ are played with a Miditzer. Featured artist for the afternoon, Dale Matthies, played the organ, and also his own Roland computerized accordion. He played several numbers on the accordion, demonstrating the various instrumental sounds it could

produce. He also accompanied his own earlier recording of one of the pipe organs. Johnny Sharp brought his accordion, and the two improvised together. After we all enjoyed the assortment of munchies, the real jamming began! Several people joined in on the pianos, organs and accordions. It was a delightful afternoon!

We elected two new board members for 2013, and look forward to an exciting year ahead. Our major goal is to increase membership, because only with a strong membership base can we accomplish the things we hope to do.

We'd like to extend a special thanks to past president Bill Carr for his chapter leadership over the past few years.

—Madeline LiVolsi

Johnny Sharp, President

623-377-5961

johnnysharp88@yahoo.com

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

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 theatre opens on Friday at 8:15pm, Saturday at 2:30pm, and Sunday at 2:30pm.

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

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

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

Nethercutt Collection—15200 Bledsoe St., Sylmar, 818-364-6464 (4/73 Wurlitzer) www.nethercuttcollection.org. All events are free, limit 4 per household, accepted by phone on available date only between 4:00pm and 6:00pm. No voicemail, e-mail, or fax reservations accepted. June 21, 8:00pm, June 22, 2:00pm and 8:00pm; Jerry Nagano, tickets available on May 22; October 25, 8:00pm, October 26, 2:00pm and 8:00pm; Joe Rinaudo, Projectionist, Dean Mora, Organist, tickets available on September 25; December 6, 8:00pm, December 7, 2:00pm and 8:00pm; Ty Woodward, tickets available November 6; December 13, 8:00pm, December 14, 2:00pm and 8:00pm; Donna Parker, tickets available on November 13.

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

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.

Maguire Center at Westminster Oaks—4449 Meandering Way, Tallahassee, 850-878-1136 (Allen 317). April 29, 6:00pm: John Clark McCall, Jr.

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. N.E., 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. N.E., 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. Hawaiian 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

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

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.

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

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

Schedules subject to change.

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

INDIANA

Embassy Theatre—125 W Jefferson Blvd., Fort Wayne, (4/16 Page), www.fwembassytheatre.org. April 21, 1:00pm: Steven Ball; May 12, 1:00pm: Jelani Eddington.

The Long Center for the Performing Arts—111 North Sixth, Lafayette (3/21 hybrid), April 14, 1:30pm: Mark Herman.

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.

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*.

MASSACHUSETTS

Shanklin Music Hall—130 Sandy Pond Rd., Groton (4/34 Wurlitzer), May 19, 1:30pm: Ken Double, Skip Stine, Kathy Chermi.

Zeiterion Theatre—Purchase St., New Bedford (3/19 Wurlitzer), May 5, 1:30pm: John Lauter with members of the New Bedford Public Schools Performing Arts Department.

MICHIGAN

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

Senate Theatre—6424 Michigan Ave., Detroit, 313-894-4100 (4/34 Wurlitzer). March 17, 3:00pm: Simon Gledhill; April 21, 2:00pm: Tony Thomas; May 12, 2:00pm: Martin Ellis; June 23, 2:00pm: Mark Herman; September 22, 2:00pm: Justin Stahl. All Concerts \$12.

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. N.W., 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 Ave., 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 Ave. N.E., 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. March 3: Scott Foppiano; July 21: Jack Jenkins; September 15: Lew Williams.

City Museum—701 North 15th St., 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

Proctor's Theatre—432 State St., 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 Ave., 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 St., 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

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 Ave., 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 N.E. Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) www.cinamalovers.com. Silent film series on Wednesdays at 1:00pm.

Cleveland High School—3400 S.E. 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.

Oaks Amusement Park Roller Rink—1 S.E. Spokane St., Portland, 503-233-5777 (4/18 Wurlitzer), www.oakspark.com. Organ is played for skating sessions Sunday afternoons and evenings, special parties on Monday and Thursday evenings. Keith Fortune is the principal organist with Gary Russell, Dean Lemire, and Marc Gerlack as associates.

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

PENNSYLVANIA

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

Around the Circuit

Theatre Organ Programs
and Performances

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 St., 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.

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 Gullledge.

WASHINGTON

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

Lincoln Theatre—712 South 1st St., 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 St., 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 Rd., 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 Rd., 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 Rd., 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

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe (3/18 Compton) www.pipesinthepeaks.co.uk. March 3, 2:30pm: Christian Cartwright; April 13, 6:30pm: Stephen Foulkes; April 28, 1:30pm: Phil Kelsall MBE; June 9, 1:30pm: Nigel Ogden; June 15, 6:30pm: Christian Cartwright with Ockbrook Big Band; October 19, 6:30pm: Stephen Foulkes; October 27, 2:30pm: Robert Wolfe; December 1, 2:30pm: Stephen Foulkes; December 7, 2:30pm: Stephen Foulkes; December 8, 2:30pm: Christian Cartwright.

MANCHESTER

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Rd., Peel Green, Eccles (2/6 Wurlitzer) www.voxlancastris.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. 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 Rd., 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.

Closing Chord

John Steele

John Steele passed away December 2, 2012, at his home in Dayton, Florida. He was 75.

John was a true theatre organ person. He owned several Wurlitzers and installed them in his homes where he lived around the country, and worked on many others.

He worked for Ken Crome's father as a youngster and, while selling pianos and organs in Miami, was the representative for Wicks organs.

John played in many restaurants around the country—in Houston and Detroit, and for Bill Breuer's pizza spots around the San Francisco Bay Area.

John knew everyone, it seemed. George Wright was a close friend, as was Buddy Cole. When he lived in Miami, John studied with Reginald Foort.

He was closely associated with my own Wurlitzer installation in Maryland, where he did a splendid layout. His wife, Nora, re-covered thousands of pneumatics for the chests and console at the time, and John played many programs over the years for members of the Potomac Valley chapter.

The picture accompanying this piece was taken in front of the Kline studio in the early '60s. On the left is Nate Souders, longtime head of the console department at M.P. Möller; I am in the center, and John, at a trim 150 pounds back then, is on the right.

He will be missed by friends all over the country.

—Dick Kline, a sad and grateful friend



(L-R) Nate Souders, Dick Kline, and John Steele (Photo courtesy of Dick Kline)

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Contact: Donna Parker, Executive Secretary
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Join or renew online at www.atos.org/membership

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**



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(2013)
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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
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770-460-6821
678-586-3663 (fax)
m.hutcherson@atos.org

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386-445-7562
m.hartley@atos.org



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P.O. Box 44092
Racine, Wisconsin 53404
262-639-8788
rj.eddington@atos.org



Larry Fenner (2013)
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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)
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Glastonbury, Connecticut 06033
860-402-4686
a.miller@atos.org



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



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



Bucky Reddish (2014)
10 Willow Street
Butler, Georgia 31006
478-862-3479
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
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Atlanta, Georgia 30318
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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, PO Box 820591, Vancouver, Washington 98682-0013. 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.

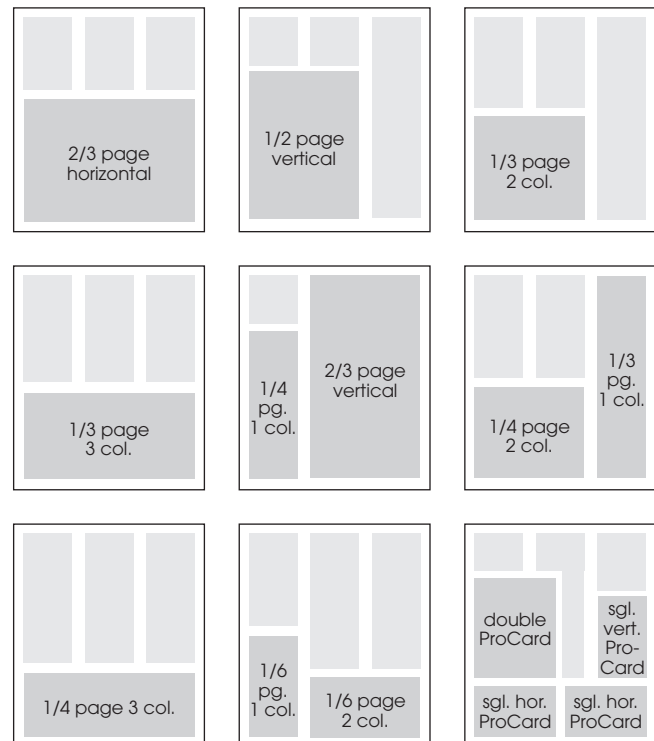
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

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.

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Classifieds

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Wurlitzer Pipe Organ—Opus 1535 Style D Special (six ranks), five tuned percussions, pipework for additional three ranks. All original. Purchased in playing condition. Now in special climate-controlled storage. Console: beautiful ivory finish with gold applique'. \$17,500 FOB Knoxville, TN. For photos and detailed information contact Dave Harmer, daveharmer@charter.net or 865-986-2055. 55-2

CONN 652 three-manual organ with four sets of electronic pipes (external speakers), all regularly serviced and in excellent condition. Technician's phone number will be provided. Photo available on request. Located in the Palm Springs area, buyer to arrange and provide transportation. Organ \$1,500 or best offer, pipes \$200 each obo. info@pipeorganpresentations.com. 760-324-0470.

For sale or donation to a not-for-profit organization; 2/7 plus chimes 1929 theatre organ built by the Schaffer Organ Company of Springer, Wisconsin. This compact organ was rewired in 1985 with a Peterson solid state relay and coupler switching system, and includes the original 7" w.p. blower. The organ is playable and available for audition in Highland Park, Illinois. Receiver must remove and transport. Fred E. Putz, 847-433-3439, fepmgp@aol.com 55-2

ENCYCLOPEDIA of the American Theatre Organ, Vols. 1-3, VG. Sold as a set only. \$999 Bert Atwood, 707-277-7208, atwoody@mchsi.com 55-2

A CHURCH ORGANIST'S PRIMER: NOW AVAILABLE ON ONE DVD FOR \$29.95, Parts I, II, and III. For the pianist or keyboard player who wants to learn to play the organ. To order: call Allen Organ at 610-966-2202 or visit www.allenorgan.com. NTSC: Part # 031-00092 (PAL: Part # 031-00093).

WANTED

WANTED: Weber Unika orchestron 217-546-3969 55-2

WANTED: Robert-Morton, American Fotoplayer, and other builders' nameplates; Robert-Morton Style 39 or 49 duplex roll player console, cabinets, or console parts; vacuum-operated percussions and parts; information about these organ styles. James Williams, 801-394-7263 ampicojim@netscape.net 55-2

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ADVERTISER INDEX

Allen Organs	BC
Amica International.....	15
Arndt Organ Supply Co.....	60
Ashley, Steve.....	15
Atlanta Convention 2013	IFC
Atlanta Convention Record Shop ..	19
ATOS (2012 Convention CD).....	63
ATOS (John Ferguson DVD Series) ..	11
Bailey, Rosemary	71
Ball, Steven.....	9
Crome Organ Co.....	6
Diapason.....	15
Double, Ken	71
Eddington, Jelani	6
League of Historic American Theatres.....	62
Luce, Lance	6
MIDI Concepts - "Duet" TO Module	29
Moelmann, Jack	29
Musical Box Society	6
Organ Expressions	8
Organ Historical Society	6
Parker, Donna.....	9
Rhode, Ron	71
Rogers, Fr. Andrew	9
SLTOS (Party on the Pipes).....	63
Scott Smith Pipe Organs.....	29
Theatre Historical Society of America.....	29
Wilson, Clark.....	6
Zollman Pipe Organ Services.....	9




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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
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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
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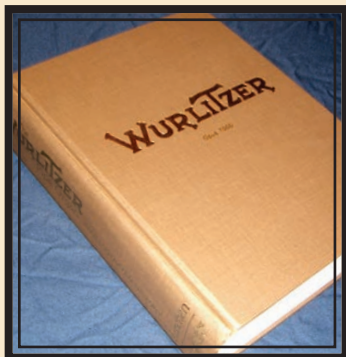
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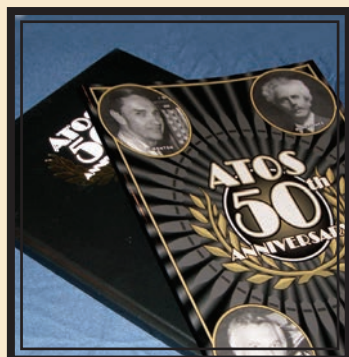
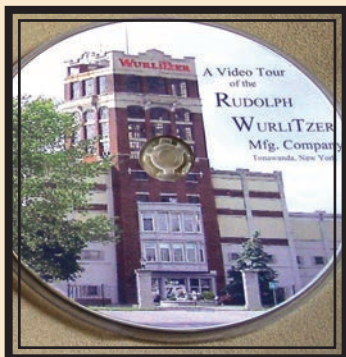
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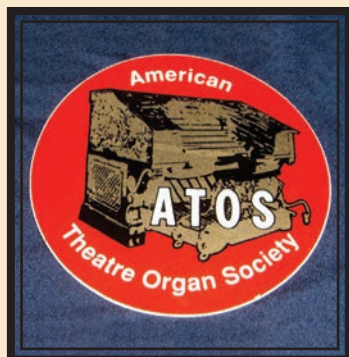
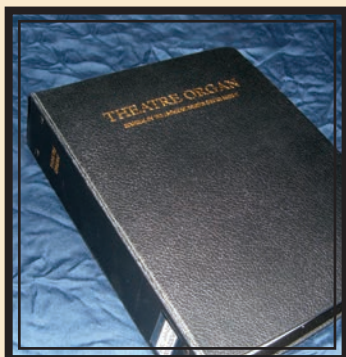
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