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Theatre Organ

MAY | JUNE 2013



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*The Florida Theatre's Heywood-Wakefield seats being removed prior to demolition
(Photo John Clark McCall, Jr. collection)*

On the Cover: The only remaining original part of the Stephenson High School Page console

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

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

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

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Vox Humana

Janine Bryant's letter to the editor in the last issue generated more response than anything since the current editors took the helm in 2010—and yes, we're including the discussion of the screws in Phil Maloof's Roxy console.

This seems destined to become a subject rather similar to the “electro-pneumatic relay, or computer?” topic, in the sense that lines will be drawn and most people will come down squarely on one side or the other.

What we were particularly gratified to see is that all sides of the issue were presented by our various correspondents, and all kept the discussion at a high level—something we can't say for some of the other venues in which this topic has been discussed. It seems to us that whatever an individual's position, there is pretty universal respect for opposing viewpoints, among ATOS folks at least.

While we try to limit letters to topics from only the previous issue (to avoid some of the protracted “forth and back” we've seen in the past), we think that open discussions of this sort are beneficial. Anything that keeps theatre organ visible, we think, can only be good.

Well, folks, convention's coming up here shortly. Southern hospitality is alive and well in Atlanta, not just among our convention hosts, but with the local population as well. Come for the tremendous artists and instruments, or come for the sweet potato pecan pie, shrimp and grits, and sweet tea (the only “real” iced tea to some, nasty syrupy sludge to others). Either way, you'll be glad you did.

One of the first things you'll want to do is be sure you speak Southern as fluently as possible, so now's the time to begin to practice. You won't “get” all the local idioms right away, but it isn't all about idioms anyway.

While Atlanta is a cosmopolitan, high-tech center of commerce, and isn't quite as “laid-back” as some other areas in the south (blame that in part to the influx of Yankees over the past few years), things are a bit more relaxed than some of us might be used to.

To help you fit in, here's a brief primer on how to speak Southern passably enough to get you through the week.

First, and perhaps the most difficult for Yankees to get right, is the proper use of “y'all.” In general, Yankees are not advised to try to use “y'all” at all. However, if you want to try...

“Y'all” is a plural reference. However, there is a vocal minority who consider “y'all” to be singular as well. You won't go wrong if you use it as a plural only.

“All y'all” is always plural. How do you know which to use? “Y'all” as a plural construct refers to a group as a whole, whether only one member of the group is present, or all are present. “All y'all” refers to each and every member of a group individually.

The possessive forms (“y'all's” or “all y'all's”) follow the same usage.

Got that? Good. Now, we'll move on to how to ask for further explanation. One of the side effects of population shifts has been that regional dialects and speech patterns are becoming less pronounced all the time. So, a whole lot of folks in Atlanta are going to sound just like folks from San Francisco, Denver, Elkhart, or Alexandria. It's rare to encounter someone with a drawl so pronounced that y'all will have trouble understanding them.

But, if you do, the polite way to ask for further clarification is a gentle “do what?” accompanied by just a hint of eyebrow lift.

Here are a few terms you might well encounter. The terms are taken from (or inspired by) a textbook by Steve Mitchell, titled *How to Speak Southern* (one of the most entertaining textbooks you'll ever read):

“Dreckly:” Soon, right away. “The bus to Stone Mountain's fixin' to leave dreckly.”

“PEEicans:” In the north, they're known as “peCONS” and are used in pies.

“Supper:” The evening meal, which Yankees generally refer to as “dinner.”

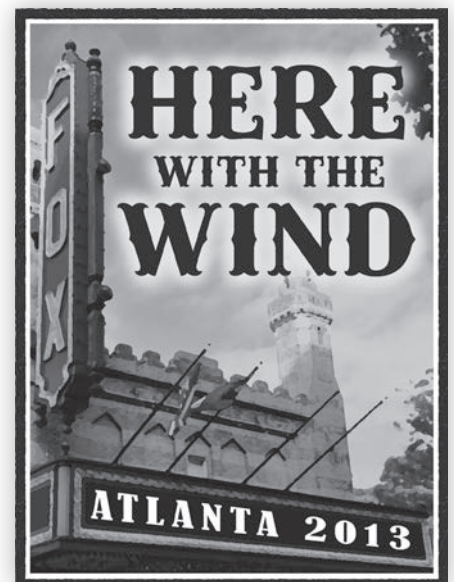
“Wars:” Electrically conductive metal strands connecting, for example, the light bulb to the mains power, or the magnets to the relay.

If you are coming to the convention, be sure to read the piece on convention photography in the News & Notes section. And, by the way, if we haven't yet met, let's do sometime during the week. It really helps to have faces to put with the names on the e-mails, or the voices on the phone.

Y'all keep in touch now, y'heah?

—Mike Bryant

—Don Feely



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President's Message



TACKLING ISSUES HEAD-ON, AND ALL Y'ALL COME ON DOWN!

When we gather in Atlanta, both for board deliberations and during the Annual Membership Meeting, there will be plenty to talk about.

Treasurer Mike Hutcherson has done outstanding work in reorganizing ATOS finances; placing us in a more “professional” posture; and tracking what is now a nearly two-million dollar nonprofit organization.

Donna Parker continues to streamline the membership process, and although we are aware of some “hiccups,” the long-range benefit to her efforts (along with Mike Bryant) will be a simpler process for membership renewals, at great cost savings, and so much more.

Meanwhile, there is a “Good news/Bad news” scenario at work that is getting serious attention. The Bad news: with membership numbers down mainly due to the laws of nature, ATOS finds itself in an annual budget deficit, and this year’s deficit was a sizable \$160,000—a significant number, indeed.

Board member John Ledwon is heading up the Budget Committee, and there are many proposals on the table to help to diminish that number, and we look forward to presenting a solid budget, trimmed where appropriate, and offering a sound operating plan for the next fiscal year.

Meanwhile, the Good news: fundraising continues to be successful. While the annual budget struggles, overall, ATOS is healthy, with a growing Endowment Fund; a growing Investment Fund; and a healthy checkbook balance. The continuing generosity of you wonderful members coupled with the long-range Estate Planning gifts help offset the revenue shortfall that our diminishing membership numbers create.

Our programs such as the Summer Youth Adventure and the Technical Experience; the new Technical DVD video “how-to” series; the reinvigorated Young Organists Competition, along with general operations such as printing and distributing the journal deserve the financial support needed to generate the great benefits these programs provide.

There will be a thorough “scrubbing” of the budget by John Ledwon and his committee. It might not come out as a balanced budget, but it will be a lot closer for next year than this past year.

Your input will be welcomed when we meet in Atlanta. And I hope you are making your plans. As you read this, there are just a scant few days to take advantage of the “early bird” registration discount. You will read about the WHT-Radio/Walt Winn warehouse four-manual Page organ installation in this issue, to be premiered

at the Atlanta convention. And if that doesn’t whet your appetite, there will be all those great concerts at the Fabulous Fox, the Alabama in Birmingham, and so much more. If you’ve been “on the fence” about coming to Atlanta, it’s time to climb over the fence and make your plans. It’s going to be a wonderful convention!

Finally, congratulations to our friends in the New York chapter. It’s sometimes difficult to single out one chapter or one project when so many of you are busy with installations or upgrades, but Tom Stehle, Joe Amato and the crew there have brought back one of the great Wurlitzers, the LIU/Brooklyn Paramount 4/26 is singing again! And what a sound this instrument generates.

Silent for several years, it’s great to know there is a great Wurlitzer organ creating glorious music again. Congrats to all at NYTOS.

Enjoy another great issue of the journal, courtesy Messrs. Bryant and Feely, and publisher Donna Parker. And y’all come on down to Atlanta and enjoy the best of Southern hospitality! See all y’all in July!

—Ken Double

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

Letters

The Virtual Organ World Responds - Chapter One

In her letter entitled "Substitute Pipe Organ," Nina Bryant asks "But who are the advocates for the theatre pipe organ?"

Well, as far as I can see, the answer is "All of us." That is why we are members of ATOS and pay our membership. The difference between us is often that some of us have access to theatre pipe organs and some don't. I have a four-hour drive across an international border to get to a TPO—not very handy if I want to get some practice in. So we do indeed need a substitute, not for a pipe organ, but for the absence of one.

Heathkit and Schober were "Home Entertainment" organs and, like the modern ones, are not really suitable for learning about the TPO. A lot of the technology is automation, one-finger everything. They don't sound very theatre-like and the control buttons and menus don't work anything like the stop tabs of a TPO. There were some home organs at the last ATOS convention. I asked about theatre organ sounds and there, buried on a menu screen was "Theatre1," "Theatre2," and "Theatre3," but he didn't know what stops they were.

So what can we do? Well, these days, we have the computer-driven simulator or Virtual TPO, but it has to work the same as a real TPO so that when you get your few minutes at an open console session everything is familiar and you know what stops and pitches you need and where to find them. You can't do that if you are used to pressing the "Theatre1" preset. The other thing is that we try to use sounds sampled from a real TPO so we can become familiar with the type of sound produced by each type of rank. My first VTPO was Mitzter, which is a free download from the internet and can be played from a MIDI keyboard (like a Casio). After I got my "TPO" going I was so fired up I joined ATOS and flew down to Los Angeles for my first convention.

So I would urge all members, if you live near a real TPO then do what you can to support it, play it if they will let you and if you have a nice-sounding organ in a quiet building with good acoustics and you get approached by a fellow ATOS member who would like to sample it, please consider saying "Yes." If not, then get a VTPO.

Thank you to the THEATRE ORGAN editors for allowing us to spread the word and, hopefully, the enthusiasm for the theatre organ.

—Russ Ashworth
Vancouver, British Columbia

(Russ Ashworth's current Virtual TPO is one of the instruments featured in this issue. See page 55.—Ed.)

Eight Months, and It Still Doesn't Work?

Having read Donald Jack Newsom's somewhat negative comments about virtual pipe organs, and his experience with Hauptwerk (January/February issue), I am compelled to make some comments in rebuttal.

I began experimenting with virtual pipe organs, first with Mitzter, and then with Hauptwerk. My first experience with Hauptwerk was with the free basic version of Hauptwerk 3. The configuration of the organ was admittedly both tedious and confusing because of the multiple steps one would have to perform just to assign a physical stop tab to a particular voice. But Hauptwerk 4 is nothing short of brilliant in its ease of configuration with the "MIDI learn" feature. I have installed three different virtual theatre organs, and each could be fully configured, including assigning 90+ stop tabs and pistons of my Rodgers Olympic 333, in about 90 minutes.

The key to getting Hauptwerk to function properly is to ensure that each manual is correctly assigned to its own unique MIDI channel, and that stop tabs and pistons are similarly assigned unambiguously. Every physical contact (manual key, stop tab, or piston) which is wired to a MIDI scanner must have its contact closure properly coded to a specific channel. For example, the Solo manual in my organ is assigned to MIDI channel 9, the Great to channel 10, etc. Assuming that the key contacts were wired sequentially to the scanner, all it takes to define the entire manual is to depress the bottom note and the top note after activating "MIDI learn" for that particular manual.

I can only surmise that Mr. Newsom's difficulties were perhaps a function of the configuration of his MIDI scanner(s). Scanners such as Classic Midi Works MCU lend themselves to rapid setup because all the inputs terminate in one assembly, and there is no external looping of modules. The MCU comes with a default Hauptwerk configuration which can be selected by dip switches. Other MIDI scanners require looping one board to another, and ensuring that the channel for each board is set correctly. If multiple boards are set to the same channel, then there will not be an unambiguous MIDI control message associated with a particular contact closure or opening.

Users may also have issues with audio performance (clicks, pops, or stuttering). There are detailed Hauptwerk notes entitled "PC Optimization and Diagnostics" which explain the steps which should be taken to eliminate these glitches. As the editors have already pointed out in their comments, applications such as anti-virus and anti-malware should either not be installed, or disabled. Any automatic background operations such as disk defragmentation or mirroring can also cause problems. And the Hauptwerk application should be given highest priority using the Windows configuration tools.

Hauptwerk has a comprehensive list of recommended MIDI and audio interfaces. While this does not mean that other products will necessarily cause issues, the recommended ones are known to function well.

In closing, I must say that virtual pipe organ applications such as Hauptwerk make possible an astounding and extremely satisfying facsimile of a real pipe organ, at a price point which is a mere

fraction of a commercially available “purpose-built” digital organ. The ability to have a multitude of organs of various genres (theatre, baroque, romantic, etc.) at a cost per sample set ranging from free to a few hundred dollars means that one is not locked in to a particular manufacturer’s limited factory options. I have had the opportunity to play several theatre organs in North America and the United Kingdom, and I can say that a good virtual pipe organ is more pleasurable to play and hear than a “real” pipe organ in disrepair.

—Ray Carnovale
Toronto, Ontario

(We should point out that Mr. Carnovale’s 90-minute configuration presumes that all the wiring has been completed, and specification/unification is handled by Hauptwerk. That will give you a functional instrument; but just as with pipes, no small amount of attention must be given to regulation and tonal finishing in order to have a first-class installation.

We should also point out that his words about unambiguous addressing apply to all MIDI systems, not just Hauptwerk.—Ed.)

The Virtual Organ World Responds, Chapter Two

Janine Bryant’s letter in the last issue certainly has some merit! None of us would like to see real pipes end up in the smelting factory or as sawdust. But, on the other hand, there are some factors that may have caused many to go the route of computer technology...it is called funding, coupled with the need to get an organ sound in place as quickly and efficiently as possible, while working to replace that with the real stuff!

First off, there is the need to find a location for those ‘beasts’ that may be languishing in someone’s storage shed. Those locations may have the space, but lack the initiative, the interest and most important, the money to make repairs to the building to house pipes, let alone related maintenance. There may also be reluctance to “use” the organ, as there are young folks that have no knowledge of the power that pipe sounds can provide in drawing the public to their facilities. Those of us involved know that power.

The individuals that may have the interest in installing and maintaining a pipe organ, wherever it may be, may lack the funds to do so. Would it not be great if all the dollars spent on big advertising at big events were channeled into other human needs or events?

Another element is that many of “us” are not going to be around for a lot of years to assure that any installation continues to be used and maintained. Thus, it begs the issue of how to get some of our younger generations to become interested in pipe organs. That includes not just sitting at a console and banging on the keys, but learning what makes those keys and those stop tablets result in the exciting and nerve-tingling sounds that all of us so very much relish.

Bob Evans’ Directors’ Corner in the same edition broaches the possible problems that we all face: recruitment and retention of members, funding, event production, and publicity. In an e-mail after my contact with Bob, he states that their local chapter has begun to involve local groups to join with the organ their chapter has in place, presenting programs which, it is assumed, will involve the community and thus possibly generate interest in what we all are so dedicated to making sure does not disappear.

If there is a theatre organ installed in your area, why not invite the local schools, colleges, choral groups, churches and societies to combine efforts and present programs that will not only support our endeavors, but develop ongoing relationships with the community and make the public aware of the enjoyment of hearing the thunder, the whistles or the wonderful sounds emanating from finger tips or foot pedals? If it has to be computer generated to start, so be it. But, help it get started!

—Ron Deamer
Portland, Oregon

Chapter Three...

I am the very proud owner of a 33-rank Artisan VTPO which I have had for more than four years. Having this instrument in my home and working on it has quite literally changed my life and very much for the better.

Prior to owning my system, I had an old electronic organ that sat unused in my home for many years. I was bored with it. I never turned it on. I never played it. I totally stopped playing altogether, as the instrument was totally uninspiring.

Since having my VTPO, I play almost every day. I got my ‘chops’ back, so to speak. The classical music that I used to play is now back on par. I now have a church position, play in a skating rink, and am privileged to be a member of the Chicago area chapters of CATOE and JATOE, both for whom I’ve done socials. None of this would be happening now if wasn’t for the VTPO coming into my life.

The VTPO has resurrected the organ for me. It has also brought me many wonderful, good organ friends, people I would never have met otherwise. We are able to share theatre organ in our homes with each other and with others outside of the organ world, thus acquainting them with the magic and majesty of this instrument.

Our goal as VTPO owners is to recreate the sound of the real thing as much as we possibly can so that we can have the experience as often as possible in our homes or wherever an organ can be accommodated. I love this technology. It’s opened a world to me that never would have been there and, because it’s making theatre organ even more accessible, it’s exposing more people to it.

I don’t believe any of us will argue that playing and hearing the real thing isn’t the ultimate—of course it is. But, as we all know, that’s not possible these days with any kind of frequency. We do continue to support our local ATOS chapters and attend the socials, support the artists, and are intent on preserving the existing pipe organs. Of course we do!

The world of VTPO is not at all intended to replace the real thing or serve as a ‘substitute.’ It does, in fact, allow for greater exposure—to more people—of the magnificence of the theatre organ. It’s a good thing; it’s a wonderful thing. I thank God every day for this amazing technology.

These are modern times. The technology is there. Embracing new technologies will keep the sound of our beloved instrument out there. And I heartily applaud Theatre Organ magazine for giving VTPO its due.

—Carl DeSanti
North Riverside, Illinois

Letters

Chapter Four...

Living, breathing pipes are reality. Samples of their voices, at the mercy of speakers and amplifiers, provide opportunities to expose theatre organ art forms to wider audiences. Rarity of real theatre pipe organs can be an infectious disease limiting popular acceptance of theatre organ art forms. Here in Utah, we have a remarkable phenomenon of four mighty Wurlitzers in working theatres along the Wasatch Front. Only one, the largest (at Edison Street/Organ Loft), continues regular silent movies, [and is played for] business shows, parties, and meetings in its multi-tasking availability. As the current most-available artist, my urgent responsibility is to pass the torch to new artists, of which Utah has way too few.

As some significant new theatres being built in and near Salt Lake City come on line, we are promoting theatre organs in each one. The architectural design and cost barriers will continue to demand digital rather than pipes. With the almighty dollar in charge of the near future, the successful placement of digital theatre organs in each one will present a solid horizon for theatre organ art forms, beyond live accompanied silent films. The more instruments, the more attractions for new artists to join the chorus and add their individual styles.

My ears are heavily biased from a half-century on the bench playing real pipes. These ears can't forgive shoddy attempted installations attempting to replicate true theatre pipe organs. I teach a student weekly on her Walker, a standard off-the-shelf model with twelve speakers surrounding her music room, plus a subwoofer in a corner. It is a humbling experience to recognize how completely my ears are satisfied, and my student recognizes the impact of her instrument's voices. When more theatres have digital theatre organs, the art-loving community will have more to accept into the performing arts everyone acknowledges and accepts as modern.

—Blaine L. Gale
Sandy, Utah

Chapter Five...

I was a bit shocked to read the editorial about “substitute organs” [Jan/Feb]. I thought we were all on the same side? I am not an invasive species.

All virtual organ owners love real theatre pipe organs and would have two or three of them if they could. I would be happy to move into Wurlitzer Manor [home to a 4/48 Wurlitzer—Ed.] tomorrow if that were possible. That is not to say that I am at all unhappy with my “Virtual Wurlitzer Manor.” (I'm bruised from pinching myself.)

Virtual organs strive to exactly replicate the sound of a theatre organ—not to change it. They sound and play as much as possible like a real theatre organ. In my area, a house big enough to have the real pipe version of my virtual would cost at least \$750,000.

Virtual organ owners are players of theatre organ. There is no other reason to have one. Without players, the art form will die—then who will play those perfectly preserved real pipes? Playing theatre organ is the highest level of participation (spiritually anyway). I play about 5 hours a week. Our local theatre pipe organ is accessible to me for about 15 minutes every other month or so.

The membership of our Virtual Theatre Organ newsgroup includes some of the top performers in the world. Shall we throw them out of ATOS? (We'll have to cancel the convention if we do!)

Many of the biggest names in theatre organ practice daily on virtual instruments of some type and, as far as I know, none of them have quit playing real pipe organs.

Accessibility is key to the survival and popularity of any interest, whether it's sports, music, or hobbies. Pipe organs are not very accessible but virtual organs are. I did not play theatre organ for 30 of my middle years due to lack of accessibility, and I did not belong to ATOS during those years...but I do now.

I do not have to drive my grandchild 45 minutes (once a year) to hear a theatre organ. She experiences live theatre organ on EVERY visit to our home. And, she likes it—so do the neighbor kids, and even the adults. (My neighbors do occasionally complain about having to sit outside in the winter so they can hear it better.)

Maybe they ARE substitute organs but they are darned useful substitutes that serve an important purpose for musicians. Musicians need good-sounding, reliable, and affordable instruments to play. Few of us are millionaires. Placing instruments in people's hands is the best way to keep theatre organ truly alive. The rest will follow.

Believe me, we ARE all on the same side—or, we should be.

Now that I am done writing I can go downstairs and play my theatre organ for an hour or so. Or I could wait two months to play a real one.

—Vince Kurpan
Hillsboro, Oregon

Chapter Six...

Wow! What dedication. Ms. Bryant expresses all the emotion and dedication we all have regarding the true glorious air-breathing theatre organ. Who could argue with the euphoric feeling of joy in hearing or, better yet, playing one of these magnificent instruments? Thank you for your letter and thanks to the editors for publishing.

Ms. Bryant's letter doesn't say this, but points to an important facet of ATOS's very existence. We have a limited number of theatre organs in chapters, private residences, commercial installations and storage. The second part of this letter does not say so, but points to a serious deficiency in the number of new young talented organists and all the potentially new ATOS members who have not yet joined ATOS.

So, I ask, how many hours are available in chapters, homes or commercial theatre organ installations to artists, members and talented new organists during which to practice? Several things come to light. The beloved theatre organ is rare, not readily available to many organists, and very expensive to obtain and maintain.

What is the attraction to the theatre organ? Is it the physical sight of the pipes, swell shutters and toy counter of the instrument? Is it the emotion and thrill that emerges as the console rises from the pit with a thunderous fanfare? Is it the feeling of accomplishment that the artist experiences from a well-performed concert? Or, how about the many hours of time donated by the volunteers that do so much to keep these instruments in fine tune and mechanical excellence? And finally, what is the response to the overall tonal experience?

I'm sure you could add many more questions to this list. I think the sound and art form are paramount for most enthusiasts.

Now, how many of us have access to these instruments? How many potential young artists can either afford time on this limited supply of theatre organs or have one in their own home? Where do you suppose many of the theatre organ masters who play our concerts practice? You can bet that they don't just practice an hour on the instrument before the concert that you get to hear. I'll give you one guess.

So here is a solution, Ms. Bryant: In an ever-expanding universe, the Virtual Theatre Pipe Organ (VTPO) is capturing the finest sound of each pipe, storing it in a computer file and, when called upon by depressing a key, regurgitating it through an amplifier and speaker system. Depending on the limits of modest budgets, there is no limit to the number of VTPOs that can become available to our artistic masters, old ATOS members, new members and, especially, the new and young potential artists who want to pursue this art form.

Now, you wouldn't want to stifle that, would you? It is well known that we need a lot of young blood to keep our ATOS alive. We want our current artists to perform at their best. We old key-pounders need to fill that life-long desire to have that cavernous room with a real air-breathing organ, but alas, never won a lottery ticket to be able to afford the real thing. So, enter the VTPO. We have the best of original and true pipe sound in digital format limited only by computer, amplifiers and speaker quality. Ohmygosh, there are those horrible words again. At least we don't have to listen to that muddy old sound of the plug-in organ of yesteryear.

Yep, I've wired my share of Heathkits, although I never could afford that expensive McIntosh amplifier kit. And, I did my share of building speaker cabinets and buying the very best speakers I could afford, so I could listen to George Wright back when he was monaural on the HI-FI label.

The bottom line is this, Ms. Bryant: ATOS—and Theatre Organ—need VTPO to help keep our art form alive. There is room there for all of us because the love of the real theatre organ exists in all of us. Thank you for your understanding.

—Glenn Reinke
Seminole, Florida

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Clean Out Those Drawers!

Please! Get rid of all of those old ATOS return envelopes and old ATOS forms! They all have wrong mailing addresses on them and can cause you a headache.

In January 2013, ATOS started our new process for handling membership payments and merchandise orders for Marketplace. Your new membership renewal form now comes to you with your copy of the Journal, not as a separate mailing. Look at the return address—it's a new mailing address! Look at the Marketplace order form in the Journal or on the ATOS web site and what do you find? A new mailing address! Recently, new membership application forms were mailed out to our chapters to encourage them to help grow the ATOS family of theatre organ lovers. What was on the application forms? A new mailing address!

I need your help! The membership secretary needs your help! The Marketplace manager needs your help! And the list goes on. We all want to say:

Please do us all a favor...collect all those ATOS envelopes and ATOS forms that you have been saving through the years to use at a later time and **THROW THEM IN THE TRASH!**

One of my goals as ATOS Treasurer is to make doing any financial business with ATOS easier and more cost effective (save us money). Changes are under way on the ATOS web site to add shopping cart capability to the Membership and Marketplace areas to make it easier and safer for you to use your credit or debit card to make purchases or renew memberships.

Shortly, non-members will be able to use the ATOS web site to join ATOS online by using our Membership area. And if you're having a problem finding the perfect gift for someone on your shopping list, you'll be able to purchase a gift membership. Want to make a donation? We'll be able to handle that better, too.

As we mentioned earlier in the Journal, we've changed the way we handle membership renewal notifications. Instead of mailing you a membership renewal form in the mail, the form is now included in your Journal when its time for you to renew your membership. This reduces the risk that the form looks like the rest of your mail and could be overlooked, it saves ATOS postage, it saves the cost of preparing a separate mailing, and it even saves trees by reducing the amount of paper that's used. You can also go to the ATOS web site and renew your membership by using your credit or debit card and save the cost of a stamp and envelope as well as speed up the renewal process.

Speed up your Marketplace orders by ordering online. There are changes coming in the year (some you will see, some that will be in the background that you won't see) to make your Marketplace shopping experience better.

As the financial process has been upgraded, ATOS has started using our bank to process payments. The membership secretary and the Marketplace manager no longer have to trek to the post office to gather all the payments that ATOS receives, complete deposit forms to deposit the checks in our bank and then send them to the bank to make for deposit. Payments now go directly to the bank to be processed, and the membership secretary, treasurer, and Marketplace manager receive immediate notification of payment. Payments are credited to our bank account quicker while giving ATOS a net savings in the cost of payment processing over the old way that ATOS used in the past to process its payments. Also, going forward, we will no longer have to change the mailing address for payments any time that the membership secretary or Marketplace Manager changes. Their geographical proximity to our bank is no longer a factor in getting our payments deposited. The new process saves time,

adds security to our payment processing while giving ATOS overall cost savings in doing business.

More improvements are in the works, but they will only work with your help. If you compare mailing addresses listed in the current issue of "Theatre Organ" to an issue from a year ago, you'll see where mailing addresses have changed. Our new forms and return envelopes use those new addresses. Mail being sent to us using the addresses from old forms and return envelopes is not getting to us. Those mailboxes have been closed and the time period for the post office to forward mail has expired. So, once again, please do us all a favor and go through your drawers, desk, closets, shoeboxes or whatever, and throw those old ATOS forms and ATOS envelopes away. We want to be able to get your mail!

BUCKY REDDISH



As a member of the Atlanta chapter of ATOS, and one who has had the privilege of welcoming most of this year's convention artists to my home to perform, I can't tell you how excited I am about the upcoming convention.

Although we enjoyed the FFOW in 2004 (Fabulous Fox Organ Weekend), Atlanta has not played host to a convention since 1978. And the purpose for hosting the convention was twofold: first, it was about time we brought ATOS back to Atlanta; and second, we needed a little "push" to get the Page organ installation at Stephenson High School finished, and concert-ready. It will

be wonderful to be able to show off “our own baby” to convention attendees.

Meanwhile, I continue my work on the Endowment Fund Committee, and we look forward to vetting the many applications we have received for grants for this coming year. There are so many very deserving projects ongoing in ATOS.

I would like to offer an important reminder to those chapters who have received grants in the recent past. SPEND THE MONEY! Get the work that the grant

is to fund completed! Col. Jack Moelmann has done an exhaustive study on past grant applications, and it is surprising to see how many chapters got the OK for a grant, but never followed through to complete the work and receive their grant dollars.

To that end, there is now a deadline in place. We hope you are completing the work that was planned. If there are delays in your project, simply communicate to me the specifics of the situation, and we can extend the deadline. Most certainly, keep

us apprised of progress on your projects. We love to hear about success stories!

The Endowment Fund has provided hundreds of thousands of dollars to organ projects all over the world. It is clearly one of the most important programs that ATOS has in place to assist our chapters.

Please come and enjoy Atlanta in July, and be sure to stop and say “Hi.” I look forward to seeing you all.

THE ART OF THEATRE ORGAN ARRANGING

volume three

JELANI EDDINGTON



This publication is the latest in the series of popular arranging books that provides five fully-written arrangements for theatre organ. In addition, the book contains invaluable “how-to” information on all aspects of theatre organ playing.

This book covers a wide array of topics, including the use of second touch, minor scales, advanced registration, terracing, percussions, traps, special effects, couplers, and sostenuto.

Arrangements are *You Made Me Love You*, *The Teddy Bears' Picnic*, *When I Lost You*, *That's A Plenty*, and *Intermezzo* (from Carmen).

This book is available for \$34.95 plus shipping. Please add \$6.50 shipping within the USA. For orders of 2 or more books (up to 8 items), please add a total of \$13.00 for shipping within the USA. Please visit us online for shipping rates outside the USA. For students 25 years of age and under, this book is available for the special price of \$19.50 plus shipping (please include some form of identification with your order). (151 pages with illustrations and coil binding. ISBN 978-0-9823385-2-0). Please send check, money order, or credit card details (Visa, MC, AMEX, or Discover) to RJE Productions LLC, P.O. Box 44092, Racine, WI 53404, or visit us online at www.theatreorganarrangements.com.

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Organ Restorations

ATOS is pleased to offer the 5th Annual Technical Experience for participants 18 years of age and older. This year the Technical Experience will be presented a bit differently. There will be two main seminars presented over the first three days. The first seminar focuses on the complete rebuilding of “theatre organ” regulators of which there will be “hands on” experience for all participants. The second seminar will be on the basics of releathering techniques for Robert Morton, Barton, Wurlitzer and Kimball manual chests. The last day will consist of a field trip to the Hilbert Circle Theatre 3/24 Wurlitzer, Warren Performing Arts Center 3/18 Barton and the Paramount Theatre 3/12 Page.

Carlton Smith, Clark Wilson and Justin Nimmo will be the primary instructors this year, with additional teaching assistance from a special guest.

The official hotel is the Comfort Inn East. A special rate of \$71.00 plus tax for king or double includes continental breakfast. When making your reservation mention “ATOS.” Deadline for the group rate is August 3.

The Comfort Inn East — 2229 Shadeland Avenue, Indianapolis, IN
317-359-9999

Tuition for the experience is \$385.00 per person.
Space is limited to 15 persons. Deadline for registration is July 12, 2013.

For more information and registration form, visit www.atos.org, or contact Carlton Smith (317-697-0318, c.smith@atos.org) or Bob Evans (b.evans@atos.org).

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News & Notes

JOURNAL CHANGES ARE COMING

We're going to take this opportunity to announce some upcoming changes in our practices. These changes have been under consideration for some time, and we feel they will help us to keep the standards of our Journal high.

First, a little background. We are almost totally dependent on our contributors for the fine articles you enjoy, and we strive to present their work in a way that showcases it to best effect. This means we often need to work closely with the authors and, of course, Dannielle needs time to lay out the article in an attractive format (Wasn't Simon Gledhill's article on the Troxy Wurlitzer in the last issue visually striking?).

Over the last three years, it has become apparent that our deadlines sometimes work against us. That's our first change: Beginning with the September/October 2013 issue we're going to alter the deadlines for several segments in order to be sure we can give each item the attention it deserves.

Here are the revised deadlines. The parenthetical example dates are based on a September/October issue. For example, if we say "15th of the third month prior to cover date (June 15)" we mean "for the September/October issue, the deadline is June 15."

- **AD COPY:** First of the month prior to cover date (August 1). (No change)
- **AROUND THE CIRCUIT (Print):** 20th of the second month prior to cover date (July 20), to include events submitted up through the 10th of the month. (No change)
- **CHAPTER NEWS:** First of the second month prior to cover date (July 1). (No change)
- **CLOSING CHORD:** As appropriate. We'll print it as soon as we can.
- **FEATURE ARTICLES:** 15th of the fourth month prior to publication (May 15). Please note this reminder—feature articles submitted without pictures are not likely to be printed.
- **LETTERS TO EDITOR:** First of the month prior to cover date (August 1)
- **NEW MEMBERS LIST:** 20th of the second month prior to cover date (July 20)

- **NEWS and NOTES ANNOUNCEMENTS:** First of the second month prior to cover date (July 1)
- **RECURRING FEATURES** (reviews, regular columns): 15th of the second month prior to cover date (July 15)
- **VOX POPS:** 15th of the third month prior to cover date (June 15)

The deadline for feature articles bears a little further explanation. Here's what we absolutely must have by that deadline:

1. The finished text. We'll work with you to refine it if and as needed over the following month. Bear in mind that at the same time, we are working on getting another issue out. There will be times we'll have to set your article aside. It is rare that we receive a first draft that doesn't undergo quite a bit of revision before publication. We can't receive the first draft of an article on July 15 and do a first-rate job on it in time for the September/October issue.

2. The pictures and other illustrations you want to include, including captions and permission to reproduce if you are not the copyright holder. We encourage you to submit more pictures than you think we'll use so we have a good selection available.

We hate to take a hard line, but the deadlines are the deadlines. There is no later "drop-dead" date. If you know in advance you can't meet a deadline for any reason, it is your responsibility to work it out with us beforehand. We'll always do our best to accommodate special circumstances, but you can't just spring it on us. If you miss a deadline and didn't communicate with us in advance, your piece will not run.

Our second issue deals with length of submissions. For three years, we have had a 300-word limit on Chapter News items. (Refer to the Writers' Guide for information on what is counted against this limit.) This will remain unchanged, but how we handle excess will be firmed up. If your submission is 350 words or fewer, we will edit it for length. If it is over 350 words, we will return it to you for revision, and you will have until the fifth of the deadline month to get it back to us.

Up to now, we haven't put a limit on the length of letters to the editor. However, beginning with the September/October

issue, the limit will be 400 words. Unlike Chapter News, though, we will not edit for length. We may be able to trim a few words by inserting required (but missing) hyphens or replacing individual words (such as "will not" or "it is") with contractions ("won't" or "it's"), but if that doesn't do it, we'll return it to you, generally with some suggestions. We don't want to take a chance on changing the message you want to send.

We're also hesitant to edit letters for content. We may spot something that needs to be changed, but whenever we make a change to your letter we'll send it back to you to approve our changes. This generally happens when a sentence construction is confusing, or if you have an unrelated topic included. We want letters to focus on one subject only.

The next item may be a non-issue, but it bears mentioning. Beginning with the November/December 2013 issue, we will no longer accept "hard-copy" text or photographs. All submissions must be in electronic format. We can take word-processor files from nearly any program, or even material typed directly into an e-mail. We just can't take hand-written or printed material which must be re-typed, or photographs which must be scanned.

Of course, you can mail us your photographs and text on CD, or if you have a large number of pictures to accompany your article we can give you the login information for the FTP site so you can upload them directly.

Finally, a word about photographs. What other performing artist plies his craft with his back to the audience? Okay, we chose our instrument—no argument there—and we'll concede that the "business side" of a console is much more impressive to look at than the back, but speaking for myself, I don't think my back is my best side (some may disagree).

When you submit those Chapter News photos, don't bother sending the ones where the only view of the organist is his or her back. We probably won't print it. There's one exception, and that's the case where the organist isn't the primary subject. Somebody in the shot needs to have their face visible!

Thanks in advance for your help in keeping our quality high!

CALL FOR OFFICER NOMINATIONS

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS officers (Chairman, Vice Chairman, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that meeting in Atlanta, Georgia at the J.W. Marriott Hotel in Buckhead on Sunday, June 30 2013, beginning at 9:00am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS chairman, Bob Dilworth, by Friday, May 31, 2013. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS chairman. Any written materials that are submitted to the ATOS chairman by the above date will be distributed to the board of directors prior to the board meeting. In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the board for a personal interview at 1:00pm on June 30 (check the registration desk at the hotel for location). Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

WELCOME NEW MEMBERS


January 16 through March 15, 2013

Robert A. Biancuzzo, Southampton, Massachusetts
 Joseph Bruno, Sr., Sarasota, Florida
 David Calendine, Detroit, Michigan
 Andrew and Irene Engel, Indianapolis, Indiana
 Ronald L. English, Indianapolis, Indiana
 Herbert P. Godfrey, Pitman, New Jersey
 Cactus Sam Harris, Paso Robles, California
 Rick Hawley, Fishers, Indiana
 Ted R. Hubbard, Walnut Creek, California
 Lance Hutchinson, Brisbane, Australia
 Wayne Key, Fultondale, Alabama
 Carl Lakes, Hamilton, Ohio
 Kenned Maclver, Westchester, Illinois
 Brian Minnette, Carrollton, Texas
 Gary J. Mitchell, Decatur, Georgia
 Andrew Moore, Shippensburg, Pennsylvania
 Eric Oberg, Lockport, Illinois
 Jim Paisley, Auburn Twp, Ohio
 Hank and Sue Radaeke, St. Charles, Missouri
 Randall Sandt, Belvidere, New Jersey
 Lee and Dorothy Seitz, Huntsville, Alabama
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 Gene Turner, Maricopa, California
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News & Notes

ATTENTION PHOTOGRAPHERS!



Our convention attendees have turned out to be the best source of great pictures from the conventions. The editors can't be everywhere at once, and it's usually what you submit, not what we shoot, that makes our convention coverage so great.

Each year we receive a lot of the same questions, so we thought it would be worthwhile to take a little time now to answer those we expect—and maybe a couple more.

Q: What settings should I use on my camera?

A: Well, that depends on your camera. We used to say to set your camera to the highest resolution it was capable of. That no longer applies, since many of the newer cameras are capable of 16, 18, 24 or more megapixels. Each higher setting results in a larger file, which means you can't get as many shots on your memory card.

We've found that anything in excess of an 8-megapixel setting doesn't gain us enough to justify the larger file size. An 8-megapixel image will easily fill a full page (if it's sharply focused), and it's rare that we ever use a single image in that way. So, we can easily reduce the size, and we wouldn't be likely to need to enlarge it.

There are some other settings you should check. If your camera has "quality"

settings, choose the highest one. My Nikon gives me the choice of three: "Basic," "Normal," and "Fine." I use "Fine" for everything I've shot that we've printed, and it has worked out fine (no pun intended). Don't use "Raw" or "TIFF" if your camera offers those settings; JPG file format is just fine.

Q: What about flash?

A: Let's extend the topic slightly. During a performance, we ask that you observe certain standards of courtesy, one of which is no flash photography. If you have a newer camera with an extended ISO range (check your owner's manual), you should be able to get good results, even hand-held, in available light.

If you do take some shots with flash, perhaps the obligatory "smiling artist sitting on the bench" shot, do use your camera's red-eye reduction feature, if it has one.

Another courtesy consideration has to do with your camera. If your camera has a noisy shutter, as one of mine does, please don't use it during a performance if your neighbor can hear it. Mine can be heard easily from 10 feet away, so I won't likely be using that camera during a performance.

Finally, your positioning is important. Movement during a performance is distracting to the audience, and can be worse for the performer. You should never be within the range of the artist's peripheral vision, and during his performance, please keep your movement to an absolute minimum.

Q: Should I crop or edit the pictures before I send them?

A: Generally speaking, no. Dannielle needs the flexibility to do the cropping for layout, so we prefer the raw image. If you're doing a panoramic shot, we'd prefer that you assemble it but don't crop beyond that. Take a look at the cover shot from the September/October 2012 issue (the interior of the theatre at Catalina). That outstanding shot was taken by Richard Neidich and it consists of two shots stitched together. Richard used his camera's software to assemble the two pictures into one and, except for the missing left shoulder of the

gentleman sitting in the end seat, you'd never know. Since we had the full-size assembly to work with, Dannielle was able to produce another great cover.

As far as editing the pictures, please don't manipulate the picture in any way, whether it's color correction, brightness and contrast adjustment, or trying to "sharpen it up." Leave it just as it came from the camera. Whatever you can do, so can we, if it needs it.

Q: How do I get the pictures to you?

A: There are lots of choices. First is to hand one of us your memory card or flash drive. Both of your editors will have their laptops and at least one has a slot for an SD card. We can pull your shots off the card while you enjoy a libation.

If you have just four or five and they are less than 20 megabytes total, you can e-mail them to editor@atos.org. Be sure to send them as attached files, not embedded photographs. Treat it like a Word document, and you should be fine.

If you have a lot (altogether, last year you sent us over 4,000!), we prefer that you upload them directly to our FTP site. If you let us know you'll be uploading, we'll e-mail you the instructions and login information. If you use FTP client software (FileZilla, available for Mac or Windows platforms, is free) it's just like dragging and dropping files on your own computer.

The last option is to mail them to us on DVD. You can send them to ATOS Editorial Office, P.O. Box 320591, Vancouver, WA 98682. Be sure to put them in a in a CD/DVD sleeve (if possible, put some stiff cardboard on either side) and use a well-padded envelope. We've had jewel cases break and damage the disc in transit, so we suggest you skip that option.

Because we work on such a tight deadline for the September/October issue, we need your pictures as soon as possible. We'll begin selecting them the week after the convention, and we need to have the selection finished by July 25 at the latest. If you send a DVD, please send it priority mail so we receive it in a couple of days.

Q: Any other tips?

A: Let's start with what we don't want:

1. Pictures of an artist's back (but you already knew that). There are exceptions, of course. One is when the artist isn't the focal point of the shot, such as David Peckham's concert in Providence where he was teamed with the American Band. If we're going to get a shot of the band on stage, we're going to be looking at David's back. Can't be helped.

2. Blurred or badly out-of-focus shots. Just delete them before you send them off.

3. Pictures that would clearly be embarrassing to the subject. I have a picture of Ken Double at the Hanover Theatre where he looks like he just ate a green persimmon (if you've ever eaten a green persimmon, you know the look). I'll probably keep the shot in my files, but you'll never see it in print.

Then, on to what we'd really like to see:

1. Not every minute of every day at the convention is filled with organ music. So, we're interested in what else strikes your fancy or occupies your time. Anything out of the ordinary is particularly desirable.

Planning to take in a Braves game? Take your camera.

If the weather is clear, a trip to the revolving restaurant and lounge on the top of the Westin Peachtree Plaza hotel in downtown Atlanta is a great way to spend a couple of hours. Pictures of you and your compadres enjoying the view (all the way to Stone Mountain, if the weather cooperates) would be good.

That's sort of the Atlanta equivalent of the Van Der Molens and the Nears holding up their wineglasses in toast at the Hollywood Bowl last year.

You get the idea. Pictures of conventioners having a good time, organ-related or not, are "gold" for us. We're generally a pretty congenial lot, so let's show those who didn't attend how much fun they missed.

2. Detail shots of the instruments. If you're lucky enough to be invited on a chamber tour, take your camera. Fortunately for us, a couple of folks got some great shots two years ago of the unique markings on the

keys of Ned Niemiec's console. As far as we know, that's the only console so adorned.

3. "Environmental" shots, such as the areas surrounding our venues, and architectural shots—both inside and out—are good choices. Even some otherwise modest buildings can have some magnificent architectural detail.

4. Don't be afraid to send us multiple shots of the same thing—sometimes one that you might discard turns out to be just what we want. Two years ago, we received two very similar pictures of Ned Niemiec and Doris Beverly with one of the Clydesdales. The one we ran didn't make the initial cut, because it wasn't technically quite as good as the other. But on a second pass through, we caught something we'd missed the first time around. The horse had moved and apparently startled Doris. The look on the horse's face (who knew horses could be expressive?) and on Doris's face came together to make a far more interesting shot. We sacrificed a little technical quality for interest.

Early on in this article we talked about some things that may not apply to your "pocket" camera. Please don't feel that if a pocket camera is what you have, you can't get publication-quality shots out of it. Over half the shots in the last two years' convention coverage came from pocket cameras.

Above all, you go to the convention to enjoy yourself, sometimes to renew old friendships and, of course, to make new ones. If you let your camera just become an extension of yourself, you'll come up with some shots you'll treasure for years, and if you'll allow us to share them with others, we'll all enjoy ourselves just that much more.

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News & Notes

ANNUAL MEMBERSHIP MEETING

OFFICIAL NOTICE

TO: Members of the American Theatre Organ Society (ATOS)

FROM: Bob Evans, ATOS Secretary

SUBJECT: Notice of the Annual Membership Meeting

DATE: July 4, 2013, 9:00am–10:15am

LOCATION: J.W. Marriott Hotel, Buckhead (Atlanta) Georgia

Agenda:

- Approval of the 2012 Annual Membership Meeting minutes as printed in this issue (May/June, 2013) of THEATRE ORGAN
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of board actions during the past year by the secretary. Other status updates as needed.
- New Business: The ATOS board will request discussion and/or a vote concerning a proposal to reduce the number of elected directors on the board from nine to six.
- Announcement of the next Annual Membership Meeting
- Adjournment

—Bob Evans, ATOS Secretary

2012 ANNUAL MEETING MINUTES

MINUTES OF THE ATOS ANNUAL MEMBERSHIP MEETING

Marriott LAX Hotel, July 4, 2012

Chairman of the Board Bob Dilworth called the meeting to order at 8:35am.

Chairman of the Board Dilworth declared a quorum present.

The meeting will be conducted in accordance with *Robert's Rules of Order, Newly Revised*, with Mike Bryant and Don Feely acting as Parliamentarians.

The secretary is recording the meeting for purposes of producing the minutes of the meeting. The recording is not available to anyone for any other purpose.

The chairman made his opening remarks and introduced Don Near, chairman of the ATOS 2012 Annual Convention. Don welcomed all attendees on behalf of the convention committee.

The minutes of the 2011 Annual Membership Meeting were approved.

OLD BUSINESS:

President/CE Report:

Ken Double spoke to the issue of fundraising. He explained that the Challenge Program should generate some significant donations as donors enter the program. The Challenge Program is, basically, a matching donation program. The program has received two gifts at this point.

Ken also summarized his activities of the last year.

Secretary's Report:

Bob Evans, ATOS Secretary, presented a summary of board actions of the past year.

Treasurer's Report:

Mike Hutcherson, ATOS Treasurer, presented a summary of the ATOS financial condition as of this date.

Endowment Fund Presentation:

Jack Moelmann offered a PowerPoint presentation explaining the history and mechanics of the ATOS Endowment Fund.

Discussion of Question of Board Voting Eligibility:

Mike Bryant, ATOS Parliamentarian, provided a summary of the issue at hand. The basic question involves the will of the membership. Originally, the Youth Representative was a non-voting position. Since 2005, the Youth Representative has been considered a director position, and the term "director" has been consistently used.

In 2010 we learned that California corporate law indicated that if one is called a "director" he or she must have a vote.

The issue of ex-officio officers (Past Chairman) needs consideration. This position (Past Chairman) was a non-voting position but still considered a member of the board of directors. Therefore, under California corporate law, this position is a voting position.

Chairman Dilworth asked for questions and comments from the membership. Many members asked questions and expressed opinions on the subject.

The chairman then explained that the intention of the current board of directors is to allow the full membership to vote on this issue by mail ballot. In this way, every member of ATOS has the opportunity to participate in the decision.

Chairman Dilworth declared the meeting adjourned at 9:33am.

/s/ Bob Evans

Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order, Newly Revised*,

Mike Bryant, Parliamentarian

Save the dates for the seventh annual ATOS

SUMMER YOUTH ADVENTURE

July 22-27, 2013
Portland, Oregon
(and surrounding areas)



3/24 Kimball at Cleveland High School
(Portland, Oregon)



3/21 Virtual Theatre Pipe Organ at the
Hollywood Theatre (Portland, Oregon)

The ATOS Summer Youth Adventure makes its first appearance in the beautiful Pacific Northwest this July with an impressive array of instruments. Among our teaching facilities will be **Cleveland High School** (3/24 Kimball), the **Elsinore Theatre** (3/20 Wurlitzer), **First United Methodist Church** (4/107 Classical/Theatre), **Scottish Rite Temple** (2/8 Wurlitzer & 3/16 Wurlitzer), **Oaks Park Roller Rink** (4/18 Wurlitzer), and the **Hollywood Theatre** (3/21 VTPO).

Our core faculty of Jonas Nordwall, Donna Parker, Jelani Eddington, and Martin Ellis will return to guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of “hands-on” time at each of the instruments. We also welcome our visiting instructor, John Ledwon.

Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements have been for students to stay at a nearby hotel at a reduced group rate. Please see the details posted on the ATOS website (www.atos.org) for hotel reservation information.

If you have any questions, please feel free to contact Jelani Eddington at 262/995-4627 (rj.eddington@atos.org) or Donna Parker at 503/642-7009 (d.parker@atos.org), or visit us online at www.atos.org.

100 Years of Harold Lloyd

BY MIKE BRYANT



Harold Clayton Lloyd was born in 1893 in Burchard, Nebraska. His path to film stardom began with a coin tossed by his father: heads, they'd head to California; tails, and the destination would be New York. Fortunately for film lovers through the next hundred-odd years, it came up heads.

Harold made his first film appearance in 1913, in a one-reel film titled *The Old Monk's Tale*. He's only visible for a few seconds, as an extra playing a Yaqui Indian servant in a wig and dark makeup. Ten short years later Harold was a leading man, a master of comedy,

hanging off a clock face above a busy Los Angeles street in perhaps his best-known feature, *Safety Last!*

By the time he died at age 77, Harold had been at one time or another the highest-earning actor in Hollywood, an accomplished photographer, a romantic who married his leading lady (Mildred Davis, to whom he would remain married for 46 years until her death in 1969), an actor who successfully made the transition from silent to sound, and a shrewd businessman who not only invested smartly, but also retained ownership of most of his films.

Some things about Harold Lloyd are very well-known, such as the story of the publicity photo session gone awry, resulting in an explosion that cost him his right thumb and index finger and a good portion of his right hand, and his athleticism—it was really Harold hanging off that clock face—despite his hand injury.

Other facets of his life are less well-known, such as the 14-foot-tall, nine-foot wide Christmas tree adorned with 5,000 decorations which stood—year round—in the sunroom of his home; his dedication to the Shriners Hospitals (Harold served as president and chairman of the board of the Shriners Hospitals for Crippled Children for many years, and later was named president of the Shriners Hospital Corporation, a post he held from 1963 until his death in 1971); or that he bowled a 300 game twice—right-handed!

Even though his acting career spanned both silent and sound eras, Harold Lloyd is best known for his work in silent film, particularly his “Glass character” films, so-called for the horn-rimmed glasses worn by Harold's character. In every role, “Glass” was an idealistic everyman who surmounted every obstacle put in his way and ultimately reached his goal. Whether it was a “thrill” feature-length comedy or a lighthearted short, a “Glass” film could be counted on to provide good fun for the whole family, from the small fry to Grandma and Grandpa.

I recently spent some time on the phone with Suzanne Lloyd, Harold's granddaughter, who runs the Harold Lloyd Foundation. We talked about Harold and the current state of his films.

Many of the Harold Lloyd films have been restored and are now, or soon will be, available on DVD. 31 titles were released by New Line as a box set in 2004, with organ accompaniments by Carl Davis and Robert Israel. According to Suzanne, none of the original scores survive intact, so these are new accompaniments.

In our conversation, Suzanne said “Harold loved the organ, he loved Gaylord [Carter]. I have some of the Gaylord tracks that are going to be put on the Criterion DVDs that are coming out.”



High and Dizzy (1920)

a "Glass" film could be counted on to provide good fun for the whole family, from the small fry to Grandma and Grandpa.



HL-1



Safety Last! (1923)



Girl Shy (1924)

The Criterion release will not be a box set, but is scheduled for release in BluRay/DVD in June. The living room of the Lloyd home, Greenacres, boasted 35-mm projection equipment and a 33-rank Æolian residence organ which was often used for accompanying silent films.

The story goes that when Gaylord Carter was recording an accompaniment for a re-release of *Safety Last!* at a local theatre, Harold was present during the session. When Harold grabbed onto the clock's hand, Gaylord began to play "Time on My Hands." Harold reportedly gave Carter a frown, leaned over and said "Gaylord, I'll do the jokes!" No doubt all in jest, as Carter and Lloyd remained friends for years.

2013 marks the 90th anniversary of the release of *Safety Last!*, which has just recently been restored in high-definition. The new issue is available (in DCP format) for theatrical showing, and premiered in mid-April at the James River Film Festival in Richmond, Virginia. The rollout is still underway, with the film being featured at venues across the country including the Los Angeles County Museum of Art, the USA Film Festival in Dallas,

the Seattle International Film Festival, and the Film Forum in New York City.

For those of you in the San Francisco Bay Area, you can see it at the Castro Theatre during the Silent Film Festival. Scheduled date is July 21, but double-check as dates sometimes change.

Many of Harold's films are available for licensing. For a theatrical release, contact Janus Films (finklea@janusfilms.com). However, if you will be presenting a live performance (i.e., with live theatre organ accompaniment), the licensing is handled directly by Harold Lloyd Entertainment, Inc. (info@haroldlloyd.com). While we won't go into detail here, licensing for a live performance is very affordable, and Harold Lloyd films are a strong draw.

In the past, presenting silent films as they were meant to be shown—meaning, they were projected at the proper frame rate, in the correct aspect ratio and, perhaps most important, they were shown from a restored print—could be a challenging and costly undertaking. Projectors needed to be converted (at sometimes considerable cost) to allow variable frame rates, sometimes custom aperture masks had to be made, and since many of the most desirable



The Freshman (1925)



Speedy (1928)

films were typically only available from archival sources, it was necessary for the projectionist and equipment to be “certified” by the archive house. Different archives had different restrictions and requirements for film handling, all of which had to be observed or you ran the risk of losing the ability to borrow films. If you lost your privileges with one archive, you were at risk with the others. It’s a small world.

If the investment required to “do it right” deterred you in the past from presenting classic silent films, with high-quality, professional organ accompaniment, it’s worth a second look now. With the advent of digital cinema, the frame rate conversion can be handled in the transfer from film to digital; the projection equipment doesn’t require any different treatment or configuration for a silent than for the latest release.

As Suzanne Lloyd said, an evening of Harold Lloyd’s films provides “a whole family package of laughter.” It’s just not possible to watch this master of comedy at work and leave the theatre in a bad mood.

(All photos courtesy of Suzanne Lloyd)

It's just not possible
to watch this
master of comedy
at work and leave
the theatre in a
bad mood.



1923

ATTENTION:

ARTISTS, PRODUCERS AND VENDORS

If you have recordings, sheet music, books or other items to sell in the ATOS Convention Record Shop in Atlanta, all material must be sent to **LARRY DAVIS**, Record Shop Director.

SHIP TO ARRIVE NO LATER THAN JUNE 10, 2013.

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

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

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

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

Canterbury Records—626-792-7184

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

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

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

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

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

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

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpat31@att.net

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

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

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

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

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

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

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

Jonathan Ortloff—www.jonathanortloff.com

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

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

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

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

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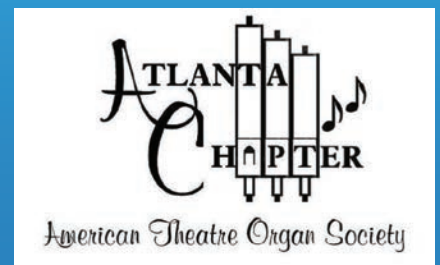
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The Strange Case of Don Berger

BY JOHN CLARK MCCALL, JR.

Haunting...unresolved...tragic—like an endless requiem—the story of theatre organist Don Berger has never been told since newspapers concluded that he took his own life in the same fashion as Robert Hope-Jones around September 15, 1945.

Computer searches can often produce more than one road to follow, and as I began a rather routine investigation of St. Petersburg's now demolished Florida Theatre, I uncovered an interesting and rather progressive article on house organist Don Berger. Before digesting the story—dated May 14, 1944—two other disturbing headlines in *The St. Petersburg Times* appeared on the search results page:

Mystery Cloaks Body in Auto Near Dade (City) and Body in Auto Is Identified As Don Berger

The death of a fellow theatre organist was of intense interest to me and I began to pursue the story, or rather, I was haunted by—*The Strange Case of Don Berger*.

Who was Don Berger? A feature article, "Pipe Organ Again Finding Rightful Place in Music," provided some answers. Then 37, Berger was pictured at the white console of the Florida Theatre's Wurlitzer Style 235 Special (Opus 1384). He was handsome, telling his journalist that he was a graduate of the Philadelphia Conservatory of Music

and did his first stint as a theatre organist at the Stanley in Philadelphia, which featured a 3/29 Kimball. (My research indicates that based on his age at death, this would have been circa 1927-29.)

Berger also mentioned that he played piano with Vincent Lopez (who in 1924 purchased the smallest Wurlitzer on record) and Ted Lewis. And yes, he claimed to have been the first artist to broadcast the organ over radio. He also claimed to have broadcast from "Radio City Music Hall."

As organ aficionados know, press releases and artists of past eras often availed themselves of the convenience of Radio City's studio Wurlitzer as a way to politely drop the line that they had played at the Music Hall. Those broadcasts emanated from the smaller 3/14 organ in the Radio City complex at Rockefeller City...and not at the mammoth Wurlitzer in the Radio City Music Hall itself. But it made for good reading, and the average subscriber was not educated in the specifics of where the



St. Petersburg's Recreation Pier featured radio station WSUN's studio—equipped with an Estey Minuette theatre organ

Facing page: The Florida Theatre, St. Petersburg, was demolished in the fall of 1967

(All illustrations from the collection of the author except as noted)



The castled walls of the Florida Theatre's auditorium. The house curtain proudly proclaims the Publix logo, and the Wurlitzer's right organ chamber is heavily draped



A Cypress Gardens brochure similar to the one Don Berger used to "seal his fate"

four Wurlitzers at Rockefeller Center were situated.

Berger was quoted as having taught many organists who were now plying their trade on radio soap operas, primarily on Hammond organs. Moving past an impressive array of Berger's musical accomplishments, the greatest import of the article lay in his claim that the theatre pipe organ was enjoying a nationwide renaissance. And, as history shows, he was quite right. In just a few short years after Berger's death, George Wright and others would launch recording careers spawned by the emergence of High Fidelity, bringing the theatre organ to a new public and to new consumers of recordings.

Mr. Berger made reference to the artistry of Milt Herth and his approach to the Hammond organ, but wasted no time in affirming that the more lyrical approach of the theatre organ was back to stay. A news item in *The Times* somewhat affirmed this for Berger when he reported on September 3, 1944 that he had received 200 fan letters in one day. At the time Berger was also organist for WSUN Radio in St. Petersburg with studios on the city's pier;

Berger played a 2/3 Estey Grand Minuette which had been relocated from the Alcazar Hotel in Miami. He also broadcast from the Florida Wurlitzer. A March 22, 1944 advertisement for the theatre featured a banner that proclaimed:

**Tune In "Hits and Encores"
at 11:45 AM—WSUN
Don Berger at the Console
of the Wurlitzer Organ**

Lady in the Dark with Ginger Rogers and Ray Milland was the feature film. As *The Times* columnist Al Lino interviewed Berger, the organist constantly demonstrated his musical ideas and examples on the Florida Wurlitzer's three manuals and pedal clavier. From the hyperbole offered in Lino's interview, it was clear that the columnist was impressed with what emanated from the chambers of the Florida's Mediterranean-style castled walls.

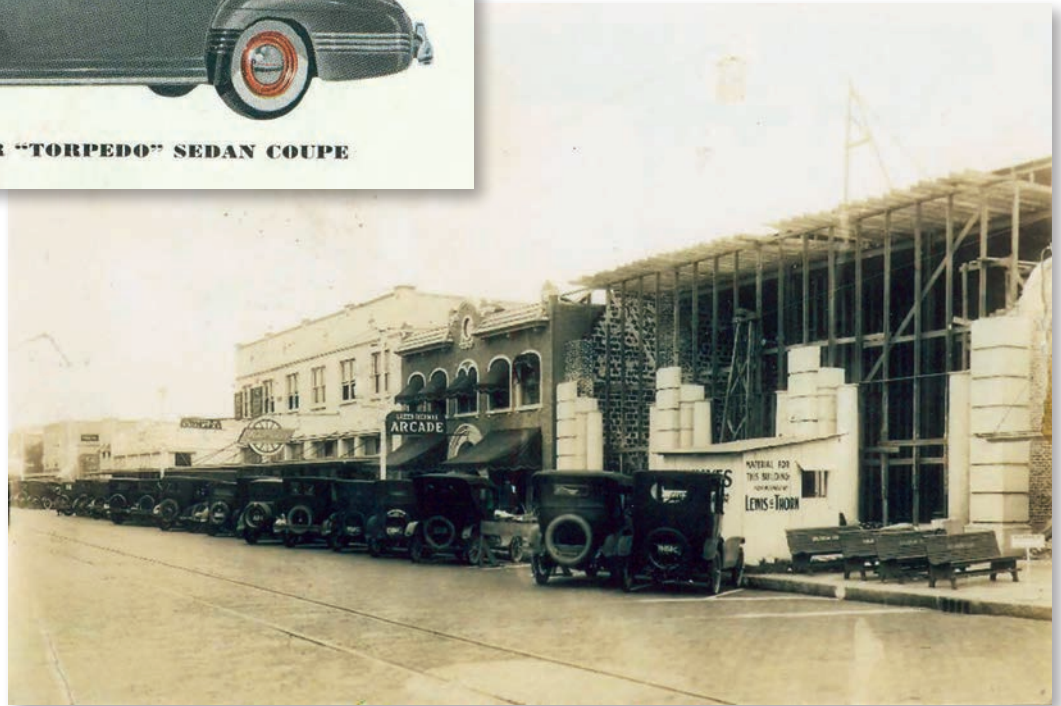
Periodicals research reveals a bit more about Berger. Before coming to Florida, he was manager and organist at York, Pennsylvania's Playland Roller Rink. It is possible that the organist was the very first manager when the rink opened November 14, 1941 on the heels of the Pearl Harbor disaster. *Billboard* magazine announced in its May, 30, 1942 that Berger was resigning. As one skater reminisced: "The verdict was unanimous. The music, the organ and the organist were flawless, the acoustics sharp and clear." After Don Berger left for Florida, George Glick took over at the console of the Playland organ.

With World War II raging, Berger participated in many bond rallies after he arrived at the Florida—often accompanying local vocal duos and soloists. When the article about Berger and the renaissance of the pipe organ appeared in May of 1944, he had obviously met "Tee" Brown of Tampa, Florida State Theatres' director of advertising and publicity. It is safe to assume that "Tee" had masterminded Al Lino's half-page article and her interest in Don was far greater than just promoting



A 1941 Pontiac Coupe similar to Berger's death car

St. Petersburg's Florida Theatre under construction, circa 1925



him. Don and "Tee" were married on July 16, 1945. Don had apparently left the Florida Theatre prior to their union and, on January 15, 1945 the Bergers announced that they had purchased an interest in the newly established *Florida Aviation* magazine. "Tee" resigned her position with Florida State Theatres to serve in the same capacity with the new periodical. It is not clear whether Don continued his affiliation with WSUN Radio, but it is certain that he was looking for work as an organist or pianist in addition to establishing his business presence with *Florida Aviation*. And, it became painfully clear on the alleged date of his death.

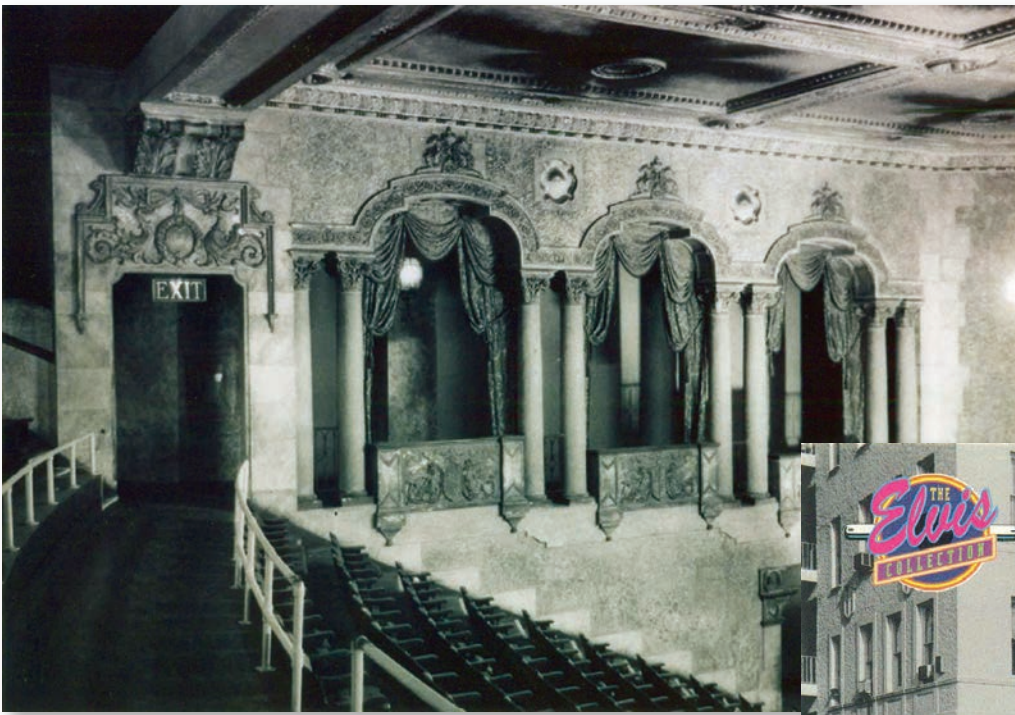
On the morning of September 15, 1945, Don Berger said goodbye to "Tee" and drove away in his gray and blue 1941 Pontiac coupe on a trip to Jacksonville, Florida to discuss a musical engagement there. But Berger never made it to Jacksonville. His life ended just some sixty miles northwest of Tampa in Dade City, Pasco County, Florida.

It was entirely logical that Berger should travel to Jacksonville since that city boasted its Florida Theatre—(equipped with a Wurlitzer 260 Special [Opus 1569] which would become the enlarged Forker Memorial Wurlitzer in Grace Baptist Church, Sarasota). During the war years Valdosta, Georgia native Jimmy Knight and the great Billy Nalle entertained at Jacksonville's Florida Wurlitzer. It was logical that Berger should join those ranks, although we will perhaps never know if this was the engagement he was seeking.

"Tee Brown Berger" did not hear from her husband ever again. In an era of pay telephones and expensive long distance rates, there was a rationale not to hear from Don for a few days. It is somewhat of a mystery that there is no record of "Tee" contacting authorities between September 15 and the day Berger was discovered dead, October 7. Berger was discovered by Ivan Hodge who was fishing in an area near Fort King's Highway, four miles south of Dade City on that Sunday afternoon.

Berger's 1941 Pontiac was found in a thicket of palmettos, scrub oaks, and pines. Inside was Berger's decayed body; a garden hose was mounted from the exhaust pipe sealed by two pages ripped from a Cypress Gardens brochure and routed to a back window. Other than a playbill from a drive-in theatre, there were no identifiable personal effects. And there was no license tag on the car. A 1944 tag was found under the front seat after the sheriff broke into the locked automobile. Mrs. Berger later said that she clearly remembered that a 1945 tag had been issued and placed on the vehicle.

Even stranger was a statement "Tee" made to *The Times* stating that she was visiting some friends in St. Petersburg the night she was contacted about her husband. Upon hearing the news, a girl friend asked, "I thought you told me Don had gone to Jacksonville." "Tee" responded, "That's right. Why?" Her girl friend replied, "Because I thought I saw him in the theatre (The Florida) this afternoon."



View of the Florida from the loges

Elvis invades the Florida, August 7, 1956



“Tee” made two separate trips to Dade City and, with the help of dental records, the coroner did rule that the body in the car—a car drained of all gas and with the ignition switch still engaged—was indeed theatre organist Don Berger. It was ordered that he be interred in Dade City due to the decomposition of the body. Coleman and Ferguson Funeral Home (which is still in business) made the arrangements. The 5-foot 8-inch high organist that had been billed by Al Lino as “one of the greatest organists in the world” probably died the very day he set out for Jacksonville, attired in a sport shirt, blue trousers and white and brown shoes.

What caused this man who organized and led six dance bands to end his life after only 38 years and only three months of marriage? Chances are he was not aware of the method in which the father of the theatre organ, Robert Hope-Jones ended his own life—incidentally two days earlier in a former September. Hope-Jones died September 13, 1914 not in a car, but in a hotel room with a rubber tube engaged in his mouth...with a gas jet that would burn

the remaining gas safely after Hope-Jones succumbed.

Because of voluminous amounts of correspondence from Hope-Jones to the Wurlitzer Company and vice-versa, we have a clear idea of why this gifted inventor died by his own hand. Money matters, managerial manners, the pressure of the House of Wurlitzer, and Hope-Jones’ preference for young men all took their toll.

“Tee” remonstrated that her husband was not despondent and that they had experienced a happy three months of marriage. But we don’t have Don’s statements and we certainly don’t have his story. I believe I know, but even as a self-made Don Berger expert, I can’t be sure. I will continue to be haunted; continuing to search for answers to as many questions as there were stops on the console rail of the Florida Theatre’s Wurlitzer.

About the Florida Theatre, St. Petersburg and its Wurlitzer Organ

The Florida Theatre, demolished in 1967, was unusual in that it promoted its organ prior to opening day until it was shuttered and given over to the wreckers. Opening on September 10, 1926, the Florida (originally conceived as the Paramount and managed by the Publix chain) saw a lot of entertainment and popcorn. It hosted the world premiere of Disney’s 101 Dalmatians (1961) and its Wurlitzer was used frequently and often touted in the news media. When the final film, Clint Eastwood’s *For A Few Dollars More* flashed on the screen it was followed by the image of a tombstone inscribed by journalist Dick Bothwell’s epitaph: “RIP Florida. 1926-1967.”

The Florida’s Wurlitzer installation chief was William Cross from New York. Featured organists at the Florida included:

The theatre's roof garden, where Floridians once danced the night away



Bidders look over the Florida's inventory in September, 1967. The Wurlitzer console is still carefully covered in the orchestra pit

George Henninger, Dorace MacKenzie (who was previously featured at Wurlitzers in Hollywood's Pig 'n Whistle Restaurant and Grauman's Egyptian and Chinese theatres), Edith Ginn Sexton, Eddie Ford (of Tampa Theatre fame), Ruth Nagel, William Beasley, John Miller, and well-known local Zita Norpell O'Brien. Mrs. O'Brien was formerly featured at the four-manual Kilgen organ in Chicago's Picadilly Theatre. In St. Petersburg, she held church positions, played early Hammond organs in the late thirties, and organized a St. Patrick's Day Musicales for over two decades. She was featured "wearin' the green" at the Florida Wurlitzer as late as March of 1966! She also reportedly recorded the instrument. And, of course, there was Lancaster, Pennsylvania native Don Berger.

But, the greatest artist to ever play at the Florida was none other than Mr. Jesse Crawford. As reported in the *St. Petersburg Evening Independent*: "Those persons who were at the "supper" show—the one starting at 5:15 o'clock—at the Florida last Wednesday (April 4, 1928) heard one of the greatest theater organists in the country

play for a short time. Jesse Crawford, who plays the big Wurlitzer in the Paramount Theatre in New York, played on the Florida theater organ for about 5 minutes. He came over here to try the organ and slipped into the seat and played long enough to tell something of what kind of an instrument it is. He was very complimentary of the organ here, pronouncing it one of the best he has ever used." A.R.D.

The First National Bank of St. Petersburg purchased the Florida Theatre property on October 1, 1967 for \$225,000. The theatre that saw a tumultuous visit by Elvis Presley in 1956, live productions of *South Pacific*, bond nights, bingo nights, all kinds of nights, was at the end of its luck. An auction was held to dispose of about 135 paintings, lamps, and accessories. And what of the Wurlitzer—still in playing condition?

Terry Charles, curator emeritus of the famous Kirk of Dunedin organ offers: "I think about 1964 I made an inquiry to visit the theatre and play the Wurlitzer 235 SP in the Paramount, later the Florida Theatre. I made the visit and met an older gentleman,

"Ash" [Greeley—who was with the theatre since opening day] the stage manager. He seemed to be there late at night it seems to me.

"He pretty much loved the 'juice' and I would give him a five-dollar bill or something and he would leave us alone for an hour or so, visiting a neighboring lounge.

"He was cranky about raising the console...finally, though, as he began to see the sincere interest we all had, he made an 'extra' effort and would close the fuse box lever backstage and would raise the console and let me play the house out. It was a regular thing for a time and folks LOVED it!

"In 1967, when I sold my H3MSP (from Dick Loderhose's residence) to the Kirk of Dunedin, the theatre was coming down... another @#^\$&*%#@!! parking lot! In the nick of time, I finally got the right people to talk to and purchased the organ as the wreckers were starting.

"The console went to someone in California...don't remember more about the console location. Seems to me it went to a Doctor.... And the marimba was sold;



The Florida's Heywood-Wakefield seats being removed prior to the theatre's demolition. The Wurlitzer console can barely be seen in the upper right. The gentleman watching the workman is probably "Ash" Greeley, who was with the theatre from its opening day



Death of the Florida Theatre

I think it went to Australia, but again, can't be certain. All the rest is within the Kirk Organ. So, there you have it, at least what I can provide. It certainly was the best organ around, far superior to the famed Tampa Theatre. Of course, it was larger than than the 2/7 original Tampa Organ, BUT the secret for its wonderful sound was in the building!"

Fortunately, the Florida Wurlitzer lives on—a survivor of the wonderful Occidental architecture from its original home designed by Roy Benjamin and R.E. Hall that is but a memory now. And yes, those pipes that Don Berger played are still sounding. In my imagination, perhaps late at night after a Kirk concert, the organ's ranks join in a mournful, unfinished requiem for Don Berger.

Sources

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(All photos McCall collection except as noted)



TEE BROWN

"Tee" Brown, Don Berger's wife and Florida State Theatres' director of advertising and publicity (Photo courtesy St. Petersburg Times)



Atlanta, Georgia July 1-July 6, 2013

JW Marriott Hotel at Lenox Square

Monday, July 1, 2013, Overture

Morning—Registration
Depart for Chattanooga, Tennessee
Afternoon—Jonas Nordwall, Tivoli Theatre,
3/13 Wurlitzer
Dinner at Rock City
Evening—Walt Strony, Memorial Auditorium, 4/81 Austin

Tuesday, July 2, 2013, Opening Day

Morning—Registration
Afternoon—Richard Hills, Fox Theatre, 4/42 Möller
Evening—Silent Film, 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
Depart for Birmingham, Alabama
Afternoon—David Gray, Alabama Theatre, 4/32 Wurlitzer
Awards Banquet
Evening—Mark Herman, Alabama Theatre

Friday, July 5, 2013, Day Four

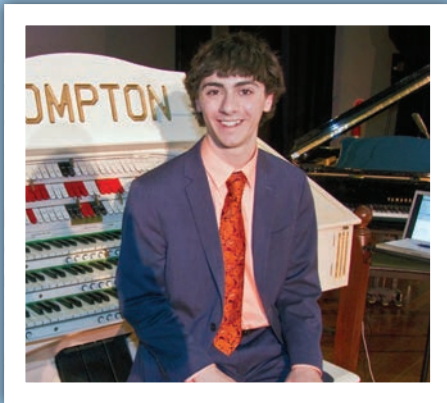
Morning—Young Organists Presentation, Strand Theatre,
Marietta, Allen GW-IV
Afternoon—Lance Luce, Strand Theatre
Evening—Dwight Thomas, Stephenson High School,
Stone Mountain, 4/16 Page

Saturday, July 6, 2013, Finale

Morning—Depart for South Georgia
Afternoon—Nathan Avakian, Grand Theatre, Fitzgerald,
3/18 Barton
Buffet Dinner
Evening—Ron Rhode, Rylander Theatre, Americus,
3/11 Möller

Artists, venues, and schedule subject to change.

For more information, check out
atosatlanta2013.org



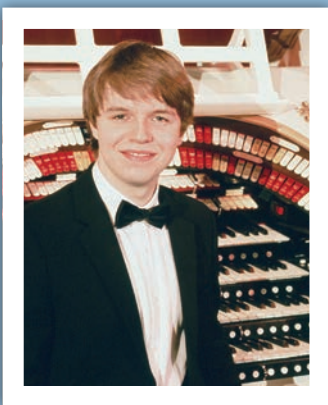
Nathan Avakian



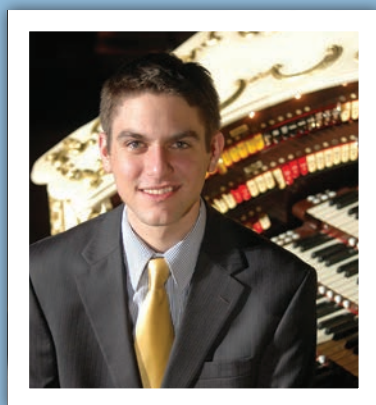
Jelani Eddington



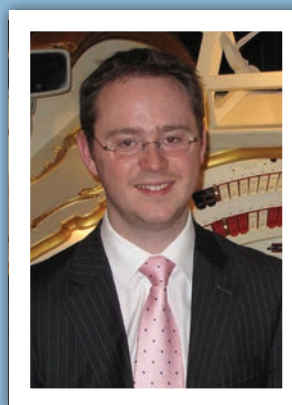
Tony Fenelon



David Gray



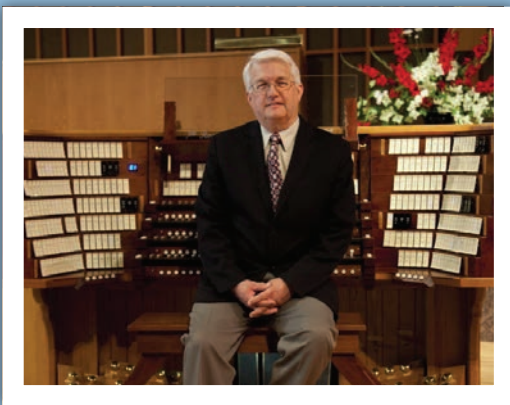
Mark Herman



Richard Hills



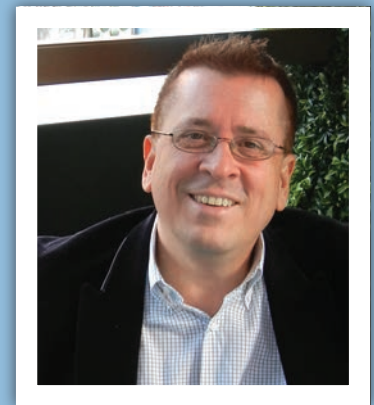
Lance Luce



Jonas Nordwall



Ron Rhode



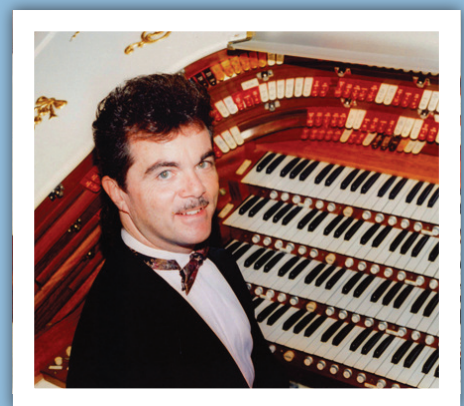
Walt Strony



Dwight Thomas



Dave Wickerham



Clark Wilson

Stephenson High School Page Organ

BY KEN DOUBLE



The story of the Stephenson High School Page theatre pipe organ has been told and re-told across ATOS-land. This is an instrument that has called many places home—including a radio station, a theatre, a warehouse, and now, a high school auditorium. Ranks have been substituted and borrowed, loaned, lost, discovered and re-acquired.

And as it is with all of these stories, there have been thousands of volunteer hours, tens of thousands of donated dollars, professionals and amateurs alike pitching in, and a mad dash to the finish—the organ’s unveiling in its new home for the Atlanta convention 2013, *Here With The Wind*.

The original installation went to Chicago’s WHT Radio station in 1925. Organist Al Carney did the specification on the organ, which replaced a small Kilgen. It wasn’t long—1928 in fact—and the organ found its way to the Michigan Theatre in Flint.

In the mid ’50s, Bob Howland, a good friend of Roger Mumbroe in Detroit, acquired the organ and installed it in his home, where it played for several years before he sold it to James Widdis.

In 1980, the Page found its way to Atlanta. Dick Weber owned the Music Grinder pizza parlor, and he acquired the organ as a back-up instrument for his

restaurant, with the idea that this would be a fine organ for a second restaurant.

The organ was stored in a warehouse owned by Walt Winn, who quickly exclaimed, “This thing looks like an erector set with no instruction manual.”

About three comments later, somebody else said, “Ya know, it would take up a lot less room if you just put it together.” And thus began a love affair between the Page organ, Walt Winn, the Atlanta chapter members, and week after week after week of parties at the warehouse.

The last concert in the original warehouse was in April, 1986. Winn began downsizing—but with every move to a new warehouse, he moved and reinstalled the organ! (Rick McGee claims he has installed this organ five times!) In 1991 Walt Winn donated the instrument to the Atlanta chapter.

A lengthy search for a new home, and a lot of volunteer hours later—over many years, and the chapter members now hope Stephenson High School is going to be home for this well-traveled musical time machine for a long, long time.

Over the past several months, as the organ moved closer and closer to completion, there has been growing excitement from the music department at Stephenson High School. The organ was showcased in both band and choral programs, and band director Quentin Goins has hopes of presenting something special next fall incorporating the Page organ with both band and orchestra.

Music and the arts are high priorities at Stephenson High School, which makes this an outstanding location for the instrument.

Mr. Goins, his assistant William Oliver, and Stephenson High School principal Michael Jones have been strong and enthusiastic supporters of the installation. All are looking forward to not only the convention concert in July, but a full

dedication program for the organ soon after school begins next fall.

Finally, these stories always have special people who have done special things. The list of volunteers is long. And no one has spent more time working on the Page than Rick McGee and Bob Haag. Saturday after Saturday—month after month—year after year—there were Rick and Bob. Indeed many others spent a lot of Saturdays at the school, but clearly, these two will have no idea what to do with a free Saturday morning once the organ is finished with all of its glorious 22 ranks singing.

But there is one other special individual that must be recognized. The Atlanta chapter officials searched far and wide for a home for this special organ. It was Jack Sandow who knew officials in the DeKalb County school hierarchy. And all of those Saturdays, both at the school and in his own garage, Jack Sandow has dedicated his “senior years” to the Page and Stephenson High School.

There is no question that this project has helped keep Jack young and going strong. He will be headed toward his 92nd birthday when ATOS meets in Atlanta, and he is an amazing man who has done amazing work to see a dream come true for himself, the Atlanta chapter, ATOS and Stephenson High School.

Dwight Thomas will do the honors on Friday night, July 5, and we look forward to an exciting night as this well-traveled Page speaks forth in its new home. Ft. Wayne, Indiana and the Embassy Theatre; Catalina Island and the Avalon Casino Theatre; and now, for the first time in nearly 20 years, the third four-manual Grand Page Theatre Organ is back. Its new home is in the shadow of famous Stone Mountain near Atlanta. And the Atlanta chapter will be proud to show it off at *Here With The Wind*.

Above: *The Page as it appeared in 1987*

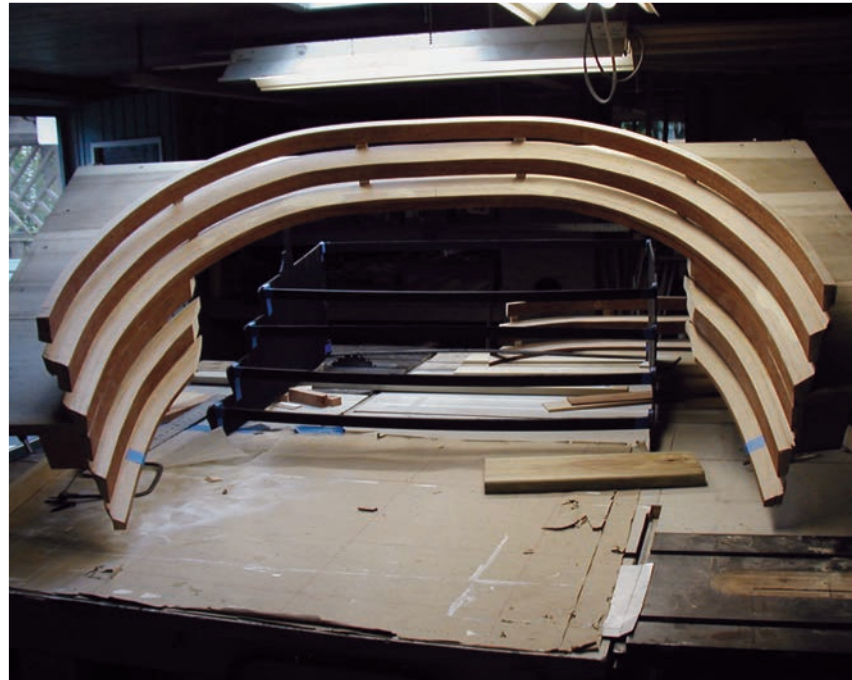
(All photos: Rick McGee collection, except as noted)

ATOS ANNUAL CONVENTION 2013

Saturday work session in 1996 in Gainesville, Georgia



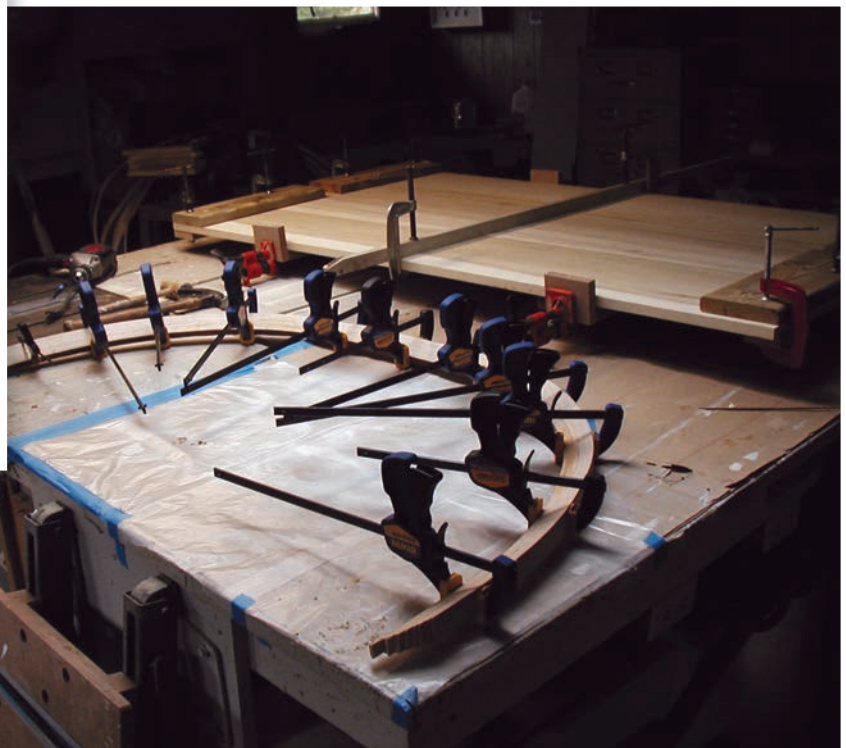
The stop rails were laminated by Atlanta chapter volunteers



To accommodate the expanded specification, new stop rails were made in 2004



In 2003 the old finish was carefully stripped, leaving the decorative moulding intact





*Main chamber, Tuba
Horn 8' offset*

*Solo chamber, Tibia
Clausa 8' offset*



Solo chamber Percussions

*Main chamber in 2005—Clarinet,
Vox, and Tibia Minor*





Larry Davis

Larry Davis at the stripped console shell (2006)



"Proud Papa" Jack Sandow in 2008 (Photo by Randy Hendry)



In 2007 the Page returns to school—
Stephenson High School



ATOS ANNUAL CONVENTION 2013



John Tanner and Ken Double install the Post Horn chest in 2012



Main rails under construction

New stopralls in progress



Tim Stephens works on the SAMs in 2012





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The restored Copper-Bell Brass Saxophone



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Bob Fountain, the official Chime Polisher



(2012) He plays, he raises money, he helps install chests, he wires the relay...



Larry Davis and Jack Sandow

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The Page in the Howland residence, showing its original finish (Photo courtesy of John Lauter)

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A Sticky Subject, Indeed

PART ONE BY MIKE BRYANT

(Due to the volume of information about our topic, we're going to split this into a two-parter. Part Two will run in the July/August 2013 issue.)

A subject on which no end of discussion seems in sight centers on adhesives used in organs. Myths abound, as do impassioned arguments on this or that product: "You should only/never use X glue on..."; "If Wurlitzer had this miracle product available back in the day, they'd have absolutely used it." No doubt, you can add to these examples without a great deal of effort.

Let's see if we can shed some light—objectively—on the subject. We'll talk about the different types of glues and their place in organ work, although this isn't a primer on gluing techniques. For information about some of the high-tech glues, we want to thank the friendly crew at one of our favorite "toy shops," Woodcrafters in Portland, Oregon. They also allowed us pretty free rein to photograph their displays to go along with this article.

By the way, when we mention a brand name in this article, it is for illustration. It should not be considered an endorsement of a particular product or vendor; you can almost certainly find the same basic product in more than one brand, and this is not a product comparison article.

Glues range from special-purpose products for a particular application, to products intended as general-purpose adhesives. The special-purpose glues usually excel when used as intended, and general-purpose products are necessarily compromises. All glues are formulated to be used under specific conditions and, when used as directed on the label, generally do a good job. Deviating from the intended use is almost guaranteed to make you (or someone, later on) unhappy.

One generic comment about adhesives: while that gallon jug of glue might look like a real bargain, we suggest you buy in quantities you'll use within a few months. Many glues have a shelf life, and once opened, the clock begins to run. As air gets to the product it may begin to cure in the container. There's not much more frustrating than to get a container of glue from the cupboard, only to find it has hardened up in the bottle.

We regularly encounter organ parts that have been assembled or repaired with the incorrect adhesive. Whether the wrong adhesive was used intentionally for some reason, or because of a lack of knowledge, isn't at issue. In the first case, it seems the "It'll outlast me, so let the next guy deal with it" mindset has been around for a long time.

I've opened up chests to find secondary pneumatics covered with naugahyde or some other artificial fabric-backed leather (no wonder it was slow!), held on with some mystery wonder glue; gaskets applied with silicone sealant—glopped on so thick that it ran down into the air channels; carpenter's glue used to mount secondaries; and worse.

Several years ago another technician and I encountered a 24-note string offset chest which had been completely assembled without a single piece of gasket material—unless you consider silicone sealer to be gasket material (we don't). It took us half a day just to open it up without damage so we could perform a simple repair to a sticking pallet. Add in another half-day to get enough of the silicone off to be able to install proper gasketing that didn't leak. Once again, what should have been a few minutes' job took up the whole day.

I was "the next guy" in each of those instances, and too many more to count. I'd rather NOT have been, thank you just the same.



To some, there should be a special section in the lowest depths of hell for those who intentionally and knowingly use the wrong adhesives, especially those that are nearly impossible to completely remove. That's tough to argue with when you're trying to repair the damage caused by the adhesive; but let's be sure we're not castigating the poor fellow who had been led down the garden path by someone else who should have known better.

If I find a single primary inside a chest with clearly different leather than the rest, and find that carpenter's glue was used on it, that's one thing. Maybe it was an emergency repair, and the technician used what was available. He gets a pass.

It's completely another thing to find a whole rank where the primaries were installed with carpenter's glue. That's what we find unforgivable.

Okay, the soapbox has been put away. Let's look at how adhesives work:

All adhesives must have two properties:

1. They must be able to flow thinly into microscopic cracks (grain in wood, for example) and bond to the surface, and
2. They must be able to stick to themselves.

Beyond these two properties, different adhesives have characteristics that make them suitable for specific applications. What works well in one case may not work well in another.

Most adhesives recommend application to both surfaces. A common question is "why"? The glue forms a mechanical bond with the surface to which it's applied. When the two pieces are brought together, a molecular bond is formed (the glue "sticks to itself"). It is the combination of the mechanical and molecular bonds that results in a strong joint. In the case of wood-to-wood, the bond is usually stronger than the wood itself.

What happens as the adhesive cures is related to its optimal use. As adhesives cure, the bond becomes stronger. This happens in different ways, depending on the characteristics of the adhesive.

Some actually dissolve the surface slightly and diffuse into the surface. The adhesive actually becomes part of the pieces being joined. As you can imagine, this physically changes the part, and that usually isn't something we want. While it results in a very strong joint, it can't be taken apart later without damage. Stick to using these types of adhesives on model airplanes and such.

Others shrink as they cure, which draws the pieces together more tightly and results in a stronger bond. That sounds good, but be careful: this works best on materials of similar porosity where the joint won't need to remain flexible.

Some cure through evaporation. This is a characteristic of wood glues, which also shrink as they cure. The downside is while it works well on long grain, it doesn't work well in an end-grain joint. You'll need some additional strengthening—a spline, biscuit, dowel, etc.—to assure a strong joint.

Some cure through a chemical change which occurs with exposure to oxygen or water, addition of a catalyst of some sort, or through the application of heat. Generally speaking, adhesives with these characteristics have very limited (if any) use in organs.

How the glue works and cures is only half the equation. We need to consider the material to which it will be applied as well.

All surfaces have microscopic cracks and crevices. The key term here is "microscopic." Seen under a microscope, even highly-polished surfaces are not totally smooth, and it is that characteristic which allows us to stick things to them.

In porous materials such as cloth, leather, wood, etc., those microscopic crevices are very large—often visible to the naked eye.

Non-porous materials (plastics, polished metals, glass, etc.) still have microscopic crevices, but they are much finer. As you might expect, the adhesives that work well on porous surfaces don't necessarily work well on non-porous, although there are some specialty adhesives which work well on both.

That brings us to the first thing to consider in choosing the right adhesive: what do you want to stick together?

The next thing to consider is "Do you ever want to be able to take it apart?" We usually want to be able to take things apart again. We want to be able to re-leather a pneumatic, replace a gasket, install a new set of Chrysoglott hammers, or replace a chipped cap on a key, etc.—and we want to be able to get the old stuff off without damaging the part. This capability to "debond" a glue joint is known as "reversibility."

Sometimes, though, we need to repair a part that was never intended to come apart in the first place. For example, we may need to repair a crack in a wooden pipe. This, by the way, is not the same as repairing a separated joint on a wooden pipe.

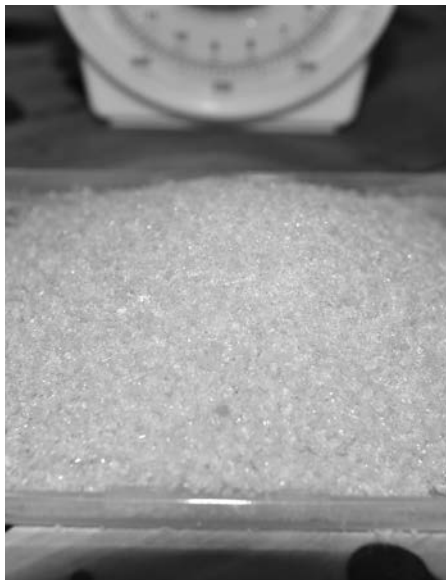
What are the common types of adhesives, and what use do they have in organs? Or, perhaps more to the point, when should they not be used?

HIDE GLUE



Hide glue is made from collagen, a protein found in the hides, connective tissue, and bones of animals. It has been used in making furniture and musical instruments for centuries. It has many properties that make it the preferred adhesive for most uses in organ building. One of the advantages of hide glue is that it is easily reversible with heat and moisture.

Traditional hide glue comes in powder or flake form and must be mixed with water and heated. It is generally referred to as "hot glue," but room-temperature liquid hide glue is readily available at hardware stores and home centers.



Buyer beware: The room-temperature hide glue contains additives to keep it liquid and increase its “open time” (the time before it begins to gel, or set); those additives do reduce its strength. In most cases, that won’t be a concern, but it also affects the “reversibility”—in other words, can you get the joint apart later if you need to? A small squeeze bottle of liquid hide glue is a good thing to have in your emergency “fix-it kit.”

Hide glue is graded by “gram strength.” Without going into a deep explanation on just what that means, what it boils down to is the higher the number, the stronger the bond but the shorter the open time. The most common for musical instruments is 192 gram, and that’s fine for our use in organs. You can find gram strengths up above 400, and you can find “high clarity” or “high transparency” hide glue. Neither will give us much benefit (once it cures and the part is put back in service, you won’t be seeing the glue anyway), so save your money.

If you’re going to use hide glue, you’ll need some means of keeping it at the correct working temperature (about 145°F). You can buy a thermostatically-controlled glue pot; you can use a hot plate and a thermometer; or in some cases you can use a small crock pot, if the temperature control is right.



Unless you’re mixing up a lot, you’ll probably use your heat vessel as a “double boiler” with your glue container in a water bath. When I say “a lot” I really mean A LOT. I typically mix 50g of flake glue at a time and keep it in a jam jar with a tight-fitting lid. That’s enough to get through a few ranks of primaries. In between work sessions, I keep the unused amount in the fridge. Hide glue will take several cycles of cooling and reheating, but eventually that will break it down and reduce its strength—another reason to mix smaller quantities.

So, mix only as much as you expect to use in two or three sessions, no more.

You can find it at most musical instrument supply houses, some larger home centers and hardware stores, and specialty woodworkers’ shops. Check the internet for sources and you’ll find plenty of options.

Regardless of the name on the packaging, if the dry product is made in the USA, it came from one of two manufacturers, L.D. Davis Industries or Milligan & Higgins. Neither sells product in “consumer” quantities, so you’ll be buying it from an intermediary who repackages and adds their own marketing pitch. Bottom line: don’t be afraid to shop for price.

There are musical instrument special-interest groups on the web which will give you some good guidance on how to mix and use hide glue. Once you’ve tried it and gained a little experience, you’ll probably find it isn’t difficult to work with, and it gives consistently good results.

FISH GLUE



Fish glue is a popular alternative to hide glue. It is still, technically, a hide glue as it is made from the skin of non-oily fish. It's liquid at room temperature, and is freeze-thaw stable. It offers a somewhat longer open time than hide glue, and has a "high tack," meaning it is very sticky. It is also easily reversible with moisture and heat.

The high-tack characteristic is a mixed blessing. If you get a bit on your fingers—and you will—you'll want to wash it off immediately or you'll get it everywhere on your work piece and have a real mess on your hands. You'll also want to rinse your brush frequently (I usually use two brushes; one is soaking in a jar of water while the other is in use. When the brush starts to load up a bit too much, I swap them).

Like hide glue, a small squeeze bottle of fish glue is a good option for your fix-it kit. Because of the longer open time, it will take a bit longer for your repaired piece to set up, but not much. It won't slow you up enough to worry about.

Because of the viscosity of fish glue, you'll need to be very careful about how much you apply. Timing is nearly as important as how much glue to use. Let's take a primary pneumatic as an example. You need to be careful of two things: One, you don't want "squeeze-out" to migrate up past the inner edge (when it dries, it will form a hard edge that will accelerate wear as the leather flexes with use).

Two, you don't want any squeeze-out to go past the corner toward an adjacent side. That will cause a bump that will make it difficult to achieve an airtight seal. The prevention is easy—don't let the glue harden before you glue the adjacent side. Let the "first" side set up for a few minutes, long enough that handling the work piece won't shift the leather, then do the next side. The fresh glue will blend with any partially-set glue and help the edge to flow out.

As with hot glue, a little practice will set you on the right path in short order. And, by the way, the discussion in the two preceding paragraphs applies equally to all glues.

Hide glue and fish glue both have one characteristic that must be taken into consideration: once fully cured, neither is terribly flexible. For a primary, this isn't a big consideration since the movement is limited. However, if you have an application where there is a great deal of movement along the overlap area—such as a swell motor, for example—it can be tricky.

First, the finish on the overlap area should be buffed off (an emery board works well), and the amount of glue used needs to be just right. Too little, and the leather will absorb it all, leaving insufficient glue to join the two pieces securely. Too much, and the joint may be stiff and the glue may flake off.

Here's a technique tip that will help you achieve a good seal. The unfinished side of the leather will soak up more glue than the finished side. To begin, apply a very thin coat of glue to the unfinished side and let it set up for a minute or two. It should be very even, but should not appear to be sitting on the surface.

Hide or fish glue will gel as it sets; we want to let it get past the gel stage so it is just barely tacky.

When it is tacky, apply a thin coat of glue to the (buffed) finished surface and re-wet the unfinished side with another thin coat. Put the two surfaces together and gently rub them to "encourage" the bond.

Practice with some leather scraps until you have the technique down. When you can roll the finished, cured seam around your finger without it showing any signs of loosening, you've got it.

However, for joints which must remain flexible, there is another option to consider—PVC-E.

PVC-E



PVC-E has a couple of advantages. First, it remains flexible; second, it will bond to some non-porous surfaces. Reversibility is a potential issue: it is water-soluble until it cures, but removing it after curing requires a solvent, such as acetone.



(There is a similar product sold under the product name "Sobo" that does remain water-soluble after it cures, but it will not adhere to non-porous surfaces.)

If you are gluing felt to wood, PVC-E works well. PVC-E is also a good choice for laying up felt and leather, such as for Diaphone valve seats since there is minimal shrinkage.

Curing time for PVC-E is longer than for hide or fish glue. If you need it to conform to a curved surface (the thimble seat on a wood Diaphone vibrator assembly, for example) you'll need to hold it in place for a few minutes until it tacks.

PVC-E is not a good choice where strength is a primary consideration. Compared to hide and fish glue, PVC-E shrinks less as it dries. The shrinkage with hide glue means the joint gets tighter and stronger as the glue cures, and the lack of shrinkage with PVC-E is why it's not the best choice for wood joinery. It just remains too elastic.

In Part Two, we'll look at more glues, good and bad, some very common, and some "high-tech" adhesives.

A Tabletop Trilogy



1

An “Aha!”
moment.
Sometimes
smaller IS
better!

BY CURT WOLFANGER

Remember the first time you heard the grand sounds of the theatre organ? That feeling is still alive in me whenever I hear or play one. I get almost the same good feelings when I play one of the big new sampled commercial VTPOs (Virtual Theatre Pipe Organs), but most of us don't have the resources, permission, or the room to have theatre organ sound in our homes.

...Or, do we?



A basic “Level 3” setup; single Yamaha keyboard, 17-note Studiologic pedalboard (that’s right, 17 notes) and expression pedal

Another “Level 3” setup; single Casio keyboard, 13-note Korg pedalboard, expression pedal. This one is more portable than the other, as the stand breaks down easily for transport

(All photos by the author)

My “Aha!” moment came when I realized that there are an enormous number of people who have a MIDI keyboard and/or a digital piano. Most owners, though, are unaware that the little “MIDI Out” connector on their unit can easily be connected to a VTPO system and virtually allow them to play many of the sounds of a fine theatre pipe organ. Does this sound far-fetched or impractical? It really isn't.

A number of you have already married MIDI keyboards with VTPO electronics. These intriguing instruments are now being referred to as “Table Top” organs. This is the concept we are advocating to help open the world of theatre organ to more people, including the average person.

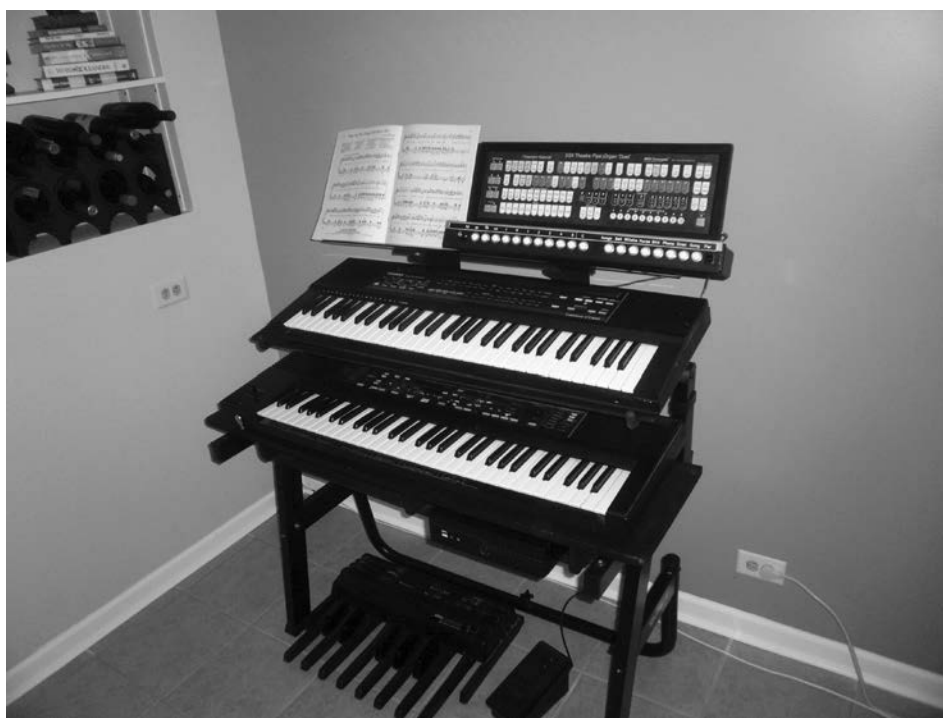
Available VTPO ‘gear’

There are four main VTPO systems available at this time: Hauptwerk, Artisan, Miditzer, and the 3/24 Duet Theatre Extender. Each has its strong attributes, and all produce great theatre organ music—and all can be played from MIDI keyboards!

Hauptwerk and Artisan are sampled component systems which you plan, program and install into one or more computers, and which can be configured in a number of ways. Stops are controlled via video touch screens, or may be wired to conventional stops. Note that lots of special sample sets (software containing pipe samples from a wide variety of organs) are available for Hauptwerk.

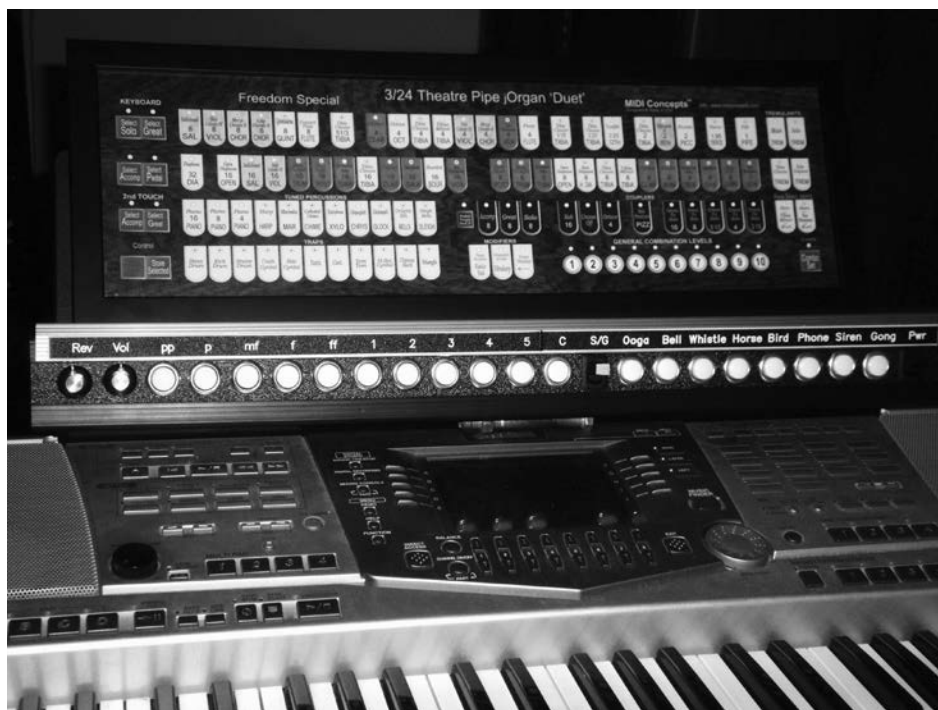
Miditzer is a free program which you download onto a PC, and can be played from your computer's keyboard or MIDI keyboards. Its stops are registered from the computer screen with a mouse.

The 3/24 Duet Theatre Extender is the new kid on the block. It's a turnkey, ready-to-play sampled theatre organ system that will produce 208 stops for a 3-manual theatre organ or—can turn a single MIDI keyboard into an absorbing mini-theatre organ as easily. It has physical pistons that hold 100 registrations and has its own touch-switch control panel (see the ad on page 44).



Top: A “Level 4” setup: two manuals (a Roland keyboard has been added to the Casio from the Level 3 configuration)

Bottom: This Level 4 configuration is a true “TableTop” unit. Note that the manuals are sitting on top of a card table. The stereo speaker pair and subwoofer are desirable, but you could use headphones for personal enjoyment



Top: If you use a touch screen for control, you have a choice of where to put it. The 'Duet' unit can serve as a music desk, but if you read music you may find that you prefer the control off to the side, as shown in the two "Level 3" pictures and the next

Bottom: Here, a simple music stand has been pressed into service to hold the touch screen

Five Practical Table Top Projects

Working with a friend, start small and down the road, build as big as you like. For a sound system, any of the levels below can play on just headphones, one's home stereo system or, when called for, a full size pro-audio system. A subwoofer is a must if you like deep, rich 16' and 32' pedal sounds.

Level 1: Basic MIDI keyboard/digital piano, without a 'Keyboard Split' option:

When ready to play, use your VTPO's pistons or hand register it yourself. You'll be amazed what you can do if you play melody or chords with your right hand and "roots and fifths" in the bottom two octaves as 'pedal notes' until you can add a MIDI pedalboard.

Level 2: A single keyboard with 'Keyboard Split' feature:

With 'keyboard split' capability you now have the functional equivalent of 'two' keyboards, and can play the Accomp division voices with your left hand and Great or Solo division voices with your right. In addition to 'keyboard split,' many MIDI keyboards have the ability to detect the chord you are playing with your left hand and will automatically output MIDI pedal division information (typically, the lowest note played) giving three separate playing divisions.

Level 3: Keyboard with 'Keyboard Split,' plus a stereo expression pedal and a MIDI pedalboard:

Expression pedals and MIDI pedalboards (13, 25, or 32 notes) are readily available on the web. This makes a musically astounding instrument coming from a single keyboard, and may be used to play many kinds of theatre music.

Level 4: Two keyboards with a MIDI pedalboard and expression:

The addition of a second keyboard allows you to play both Accomp and Solo voices independently, just like a two-manual organ.

Level 5: Three keyboards with a MIDI pedalboard and expression:

Now you've arrived! With this setup, you can play Accomp, Great, and Solo voices from their own keyboards. This is the "ultimate" in the sense that most theatre organ sample sets are for three-manual instruments (Paramount Organ Works does offer a four-manual configuration!). If your "Accomp" keyboard is velocity-sensitive, you may be able to play second-touch voices as well, if your software supports that feature.

A TableTop organ has five attributes that “wood, leather, and console VTPOs” can’t provide, but are very beneficial to the growth and survival of our art form:

1. It is a ‘do-able’ project: Any enthusiast or keyboard owner can get involved and enjoy his or her own theatre organ. Start small, build, and possibly graduate to a traditional theatre organ product.

2. It is affordable. A basic TableTop organ can be built for almost any budget, permitting many to have, share, and enjoy theatre organ music.

3. They are mobile. This makes for fun and easy community exposure. A TableTop organ can be built to look neat and be easily moved and showcased at community affairs—in the lobby of concerts and plays, at the mall, at sporting events, at fundraisers, or any other events.

4. They’re compact in size, great for smaller homes, condos, or as a second instrument.

5. They’re easily ‘recycled.’ If the need arises, a TableTop is easy to pass on to others, who can customize it for their specific needs.

There are literally thousands of MIDI keyboards and digital pianos in peoples’ homes for every one (1) MIDIed console organ! Most of these owners have yet to be treated to the grandeur and excitement of the theatre organ. If you’d like to see a number of one-of-a-kind ‘table tops’ for ideas, go to the Walnut Hill Organ Club’s website (<http://www.theatreorgans.com/walnuthill>) and select ‘Credits’ and ‘Wall of Fame.’ It’s full of stories, ideas and pictures of unique units, executed and assembled by innovative players and craftsmen.

2

The Very Basic Very Virtual Pipe Organ

BY HEATHER BOYLE

My first real exposure to the wonders of the theatre organ was at the old Pizza and Pipes restaurant in the Greenwood neighborhood of Seattle, Washington. Found quite by accident, my young son and I would go there on our weekly night out. While young children can be quite distracting and full of energy, the combination of Sousa marches, contemporary music, silent movie accompaniment, ‘jumping’ puppets with a cymbal-playing monkey atop the console, kept us both entertained for hours. A crowd of young children would often gather about the platform and stand in awe, as the artists



Heather Boyle's Very Basic Very Virtual Organ (Photo by Heather Boyle)

would demonstrate the wonders of the Mighty Wurlitzer, just for them.

We also visited another Pizza and Pipes location just across Lake Washington in Bellevue, where the differences in voicing and styles of similar, yet quite different instruments were noticed. Who would have thought that things like wind pressure and solenoid voltages would make such differences in how an instrument sounded?

Later, our move to a remote village in Alaska made it quite impossible to enjoy the sounds of a real pipe organ, so in the mid 1980s I purchased a used Baldwin Cinema II organ. Once it arrived, I learned to play a variety of music, and obtained the obligatory monkey to sit atop this console to 'keep the rhythm' of the music. This organ performed many duties, providing accompaniment for weddings, church services, and the sorts of music heard years before at Pizza and Pipes.

When the time came to leave the village, the beloved Baldwin remained, gaining a new home, where it likely remains to this day.

Missing both the sounds and enjoyment of playing the theater organ, and not having adequate room or funds for another, I delved into the realm of synthesizers, attempting but failing to recreate the ambiance and satisfaction of fond memories. While I created and enjoyed some great music, an emptiness remained.

On moving from Alaska, all my instruments and equipment were lost, but the fire still burned within. After more than a decade, the spark re-kindled, and the search began anew.

Now living on warmer islands in Hawaii, once again an assemblage of synthesizers, keyboards and effects were gathered, with the same less-than-satisfying outcome as before.

Then, one day, while searching on the Internet, a strange thing happened...

I found that people had created ways for computers to simulate actual pipe organs and their sounds. While being a reasonably tech-savvy person (almost but not quite at the Geek level), the idea of learning yet another computer operating system, programming language, and the intimate nuances of MIDI to implement a playable instrument pretty much took this potential solution off the table. But, the sounds were marvelous.

More time passed, and the computer option was revisited. By this time, hardware and software evolutions had smoothed out a great number of the wrinkles that had previously made it difficult to implement a virtual organ. I now believed that it just might be possible to enjoy the real sounds of an actual pipe organ once again. Listening to music created by some very gifted performers, who demonstrated both their artistry and the sonic capabilities of computer-generated pipe organs, persuaded me to take the first steps into the virtual pipe organ arena.

After the usual Internet search for pros and cons, and armed with sufficient confusion and uncertainty, I began obtaining the necessary bits and pieces. A capable computer, the application software, a few sample sets, and a keyboard that could travel well were collected, and then assembled. Other items, such as a keyboard stand, stool, music rack, and headphones were re-purposed from available equipment.

A large software application such as Hauptwerk has a great number of capabilities. It can be used by someone who wants to make precise modifications to the way an existing instrument sounds, or even create their own instrument. Fortunately, it is not necessary to get deeply involved if you simply want to play the music.

Now, in my own apartment, I can play some of the great organs—different kinds, from a number of countries, with different temperaments—all in a single morning practice session. From a simple four- or five-stop, single-manual chamber instrument to a roaring four or five manual behemoth, full enjoyment of each instrument is limited only enough to comply with the local noise abatement ordinances and lease covenants.

I often take my keyboard and computer with me as I travel on business throughout the western Pacific and Indian oceans. Many remote islanders have never seen or heard a real person play a pipe organ, even if it is a virtual organ. Just as when I visited Pizza and Pipes in the 1970s, children of all ages gather around and are fascinated by the variety of sounds and music that now come from the King of Instruments in my hands.

VTPO Collection

My present "collection" of virtual organs, running on Hauptwerk V4, consists of:

- Paramount 3/10 (Paramount Organ Works)
- Hereford Cathedral 4/67 (Lavender Audio)
- Haverhill Old Independent Church 3/59 (Lavender Audio)
- Salisbury Cathedral 4/65 (Milan Digital Audio)

These organs are played from an Arturia 61 keyboard on an Ultimate Support AX-90 stand, and driven by a Dell laptop computer.

Additional Projects

- Rodgers 340 three manual analog theatre organ
- Allen F495 three manual 62 stop classical console
- MDA Mt. Carmel E.M. Skinner 3/52 stop dry sample set
- POW Paramount 4/50 composite Wurlitzer dry sample set

Heather is a member of ATOS and the AGO Hawaii Chapter, and lives in Mililani, Hawaii

3

Why my Bach is worse than my Byte

BY RUSS ASHWORTH

If you can play a keyboard or the piano but are new to the actual playing of a theatre organ and are wondering how they work, or have been following some of these amazing Virtual Theatre Pipe Organ (VTPO) projects and are wondering whether you have the skills, knowledge, time, money, space, permission, etc., to attempt something yourself, this article is for you.

If you do decide to go ahead with the “big” project, it will give you something to play while you are making all the decisions as to what to use while you’re putting it together, and give you an easy way of testing and using any bits of hardware that you produce. It will give you a lot of the answers that you need to the questions you have and, perhaps, the questions you’ll need answers for when you get started.

Another use for this project is for teaching a group of students as each one can easily have their own practice VTPO as they probably already have a computer with MIDI capability.

I don’t get on well with large prolonged projects that take a long time to show any results. I seem to run out of time before I get it working, so I break things down into small steps that give a working result at the end—then add to it to improve on it. So this article is about some free software that is quick to set up, maybe in a matter of minutes. Best of all, it is about providing a platform and resources to enable you to learn about how the real theatre pipe organ works. The theatre organ is about orchestration and arrangements, not just playing the notes. It isn’t called a unit orchestra for nothing. This is what got me interested in theatre organs in the first place. I wanted to be able to play the plaintive oboe part and the trumpet charge in Scheherazade. I really wanted an orchestra but I couldn’t afford one, but when I heard an album of Vic Hammett playing a Wurlitzer I knew that this was the instrument for me. Of course, I had to make



do with a cheap Yamaha Electone, and after several years I gave up practicing, because I wasn’t getting the sounds that I needed. Getting a book like Jelani Eddington’s will teach you a lot, but you won’t learn much without something to sit at that works like a theatre organ console.

Those who have a home organ, keyboard, or piano know how to play a tune, but given the rare chance to sit down at the console of a real theatre pipe organ they are likely to be totally lost at the sight of all those colored stop tabs with their strange names and numbers. Worse still is that with a five-minute limit at an open console session and a dozen people behind them, there isn’t much time to explore. Unfortunately, with fewer and fewer real organs which are becoming even less accessible, the situation is apt to get worse, although the VTPO world is coming to the rescue somewhat.

There is a big gap between a couple of presets labeled “Theatre1” and “Theatre2” and sitting at a real console, recreating those sounds or the ones that you actually want and are appropriate to the arrangement you want to play.

This was brought home to me a few times at the 2012 ATOS convention. I was looking at one of the “Home Electronic” organs in the demo rooms. I asked the demonstrator what theatre organ sounds it had, and, with a big smile he pushed a few buttons around the menu screen and started playing. I have to say that it did sound quite like a theatre pipe organ, so I asked what he had selected. He answered it was third preset on the Solo manual of the Blackpool Tower Ballroom Wurlitzer. I said “No, I mean what stops are you playing?” He said he didn’t know. Later, I was listening to Walt Strony at an Allen organ which, of course, has a theatre console and he said, “Let’s take the 16’ Vox off the Accompaniment; it’s making it muddy.” It occurred to me that most home organists wouldn’t be able to find the Accomp 16’ Vox or even know what it was. Theatre organists talk a different language than home organists and pianists.

Let’s have a look at how home digital keyboards work. If you compare them—whether Casio, Yamaha, Roland, Technics, or others—you will find that they generally have the same voices, (256 of them, with the same names and numbers). This standard setup is known as General MIDI.



The thing is, although they have 256 voices, you can only play them one at a time by selecting its number. Number 1 will give you an Acoustic Grand Piano, 41 gives you a Violin, and so on. If you want the full list, Google “General MIDI.” Why 256? The basic unit of data storage is called a “byte.” Each byte is made up of 8 “bits”. Each bit can either be on (a value of 1), or off (a value of 0). This is “binary,” or “base 2.” 256 is the largest value that can be stored in a single byte.

Now digital keyboards consist of two parts: the synthesizer, which makes the sounds one voice at a time, and the keyboard, which plays the Synthesizer. The two are connected internally by MIDI. To play a second voice at the same time from the keyboard you would need another synthesizer receiving the same MIDI signal. This is how digital home organs work, with two or three synthesizers per keyboard. Keyboard players in bands often have racks of keyboards on all sides, maybe a dozen of them, each one a synthesizer controlled by its own keyboard. This is like having a dozen friends and having a dozen phones, one phone to talk to each friend. A TPO doesn't work that way. A TPO is an amazing thing and works like a telephone exchange connecting one telephone (keyboard), to any one, two, three or all of the friends (synthesizers or ranks of pipes). In fact it connects any one of two or more keyboards and a pedal board to any number of ranks. Would you believe that Robert Hope-Jones

who invented the theatre organ console was a telephone engineer?

Now let's look at the TPO console. As I said, access is getting more difficult these days but we have the answer. Be it tankers, tug boats or aircraft, people these days learn on simulators and the reason is that things are just too expensive and inaccessible to learn on. The first time a pilot flies a real 747 it is usually full of passengers. Pilots don't complain that the snow that they see out of the window of the simulator cockpit isn't as real as the real thing. They are very glad that the controls for the anti-ice system are in the right position on the control panel, work the same way and show the correct indications. It is important that they know how everything works, what it is for and where to find it before they need to use it. The pilot who landed his airliner in the Hudson River had one chance. He couldn't say “Pass me that instruction manual, I'm going round again.” He needed to know ahead of time what everything did and where to find it. It has to become second nature.

It is the same when you get a chance to sit at a real console, you won't have much time and it may be your only chance until you get to build your own VTPO. Let's start small and see where we get to in a short time and without spending lots of money. We can add to it later.

We are going to use a program called Miditzer as a training simulator which you can think of as the TPO answer to the MS Flight Simulator.

Miditzer can be downloaded from here <http://www.virtualorgan.com/Default.asp?Page=35>

It will take a few minutes to download and another few minutes to install. It will run on a laptop or desktop that is running Windows XP or later.

To quote the website: “Miditzer will allow you to experience the thrill of playing a Mighty Wurlitzer pipe organ in your very own home.”

This is what will appear on your screen http://www.virtualorgan.com/filelib/miditzer_console.jpg.

At this point, you can play it directly from your computer using the computer's keyboard and mouse. Every stop tab is clickable and it does the appropriate things; this includes the couplers, traps, tuned percussion, etc. The pistons are programmable and can be defined as Generals or Divisionals. The 10 Solo presets can be operated with Function keys (F1 to F10); the 10 Accomp presets can be operated by the Number keys 1 to 0; and the three pedal presets can be operated by pressing Q W and E.

You can play notes from your computer's keyboard. The bottom row plays the naturals from the Solo manual (10 notes from Middle C) and the middle row plays the sharps.

Naturally, you aren't going to play “Lady of Spain” anytime soon from your computer keyboard. The next stage is to add a “real” keyboard to play it with. In keeping with my low-cost/no-cost principles we have several choices.

First, we need something with MIDI output. An existing Casio keyboard that's been languishing in the basement would work, but we don't need the sound production part of it. Don't have one? Don't go out and spend \$800 on a fancy keyboard—it's a waste of money. What you will need to buy is an adapter to go from the round connector on the MIDI keyboard to the USB socket on the computer.

Once you have a working MIDI keyboard, Miditzer can split it, with the lower 2 octaves allocated to Accompaniment and the upper three octaves to the Solo. But Miditzer isn't finished yet. We can then transpose the bottom keyboard octaves up one octave making the Accompaniment manual play the two octaves from Tenor C up. Likewise, the top three keyboard octaves can be transposed down one octave, starting again at Tenor C. This should work fine for chords and melody.

If you need to buy a keyboard, I recommend you consider the M-Audio 61es as they come with a USB output and can be stacked because they have no buttons or controls above the keys. No more than one for now, because we need to make some future decisions. As for sound, some headphones will work for now.

The big problem is going to be pedals. Roland make a 13-note MIDI set called PK-5. However, some of the more recent home organs had MIDI on them and may be had on Craigslist. This will, of course, in addition to the pedals, include two more keyboards, Swell pedal, sound system and presets.

Yamaha made several ranges over the years with different lengths of keyboards and a longer pedal board than the other makes. Look for the black painted ones not the wood effect consoles. Yamaha organs plug right in and Miditzer is pre-configured to them.

Prices and availability will vary depending on your area. Check thrift stores too. Oh, another tip. Take your Miditzer with you if you have already worked out how to configure it (Yamaha shouldn't need configuring).

I already had a PK-5 so I have three of the 61-note M-Audio Keystations stacked up.

If you are going to spend much time changing stops while playing rather than using the presets, a touch screen monitor works much better than a mouse and is much more satisfying and realistic. Get one that is big enough so that your fingers will fit inside the dimensions of the stop tabs. Mine is a Keytec 20" overlay on a regular LCD monitor.

Other additions that you can see if you look at the photo of my console are the 16-key X-keys Keysticks under each of the manuals. These are pushbuttons that can be programmed with computer keyboard key strokes. Thus they can be programmed with the keys for the pistons. You can get them with USB or PS/2 connectors. I got the PS/2 as they can be daisy-chained with a PS/2 keyboard which you need to program the Keystick. (They just fit under the front of the m-Audio keyboards clamped with a couple of three inch steel strips with paint stirring sticks as packing.)

I also have two swells and a crescendo pedal. I used control circuitry from Sound Research. Originally I used homemade wooden pedals on 4" hinges turning potentiometers with a piece of string wrapped around a knob on the shaft and tensioned with rubber bands. After six years I decided to upgrade to some very nice aluminum pedals from Arndt Organ Supply Company. These are very nice and the only "real" TPO parts that I have, so are very special.

The basic Miditzer is a 2-manual, 10-rank organ, specified as a Wurlitzer Style 216. If you want to go for three manuals, you could try the Miditzer 260, which is not a free product. However, it's a 19-rank instrument that comes with a 60-day evaluation period. If you decide to keep it after the evaluation period, your donation of \$100, which goes to fund theatre organ projects including restoration of the last remaining original installation Wurlitzer 216, gets you the full license.

If you have outgrown Miditzer, the next stage might be to take a look at Hauptwerk which is a program that will run a lot of different organs. Hauptwerk is a bit more complex to set up, and the Advanced version requires a bit more computing power—but you already have most of the hardware to run everything. Hauptwerk's website (www.hauptwerk.com) will show you the variety of organs available, and will explain the differences between the three Hauptwerk versions.

The Paramount Organ Works website at www.paramountorganworks.com has a wealth of information. There is a free version of Hauptwerk; the Paramount 310 sample set, a 3-manual, 10-rank organ, is also free and contains a subset of the ranks from the larger Paramount sets (320, 332, and 450). The samples are generally very well done, and in my opinion sound much better than Miditzer (sound systems remaining equal, that is) but may require more computing power. The Paramount Organ Works website also has lots of sample mp3 files to listen to and appreciate.

I am now running Hauptwerk and the Paramount 320 and am very happy with it.

All of this should give you lots of ways to dabble your toe in the water without getting involved in soldering or electronics or committing lots of time, money and space to the project.

You might like to join the VTPO Group on Yahoo next so you can get advice about speakers and sound systems, but be careful—some of these guys are pushing the envelope and they are the ones developing the top-of-the-line systems. Don't get sucked into getting a lot bigger system than you need. Headphones are cheaper than rebuilding your house!

Chapter News

ATLANTA

Atlanta, Georgia—As preparations continue for the rapidly-approaching 2013 ATOS Convention here in Atlanta, the music and the entertainment are not taking a back seat. Our January meeting found us back at the residence of Ken Double for an afternoon of entertainment provided by Mark Herman. Mark was in town to voice Ken's Allen GW4 and the Sunday afternoon was an opportunity for him to showcase his handiwork. Ken's residence was filled beyond capacity by those eager to enjoy Mark's artistry but somehow everyone found a place.

The afternoon was also the opportunity for us to honor our beloved Bucky Reddish with the Atlanta Chapter's Lifetime Achievement Award.

Meanwhile, chapter musicians continue to entertain audiences all over the South. At the Strand Theatre, our organists, under the leadership of Ron Carter, opened for shows and films. Larry Davis, Misha Stefanuk, Rick McGee, and Ron appeared, and John McCall joined us from South Georgia to open for a special screening of *Gone With the Wind*.

Larry Davis was invited by the Alabama Chapter to provide the music for a chapter meeting held at the Alabama Theatre with the mighty Wurlitzer as the star of the show.

Work is continuing apace at Stephenson High School, as a crew under the direction of Jack Sandow and John Tanner continue to ready the Page organ for the upcoming convention—but the school administration and band director are just as excited about the organ being available for their programs and events.

—Larry Davis

Tim Stephens, President

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Mark Herman at Ken Double's GW4
(Photo by Elbert Fields)



Bucky Reddish and Tim Stephens
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—Our first meeting of the new year was held at the Pinellas Park Auditorium on January 13. Incoming president, Vince Mirandi, led the meeting. He discussed goals for the organization and various ways to promote our upcoming concert. Vince has pushed us into the 21st century by creating a CFTOS presence on Facebook (be sure to "like" us). After the general meeting, members played open console and enjoyed light refreshments.

On February 9, Central Florida Theatre Organ Society presented a Valentine concert at the historic Tampa Theatre in downtown Tampa. Our guest artist was Bill Vlasak, well known in this area for his eleven-year engagement playing the mighty Wurlitzer at the Roaring 20s Pizza and Pipes in Ellenton, Florida. Bill entertained the crowd on the theatre's vintage 3/14 Wurlitzer theatre pipe organ with a wide variety of music, all suitable to the holiday. Surprisingly, this was Bill's first appearance at the Tampa Theatre. We intend to make sure he comes back again. We would like to express our thanks to Bill for a fine performance and also the Tampa Theatre for their hospitality in allowing us to host this event.

—Gary Blais

Vince Mirandi, President

321-437-6397, Vmirandi@yahoo.com



Bill Vlasak at the Tampa Theatre
(Photo by Gary Blais)

CENTRAL INDIANA

Indianapolis, Indiana—CIC had a busy year in 2012 with several updates including an updated website (cicatos.org), thanks to Mark Herman and a new logo to update mailing materials and flyers, etc. We saw some improvement in attendance for our monthly socials as well. We hope that 2013 can bring even more improvements to boost attendance at concerts and socials.

In January, CIC members gathered at Manual High School for that month's social featuring Bill Tandy at the console. Bill has a great sense of humor and played a great program of songs from the 20s and 30s. Manual High School recently has become a charter school for the state and we were worried what the fate of the organ might become. Luckily, they like the organ and even use it occasionally for some of their school programs. Also, miraculously, our access to the school has become slightly easier than it had been in the past, so things at Manual are going well. We plan to restore the keyboards and expand the pistons as well as re-leather the manual chestwork.

We met at Warren High School for the February social where Joel Gary came down from Michigan and played a fine program. It was a well-varied program but, unfortunately, another organ event the same day took quite a few of our members away from our social. Sorry, Joel, for that!

We look forward to hearing Mark Herman present his concert at Warren on March 3. I hope we have a great turnout!

—Justin Nimmo

Tim Needler, President

tneedler@needlersales.com

CHICAGO AREA

Chicago, Illinois—The Chicago area theatre organs continue to be used: over the past few months, the 3/11 Wurlitzer in the Pickwick was part of a show, and the 3/10 Wurlitzer in Downers Grove North High School has been utilized for several of their shows in the auditorium. It is great that the school includes the organ as part of their band and choir performances. Just up the road a couple of miles from the high school is the 3/10 Wurlitzer in the Tivoli Theatre, where David Rhodes plays the organ on Friday and Saturday evenings with assistance from Tim Charlton. The Tivoli organ, which is owned by CATOE, is also played for many other functions in the theatre.

Speaking of the Tivoli, we had a wonderful time there in January. Taylor Trimby was the featured artist for the Saturday morning social. After his performance, many in attendance had an opportunity to try out the mighty Wurlitzer. Thank you to Willis, Shirley, and Chris Johnson, owners of Classic Cinema, for their hospitality.

Work continues on the 4/19 Wurlitzer in Mundelein. Crew chief David Rhodes reports that the console has been professionally refinished in high-gloss ebony. CATOE treasurer Greg Simanski has built a new Wurlitzer-copy bench for the organ, as well as a new knee panel to accommodate the re-addition of piano levers and additional swell shoes. New wiring junctions in the basement and relay room are installed and work on rewiring the relay feeds is almost complete. The keyboards are being rebushed in Minnesota, and we await their return.

—Taylor Trimby

David Rhodes, President

630-687-0380, DVRhodes85@gmail.com



Taylor Trimby (Photo by David Rhodes)



The Mundelein work crew (Photo by David Rhodes)

DELAWARE VALLEY

Cheltenham, Pennsylvania—Since our last report, TOSDV had two members-only open consoles at the two theatres where we have installed Theatre Pipe Organs.

On the morning of January 5 we met at the Colonial Theatre in Phoenixville, Pennsylvania where our newly-rebuilt Wurlitzer 3/24, Opus 585 is installed. Among those taking advantage of the opportunity to play this outstanding instrument were: Bill Morong, Domingo Manciello, Glenn Eshbach, Dick Auchincloss and Dick Metzger.

On Saturday, February 16 we met at the Keswick Theatre in Abington, Pennsylvania to play our Möller 3/19 theatre pipe organ. Among those playing were: Bill Morong, Tom Rotunno, Dick Metzger, Dick Auchincloss, Wayne Zimmerman and crew chief Bernie McGorry.

Although attendance was rather low, all of the members playing and listening had a wonderful time.

Many thanks to our dedicated volunteers and members who keep our Wurlitzer and Möller organs up and running!

Check our website, tosdv.org, for details on our upcoming events.

—Dick Metzger

Wayne Zimmerman, President

610-429-5378, WayneZimSr@aol.com



Dick Auchincloss at the Keswick Möller (Photo by Dick Metzger)

GARDEN STATE

Little Falls, New Jersey—2013 began in the Garden State at the home of Bob and Cathy Martin, where a mini-concert started off the afternoon. Talented young organist Andrew Van Varick played the 3/24 Griffith Beach with a style that delighted the audience. He graciously shared the stage with his sister Katie, who played cello in a duet with her brother. Open console and refreshments followed.

Ed Alstrom, organist for the New York Yankees, played the mini-concert in February at the Rahway Senior Center. At the console of the 3/10 Rainbow Room Wurlitzer, Ed entertained GSTOS members with an interesting variety of music from many musical eras.

Rahway Township continues to sponsor monthly theatre organ concerts on the Rainbow Room instrument. So far this year, Andrew Van Varick and Bernie Anderson have been featured artists.

Crew members are putting in many hours to restore the former Wood Wurlitzer. The Brook Wurlitzer is waiting for some final touches to complete its installation in the Bound Brook Theatre.

The Bob Balfour Memorial Wonder Morton was played before movies in January and February by Bernie Anderson, Paul Citti, and Eric Fahner. Landmark Loews Jersey film patrons enthusiastically express appreciation for the 4/23 instrument.

The beauty of the instrument's sound brought British author and silent film accompanist Neil Brand to Jersey City to include the Wonder Morton as part of a film series. Brand, along with the series producer and a BBC film crew, spent a day with crew chief Bob Martin and organist Bernie Anderson at the Loews Theatre to take footage of the theatre and the organ. The documentary about the silent movie era will be shown on BBC, and a piece of that story will be told because Garden State restored, installed and maintains this historic instrument.

—Catherine Martin, President

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Chapter News



Andrew Van Varick and his sister Katie at the Martins' home (Photo by Aaron Messing)



The Rainbow Room console in the Rahway Senior Center (Photo by Tony Rustako)

JATOE

Joliet, Illinois—Our January social was played by Zach Frame from Milwaukee. JATOE furnished the entree and members furnished the rest which, I might add, was delicious. Once again, much open console was enjoyed by all. We understand that Zach is a newlywed, and send our congratulations to him and his bride.

JATOE had a wonderful “after-Christmas” social in February, featuring Glen Tallar at the Barton. He plays at Beggars Pizza in Lansing and is becoming so great. Glen also works on the Barton at the Rialto, and he and his dad are rebuilding a shutter motor for us. We are lucky to have him. There were over 100 people at the social and, of course, there was much open console.

One of our dear members, Connie Purkey, passed away recently. Connie was very active in JATOE and truly supported the organization. She was also a past member of the ATOS board of directors. We need more members like Connie to keep theater pipe organ alive.

On St. Patrick's Day, March 17, we will be entertained by David Rhodes. He is one of our favorite artists. Did you wear your GREEN?

By the time you read this, our April 1 Extravaganza will be over, but I hope that you attended. You will have heard Jelani Eddington, Walt Strony, Zach Frame, and the returning Rosemary Bailey. Hope you had a good time.

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

LAND O' LAKES

Minneapolis, Minnesota and Hudson, Wisconsin—The Phipps Center for the Arts organ series continued with Dave Wickerham on January 19, utilizing the resources of the Wurlitzer organ in a program featuring music from the great American songbook. The second half of Dave's concert consisted of requests from concertgoers which he then put together in medleys. Everyone was very enthusiastic about his excellent playing. Lynn Trapp and Andrew Staupe close out the 2012-13 organ series with a concert of duets and solos on May 11.

Later the same day, Land O'Lakes member Ed Copeland was featured in concert at Holy Cross Lutheran Church before an enthusiastic, near-capacity audience. He presented a program of popular selections, light classics, and showtunes on the 3/24 Kilgen. James Blomberg maintained the organ, which sounded great under Ed's virtuosity. The concert was the second in Holy Cross church's music series.

The Heights Theatre has been presenting a varied selection of film events during February. On the 14th, the theatre hosted its annual Valentine's Day movie night with the 1957 classic *An Affair to Remember* starring Cary Grant and Deborah Kerr, with a pre-show organ concert by Harvey Gustafson. The *Opera in Cinema* series will present the Royal Opera House production of *Les Troyens* on February 24. *Harold and Maude* (1971) will be the next film, showing on February 21, with Ed Copeland playing a brief concert before each show.

We are saddened by the passing of organist Tom Sheen on February 5. LOLTOS President Terry Kleven was a former student of Sheen, who had a major influence in Terry's career. Tom will be truly missed by all.

Your correspondent wishes to thank LOLTOS Secretary Dave Kearn for his concert report contribution to Chapter News.

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

LOS ANGELES

Los Angeles, California—On January 27, LATOS members and friends were present at the San Gabriel Mission Playhouse which houses a Wurlitzer 3/17 theatre organ. There we heard a superb program featuring Gene Roberson. He was joined by his daughter, Roz, along with David Wells, a fine young baritone. They were further augmented by two trumpets and three trombones played by five gentlemen, all staff members from Azusa Pacific College.

The afternoon's program contained musical material ranging from classical Bach, through Tin Pan Alley, to Broadway musicals. Gene's artistry was thoroughly enjoyed by all. One of the highlights was material from Meredith Wilson's *The Music Man*. Roz sang “Will I Ever Tell You?” and David sang “Lida Rose,” first individually then reprised in counterpoint, as they were originally performed in the show. The audience loved it.

We are enjoying some success by incorporating other musical talent with the theatre organ, and silent movies are now enjoying a rebirth as well. With these resources we hope to appeal to a wider range of tastes and ages.

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

NEW YORK

New York, New York—On Sunday, February 17 the New York Theatre Organ Society and the New York City chapter of the American Guild of Organists co-hosted a concert by Jelani Eddington at Long Island University's Brooklyn Campus, formerly the Brooklyn Paramount.

The gymnasium was completely filled, with 200 people attending Jelani's excellent program. Jelani provided an excellent variety of arrangements, with the Orchestral Suite from Bizet's *Carmen* forming the musical centerpiece of the program. Jelani masterfully utilized all of the resources of the University's 4/26 Wurlitzer and received two standing ovations for his performance. Thanks to the crew consisting of Joe Amato, Tom Stehle, John Zych, Jesse Kohl, and Dan Minervini, the organ was in prime condition and sounded better than it has in a very long time.

NYTOS would like to thank the staff of Long Island University's Brooklyn Campus for their hospitality in allowing us to host the event and for allowing NYTOS to preserve their historic treasure, the 4/26 Wurlitzer.

—Dan Minervini
Steven Frank, Chairman
718-456-9741



Jelani Eddington at the 4/26 Brooklyn Paramount Wurlitzer (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—The chapter's featured program for this period was presented on February 16. Titled *An Interview with Laurel and Hardy*, it featured Michael McNeil as Stan Laurel, Shane Strawbridge as Oliver Hardy, and Matt Gunther as Haul Parvey, the interviewer. There were four Laurel & Hardy films shown with "Laurel & Hardy" being interviewed before each film. The films were *Two Tars*, *Liberty*, *Wrong Again*, and *That's My Wife*. The interviews covered Laurel and Hardy's early years, how they met, relationships, and information about the films. Jim Pitts was the organist on the NTC-MPAC 3/18 Wurlitzer. His music before, during, and after the show was truly exceptional! We had a good turn out for this show and everyone seemed to enjoy themselves.

On Sunday, February 17 NTC held its annual meeting at the City of Allen Public Library Auditorium. Elections for the new board were held with the following results: Don Peterson, President; Bob Whiteman, 1st Vice President; Ian Clark, 2nd Vice President; Al Cavitt, Secretary; and Barbara Brown, Treasurer. For the program Jim Pitts provided the music on the NTC-VTPO accompanying the film *Two Tars*.

Usage of the chapter's VTPO travelling organ continues to rise. On February 5, at the Allen Public Library auditorium, a lecture titled "Pride of the Yankees" was presented with many stories—some humorous—about the team. Bob Whiteman provided the appropriate music on the travelling organ. On February 21 at the library, a lecture on Black Baseball from the '20s through the '40s was presented with Bob Whiteman again providing the accompanying music.

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



Matt Gunther (Haul Parvey), Michael McNeil (Laurel), and Shane Strawbridge (Hardy)
(Photo by Ken Brown)



Jim Pitts at the NTC-MPAC Wurlitzer
(Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—On January 17 the Orange County Theatre Organ Society was proud to present Rosemary Bailey. On a dreary Sunday afternoon in mid-winter we all braved the 80-degree temperature and bright sunlight to attend what was a spectacular afternoon of music! Rosemary played the first half at the Wurlitzer, leaving no doubt she knows her way around the theatre pipe organ. We heard everything from jazz to classic and back again.

After a short intermission, Rosemary opened at the Roland AT-900 "Platinum" Atelier. Wow!—does this lady know how to rock the latest offering from Roland! After

four numbers she returned to the pipe organ to finish her show. Before her closing number she invited anyone interested to come onstage to see the Atelier after the performance. We had a large crowd venture onto the stage to get an up-close and personal look at the new model.

Thanks Rosemary, for a fun afternoon!

—Don Near
Edwin Bridgeford, Chairman
714-529-5594, ebridgeford@sbcglobal.net



Orange County street-corner banner
(Photo by Don Near)



Rosemary Bailey commands Opus 2103
(Photo by Don Near)

PUGET SOUND

Seattle, Washington—Stares of delight and amazement were evident across the audience as organist Dave Wickerham performed *The Best of the Roaring '20s and More* on February 10 at Calvary Christian Assembly Church. Over 150 people attended the concert, including a number of members of the Seattle AGO Chapter, which had helped publicize it.

Wickerham devoted the first half mainly to selections from the Roaring '20s, many familiar and a few less so. Then, just before the intermission, he invited the audience to write suggestions for the second half on a sheet in the lobby. When he returned he scanned the sheet and proceeded to play a medley of more than twenty of the suggested songs without a break! Some were from the '20s while others were more recent, all adroitly

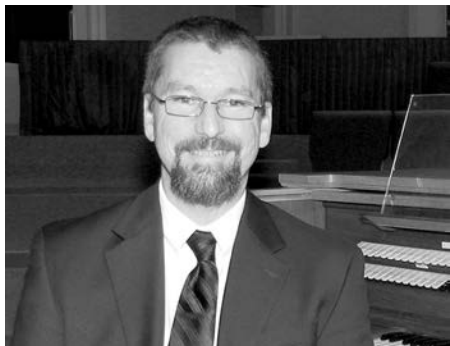
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woven into an impressive presentation. Not only did he perform this impromptu medley from memory, but the selections were polished arrangements, tastefully registered, flowing seamlessly from one to the next. The awe in the audience was palpable.

The 3/19 Kimball-Wurlitzer organ at Calvary sounded the best ever, thanks to recent upgrades by principal technician Greg Smith, assisted by Russ Evans, Bob Zat, and others. These included improvements to the wind supply, adjustments to the tremulants, and a new tibia rank. Many more enhancements are planned, including several new ranks of pipes and tuned percussions, a fully equipped toy counter, and a state-of-the-art relay. PSTOS and the church are enthusiastic about these developments, which will make the instrument even more exciting to hear.

Without a doubt, everyone who heard this concert will be excited to hear Dave Wickerham whenever he returns, and to hear the Calvary organ as its expansion progresses over the coming months.

—Jamie Snell
Jeff Snyder, President
206-546-0975, jeff@pstos.org



Dave Wickerham at Seattle's Calvary Christian Assembly Kimball-Wurlitzer (Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—RCTOS annually holds their January meeting at Elmwood Tower, a facility home to a Conn organ, a grand piano and a very large meeting room. An entertaining program was presented by Jeanne Sabatka, Greg Johnson, and Jerry Pawlak. RCTOS members and Elmwood Tower residents always are very receptive to our visit.

The February 17 meeting was held at the Anita Wolff residence. Anita is the owner of a Conn 653 organ and was the guest artist for the afternoon. She performed a wonderful musical adventure on the Conn. Many thanks

to Anita for hosting our February RCTOS meeting.

The Rose Theater is excited about including the Wurlitzer in their production of the musical comedy *George & Martha*. Although the musical score was a challenge, Scott Foppiano presented a very accomplished overture which has been recorded in the organ's computer system and will be presented before each performance (video on our website). The Rose has requested RCTOS to promote the theatre pipe organ during this event. We have provided 3500 copies of an informational program insert, the anticipated number of audience that will experience the Wurlitzer during the play's run March 1-17.

Walt Strony has agreed to be the guest artist at RCTOS Annual Concert at the Rose Theater on Sunday, August 18, 2013. Returning by popular demand will be the Fremont, Nebraska-based 80-man Pathfinder Chorus. For more information visit RCTOS website's "PUBLIC EVENTS" tab.

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

—Jerry Pawlak
Bob Markworth, President
402-573-9071, kimbballorgan1@msn.com



Jerry Pawlak, Jeanne Sabatka, Greg Johnson at Elmwood Tower (Photo by Janet Domeier)



Anita Wolff, February hostess and featured artist (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Have Touring Organs, will travel! Our January club social featured a friendly round of "Dueling Organs" performed by DeLoy Goeglein and Jim Calm on the Holiday Hills GW4Q and grand piano, augmented by two 1980s three-manual organs. Jim has been working on this touring organ project for several years, making it possible for one person to easily roll this instrument through doorways and into a drop-axle ramp-door trailer. DeLoy and Jim are veteran church organists and performed a number of choral anthems and vocal solos with one organ playing the vocal part while the other played the accompaniment—as well as transcriptions, marches and organ solos. Bobs Castle and Flinn joined in for a rousing finale utilizing all fourteen keyboards, including pedalboards. No electrical circuits were tripped!

February found us back at the Denver Paramount for *Pipes & Stripes VII*, our popular collaboration with the 101st Army band of the Colorado National Guard, represented this year by the 101st Roughriders Dixieland band. Also appearing was the outstanding Rocky Mountain Brassworks, an authentic brass band mainly comprised of conical brass instruments like cornet, flugelhorn, tenor horn, euphonium and tuba. Paramount House Organist Bob Castle and Jim Calm took turns on the 21-rank Publix I, and shared the bench for the all-hands-on-deck finale. The newly-installed crash cymbal got everyone's attention, as did the new remotely-adjustable balcony rail spotlights and big-screen projection of the organists using an overhead camera and pedalboard close-up camera.

Bob Flinn is putting together a fun St. Patrick's Day program for our March social. We'll be back at the Paramount in April for two days of non-stop Wurlitzer music for *Doors Open Denver*, and we'll gather at the Arvada Presbyterian Church in May for a concert by Helene McGuire and Jim Calm on the church's recently installed hybrid instrument.

—Jim Calm, President
jimcalm32@yahoo.com



DeLoy Goeglein, Bob Castle, Bob Flinn and Jim Calm (Photo by Bill Kwinn)



The Rocky Mountain Brassworks, organists Bob Castle and Jim Calm, and members of the 101st Roughriders Dixieland band (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—It was a rather chilly day in January—the twentieth day of the new year, to be exact. Our meeting was hosted by Sharon Theurer at the home of Wallace Dittrich in South St. Louis. The house is on a bluff overlooking the Mississippi River, and provides spectacular views. The meeting was well attended, and we even had a few newcomers. A varied program of classical and pop music was performed by the inimitable Mark Gifford on Wally's Allen 319 electronic theatre organ. It's always a joy to hear and watch Mark perform, as he really "feels" his music, and shows it as he plays. Not only does he play wonderfully, but he is also a master at telling amusing stories of which he seems to have an inexhaustible supply. Mark played special selections requested by members, and for Sharon Theurer for her birthday. A great time was had by all, and the snacks were especially good as there was birthday cake!

The February meeting was hosted by Al Haker and Wes Kamischke at the City Museum on January 18. Unfortunately, the turnout for this meeting was rather light as it was a cold and rainy evening. However, our own Dave Stephens performed a wonderful program of music on the Wurlitzer Style 260. The organ, installed by Al, Wes, and many other SLTOS members in the atrium of the museum, sounded great. This particular area of the museum is located on the second floor adjacent to a large room displaying theatre posters. The pipe chamber is on the third floor and speaks into the 10-story-high atrium. The sound is absolutely glorious, and can be heard throughout the museum. Those who were unable to attend due to the weather missed out on a great evening of music and fun.

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



January Host, Sharon Theurer and Mark Gifford, featured organist (Photo by Gary Broyles)



February featured organist Dave Stephens (Photo by Gary Broyles)

SIERRA

Sacramento, California—Kicking off the year was Sierra, Geoff Hansen, and Jan Hunter presenting Ken Double at the 3/15 Wurlitzer at Hunter Hall in Rio Vista. Rio Vista is a town on the Sacramento River about halfway between Sacramento and the San Francisco Bay Area metroplex, and makes for a convenient location for attendance by both Sierra and Nor Cal members with a roughly equal drive for both chapters' members. The main room of the former Masonic Lodge comfortably seats about 100, just a few more than the attendance which nearly filled the room. Ken presented a fine concert and got a kick out of both the fine ensemble of this organ and of the huge Morton Diaphone speaking—or a better term, blasting—from outside the chambers. Most ranks and chests are from the former Uncle Milt's Pizza of Vancouver, Washington.

One sad note about this installation was the passing in early December of Bill Hunter, longtime theatre organ enthusiast who owned the building into which Geoff hired Dave Moreno to install the organ starting about five years ago. Geoff has an agreement with Bill's widow, Jan, to purchase the building so that Bill's dream installation will live on in Rio Vista.

The chapter's second January event was silent comedy night at the Fair Oaks Community Club House, co-sponsored by the Fair Oaks Parks District, owner of the building. Turnout was about 160 in the small auditorium that has seating for about 200. Fewer than a third of the turnout was from the chapter, meaning we had lots of people hearing a theatre pipe organ for the first time. Dave Moreno played the 3/13 Wurlitzer for movie accompaniment and an audio tour of all the ranks and percussions. Dave's comedic-musician style works very well with a generally younger non-theatre-organ-oriented crowd.

—Randy Warwick
Randy Warwick, President
530-477-7018, rwarwick@bak.rr.com

Chapter News

SOONER STATE

Tulsa, Oklahoma—Our first meeting of the new year started off with a silent movie on January 18 entitled *The Clinging Vine*, a 1926 Cecil B. DeMille classic. The movie is a feature-length “comedy-drama” with the female lead played by Leatrice Joy. The accompanist was our very own talented Bill Rowland, who always does an excellent job accompanying our silent films and always gives us a great history of the film.

Before the movie, there was a sing-along consisting of songs from that era. Popcorn and lemonade were served to all 248 in attendance including a group of home-schooled kids on a field trip, who toured the organ chambers, saw the console up close, asked questions, and even got a chance to play the organ earlier in the day. There was also a second group which consisted of at least 20 students and their teacher from North Broken Arrow High School. They also got a chance to take a closer look at the console and chambers after the movie.

Each February the Sooner State chapter has decided to devote its efforts to Gospel music. A great group of our members are always willing to participate, plus guests they ask to play with them. We always have a great attendance and this year was no exception.

There were solos on the organ by Carolyn Craft, Phil Judkins, and Bill Rowland; piano-organ duets by Bill Rowland and Lynda Ramsey; piano and vocal duets by Wayne and Myra Underwood; and a vocal duet by Wayne Underwood and Randy Ramsey accompanied by their wives, Myra and Lynda. There was also a sing-along with members requesting the songs to sing, accompanied by Bill Rowland and Carolyn Craft. It was a great time for all.

—Paula Hackler

Phil Gray, President

918-492-2519, philipgray@earthlink.net



Sooner State's Gospel Music Night
(Photo by Shirley Eaton)

SOUTHERN JERSEY

Franklinville, New Jersey—In the last issue of THEATRE ORGAN we reported that the Broadway Theatre pipe organ was out of commission because the console was buried under a temporary stage extension that was required by a stage production. Now, the good news is that the extension has been removed and the organ is back in use before each show.

SJTOS member Nathan Figlio has joined the group of organists who play the Broadway's 3/8 Kimball, bringing the total number of organists to five. That makes scheduling organists to play before each stage show a lot easier! The Kimball players recently did a maintenance session on the organ—a little tuning and a lot of cleaning. Cleaning under the pedals yielded the usual collection of candy wrappers, popcorn, theatre programs, much dust and one penny.

Our chapter has a new member, Francis Smagalla, who is an accomplished organist. Francis has taken lessons from some outstanding organists, including Leonard MacClain, Dick Leibert, Art Hinett and Lowell Ayars. In 1966 he signed a contract with a Dr. DiMedio to play the Kimball in the doctor's large home, “Bella Vista.” The Kimball had been moved from the Seville Theatre in Bryn Mawr, and was very similar to the Kimballs in the Lansdowne and Broadway Theatres. The doctor apparently did considerable entertaining to justify having a organist on his staff. We will have more about Francis in future columns.

Tours of the Atlantic City Boardwalk hall with its two pipe organs, the recently restored 4/55 Kimball and the under-rehabilitation 7/449 Midmer-Losh, are still available. An email to acchostour@gmail.com will get you the information.

—Fred Oltmann

Joseph Rementer, President

856-694-1471

SUSQUEHANNA VALLEY

York, Pennsylvania—In December, SVTOS held our annual Christmas program at Masonic Village in Elizabethtown, Pennsylvania, where we entertained the residents and staff of the Heath Center with a variety of Christmas music. We had a very large turnout, and everyone thoroughly enjoyed our program. We used the three-manual Allen theatre organ as well as the grand piano in their auditorium. SVTOS members participating in the program were Nancy and Don Schoeps, Don Kinnier, Ken Kline, Larry Fenner, and Barry Howard. Also helping with various percussions and sound effects during the annual, highly festive “Jingle Bells” finale were Gary Collier, Sam Groh, and Carl Kepner.

In January and February, we held open console days at the Capitol Theatre in York, where several of our members were able to get some practice time on the 3/20 Wurlitzer.

—Roy Wainwright

Barry Howard, President

717-274-2254, pres@svtos.org



Susquehanna Valley members entertain at
Masonic Village (Photo by Don Schoeps)

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

El Capitan Theatre—6838 Hollywood Blvd, Hollywood, 800-DISNEY6 (4/37 Wurlitzer) www.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 Street, Santa Barbara, (4/27 Robert-Morton) www.thearlingtontheatre.com. Pre-show and intermissions for movies every Friday.

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. June 8, 7:00pm: Tony Fenelon in concert.

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

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

Earl Smith Strand Theatre—117 N Park Sq NE, Marietta, 770-293-0080 (Allen GW4). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry Davis, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

HAWAII

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

ILLINOIS

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15 Hybrid) www.lincolntheatrebelleville.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 Street, 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 Road, Lansing, 708-418-3500 (3/17 Hybrid) www.beggarspizza.com/location-il-lansing.php. Tuesday and Friday, 6:00pm to 9:00pm: Glenn Tallar.

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

Schedules subject to change.

INDIANA

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

MASSACHUSETTS

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

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

Senate Theatre—6424 Michigan Ave, Detroit, 313-894-4100 (4/34 Wurlitzer). May 12, 2:00pm: Martin Ellis; June 23, 2:00pm: Mark Herman; September 22, 2:00pm: Justin Stahl, October 20, 3:00pm: Scott Foppiano; November 17, 3:00pm: Clark Wilson; December 8, 3:00pm: Joel Gary. All concerts \$12.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings year-round.

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

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

MINNESOTA

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

MISSOURI

Kansas City Music Hall—301 W 13th St, Kansas City, 913-568-2613 (4/28 Robert Morton) www.kctpo.org. September 15, 2:00pm: Lew Williams.

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

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

NEW JERSEY

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

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8 Kimball). Organists include Harold Ware, John Breslin, Janet Norcross and Marilyn Rabbai.

NEW YORK

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

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

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

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

OKLAHOMA

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

OREGON

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

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

Oaks Amusement Park Roller Rink—1 SE 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, Marc Gerlack, and Dean Lemire as associates.

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

PENNSYLVANIA

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

Strand-Capitol Performing Arts Center—50 N George St, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. May 5, 2:30pm: Pre-movie organ concert by Glenn Hough; May 19, 2:30pm: Pre-movie organ concert by Robert Carbaugh; June 2, 3:00pm: Mark Herman in concert, tickets \$14. www.svtos.org

TENNESSEE

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

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 Gullede.

WASHINGTON

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

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

Around the Circuit

Theatre Organ Programs
and Performances

WISCONSIN

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

Organ Piper Music Palace—4353 South 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Organ is played on: Tuesday, 5:30pm to 9:00pm; Wednesday, 5:30pm to 10:00pm with live band; Thursday, 5:30pm to 9:00pm; Friday, 5:00pm to 9:45pm; Saturday, 12:30pm to 9:45pm; Sunday, 12:30pm to 8:45pm. Regulars include Dean Rosko, Zach Frame, Ralph Conn.

Hermes Basement Bijou—Racine, 262-639-1322 (5/35 Wurlitzer). For tour information, contact Eileen at Racine County Convention Bureau, 262-884-6407, or Fred Hermes for appointment. Open console on weekends.

AUSTRALIA

AUCKLAND

Hollywood Cinema—20 St Georges Road, Avondale, +61 9 5257067 (3/16 Wurlitzer), www.theatreorgans.com/wota. 4 August, 2:00pm: Tony Fenelon in concert.

NSW

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

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

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

SOUTH AUSTRALIA

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

VICTORIA

Dendy Cinema—26 Church Street, Brighton, +61 3 978 1455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe (3/18 Compton) www.pipesinthepeaks.co.uk. 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 Road, Peel Green, Eccles (2/6 Wurlitzer) www.voxlancastria.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. 19 May: Phil Kelsall MBE; 22 September: Chris Powell; 27 October: John Mann; 24 November: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 10 November 2:30pm: Nigel Ogden in concert; 8 December, 2:30pm: *A Compton Christmas Cracker* with Andrew Nix and Kevin Grunill. www.penistone-compton.co.uk

WEST MIDLANDS

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

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Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK
Crow Residence, 2/16 Wurlitzer, Olympia, WA

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ATOS Membership
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Contact: Donna Parker, Executive Secretary
 503-372-6987, membership@atos.org

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

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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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Theatre Organ

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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			
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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
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Stitched In		\$275	\$265	\$255
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DEADLINES—Deadline for placing ads is the 1st of each even month prior to the publication release date. For example: ads are due April 1 for the May/June issue. Cancellations, substitutions, and changes must adhere to the same deadline.

CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 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.

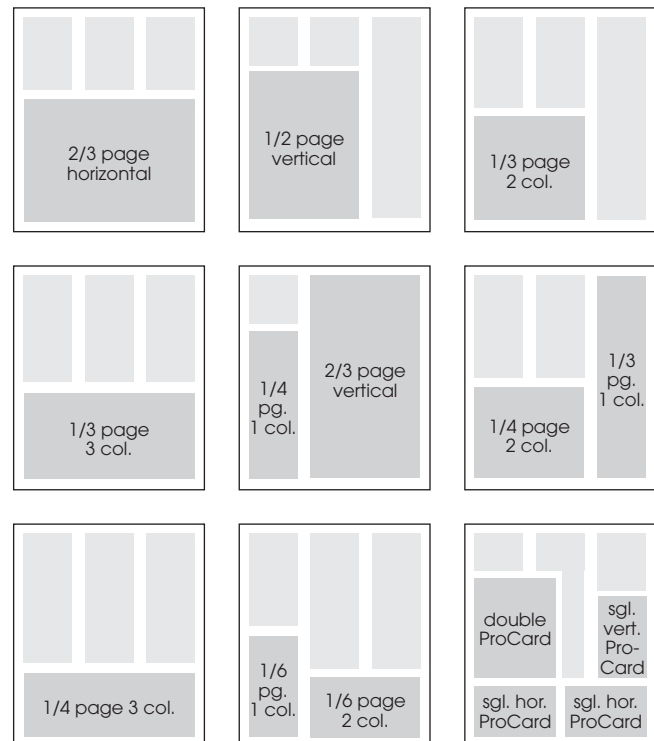
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A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales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

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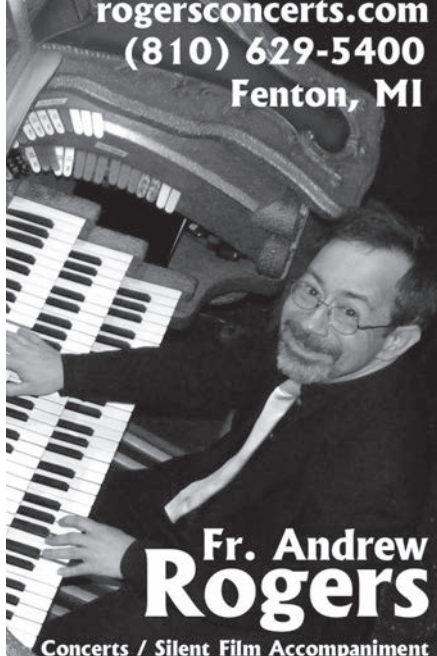
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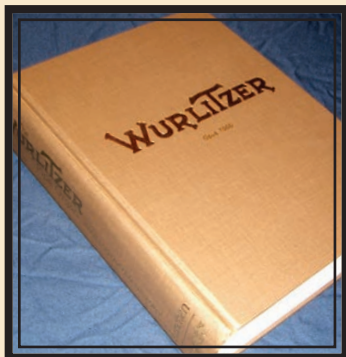
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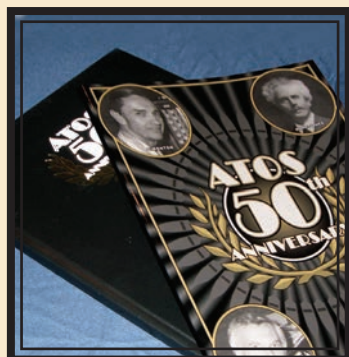
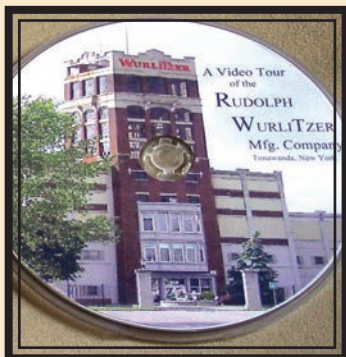
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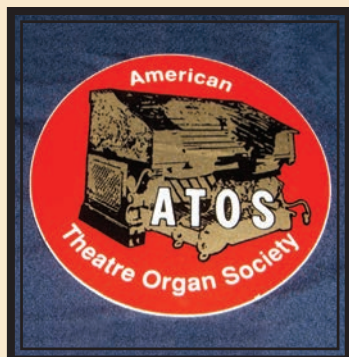
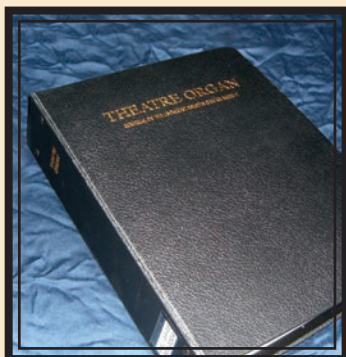
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