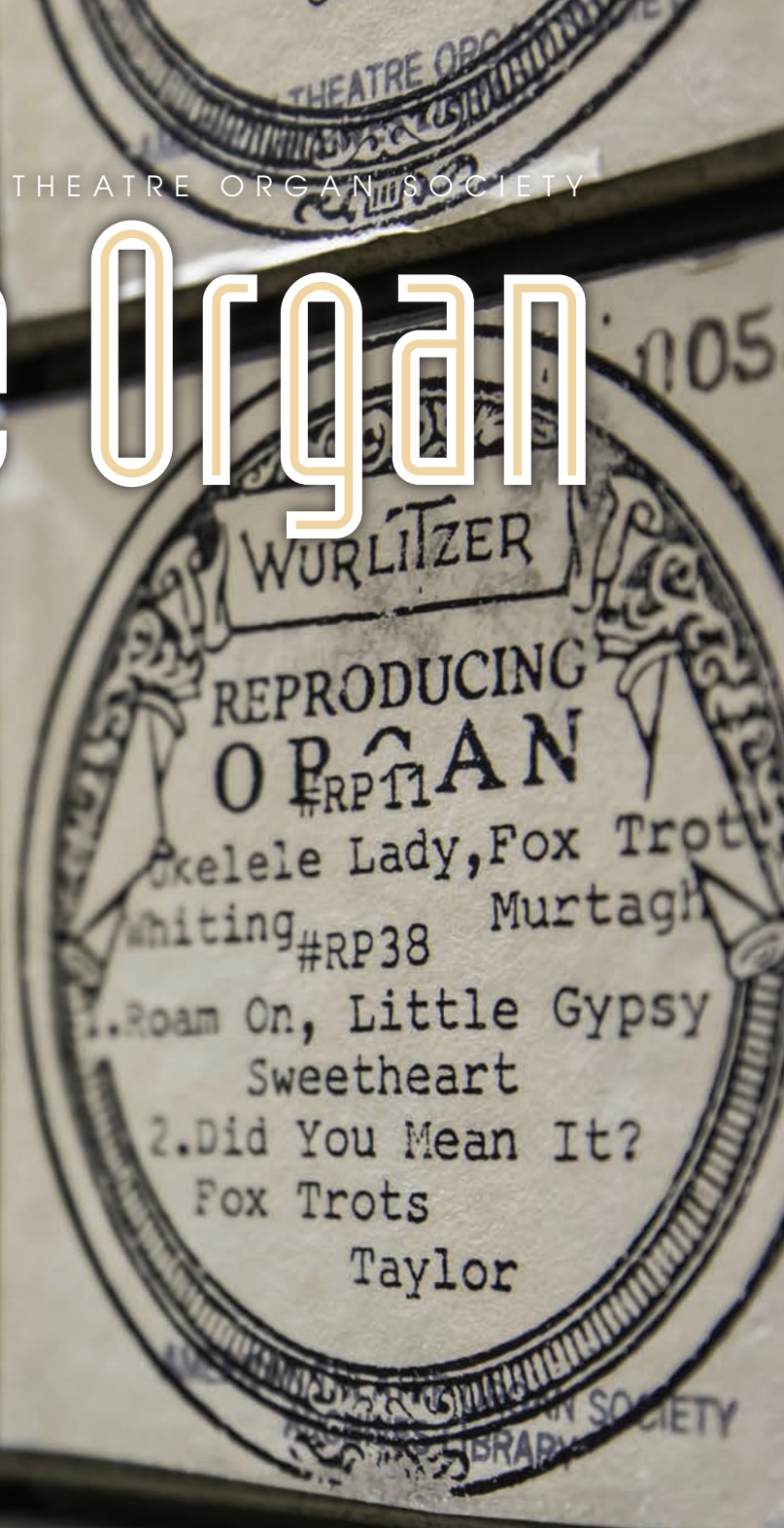


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Theatre Organ

JULY | AUGUST 2013



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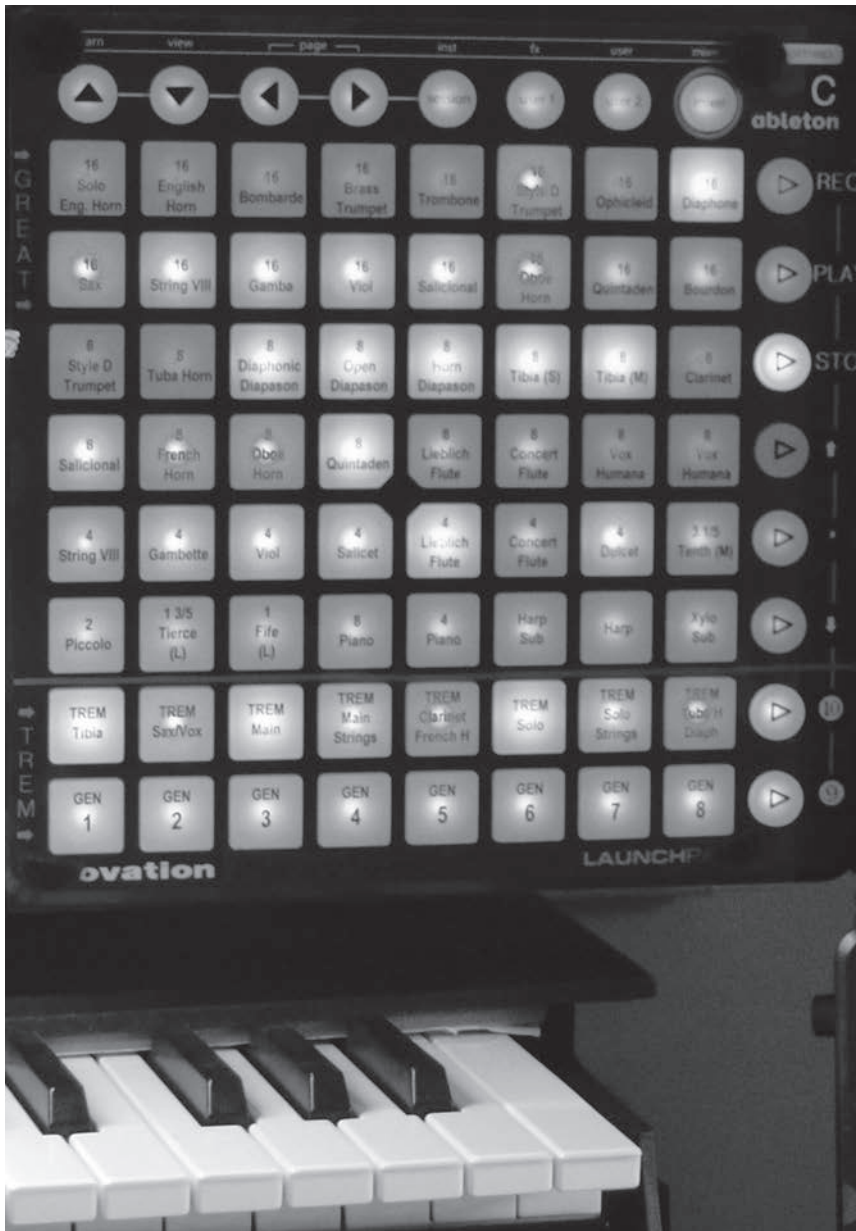
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Pierre Fracalanza's virtual console
(Photo courtesy of Pierre Fracalanza)

On the Cover: The ATOS archive houses dozens of Wurlitzer rolls

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 7800 Laguna Vega Drive, Elk Grove, California 95758. Periodicals Postage Paid at Elk Grove, California and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 6491, Aloha, Oregon 97007-0491, membership@atos.org.

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Theatre Organ

Journal of the American Theatre Organ Society

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

JULY | AUGUST 2013 Volume 55 | Number 4

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

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

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

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

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Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 6491, Aloha, Oregon 97007, or join online at www.atos.org/membership. MasterCard, Visa, Discover, and American Express are accepted.

Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Rob Vastine, 23855 SW 195th Place, Sherwood, Oregon 97140.

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—Chapter Liaison contact information

Vox Humana

It's been some time since we've had anything to bring you in our Fanfare section, but two items are featured in this issue.

One is the story of how a chapter, through perseverance and creative promotion, received permission from the distributor to show 2012's Academy Award winner for "Best Picture," *The Artist* is accompanied by a live theatre organ performance instead of the award-winning soundtrack. We're aware of other attempts to gain permission to do this, but Binghamton Theatre Organ Society is the only group we know of which has succeeded.

The other is the great news about an organ "transplant" underway in Hoquiam, Washington. Some chapters and other groups have stopped accepting donations of instruments for any number of reasons: they have no need for what's being donated and no prospects for moving it on; they have no place to store it; they can't afford the costs of removal, and so on. That could have easily been the fate of the instrument from the Andy Anderson estate, but longtime Puget Sound member Tom Blackwell stepped in and served in a brokerage role, more or less, bringing the group from the 7th Street Theatre in Hoquiam together with the estate. Now, we will watch with great interest as the project progresses.

There's another story worthy of a Fanfare article, that being the Whiteside Theatre project in Corvallis, Oregon. The original organ was removed from the theatre many years ago and installed in a sports arena at Oregon State University. As so often happens, the organ eventually fell into disuse. The console went to a local museum, and the organ remained in the swell boxes mounted high on an end wall, behind a new scoreboard. A group dedicated to restoring the closed Whiteside Theatre was able to obtain both the console and the organ, and it was removed from the arena in 2008.

Since then, progress has been slow but steady on both rebuilding the organ and addressing major issues with the building, issues that rendered it uninhabitable. Repairs to the building have now reached the point where it can be opened, and films are now being shown. It shouldn't be too much longer before we see work beginning in the chambers and the Style F Wurlitzer goes back into its original home.

Now, all we need is someone to write the story....

That leads us to the final point we'd like to make in this issue: we know there are great stories out there, but we need you to bring them to us. Your editors can't write a good story about something we don't have first-hand knowledge of. But we can—and do—help you polish up your story. And, in the "a picture is worth a thousand words" vein, you may very well find that with careful selection of pictures, your story will very nearly write itself.

You know what you like to read about; chances are really good that you aren't alone. You aren't likely to be the only ATOS member who has an interest in "minor-brand" organs, how to repair or restore a broken pipe, how to deal with an inter-note air leak in a chest, and so on. If you can tell someone how to do it, you can write it. We'd sure love to see it.

Keep in touch.

—Don Feely
—Mike Bryant



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Ciphers

The caption for the cover photograph used on the May/June issue is incorrect. It should have read "The only remaining original part of the Stephenson High School Page console's horseshoe and manual area."

President's Message



BEYOND ATLANTA, AND BEING GOOD PARTNERS

Greetings, all, from the anticipated post-convention euphoria of the Deep South.

By the time you read this, the Atlanta-based 2013 ATOS Annual Convention will be history. I am writing this message in late May to ensure its inclusion in this issue of the Journal, and I can only anticipate and assume the convention was a great success.

I can tell you this: as of this writing, we will enjoy an attendance of more than 450, a wonderful turn-around from the attendance of the recent past. And the Atlanta chapter, as it has been with so many convention locales, can boast a brand new installation, the completion of which was fueled by the need to “get it finished for the convention!” The Page at Stephenson High School was a very long time coming, but it is playing and sounds terrific. (This is NOT an assumption—I have indeed played it.)

This brings me to an interesting point about this Page installation, and the partnership with the DeKalb County School System. The Atlanta chapter could not have a stronger partner, nor a more solid commitment from school leadership. And what a blessing this is.

Chapter member Jack Sandow opened the door for this installation all the way back in 1996-97, due to his friendship with school board officials.

Today, the great interest in the Page organ starts at the top. Principal Michael Jones is inquisitive, interested, and totally supportive. The Director of Bands is Quentin Goens and he is a bundle of unbridled enthusiasm, and is ecstatic about the organ, as is his associate William Oliver, who directs the jazz ensemble among others.

Choral Director Dr. Ada Coleman is also enthusiastic. And all of these music officials wanted the Page organ played during their specific year-end concerts last May.

What a thrill to show off the theatre organ to amazed parents, students, faculty, and guests! And all of this enthusiasm is now being aimed at next year's school music curriculum, and how the Page organ will fit into band, orchestra, and choral programming.

Why am I spending all of this time on this relationship with this one school? Because it is vital that our local chapters forge strong relationships with our partners that house the instruments. Whether it is a school, performing arts center, theatre, or private entity, a strong partnership with enthusiastic people can make all the difference in the world.

While we are advocates for the instruments, there are times when our goals might conflict with those of the theatre or entity that houses the pipe

organ. This is where the partnership, aided by a little diplomacy, can be strengthened by simply walking a mile in the other party's shoes.

Now, the Motor City chapter is lucky. That Detroit-based entity owns the Redford Theatre and the organ is a high priority. The new Dickinson-based chapter has a great relationship with the high school, mainly due to all those years Bob Dilworth has been the major domo there showcasing the great Kimball organ.

Don Phipps installed his massive Wurlitzer in the Hanover Theatre in Worcester, Massachusetts and enjoys a spectacular relationship with Troy Seibels and management there.

The Seattle Paramount and Puget Sound Chapter; Garden State and Loew's Jersey; and many more understand the nature of the strong partnership between organ-lovers and venue operators necessary for success in presenting the theatre organ well.

These strong relationships help get the pipe organs played for the public, and isn't that what we all seek? I hope you are doing your part to help expose these great instruments to the masses.

Enjoy another wonderful issue of the Journal, and we'll chat again in this forum and on line soon.

—Ken Double

Letters

The Great and the Swell

Wow! One time when I was young, I was playing as a substitute organist for a church on a Sunday morning. When I was playing the soft interlude as the pastor intoned a pastoral prayer, I pushed general number 2, expecting an 8' Dulciana under a closed swell chamber. Not double-checking the generals made me miss the fact that the night before, another organist had played a wedding—and set the number 2 general to include such stops as the 8' Open Diapason and all the 4' foundations, a IV Fourniture with 8' Trompette from the swell...you get the idea. I have never been so taken aback and chagrined in my life.

But when I saw all the letters on the subject of VTPO and TPO—notice I'm not saying versus—I was taken aback. And the passion directed toward the preservation of the theatre organ by any means of technology offered moved me profoundly, and I stand, if not corrected, then enlightened. And as one of you said, the important thing is to get the sound of a theatre organ in place ASAP. So, our beloved TPO is safely in the hands of newer generations of enthusiasts—and I trust you. Just please, if you could help me build a VTPO someday, please make it cipher once in a while...!

I salute “the great and the swell” that is ATOS, and the wonder of that great instrument that brings every sound together in one beautiful voice.

—Janine Taylor Bryant
Oklahoma City, Oklahoma

(Trust us, Ms. Bryant, even VTPOs do indeed cipher once in a while, but it usually isn't a single note on a nice quiet Concert Flute, it's more often a whole handful of snarly reeds...
Ed.)

Organ Enthusiasm

I've just received my May/June issue of THEATRE ORGAN and have read the letters regarding the pros and cons of the VTPO. I “discovered” the theatre pipe organ at a fortunate time. As a child, I started piano lessons at the age of 7. By the time I reached about 11, I was becoming bored and, like most kids that age, really hated to sit and practice. Ironically, being a “Baby Boomer,” this occurred during the electronic home organ boom when organs outsold pianos about 10 to one.

My parents bought me a Hammond M-3 spinet which I outgrew and it was traded for an A-100. I loved the organ and soon discovered the Leslie speaker. After hearing that, I had to have one. My dad told me that he and my mom had bought me the piano and both organs and if I wanted a Leslie, I would have to earn it myself. Over one summer, I worked many, many hours and in the fall, got the Leslie. The wonderful thing about those days was that there were so many different electronic organs on the market—Hammond, Baldwin, Wurlitzer, Lowery, Conn, Gulbransen, Thomas, etc., each with its strong points and weak ones. Few of us young players left any of them stock, tweaking some things, adding attachments, or parts from other models—not only Leslies, but Allen gyros and Wurlitzer Brasshorns. It was a great time to experiment.

I view the VTPO as a 21st-century version of what my colleagues and I did back in the '60s and '70s. As Mr. Kurpan points out, very few of us can afford, house, or even find a real theatre pipe organ for our homes, so we do what we can. Also, a VTPO played from a couple of MIDI keyboards and a pedalboard is a fraction of the cost of a new big Allen, etc., which I can neither afford, nor have room for. There is also a much more important reason for these rigs. In my youth, besides many brands of electronic organs, there were a whole lot of young people learning to play organ. Sadly today, finding a young person interested in learning to play the organ is a rare thing.

Ironically, I now am one of several people who play tours at the Fox. Sadly, the big organ is only available when there is no show going on. The rest of the time, the tours are played on the lobby Wurlitzer 2/11 which occupies the place where the original Möller once was. Now that I'm not so young anymore, I'm sometimes asked if I have a protégé or apprentice who I am teaching to play this great instrument. I wish I were, but sadly, I have yet to find anyone.

—Ed Plitt
St. Louis, Missouri

Nice Work, Simon

Hearty applause for Simon Gledhill's superb and concise article on the COS's Troxy Wurlitzer installation. It's a real pleasure seeing obvious pride in ownership, workmanship, and stewardship exhibited in what ought to be across-the-board standards for the entire theatre organ movement. Excellent work and well-thought-out additions of genuine Wurlitzer components and pipes along factory lines are a joy to see. So, too, is the retention of a beautifully functioning pneumatic console. Would that we got more of this sort of thing! Congratulations to all concerned on what promises to be a gold standard.

—Clark Wilson

News & Notes

THEATRE ORGAN STUDENT OF THE YEAR

Dan Minervini, of Massapequa, New York, has been selected as the 2013 ATOS Theatre Organ Student of the Year. A student of Jelani Eddington since 2009, Dan has demonstrated significant talent, interest, and improvement as an organist. He participated in the 2009 ATOS Young Theatre Organist Competition and is a frequent attendee at the Summer Youth Adventure. As an active member of the NYTOS chapter, Dan helps regularly on the work crew to restore the 4/26 Wurlitzer at Long Island University. He is currently serving as an elected member of the NYTOS board of directors. We have much to look forward to with Dan's future theatre organ accomplishments and involvement with ATOS, especially once he begins his two-year term as the Youth Representative to the Board this summer.

2013 GEORGE WRIGHT MEMORIAL FELLOWSHIP WINNERS

Peter Shilliday and Joshua Dill were selected as the 2013 George Wright Memorial Fellowship winners.

Peter is 24 years old and lives in Olathe, Kansas. He first heard the theatre organ on YouTube in 2007, and his curiosity quickly developed into a passion. In 2008 he built his own "Dorm Room Theatre Organ" (featured in the Nov/Dec 2009 issue of THEATRE ORGAN). Peter is a frequent attendee at the ATOS Summer Youth Adventure and an active member of both the St. Louis and Kansas City chapters.

Joshua is 16 years old and hails from Leesburg, Georgia. He became interested in the theatre organ online and soon joined the Atlanta chapter of ATOS. Josh takes weekly piano lessons and has helped with the installation and maintenance of two local theatre organs. He is especially interested in silent films and maintains a large collection of 8mm silent shorts and features.

ATOS established the George Wright Memorial Fellowship in 2001, and the guidelines were recently updated to cover expenses for first-time young attendees of the ATOS Annual Convention, Youth Summer Adventure, or Technical Experience. The fellowship has been one in a series of successful programs ATOS has put into place to help encourage and support younger theatre organists and theatre organ enthusiasts. Previous George Wright Fellowship recipients include Zach Frame (2002), Jonathan Fox (2003), Jesse Kohl (2004), Sam Moffat (2005), Daniel McCollum (2006), Nathaniel Baker (2007), Glenn Tallar (2008), Kat Brightwell and Jonathan Gradin (2009), and Trevor Dodd (2010).

ATOS wishes hearty congratulations to Peter and Josh, and we are excited that they could attend the 2013 Annual Convention!

WELCOME NEW MEMBERS

March 16 to May 15, 2013

Gerald Alexander, Saint Louis, Missouri
Robert Blanck, Harvard, Massachusetts
Bruce Cassaro, Chandler, Arizona
Jason Comet, Watertown, New York
Dennis Cook-Fuerman, Atlantic City, New Jersey
Mark E. Ellis, Cape May Court House, New Jersey
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Doris Winter, Sacramento, California

ATOS 2013 BOARD OF DIRECTORS ELECTION RESULTS

Four candidates competed for three open seats. A total of 1,150 ballots were received and counted prior to the April 15, 2013 deadline. No invalid ballots were received.

In order of votes, the results are:

Larry Fenner:	931
Carlton Smith:	911
Michael Fellenzer:	757
Carl Black:	726

ATOS thanks all four candidates for their desire to serve, and welcomes Carlton Smith and Michael Fellenzer as new Directors. Larry Fenner remains on the board, now beginning a full three-year term.

ATOS also recognizes and thanks the nominating committee, headed by Larry Davis, and election tellers Max and Carol Brown, for their service.

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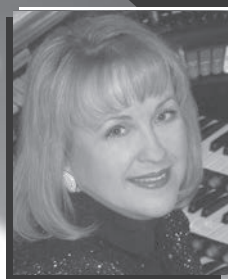
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Directors' Corner

BOB DILWORTH



About a year ago, when then-chairman Mike Hartley spoke to me about the possibility of the ATOS Board of Directors appointing me as the new chairman, he warned me: even though I was then holding the position of vice-chairman, I had no real idea of what was involved in the chairman's position; it would take me a year to fully understand what it was I was supposed to do.

After experiencing that "first year," I can tell you that Col. Hartley was speaking the truth. It has been a learning experience—and I am still learning. I suspect that will be true even when my term ends.

I was honored that the ATOS board entrusted me with the position, and I have tried to return their trust. They have given me guidance and support when needed. Our common desire is to make ATOS a strong, viable organization and to improve our weak points.

During this year, we have concentrated on several major tasks. The first was to decide how to use the unrestricted estate gift of C. Edwin Stricker. We did not want to "fritter it away" by spending it randomly, nor did we wish to place it all in the Endowment Fund where we would be severely restricted in the use of its financial yield. That would not be wise in light of our current budget shortfall. I proposed several possible plans and with the help of the rest of the board, we agreed on a reasonable path forward.

Much of the year has been spent dealing with the financial condition of ATOS. While the Endowment Fund is healthy under the guidance of the Endowment Fund Board of Trustees (under the direction of Bucky Reddish and Tim Needler), the operating budget has a severe deficit. To continue with the financial oversight by the board started by Col. Hartley, I named a Budget committee under the leadership of John Ledwon and charged them with the task of creating a proposed budget for the 2013/2014 fiscal year. Their hard work has produced a budget proposal which will be presented at our next board meeting along with several recommendations.

A significant cost saving action was to purchase a subscription to "Go To Meeting" for teleconference meetings for committees and the board. While not world-shaking, saving about \$1,500 per year on conference call costs illustrates that we are cutting expenses where we can. This past winter, we held our mid-year board meeting, usually a face-to-face meeting, using Go To Meeting instead. While this one meeting-change saved us several thousand dollars in travel costs, there is still a sizeable deficit.

Continuing along this line, I have made several proposals about the possibility of reducing the size of the board. This is in line with recommendations of the five-year goals contained in the strategic plan. While we are still debating the best method of accomplishing this, I feel strongly that we will agree on a proposal during this next year.

During this past year, ATOS has welcomed Greg Bellamy as our Information Technology manager. He has made numerous improvements in our operations, including our web site. On the job for only five months, much of his work has been picking away at small—but annoying—problems. Expect to see more improvements in the near future.

In the coming year we expect to see the first of a series of DVDs concerning the technical aspects of maintaining a theatre pipe organ. As this is being written, the first one is being edited and will be available shortly. Don Phipps has more about this in his Directors' Corner piece in this issue.

Our ongoing projects include the Summer Youth Adventure, the Technical Experience, and the Young Organists' Competition. Each of these is undergoing close scrutiny to improve the presentations as well as to cut costs. We are pleased that the Young Organists' Competition is being held again this year and expect it to continue in future years. Most of our young professional organists began with this program. The young people themselves have asked for it to be a competition to give them added spice for their efforts.

During the next year, we will be striving to improve communications with our members and chapters. Recently we began occasional e-mail "blasts" (messages to all members for whom we have an e-mail address) which contain various news items of interest to the ATOS community. This is a cost-effective way of contacting members. Of course, we are aware that some of our members do not have computers and others prefer not to receive e-mail (even from ATOS!), so we will also send the information to the officers of each chapter for dissemination to their members.

There are many theatre organs in public places that are not being heard by the public. ATOS and our chapters need to work harder to promote them. The amateur idea of spontaneously "putting on a show" doesn't work anymore. Today's audiences are much more sophisticated and respond to more professional presentations. ATOS is offering our chapters help and advice for presentations, and perhaps could act as a clearinghouse for successful ideas.

As your chairman of the board, I'm looking forward to another exciting year working with the ATOS members and board to achieve our common goal—the preservation and presentation of the theatre pipe organ. I welcome hearing your thoughts and ideas.

DON PHIPPS



My interest in and involvement with theatre organs goes back over sixty years. I was introduced to the glorious sounds of the instrument as an early teenager and have been in love with the instrument ever since.

I was one of the founding members of the Eastern Massachusetts Chapter of ATOS and have served in many capacities in the chapter since it became the first chapter chartered under the (then) ATOE.

ATOS has quite successfully promoted youth involvement in the organization through the Youth Representative to the Board, Young Theatre Organist Competition, Summer Youth Adventure, Theatre Organ Student of the Year, and the George Wright Memorial Fellowship. Fortunately, we have a healthy number of young people interested in theatre organ performance and developing involvement in ATOS. Many theatre organ instructors are ready to help young performers hone their playing skills.

But...who will maintain these instruments in the future?

A number of well-respected and knowledgeable theatre organ technicians are currently plying their trade. They have, over time, developed the skills and insights so necessary for the proper restoration and maintenance of the theatre pipe organ. With their participation and guidance many theatre organs have been resurrected, installed or reinstalled, and are functioning at a level better than original.

Unlike the interest shown by young performers in the theatre organ, the number of young people showing interest in the technical side of the theatre organ world is few. In order to help create interest in the proper restoration and maintenance of the theatre pipe organ, ATOS is currently involved in the creation of a DVD Technical Instructional Series on proper restoration and maintenance of our beloved instruments. This series will benefit chapters, individual pipe organ owners, and future budding theatre organ technicians.

When I was elected to the ATOS board, one of my main interests was developing a set of "lessons" that would promote the proper techniques for theatre organ maintenance and restoration according to the current thinking of the recognized experts in the field. This DVD instructional series would encompass multiple volumes and address many of the questions that arise during the "care and feeding" of a theatre pipe organ. These lessons would show the proper methods by which to perform routine maintenance or total restoration.

Through audio-visual presentations, chapter organ crews and individuals who own theatre pipe organs will be guided, step by step, by the acknowledged experts in the field. The restorer will be able to replay any instruction necessary, and will receive correct information. This should take much of the frustration and trial-and-error experience out of the restoration experience.

The first volume of the series, *Proper Keyboard Adjustment*, hosted by Allen Miller, has been recorded and is in the editing process as I write. The second volume, *Regulator Restoration*, hosted by Carlton Smith, will be recorded this summer. Richard Neidich is videographer and co-editor for the series. When finished, these lessons will be available to all interested parties through the ATOS Marketplace.

I initiated another project this past summer. I had long noticed that our information on current chapters had not been updated for some time. At my behest, five members of the ATOS board contacted every chapter listed and requested updated information. Through this initiative we found that some of our chapters were inactive and some had disappeared altogether. Currently, we have an updated list of chapters and chapter officers. This information will be posted to the ATOS web site soon.

A WORLD FIRST? *The Artist* with live theatre organ

BY PAUL F. STAPEL

The Binghamton Theater Organ Society is one of ATOS' newer chapters, formed in 2006. We started as, and still are, a small group of volunteers whose mission is to build interest in and maintain the theatre organs in our Broome County, New York area.

Most of our programs have featured at least a short silent film, from the 11-minute *Trip To The Moon* to longer (25- to 65-minute) "second-half" films. But, when the French made-in-Hollywood silent film *The Artist* won so many awards, including five Academy Awards in 2011—"Best Picture" among them—we found considerable local interest in the film, especially from film buffs and college students.

A conversation with one of our local film-interpreter organists, Jim Ford, revealed his strong interest in playing for *The Artist*, so a search began on how to make that happen. We were able to do it by renting it from the Swank Motion Pictures company. Their agent told us of the many restrictions Weinstein places on non-theatrical showings, including NO advertising of the title in any public media and all attendees must be admitted free. [The Forum Theatre is a restored vaudeville house, now serving as a performing arts center. Although films can be projected, that is not the usual use, thus the "non-theatrical" classification.—Ed.] A \$400 exhibition license fee included the legal use of a DVD.

It took a bit of friendly negotiating over the right to use the movie without its excellent orchestral sound track in favor of our own live musical accompaniment, but we were eventually granted permission! We planned for Saturday, December 29, 2012—a one-time performance in our 1,525 seat Forum Theatre with Jim Ford creating the musical improvisation on our 4/24 Robert-Morton.

For press releases and any other 'non-controllable' media (radio, television, and newspapers honored the restriction perfectly), we made a slight spoof out of the lack of title as "contractually required by the distributors"; then referred to the "Academy Award-winning NEW silent film about the plight of an almost-out-of-work silent film artist star, his scene-stealing dog" (Uggie, a Jack Russell terrier) "and the beautiful new sound film star who befriended him." If anyone had ever heard about the film, they knew what the title was! If they hadn't, we hoped they would be intrigued.

We flooded the area during the week leading up to the planned showing date with as much publicity as we could afford, only giving more advance notice to our mailing lists and weekly entertainment advertisement. Our press release quoted us as saying we MAY have been the first theatre organ society to present this film with OUR organ and organist rather than THEIR otherwise delightful sound track.

Our regular members were responding slowly (we expected it because of the proximity to both Christmas and New Year's Day) but we felt we were going to have a massive walk-in crowd and prepared for them by redesigning our lobby box office setup to handle many people at once (we all hate lines).

BINGHAMTON THEATER ORGAN SOCIETY, INC.

*Invites you on a date with
Jim, George, Peppy and Uggie!*

**NEW Silent
Film of 2012**

(we cannot name - Film Distribution Rules!)

Sunday, January 6, 2013, 2:00 PM
Forum Theatre • Jim Ford - Theatrical Organist

Reservations and Info 607.722.0020
A requested donation of \$15 per person gets donors
free popcorn and door prize entries.

NY-000643675

The ad run by BTOS promoting *The Artist* - note the lack of a title (Courtesy of BTOS)

Before that Saturday morning, our weather service had not predicted any particularly heavy snow, which our area is used to, so we did not worry much. But while we were setting up in the late morning with stagehands, projectionists, etc, the snow started to fall and the calls began coming in about being unable to attend because of the heavier-than-predicted actual snow accumulation.

By mid-afternoon it was decided to postpone the show for a week and a day to Sunday afternoon, January 6, 2013 at 2:00pm. At least we had time to run an additional advertisement in the newspaper's Arts Section, and the radio and TV stations helped out with public service ads and e-mail systems to get the word out.

Sunday, January 6 was a nice day, and about 211 people showed up. Extra popcorn had to be made, a slow process when the caterer's popper is offsite!

To properly time the precise synching for the film's non-musical sounds, Jim Ford elected to create the barking of a Jack Russel Terrier on the organ (which came off well!) and, using a swing-away microphone, he spoke the only words that were actually heard on the original sound track (spoken there by lead "George" (Jean Dujardin) and "the Producer" (John Goodman)). We had only one die-hard lover of the film tell us she missed the distinct French-accented words from the film!

The audience members were quickly on their feet at the end of the movie, going as wild as non-teenagers can let themselves get—it was a very happy time. People hung around to shake Jim Ford's hand, look at the console, and find out who won the door prizes. And sunset had not yet hit, which makes all of our older attendees more comfortable. We are going to do more Sundays!

The attendance was not our greatest ever, and nowhere near the 500 which is our goal for a non-loss presentation. But interestingly, later investigation of the entrance 'passes' showed that slightly over

half the audience was new to our regular mailing list, a significant number! Overall, we probably did slightly better than if we had gone ahead and not had the weather postponement.

If an ATOS chapter wants to show this film, we recommend it, and we're happy to discuss details with anyone who writes or calls. Contact us at BTOS@stny.rr.com, pstapel@stny.rr.com or visit the Binghamton Theater Organ Society website: www.Theatreorgans.com/BTOC.

Jim Ford and John Demaree contributed to this article



Jim Ford at the Forum Theatre's Robert-Morton (Photo courtesy of BTOS)

Fanfare

Hoquiam (Washington) 7th Street Theatre restoration to include Wurlitzer

BY TOM BLACKWELL



The 7th Street Theatre, Hoquiam, Washington (Photo by Tom Blackwell)



The lobby of the 7th Street Theatre (Photo by Tom Blackwell)

When longtime Puget Sound chapter member Andy Anderson passed away at the age of 96 in April 2012, the executor of his estate, Albert Ticknor, was given the enormous task of finding a good home for Andy's extensive collection of theatre pipe organ parts.

Andy's residence organ started out as a Wurlitzer 2/6 Style B "Special," originally installed in the Granada Theatre in Everett in 1927. In 1953, Puget Sound member Wally Stevenson contracted with Balcom & Vaughan Pipe Organs to have this instrument removed from the theatre and installed in his residence. In 1966, Andy bought the instrument from Wally and moved it to his West Seattle home. Over the years, Andy expanded his home and collected other parts towards his vision of a three-manual, 22-rank instrument!

I had been working with Albert, helping him to find good homes for many of the items in Andy's collection. The three-manual Wurlitzer console was donated by the estate to the Mt. Baker Theatre in Bellingham, and is currently being refurbished for installation later this year. Many other parts have been sold to Northwest enthusiasts.

Several potential suitors inspected the base 2/6 Style B organ but none were able to commit to a viable plan for restoration and reinstallation. Then, Greg Smith reminded me of the Hoquiam 7th Street Theatre's interest in an organ. I contacted them in November and they subsequently worked out a deal to acquire the organ via donation from Andy's estate.

The Hoquiam 7th Street Theatre is a nice 1,000-seat "atmospheric-style" house (not many of those out West) which opened in 1929. The theatre has a very capable board of directors and enjoys great community support. They have been successful in securing several large grants to restore the theatre's physical plant: new seats, stage

grid fly rigging, electrical system, roof, lobby tile and plaster restoration, etc. Next up is an organ!

On Saturday, March 23, volunteers from PSTOS and the 7th Street Theatre met at Andy Anderson's house to extract the organ. Greg Smith was contracted to manage the effort. Greg worked with the theatre staff and a local Hoquiam contractor to have 15 pipe crates built in advance and delivered to the site. Starting at 8:00am, there were doubts that the organ could be removed and loaded into the two trucks and trailer brought by the Hoquiam volunteers in just one day, but thanks to the advance prep work done by Greg (removing windlines and disconnecting wiring), by dinner time the 12-man crew had everything removed and loaded! The organ is now safely stored in Hoquiam, in an adjacent warehouse space near the theatre.

More information about the 7th Street Theatre is available on the PSTOS website, www.pstos.org/instruments/wa/hoquiam/7th-street.htm

Interestingly, back in 2008, members of PSTOS helped the 7th Street Theatre locate their original Style B Wurlitzer (Opus 789) which was found in the residence of George Martin in Clute, Texas. Martin acquired the organ in 1960 from the Parkland Trinity Lutheran Church while he was living in Tacoma. The instrument had been installed in the church by Balcom & Vaughan in 1944, minus its percussions. The console was "Balcomized" at that time, a process by which the key desk was cut and the two manuals dropped to allow a third keyboard to be added above.

Once notified of the organ's availability, the 7th Street Theatre quickly assembled a group of enthusiast community volunteers. Led by former PSTOS president Dave Luttinen, theatre volunteers made the trek to Clute to pack up the organ up and move it back to Seattle.

Unfortunately, the years in Texas had not been kind to the organ. Over the years, it had been damaged by weather, rodents, and insects, so the project did not progress far. But now, with the acquisition of the Andy Anderson Style B Wurlitzer, the project is back on track. The theatre's board of directors has already begun preparing a number of grant applications that will

support professional restoration and installation of an instrument. Acquiring the Andy Anderson organ will give the theatre an all-original organ in great shape to form the basis of a reinstalled instrument which will incorporate several components of the original organ. The theatre has two tall and shallow chambers which should provide for great tonal egress.

Here's wishing the Hoquiam 7th Street Theatre all the best in their quest to have a Mighty Wurlitzer theatre pipe organ once again playing in the theatre!



The 7th Street is a 1,000 seat atmospheric theatre, an unusual design for the Pacific Northwest (Photo by Tom Blackwell)



The tall and shallow chambers should provide excellent tonal egress (Photo by Tom Blackwell)

The Use of Vocalists on Theatre Organ Recordings

JOHN W. LANDON, PH.D.

Collectors of performance recordings, both ancient and modern, have long pondered the use of vocalists on theatre organ recordings. Some listeners enjoy vocal choruses; others are neutral on the subject. Some, including Ben M. Hall, once told the author in fun that he was going to establish a group known as: "Persons Who Hate Singers on Theatre Organ Records."¹ In short, he didn't like them and considered them to be a blot on the sonic landscape.



*DECCA recording
by Eddie Dunstedter
with vocalist Donald Novis
(John W. Landon collection)*



(John W. Landon collection)



(John W. Landon collection)

We should establish a definition of what we are talking about. One such definition of accompaniment which helps to set the stage comes from the *Continuum Encyclopedia of Popular Music of the World*, which reads, "In common parlance, the term 'accompaniment' is used to describe music that is heard as subordinate to a simultaneous aspect of performance.... In musicological terms 'accompaniment' refers to that part of a musical continuum generally regarded as providing support for, or the background to, a more prominent stand in the same music."²

To accompany a vocalist requires an organist to submerge his own prominence as a musician. The vocalist will generally determine the tempo, the phrasing and other qualities of performance while the musician providing the accompaniment must soft-pedal his/her pride and assume a secondary position. While these matters are generally discussed between artists and accompanists, the vocalist is essentially in charge.

This author has long wondered whether theatre organists in the early days of electrical recording were responsible for the inclusion of a vocal chorus or whether this requirement was imposed upon them by the companies themselves, perhaps in the belief that this would make such recordings more interesting and thus, more saleable to the general public. This issue has surfaced in this author's mind, been pushed back into the subconscious, and re-emerged, demanding attention.

Looking at the recordings, for example, of the three most famous theatre organists from the original "theatre organ era" of the 1920s and early '30s reveals some interesting patterns. Jesse Crawford, for instance, recorded some 85 theatre organ recordings for RCA Victor, and all of them save one included two sides of a 78 rpm disc.³ Of these 169 organ recordings, at least 20 by actual count included vocal choruses. Vocalists included: Franklyn Baur, Sam Coslow, Phil Dewey, Lewis James, Frances Langford, Frank Luther, Jack Parker, Robert Simmons, and Paul Small. Seven of the eight sides which Crawford recorded at the Empire Theatre in London, England featured vocalist Jack Plant.

Incidentally, Helen Crawford provided organ accompaniment to two sides sung by Bing Crosby.⁴ Paul Small was heard most often, with four appearances on Crawford records and on some of the sound films, specifically Warner Brothers “short subject” 16mm films which featured Crawford at the organ. Robert Simmons also appeared in at least one of Crawford’s films. Robert Simmons and Frances Langford supplied the vocal choruses on one of Crawford’s four early 33-1/3 rpm records which was recorded in 1932, Victor L-16014 *Show Boat Medley*.⁵

Franklyn Baur, Lewis James, and Paul Small were the best known of the vocalists on Crawford records. Baur was a freelance vocalist in the ’20s and early ’30s. He had an active career on radio and records and appeared in the 1927 Ziegfeld Follies. Lewis James was a popular tenor in the 1920s who had an extensive recording career. Paul Small’s career paralleled those of Baur and Lewis. He was a prolific freelance singer on record and radio from the mid-twenties through the early thirties.

Usually these vocalists did not get credit on the record label. An exception might be Richard Crooks, who recorded two sides of a 78 rpm disc accompanied by Crawford. In this case, Crooks’ fame as a Metropolitan Opera soloist was at least as great if not greater than Crawford’s. Record collectors’ hearts flutter when they learn that Rudy Vallee made a recording of “My Sin” with Jesse Crawford at the organ. On the same day, July 23, 1929, Crawford did the same number with Paul Small on the vocal. Only this latter version was released on Victor 22066.⁶

Crawford did provide accompaniment on a number of 78 rpm albums featuring various vocalists. These albums usually featured hard covers like a book and included, on average, three or four records. On Decca album 267 he accompanied Bob Hannon on the pipe organ (*Old Family Album*, issued in 1941). In the same year he accompanied Phil Reagan on an album of Chauncey Olcott songs, this time playing the Hammond organ (Decca album 292). In 1942 he accompanied Phil Reagan on the Hammond in an album entitled *That Wonderful Mother of Mine* (Decca album 304). Also in 1942 he accompanied Frank Luther and Llopis de Olivares on the Hammond in an album entitled *Rolito* (Decca album 313). The latter was a series of songs and stories about the life and adventures of a little Mexican boy. In 1946 Crawford accompanied Frank Luther on

Decca album 494, *Raggedy Ann’s Sunny Songs*. In each of these Decca albums the equation between organist and vocalist was somewhat different. Crawford’s role here was somewhat changed. He was paid a flat fee for each of these Decca albums and was not given a set royalty based on the sale of the records. Frank Luther, who had sung to Crawford’s accompaniment while Crawford was still at the New York Paramount, came to be an artist associated with children’s songs and stories. He made other records for children using other forms of non-organ accompaniment.

An LP was released in England entitled *Cinema Organ Encores, Jesse Crawford, ‘Poet of the Organ’* (Deroy Records, #1200). It was produced by Derrick Marsh, and the following statement appeared on the record jacket: “Some of the Empire originals [78s recorded by Crawford on the Empire Cinema] had vocals. All are removed excepting ‘My Love Song,’ which will show you why.” This author wrote to Derrick Marsh complimenting him on the issuing of these rare recordings of Crawford, but protesting the removal of the vocal choruses. I believe these recordings should be considered antiques and not altered in

any way. The vocal choruses were a part of the originals; they reflect the times in which they were recorded, and show what an excellent accompanist Crawford was.

Since the names of vocalists on organ records quite often were not listed on the record labels, tracking down their names required reading through literally thousands of pages of published discographies of the various record companies: RCA Victor, Brunswick, and Decca.⁷

Eddie Dunstedter was a theatre organist of outstanding ability. His earliest organ records were on the Brunswick label. When the Decca label acquired Brunswick in 1934, Dunstedter made the transition to the Decca label where he did some solo recordings on both pipe and Hammond organs, and did an excellent job of accompanying Bing Crosby on five sides of 78 rpm discs.⁸ Dunstedter made a number of remarkable solos without vocal choruses on the Hammond organ. Unfortunately the discography of Decca Records often does not distinguish between pipe and Hammond organs. Records listed as having been recorded on the pipe organ are often Hammond, and sometimes pipe organ records are simply shown as



(John W. Landon collection)

“organ.” However, because of the records in the author’s own collection he was able to identify which were which.

In 1938 Dunstedter made a Decca album accompanying tenor Donald Novis on the theatre pipe organ at Columbia Square, Los Angeles. In the same year he accompanied Kenny Baker on the same instrument in an album of Christmas carols. In 1939 Dunstedter accompanied tenor Frank Parker, on an album of wedding songs and marches. In this case Dunstedter played the Novachord. He also accompanied Bobby Breen, a child movie star and singer, and Dick Powell and the Sleepy Hollow Quartet.

On Dunstedter’s Brunswick recordings there are several soloists not identified in the discographies.⁹ One vocalist is identified as Phil Neely, about whom this author has no information. One of Dunstedter’s best-known recordings was *The Parade of the Wooden Soldiers*, recorded in March of 1929 in the Minnesota Theatre, Minneapolis (Wurlitzer). No vocalist was included in this recording, but this was one of the very first theatre organ recordings made in an actual theatre. RCA Victor continued to insist that they could not get a satisfactory recording in a theatre. The result on Brunswick 4293 shows that it could be successfully done.

Brunswick 4331, *I Get the Blues When it Rains*, is shown in the discography as having a vocal chorus by either Joe Roberts or Oscar Gross. This author was unable to turn up any biographical information about either of them. We also learn that Dunstedter’s records were issued on the Supertone label (affiliated with Sears, Roebuck and Company) under the pseudonym of George Gillmore. Brunswick 4758, *Church/Dreams* featured vocal choruses by Stewart Johnson, of whom we know nothing. Perhaps it was because Dunstedter’s early career was in Minneapolis, and therefore he did not have access to the top names among vocalists of the day who naturally gravitated to New York City where the major radio networks were based. However, when he moved to Los Angeles and was appearing on the Decca label he likely came into contact with Bing Crosby, who was far and away the biggest star on the Decca roster. His other accompaniment jobs for Decca did involve big-name singers of the time. Kenny Baker’s career was mainly on the West Coast. He was a featured soloist on Jack Benny and Fred Allen’s radio shows, performed on Broadway and in the movies. Donald Novis was a Broadway and radio star in the 1930s and did some movie work as well as regular appearances on the *Fibber McGee and Molly* radio broadcasts. In later years he appeared many times at the Golden Horseshoe, Disneyland, and retired in 1963. Dunstedter also recorded pipe organ accompaniment for William Hampton White on 16-inch Standard radio transcription discs. We have no biographical data on him.

Whereas RCA Victor did not feature any other theatre organist in their catalog except Crawford until after he retired from the New York Paramount Theatre, Brunswick took a chance with several theatre organists. The discographies show records cut by Frank Black, Allen Bogen, Al Carney, Chandler Goldthwaite, Edward House, Marsh McCurdy, John Priest, and Emil Velazco, all of them theatre organists. Brunswick also had Lew White on its roster of artists. Lew White was the most prolific theatre organist among Brunswick artists. The discography shows 114 “takes” and 39 records released, which means 78 separate sides on the Brunswick label, several of them with vocalists. In later years after Crawford’s retirement, White made 20 additional records (40 sides) for RCA Victor, most of which featured vocal soloists. Over the years his soloists included



Jesse Crawford (Journal archives)

Morton Downey, Fred Hufsmith, Sonny Kelly, Ralph Kirkberry, Nick Lucas, Frank Munn, the Ritz Quartet which included Arthur Herbert, Alex Mason, Neil Evans and Jesse Phillips, Singin' Sam, Harry Stockwell, Veronica Wiggins, and Muriel Wilson. Lew White had another advantage over other organists. He had established his own organ studio in 1928. Located at 1680 Broadway, it was equipped with two theatre pipe organs, a two-manual and a three-manual, both Kimball instruments. Just as Crawford's records were labeled, "Played on the Wurlitzer Organ," Lew White's earlier recordings read, "Played on the Kimball Organ." In later years he broadcast from his own organ studio and also from the Wurlitzer in the Paramount Theatre Studio on the ninth floor of the Paramount Theatre Building, Times Square, New York City.

Some information is known of a few of the vocal soloists on Lew White's records. Frank Munn was a popular singer on radio and records from the 1920s to the 1940s. He appeared with a number of orchestras and did many radio appearances. He sometimes was given the pseudonym of Paul Oliver on records. He was an excellent tenor.

Morton Downey was a singing star of the late '20s through the 1950s. He had a tenor voice and sang with an Irish-tenor style. He did many radio shows and appeared in three early sound films. By 1931 he had a 15-minute radio show on the air several times per week. He had a long and flourishing career. He was the father of Morton Downey, Jr., movie and television star.

Singin' Sam, whose real name was Harry Frankel, had a distinctive, deep voice and a very friendly manner. He made a number of recordings under his own name and even more under the name of "Singin' Sam." He was on radio for several years with his own broadcast sponsored by Barbasol, a popular shaving cream.

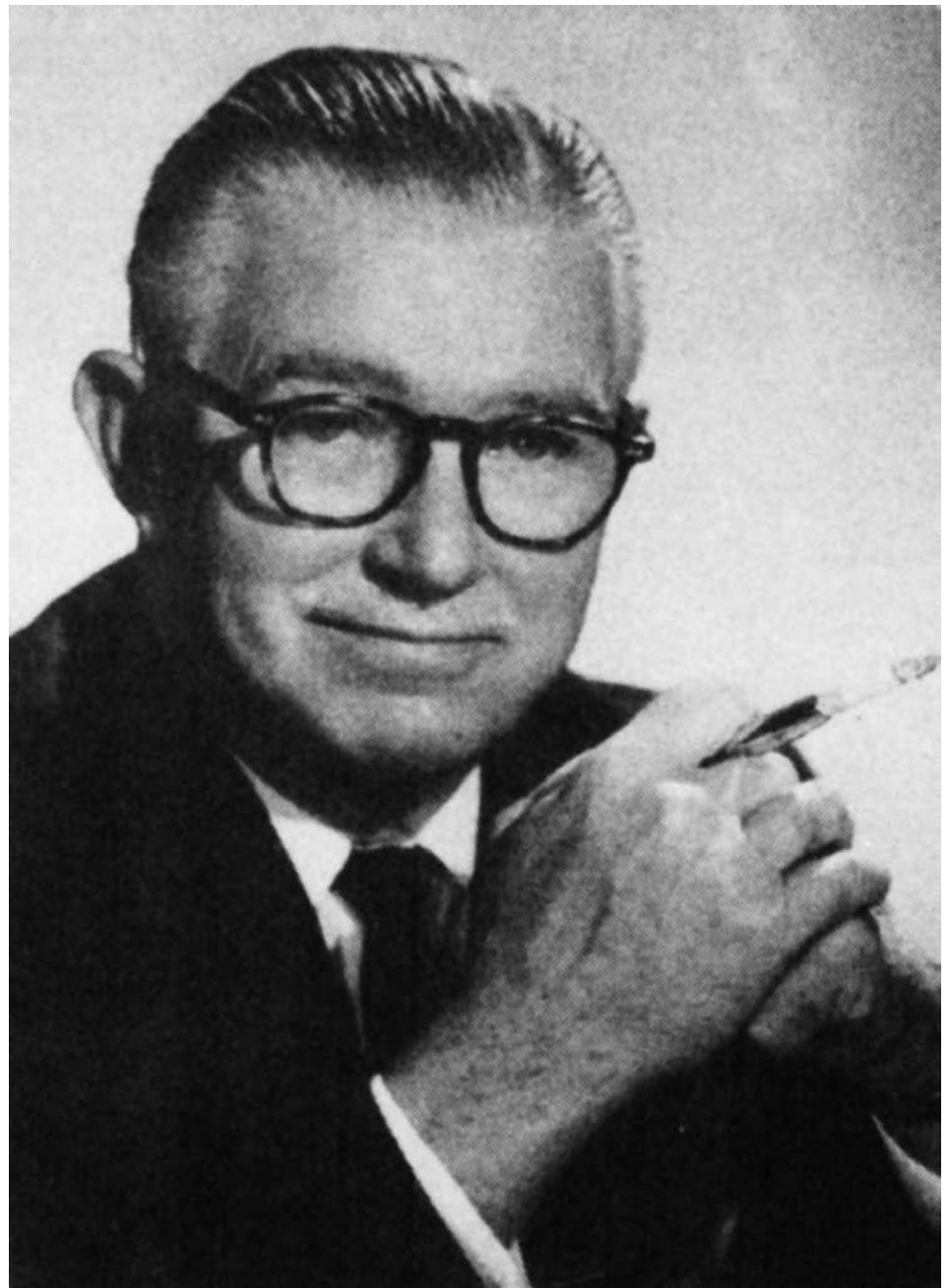
Nick Lucas billed himself as "The Singing Troubadour." His most famous record was *Tip-Toe through the Tulips with Me*, in 1929. He appeared in an early sound film, *Gold Diggers of Broadway*. His latest film appearance was in, *The Great Gatsby*, released in 1974. He made many guest appearances on radio shows. When Tiny Tim made a recording of "Tip-Toe through the Tulips with Me," some interest was revived in Nick Lucas, who had originally made the song famous.

Franklyn Baur, who recorded some vocal solos on Lew White's organ records, also sang on some of Jesse Crawford's organ records (see above).

This author can only recall one vocal chorus on Dick Leibert's many recordings. It was Jimmy Carroll and The Ray Charles Choir (RCA Victor Extended Play 45 rpm discs (EPA-312).

CONCLUSION

Because this author lives in the state of Kentucky, where there is not a single theatre pipe organ in a public venue, he is not privileged to hear many live theatre organ concerts. He has, however, assembled a very substantial collection of theatre organ recordings from the earliest organ records to the present. Including vocal choruses in current concerts and on current recordings (CDs) is not at all uncommon. Our best-known theatre organists do, for the most part, an outstanding job of accompanying vocalists. Last spring the author attended a Walt Strony concert held at Cincinnati's Symphony Hall. Two singers were featured



Eddie Dunstetter (Journal archives)

in the program and Strony's accompaniment on the Wurlitzer was excellent. No doubt, as long as theatre organ concerts are given and recordings are made, we will have occasional vocal soloists taking part. We have a long history in this field of such things.

FOOTNOTES

¹The author believes it was Ben M. Hall who told him this. However, that conversation would have taken place in the mid-1950s and was not documented in any way.

²In the interest of disclosure, the author personally contributed two entries to this encyclopedia, "Theatre/Cinema Organ," and "Wurlitzer Organ." *Continuum Encyclopedia of Popular Music of the World*, Ed., John Shepherd, et al. Volume II: Performance and Production, Continuum Press, London and New York, p. 628.

³The sole exception was Victor 24470, which featured Crawford on one side playing "Lay My Head Beneath a Rose," and Mark Andrews on the other playing "Evensong," by Easthope Martin (recorded on the Estey pipe organ in Victor's Trinity Church Studio, Camden, New Jersey).

⁴These two sides were "Can't We Talk It Over" and "I Found You," both recorded December 21, 1931 by remote from the New York Paramount Theatre Studio Wurlitzer. "I Found You" has the distinction of being the last recording made before Brunswick became a part of the American Record Corporation.

⁵These four early 33-1/3 rpm records are the rarest of those cut by Crawford.

⁶Landon, *John W. Jesse Crawford, Poet of the Organ: Wizard of the Mighty Wurlitzer*. Vestal Press, Vestal, New York; 1974. p. 191.

⁷The Decca discography, for instance, fills six volumes of approximately 1,000 pages each.

⁸These discs are: (A) Decca 1554-A "When The Organ Played 'O Promise Me'" (Hammond organ); (B) Decca 1554-B "Let's Waltz For Old Time's Sake" (Hammond organ); (C) Decca 1794, "Little Lady Make Believe" (pipe organ); (D) Decca 1874 "When Mother Nature Sings Her Lullaby" (pipe organ); (E) Decca 2678 "There's A Gold Mine In The Sky" (Hammond organ).

⁹Laird, Ross. *Brunswick Records: A Discography of Recordings* (4-vol. set). Westport, Connecticut: Greenwood Press, 2001.

READ MORE ABOUT VOCALISTS ON THEATRE PIPE ORGAN RECORDS


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(2) Kinkle, Roger D. *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950* (4-vol. set). Arlington House Publishers, New Rochelle, New York. 1974.

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(4) Ruppli, Michel. *The Decca Labels: A Discography* (6-vol. set). Westport, Connecticut: Greenwood Press, 1996.

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A Sticky Subject

PART TWO BY MIKE BRYANT

In part one, we examined three types of glue: hide glue, fish glue, and PVC-E. In part two, we look at some “high-tech” adhesives and some “not-so-high-tech” adhesives, and wrap up our discussion of adhesives.

POLYURETHANE GLUES



Polyurethane glues, such as those sold under the names “Excel,” “Gorilla Glue,” and others, use water to activate, and expand as they cure. Polyurethane glues are not easily reversible after curing, but in the applications for which we would consider their use, that should not be a concern.

In long-grain-to-long-grain joints, such as gluing up a wide panel from several narrower panels, polyurethane glues don’t offer any strength advantage over yellow carpenter’s glue.

However, if you are faced with an end-grain joint, they offer a significant improvement in strength. Where yellow glue shrinks as it dries, polyurethane glue expands. With proper clamping, the expanding glue can be forced into the end grain, resulting in a much stronger joint.

You will not get a long-grain polyurethane joint apart without damage to the wood. It is therefore indicated only for structural elements—console panels, keydesks, laminated panels, etc., never for such things as attaching Chrysglott hammers to shanks, or attaching gasket material.

CARPENTER'S GLUE



Carpenter's glue is a catch-all term covering a fairly broad range of PVA (Polyvinyl Acetate) adhesives. "Elmer's," "white glue," "wood glue," "yellow glue" and "school glue" are all names for similar PVA products. Some are intended for interior use only, some are suitable for exterior use as well. Like polyurethane glues, carpenter's glues have limited application in organs. Generally speaking, with the exception of end-grain joint strength, the strengths and weaknesses of carpenter's glues and polyurethane glues are approximately equal.

Carpenter's glue cleans up with water until it cures. It does not adhere to non-porous surfaces. Of particular concern to us is that once cured, reversibility is a problem.

Like polyurethane glues, you won't get a long-grain to long-grain carpenter's glue joint apart without damage. The wood will fail before the glue gives up. While this is a desirable characteristic for building up laminated pieces or joined panels, it can be particularly problematic when carpenter's glue is used to mount primary or secondary pneumatics. Getting them off the mounting surface without damage to the surface is a very difficult proposition.

Good rule of thumb: if you shouldn't use polyurethane glue, don't use carpenter's glue either. Limit it to construction.

EPOXY



Epoxy relies on a chemical change to cure. Epoxies are sold with two elements: resin and hardener. Until they are mixed, the resin won't cure, and the mixing ratio of resin to hardener is critical. Many brands are sold in a dual-syringe pack that simultaneously dispenses hardener and resin in the correct proportions, so you shouldn't be intimidated by having to mix the two.

Once the two parts are mixed, though, you have to be ready to go because you have a very limited amount of time before it begins to set up.

Once cured, epoxy is incredibly strong. Perhaps the most common use for epoxy in organs is to secure the threaded inserts into the bottom of Wurlitzer chests. Wurlitzer used relatively soft wood for chests, and over time the threaded inserts tend to loosen (even those “staked” with a brad running through a groove in the side) and eventually just spin in the hole. The usual remedy is to drill out and dowel the hole, then re-drill for a new insert.

And there’s where the difficulty comes in. Doweling a hole in a chest results in threading the insert into end grain which, as we’ve already noted, is the weakest direction. Using a hardwood dowel will help, but eventually the same problem is likely to reappear. A bit of epoxy will help immensely.

SILICONE SEALER



Here’s an exhaustive list of all those places in an organ where silicone sealer is appropriate for use:

‘Nuff said.

CYANOACRYLATE GLUES



Cyanoacrylates (“super glues”) offer quick bonding and will stick to anything including non-porous surfaces, but they have low shear strength. You may recall the television commercial from many years ago where a construction helmet was glued to a steel beam, then a construction worker was suspended from the helmet (don’t worry, he was suspended by his arms, not his neck!). That’s the type of strength cyanoacrylates have. But if a shear load (a side load, in the commercial) was applied, the glue joint would fail relatively easily.

Cyanoacrylates are reversible with certain chemicals. The choice of just which debonding agent to use is most often determined by the material to which the cyanoacrylate is bonded. You don’t want to use a debonding agent that will damage the workpiece.

There is one application where cyanoacrylates work well, and that's cosmetic repairs. If you have a small blemish in a piece of wood, wood dough or wood filler will result in a visible repair since the filler won't take the stain and finish the same as the original wood. But, you can easily make your own filler which will match exactly. Sand the backside of the piece (or another piece of the same wood) and collect the sawdust. Put a couple of drops of the glue into the blemish (just enough to moisten it). Work the sawdust into the blemish and add the cyanoacrylate glue until the sawdust is moistened. It will harden fairly quickly, and can then be sanded and finished. The repair won't be completely invisible, but it will probably be much less noticeable than wood dough.

Remember this is a cosmetic repair, not a structural repair.

CONTACT CEMENT



Contact cement is an amalgam of neoprene and rubber, with volatile components including toluene, petroleum spirits, and Methyl Ethyl Ketone (MEK). It's a suitable choice for laminating and veneering, since it doesn't require much special equipment to use. All you need is a J-roller and a smoothing blade. Since contact cement relies on the chemical bond formed between the two glued surfaces, once they touch they aren't moving. Clamps are not required, but you do need to be certain you get the positioning right the first time—there's no “do-over.”

Before the invention of contact cement, veneers were applied with hide glue, and you can still do that if you want. You'll need some additional equipment (a vacuum press is a good tool to have), some of it fairly expensive, and lots of clamps. You'll also need cauls (pieces which go between the clamp and the workpiece to spread the clamping pressure, protect the surface from dents caused by the clamps, or both) and clamping plates which match the contour of your workpiece.

Because of its ease of use, contact cement is the most common adhesive for non-decorative veneers. If you use it, be sure you can adequately ventilate the room in which you'll use it. The vapors are nasty; they are highly flammable and inhalation can cause permanent damage. Be certain you follow all the precautions described on the container.

RUBBER CEMENT



...Rubber cement?

Yes, there is a use for rubber cement in pipe organs.

There is a rule of thumb that says the smaller the pneumatic, the thinner the leather covering should be. It's simple physics, really: the thinner the leather, the lower the mass and the less energy required to overcome inertia (i.e., move it—with a change in air pressure in our case). That translates to “small and light will be faster than small and heavy.” Nowhere is this illustrated better than in a manual chest.

Leather, while it's “on the hoof,” is subjected to all sorts of hazards. Scrapes, cuts, or insect bites may leave weak spots or holes in the skin. It's almost certain that any skin you buy will have some flaws around which you'll have to work.

Leather is also relatively porous, and finished skins vary considerably in thickness from one section of the skin to another. The thinner the skin, the more an issue this becomes. In heavier weights, this doesn't usually pose a problem because thicker leather tends to be dense enough that porosity isn't so much a concern. However, laid on a light-table, thin leathers will show the variations clearly. You'll almost certainly find areas where light will show through, and if light can get through, chances are good that air can too.

With the high cost of good leather, you can't afford to use only the thickest parts of the skin and discard the rest. But if you use the thinnest parts you run the risk of enough air leakage to cause slow response or noise. In an extreme case, the pneumatic may not operate at all. You need a way to deal with the porosity.

The solution? Good old rubber cement, thinned.

Mixed 50-50 with rubber cement thinner (sometimes hard to find) or naphtha (easy to find at your local home center), rubber cement can be brushed on a finished pneumatic and drawn into the leather with vacuum. The rubber cement will seal the leather, making it truly airtight, and will remain flexible.

After the rubber cement has dried for several hours, you can dust the pneumatic lightly with unscented talc (if you can find it) or baby powder to prevent sticking.

The May/June 2008 issue of THEATRE ORGAN carried a one-page article titled “Using Suction to Rubberize Pneumatic Motors,” in which the author describes a vacuum box which is easily built from scrap, and the technique for sealing the leather. Once you have everything in place, you can seal up a rank’s worth of primary or secondary pneumatics in a couple of hours. (The issue is available from the ATOS Marketplace: Order Vol. 50, No. 3.)

One thing you don’t want to do is use your lungs as a source of suction to draw the sealant into the leather. The fumes are toxic.

BURNED SHELLAC

We include burned shellac, even though you probably can’t buy it—you have to burn it yourself. Instructions for burning shellac are readily found on the Internet, but we’re a little hesitant to go into it here. It can be dangerous if not done correctly, and it takes some practice to know just when—and how—to douse the flame.

Burned shellac is brittle, so it’s not advised for anything that has movement. The brittle quality, though, makes it good for things that must be secured temporarily. You can pop them off with a mallet with less risk of damage.

A common irritation on a console fitted with SAMs (Stop Action Magnets) is loose stop tabs. Tabs mount to the SAM tongue with a machine screw, and they tend to loosen over time—even with thread locker applied to the screw. The usual preventive measure is to try tightening the screw enough to prevent lateral movement, but that can often crack the plastic stop tab—especially if the screw hole was countersunk rather than counterbored.

Burned shellac is one of the relatively few adhesives that will stick to metal surfaces and is relatively easy to remove from them. A few drops applied to the tongue of the SAM will lock the tab securely in place (although we’d still recommend thread locker on the screw). If you need to remove the tab at some point in the future, a sharp tap will pop it off and the dried burned shellac is easily cleaned off with a knife blade (even a dull one), leaving the tab and the SAM ready for the next tab.

Application of moderate heat will soften the burned shellac so it can be wiped off, but on non-porous surfaces it often isn’t needed.

WHAT’S THE BOTTOM LINE?

The choice of adhesives goes far beyond concerns of “originality.” Back in the early days of organ building, many of the adhesives available today simply didn’t exist. Carpenter’s glue, for example, wasn’t invented until 1912; cyanoacrylates were discovered in 1942 (in a search for a material from which to make clear plastic gun sights for the military) but weren’t commercially available until the late ’50s; polyurethane glues date from the 1980s.

The question is: if some of the more modern glues had been available at the turn of the 20th century, would organ builders have used them? The answer is a definite “maybe.”

As we said at the beginning of this article, hide glue has been used successfully in furniture and musical instrument manufacturing for centuries. So, any modern glue will be compared against hide glue. The decision to use a different adhesive would almost certainly have been based on multiple factors, including ease of use in a production environment, cost, suitability for a wide variety of applications, and so on.

A few years ago a friend of mine was executive chef at a very popular restaurant. The menu included a dish I particularly liked, and one day I noticed it had disappeared. I asked, and he said it was taken off because it was the only dish on their quite extensive menu that used one particular (and expensive) ingredient. It didn’t make sense for the restaurant to buy that one perishable ingredient for a single dish, since they couldn’t buy in quantities large enough to get a good price without it going off before they had used it up.

Organ builders might well have taken a similar approach. Adhesive X might have offered a benefit over hide glue for one particular application, but if it could only be used in that one situation, would it make sense to use?

Organs—at least the bits that need to be stuck together—are composed primarily of four materials: wood, leather, felt, and rubberized cloth. Sure, there are metal parts, but they are either driven in (guide pins on a Wurlitzer pallet valve, for instance), screwed in (valve wires, cabinet screws, threaded brass inserts, etc.), or screwed on (brackets, etc.), but not glued.

So, we’re back to the original question: will you ever want to take it apart? Perhaps we might better ask “do you want the next guy to be able to take it apart?” If the answer is yes, then reversibility will be a major consideration. There are few adhesives that provide as strong a bond as hide glue yet are as easily reversed, and that argues strongly for hide glue.

That said, even though organ builders may well have used hide glue to laminate chest or console components, would I use it today for that purpose? Quite possibly not. That’s not a slap in the face to proponents of originality; it’s a recognition of the difference between a factory production environment and a small shop. If I’m building up a panel, can I work fast enough to get everything fit and positioned before the hide glue sets up? Since I don’t want that panel to come apart, might carpenter’s or polyurethane glue be a better choice—if for no other reason than the longer open time it offers before setting?

To sum up, when it comes to deciding what adhesive to use, organs are really no different than model airplanes, furniture, scrapbooks, or china. If you make your selection based on the materials to be joined, the reversibility needed in the future, and the environment in which the glued piece will be kept, and you do a neat, professional job and use the adhesive properly, you’ll be happy with the results.

More important, the next guy will be happy with you.

ATOS ARCHIVE UPDATE

BY JOHN REISTER

The archive houses dozens of Wurliizer rolls

The Journey

In January of 2012, the bulk of the American Theatre Organ Society archive arrived at the American Organ Institute in the form of two portable storage containers filled with invaluable documents pertaining to the history of theatre organs and the significant role they have played in the cultural and musical heritage of our country. This has formed the nucleus of the American Theatre Organ Collection (ATOC) at the American Organ Institute Archives & Library (AOIAL). We knew that we had a vital role to play in the continued legacy of the theatre pipe organ, and we could hardly wait to begin preserving and cataloging the materials at our fingertips. Though it was tempting to dig into sorting and cataloging, we knew there was a lot of groundwork that had to be completed first.





(All photos courtesy of American Organ Institute)

The two Pods containing the ATOS archives arrive at AOI



Student Archivist: Bailey Schreier



The Archivists

To ensure that each step will result in a positive outcome for the ATOC, we have been cautious and disciplined in our approach from the beginning. Since the fall of 2012, two OU graduate student archivists, one organ student and one library science student, have worked together on the ATOC. This symbiotic partnership between Library Sciences and the AOI is a valuable key in the process of migrating the ATOS archives to the ATOC. Here is some information about this year's student archivists:

Bailey Schreier is from the School of Library and Information Studies. She will begin her final semester of Graduate studies this fall with a strong focus on archives. When the AOI announced the need for a student archivist from her program of study, Bailey was excited by the possibility to work with such interesting and significant documents. Her interest in the American Theatre Organ Collections specifically stems from an honest desire to help document and preserve the history of under-represented groups and individuals. An enormous motivator for Bailey was the knowledge that the theatre organ world has not always received the attention it deserves. Her focus at the AOIAL has been to build a strong foundation for future student archivists and theatre organ researchers and enthusiasts. Her work has included everything from policy revision and manual creation to software implementation and grant writing.

James Richardson is nearing completion of a Master's of Music Degree in Organ Performance. A native of Toledo, Ohio, James began his keyboard career as an infant and played piano by ear as a child. After a long period devoid of lessons, James started organ studies with Mark Kieswetter and Brian Rotz his junior year of high school. In 2011, James completed his Bachelor's Degree in Organ Performance at DePauw University where he studied Organ and Harpsichord with Dr. Carla Edwards and voice with Barbara Paré. Also an avid photographer, James has provided nearly all the photography featured by the AOI for the last two years. James completed the inventory and is in the process of digitizing the cue sheet collection.

Bailey and James began work on the ATOC in August 2012. At that point, James devoted his time to opening up boxes and compiling an initial inventory of the contents. A modest amount of time was spent viewing the contents of each box since most boxes contained a wide range of materials from letters, books, sheet music, recordings, and photographs, to blueprints, stoplists, and business records. This cursory inventory will serve as the basis for prioritizing the more detailed cataloguing of materials. It also functions as a baseline for current research requests and has already

aided us in filling multiple requests for sources.

In addition to these boxes, there are seven full-sized filing cabinets of scores and other previously sorted materials. Many items had been sorted thanks to the hard work over the years by Jim and Dolores Patak and many other individual volunteers.



Bailey Schreier, student archivist

Student Archivist: James Richardson



Archival Policies

While James was sorting the boxes, Bailey laid the foundation for the main archival policies. She recognized that while a policy was already in place, it would need regular review. Her first revision included splitting it up into four main policies:

1. The Core Archival Policy—outlining our mission and vision for the archives and library, as well as our general collecting scope, division of responsibilities, and a copyright statement.
2. The Collections Policy—a more detailed description of our collecting scope as well as information about donating materials.
3. The Access Policy—a description of our facilities and research capabilities as well as guidelines for use of archival materials.
4. The Duplication Policy—a statement concerning copyright as well as a description of any duplication fees.

Such policies are fundamental to a proper and uniform treatment of archival materials. The vision and mission included in the Core Policy have been the driving force behind all of the policies. These statements have helped us to hone in on the most important materials for future collecting as well as our dedication to general accessibility, including the public.

Staff from other OU archives have been out to visit our site and Bailey and James have likewise visited other archival repositories on and off campus as a point of reference. Brian Schults, coordinator of the digitization laboratory at OU's Bizzell Memorial Library, has aided us in our digitization endeavors and has made the documented policies of the main library available to us. Our policies will be posted on our website in the near future. Bailey and James have also attended locally-hosted archiving conferences to learn and to spread the word about the ATOC.

Archival Challenges

One of the primary facts that our students gleaned from these conferences and from speaking with other local and national archival repositories is that age-related degradation is the shared enemy of all historical archives. Bailey and James recognized this early on and have made great strides to preserve and extend the life of materials within the collections. Unfortunately, sometime during the 19th

century, paper makers changed their techniques, producing an acidic paper that degrades quickly over time. The result is that innumerable historical documents predating this period are well-conserved in archives around the world, but 10-year-old newspaper is faded and yellow. Many readers have undoubtedly handled brittle vintage scores whose edges readily flake off. Unfortunately for our archives, some of our scores are now nearly 100 years old (in a few cases, older) and are yellowing and becoming similarly brittle. To help abate



Blueprints and drawings are now stored flat, in drawers lined with acid-free tissue paper

2 COSMOPOLITAN STUDIOS

145 West 45th Street, N. Y. C.
Ask for Catalog

Night, a soft guitar, a
hidden lane,
A room and here and there
a star
For a man and his dream.



this process, items of particular interest (or whose acid content seems particularly high) are being isolated and wrapped in acid-free paper. We have purchased the necessary baseline materials for archival preservation such as acid-free, archival-grade boxes, manila folders, and paper. As collections and items are processed, they are removed from their original boxes and migrated to newer acid-free housing. The ATOC blueprint collection, for instance, has been unrolled and placed in a flat-file cabinet lined with acid-free tissue paper. To further foster the healthiest environment we can, the orange halogen lighting in the shop has been replaced with white light fluorescent bulbs, sleeved with UV filters to reduce and prevent any further light damage.

Archive Accessibility

One of our highest priorities has always been to provide ease of access to ATOC materials. As a result, a good deal of time was spent conducting research into the available software options for cataloging the ATOC. After a diligent review, the program Archon was chosen due to its manifold benefits:

1. Created by faculty at the University of Illinois Urbana-Champaign, it has since been adopted by many university archives as well as other information repositories.
2. It is an open-source software system, meaning that it is both free and modifiable, dependent on each repository's needs.
3. It is a dedicated archival/library software that outputs archival standard-finding aids to help researchers.
4. It automatically generates a web output for a worldwide audience.

We encourage you to visit the new database website at <http://aoial.libraryhost.com>. It can also be accessed via the AOI homepage at aoi.ou.edu. As we continue to process collections, the database will continue to expand, but patience is key in archival work—cataloging and preservation is a time-intensive process.

We have currently processed and cataloged two full collections and are working on a third. As Bailey processed the initial collection, the Betty Gould Papers, she created a manual that outlines each step necessary in cataloging a collection. The goal was to create a step-by-step manual that is easy to follow, whether one has a background in archives/libraries or not. James has since cataloged a second collection, the Del Castillo Papers, using the manual as his guide. A cursory look at the two collections clearly demonstrates how much the process has been standardized so that any qualified individual, now or into the future, will be able to process collections at the same high level. Future plans include the creation of an internship program so that students interested in libraries, archives, and/or pipe organs, will be able to aid in future cataloging.

Our current project is the online cataloging and digitization of the Cue Sheets Collection. This collection holds

Among the artifacts was this box of glass slides used for sing-alongs. This one contains part of the lyrics to "A Man and His Dream" by Jimmy Monaco and Johnny Burke



The harsh, orange halogen lighting has been replaced with UV-filtered, white-light fluorescent tubes to help prevent further light damage



some very valuable information for performers and researchers hoping to learn and understand the art of organ accompaniment during the silent film era. As the digitization process becomes more fully defined, cue sheets will be added on a regular basis, until the entirety of our current collection is discoverable online. Currently, the cue sheets are represented by a thumbnail image and all necessary accompanying information on Archon. Once a researcher or performer discovers the cue sheet that he or she is looking for online, they need simply to request a copy.

In an effort to stand on the foundation laid by our predecessors, short-term goals at the ATOC focus on addressing those items previously sorted prior to arrival at the AOL. This will include actions such as entering the large collection of presorted magazines, books, and Wurlitzer rolls into Archon for quick web searchability as well as taking general preservation actions elsewhere, including placing endangered objects in acid free housing.

One of our end goals is to convert as much of our antiquated media (LPs, reel-

to-reel tapes, lacquer discs, DAT tapes, etc.) to modern digital formats so that we can provide better and broader access to the materials, as well as create a digital copy for redundancy. Because digital file formats are constantly changing and improving, an integral part of our plan is to ensure future migration of these files to new formats so that the digitized files don't become outdated before they can be transferred.

Thanks to the generous donation of the ATOS Archive to the ATOC, the American Organ Institute at OU is a major destination for research on all things theatre organ. A solid foundation has been laid this year. While the task of archiving the ATOC in its entirety is massive, we anticipate regular progress each year. We hope readers will eagerly anticipate our 2014 report.

THE TABLE TOP ORGAN GROWS UP

BY PIERRE FRACALANZA



It has 244 keys, 32 pedals, a whopping 480 lighted buttons, three swell shoes, 40 pistons, and three footswitches. But there's no waterfall console and no stop bolsters. Virtual Theatre Pipe Organs come in different shapes and sizes, and mine is no exception. Nor does it look quite like it did when it started as a project in 2010.

It was January of 2010. But, before I tell you how my virtual organ project had its start, let me give you some background.

(All photographs courtesy of the author)



I'm a full-time church organist/music director. I've had an enduring fascination with MIDI and technology and have a background of being a staff artist and product specialist in a music retail environment for over seventeen years. While there, I gave numerous Roland Atelier and Yamaha Electone concerts.

I'm a Steinway Artist and I put on multimedia piano/vocal one-man shows. I'm no stranger to musical props. Even in 1992, when I opened for Carol Channing, while seated at a grand piano, I was accompanied by an additional seven-foot Yamaha Disklavier reproducing piano and a rack of synthesizers. And finally...I was a pizza parlor organist in my twenties.

Back to January of 2010.

I spotted a YouTube video of the Virginia Wurlitzer virtual organ sample set. It had moving keys, pedals, swell shoes, and stop tabs! "Perfect," I thought, as an added attraction for my piano/vocal concerts. I might play it "live" from a keyboard or perhaps record video and play duets with it! Since I've relied heavily on video as an augmentation to my shows for the last six or seven years, the console display would make an interesting presentation for my audiences. But such a setup would require "portability." Thus, my earliest decisions about a virtual organ were based on the notion of carrying the rig anywhere and everywhere.

Fate stepped in when I made an e-mail inquiry to Joe Hardy, one of the co-founders

of Paramount Organ Works. Little did I know that he lived less than an hour from my home. He knew quite a bit about me and was immediately welcoming and cordial. After several e-mails, he invited me to become a beta tester for what was to become an expanding line of virtual theatre organs. The Paramount plans included a 10-rank, three-manual organ and a 20-rank upgraded model. Future releases included a 32-rank upgrade and finally, a 50-rank, four-manual model. While Paramount worked feverishly on their sample sets, I began putting together a virtual organ setup.



Computers and Interfaces

After purchasing the Virginia Wurlitzer, I upgraded to Hauptwerk Advanced (there is a Basic and Advanced edition) and the Milan Digital Audio 3/31 sample set. This organ required more horsepower and memory than my MacBook Pro could offer. It was then that I obtained an i7 quad-core iMac with 16 gigs of RAM. My audio interface was the external firewire/USB Motu UltraLite Mk 3. I still use that computer and audio interface today.

Pedalboards and Stands

No single component of my virtual organ setup seemed to have as much impact as the pedalboard nor was any other single component upgraded as often.

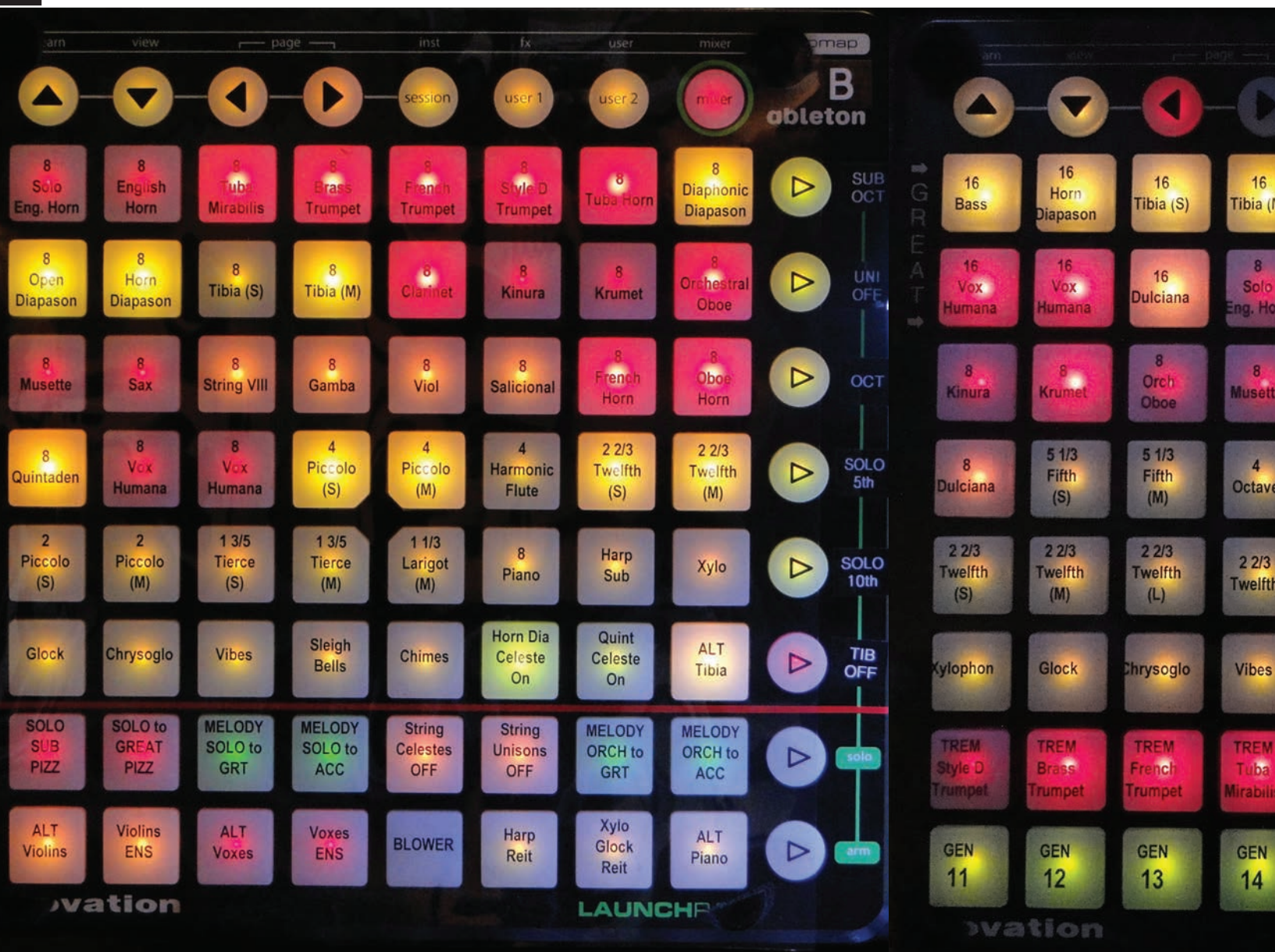
I had begun with a portable Roland 13-note pedalboard. It was easy to move and fit handily under the Z-Stand which I had modified for stacking keyboards. But I quickly came to realize that theatre organ selections needed much more than 13 notes to be effective.

From the 13-note pedalboard, I upgraded to a 20-note Roland pedalboard, then a MIDI header to accommodate any 25-note

Hammond C3, B3 or A100 pedalboard. But even these would eventually be replaced. I finally graduated to a new Rodgers AGO 32-note pedalboard.

With each increase in pedalboard dimensions, a new support mechanism had to be devised for my keyboards. The Z-Stand was replaced with a small but sturdy iKEA Galant desk with adjustable legs. It worked well for the 20-note Roland and 25-note Hammond pedalboards, but was not wide enough for the AGO pedalboard. Another trip to IKEA followed and I purchased the 63"-wide Galant table and frame. I was able to still utilize the legs from the smaller model.

Thin clear-film sheets containing the stop legends are printed from an Excel spreadsheet and overlaid on the Novation Launchpad pushbutton controllers. In this way, the stops and controls can be changed on the fly as different organs are selected by the player



The pedalboard was premounted with magnets but I had to install a magnetic reed switch harness and MIDI interface board from MIDI Boutique in Bulgaria.

Multiplying Launchpads

At about the same time I discovered Hauptwerk, a new pushbutton controller had entered the marketplace. Manufactured by Novation, the Launchpad was USB MIDI and had 64 square buttons and an additional 16 round buttons. Each button (without further programming) would send either a fixed MIDI note or a MIDI controller message. Both the square and round buttons had LEDs behind them, which could

render several colors at various degrees of brightness. Having tried a touchscreen, I thought these lightweight portable boards would be perfect for not only seeing which stops were engaged, but also controlling them. I began with one Launchpad. That soon led to two. Then I upgraded to four so I could contain all of the stops for the Paramount 332. And in anticipation of the four-manual 450, I purchased two more, giving me a total of six. The boards are so lightweight that I use Velcro to attach them to a wooden support frame. And since each Launchpad is individually addressed by Hauptwerk, I now have 480 programmable, lighted buttons! Due to the popularity of the Launchpad as a stop controller among virtual organ enthusiasts, Martin Dyde of Hauptwerk included the Launchpad as one

of the MIDI controllers recognized by the software.

The surface of the square buttons on the Launchpad could easily hold a clear label. I used Brother clear label tape with black ink to subtly affix stop names on all the square buttons. I used standard label tape (not transparent) to tag the 16 round buttons.

But touchscreens are the most popular solution in Hauptwerk because virtual organists typically own and play more than one organ model. The labels that I affixed to my Launchpads were more suitable for a single organ specification. My solution to this problem was to remove the labels from the buttons and use overlays instead. The overlays were programmed in Microsoft Excel and printed on thin clear Laser Transparency Sheets. These sheets easily

The Accompaniment manual is sometimes switched out for this 76-note keyboard from Infinite Response. A unique feature is the ability to fold it in half for transport

The Arndt swell shoes each have an attached switch, and can be easily moved around at will



attach to the face of the Launchpad with four small pieces of Velcro. I can change the labels on the Launchpads in a matter of minutes.

The Launchpad Advantage

Just recently I was able to use the Launchpads to great advantage. My September 2012 concert at the Senate 4/34 in Detroit was an exciting prospect. But the organ console is particularly challenging. It has Wurlitzer's most unique layout. Since the organ is divided into Solo, Main, Foundation and Orchestral chambers, the stop layout was organized by chambers within each keyboard division!

I used the Paramount 450 to practice for the Senate concert. I used one of three alternate configurations available in the Hauptwerk software to load the 450 with just the stops that most mimicked the Senate Wurlitzer. And I laid the stops out in the same groupings and order as are found on the original console. This presented a great practice advantage and I have used this feature in preparation for subsequent concert appearances.

Big Sound, Small Room

My virtual organ room is quite small. At 12' x 12' it doesn't have the space to properly mix signal from multiple speakers (which is

highly recommended for a 50-rank organ). Therefore, I use the organ principally with headphones and for recording (direct thru software). My headphones of preference are the AKG Q701. These headphones require a headphone amplifier for optimal response. I use the FiiO E17 USB DAC headphone amplifier and the FiiO E9K high output desktop headphone amplifier and dock.

The Keyboards

My original stack of old Roland keyboards and new Keystation keyboards was replaced with four Classic MIDI Works keyboards. Two of them are outfitted with pistons. The keyboards stack and interlock using a hinge system for easy connections



The author at the console

and give me suitable height between keyboards. They are interchangeable in position and, on occasion, I have eliminated one of the keyboards and substituted a 76-note keyboard for the Accompaniment manual. For that purpose, I used an Infinite Response keyboard. This unique 76-note controller has a clever hinge system which enables the keyboard to be folded in half and then suitcased for air travel. The keyboard (while keeping a soft organ touch) has excellent touch response, assuring excellent dynamic characteristics when working with an external grand piano sample set. And finally, the keyboard is one of the few production keyboards to boast polyphonic after-touch. Each key can independently be pressed down further to bring in additional voices. While the keyboard lacks the precise spring-feel of true second touch keys, the independent effect (note by note) is the same. Hauptwerk recognizes polyphonic aftertouch as an acceptable method for triggering Second Touch divisions.

I specifically prefer the Infinite Response keyboard when I want to do piano/organ duets “live” or for recording.

But in the near future, my accompaniment manual will be replaced with an Artisan second-touch keyboard with wooden keys. There simply is no substitute for genuine second touch.

Swell Shoes and Switches

The Rodgers 32-note pedalboard (my final upgrade) precipitated the need for a new swell shoe system. There was not enough surface to mount the removable Roland swell shoe which came with the 20-note pedalboard, so I ordered three swell shoes from Arndt Organ Supply. To accommodate changing needs, I outfitted each swell shoe with a different option. One shoe has a right kickswitch. One has

a left kickswitch and the remaining shoe has a Wurlitzer-style sustain switch. A handy co-worker at church, Steve Gillis, adapted the pedalboard by building a support for the three pedestal-style swell shoes. Their locations are interchangeable to meet any practice requirement.

Final Touches

Though I seldom used one in my theatre organ practice sessions, my virtual organ lacked a music rack. I bought a black wooden music stand and Steve and I adapted the top portion to attach to my main Launchpad support frame. And the IKEA Galant table was modified, too. I sliced a 33" x 5" portion so I could inset the keyboards. This did not interfere with the metal frame underneath.

My virtual organ isn't quite as portable as it once was. In fact, I've only taken it out “in concert” twice. And the virtual organ is no longer a cameo appearance in my concerts. Exposure on YouTube and on the Paramount Organ Works website has introduced me to various concert opportunities and theatre organists around the world.

I had no idea that dabbling with a virtual theatre pipe organ would lead me back to concertizing on “real” theatre pipe organs and true-life enrichment. And perhaps, that is the greatest advantage of all!

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Hosted By
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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 re-leathering 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).

Chapter News

ATLANTA

Atlanta, Georgia—In March and April, the Atlanta chapter forged ahead with preparations for the convention, but meanwhile exciting musical events continued. A Sunday in March was the day for a visit to the apartment of the legendary Phantom of the Fox, Joe Patten, for a “Hamm-O-Rama” on Joe’s Hammond. On a Sunday afternoon, a crowd of over forty from Georgia, North Carolina, and Alabama gathered on the sidewalk outside the Fox—only to discover that, due to a mixup, Joe was not at the theatre. Through the efforts of Ken Double and the unparalleled graciousness of Fox Theatre management, chapter members were admitted into the auditorium for an afternoon of open console on the Mighty Möller. One organist said, “I’ve waited forty years for this moment.” It was a thrilling afternoon for all who were present. One of our Alabama friends remarked, “You people have the most phenomenal ‘Plan B’ imaginable.”

April was the occasion for an always-delightful visit with the wonderful Miss Elsie McKoon and her son Bob at their home in Newnan. The McKoons have been hosting chapter meetings since the early 1970s. This event featured the exceptionally entertaining talents of Gene Stroble of Florida at the keyboards of the Allen 317EX. He was introduced as the “Master of the Midi,” and immediately set out proving it. It was a most unique concert, full of inventive use of percussions and special effects, creative and even humorous arrangements, and just plain fun. The afternoon was characterized by lots of laughter, cheer, and genial interaction with the artist.

For the third year, Larry Davis opened for *Heartstrings for Hope*, country music station WUSY’s benefit country music concert for St. Jude’s Childrens Hospital, playing the sold-out house in with classic country music on the Tivoli Theatre’s Wurlitzer.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



Atlanta Fox Theatre: The many participants in open console (Photo by Elbert Fields)



Gene Stroble at the McKoon residence
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—As the end of the *Winter Classic Movie* series approached, the Tampa Theatre showed the silent classic *It*, starring Clara Bow on March 10, with Dr. Steven Ball improvising a period-appropriate sound track on the Wurlitzer.

On March 19, one of our up-and-coming artists, Danny McCollum, played the monthly concert on the chapter organ in the Pinellas Park auditorium. These concerts are free and open to the public on the third Tuesday of the month at 11:30am. We thank Danny for taking time away from his college studies to play our mini-concert.

On a roll this year, Central Florida presented another well-known artist in concert at the Tampa Theatre, when Ron Rhode lit up the Wurlitzer on April 6. He played a great selection of tunes which really showcased the instrument. We would like to express our thanks to Ron Rhode for a delightful performance and also the Tampa Theatre for their hospitality in allowing us to host this event.

Also in April, members car-pooled to a concert on the Manasota chapter instrument in Sarasota. Dwight Thomas was on the bill to perform, but unfortunately he became ill and could not play. Instead, his long-time associate at the pizza place, Bill Vlasak, stepped in with no rehearsal time and presented a nice performance, showing what a true professional he is. Nicely done.

Finally, the monthly Pinellas Park concert had a surprise artist. Once again, Bill Vlasak helped our chapter. He played our own instrument for the first time. We are fortunate to have so many local talented artists willing to help whenever the need arises. We really enjoy hearing their artistry whether the instrument is large or small. A word of thanks to all who helped with this year’s concerts, performers as well as behind-the-scenes support personnel.

—Gary Blais

Vince Mirandi, President

321-437-6397, Vmirandi@yahoo.com



Ron Rhode at the Tampa Theatre
(Photo by Kim Martin)

CENTRAL INDIANA

Indianapolis, Indiana—CIC almost didn’t have a concert in March. Mark Herman was to play a program at Warren Performing Arts Center on March 3 but when he showed up the day before to practice, the combination action didn’t work (the console is still on air). About 6 inches of water was discovered at the bottom of the orchestra pit, with the orchestra pit lift motor, some console cables, and the wind line to the console submerged. Luckily, no water was sucked up into the console—which could have been a disaster! Thanks to Carlton Smith and the WPAC maintenance crew for giving their day and evening to resolving the problem so the show could go on! Of course it was a great show and well attended, which was an added bonus. Mark played a well-varied program featuring music from movies from the ‘30s up to as late as the ‘60s.

In April CIC members gathered at the lovely home of Michael Fellenzer for an annual pitch-in buffet. The food was delicious and after a short business meeting we were entertained by a relatively new member named Nathan Wilcox. Nathan has great expertise on Hammond organs and repairs them as well. He entertained on Michael’s Hammond C3 and did an excellent job demonstrating various Hammond styles. We heard shades of Ethel Smith, Jesse Crawford and even vintage rock styling. Thanks, Nathan!

—Justin Nimmo

Tim Needler, President

tneedler@needlersales.com

CHICAGO AREA

Chicago, Illinois—We joined sister chapter JATOE in March at the Rialto Theatre to hear CATOE Chairman David Rhodes play the 4/27 Barton on St. Patrick’s Day. David’s concert was a real crowd pleaser as he performed quite a varied program. He received a very enthusiastic response from the crowd and treated us to an exceptionally

lively encore. We then set sights on the treat tables, and also enjoyed the many members and guests that took turns playing the Barton.

In April, we descended on the Pickwick Theatre, this time to hear Vice Chairman Timothy Charlton play the 3/11 Wurlitzer. Tim first heard the theatre pipe organ in 1967 at the Elm Skating club. During his concert, Tim played several selections in the style of the late Tony Tahlman, who was the house organist at the Elm for many years. It was a trip down memory lane for many of us who skated to Tony's music. During open console, two young adults gave the Wurlitzer a try—it was their first time playing a pipe organ and they seemed to enjoy it.

—Taylor Trimby

David Rhodes, Chairman

630-687-0380, DVRhodes85@gmail.com



David Rhodes at the Rialto
(Photo by Jerry Long)



Tim Charlton (Photo by Taylor Trimby)

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland got an early start on Valentine's Day, as we celebrated on Sunday, February 10 at the New Berlin home of Diana and Dave Prentice. The organist was Gary "K," who always does a terrific job, and who played love songs and did a sing-along. Prizes were given out and a potluck meal followed.

Sunday, April 28, we met at the Cedar Grove home of Sandy and John Knuth. The organ is a 2/11 Wangerin which was given

to Sandy by her church, where she is the organist, when they got a new tracker organ. Sandy played for an hour, with her program being half classical music and half pop tunes. The pop tunes were all about April showers, which we've had plenty of in Wisconsin, and spring being here. Se included a memorial to the Boston Marathon tragedy, which took place two weeks earlier, by ringing the chimes three times to symbolize the three people who were killed, then playing "The Lord's Prayer." Open console and a potluck meal followed.

—Sandy Knuth

Dean Rosko, President

262-497-5152



Sandy Knuth and her Wangerin organ
(Photo by John Knuth)

EASTERN MASSACHUSETTS

(May/June) Wellesley, Massachusetts—The January meeting was something different. Instead of a general membership meeting, EMCATOS held an "open console" day for members and guests who wished to sign up for half-hour sessions to give the Wurlitzer a serious try, with counseling available. For the regulars this was a welcome chance to try out organ features that cannot be studied in a normal open console. But for the several guests it was a real introduction, and some, including a young teenager, showed some real talent.

The traditional Young Organist Concert, sponsored by member Charlie Briggs, took place on January 13 at Babson College and featured Donnie Rankin. Donnie delighted the audience with fresh arrangements of a particularly wide range of material. Considering that a critical football game was in progress, he drew a respectable audience to witness the bright future of theatre organ performance.

At the chapter's annual meeting in February, there was still time for patience to have its reward. After the meeting, member Ed Wawrzynowicz and his friend, trumpeter Pat Stout, took over the Babson Wurlitzer with some familiar tunes and completely drove away the blahs. It was a great combination of big band

numbers and familiar ballads. Ed has made welcome appearances at several EMCATOS meetings, and he has the right friends.

—Roger Austin

Bob Evans, President

508-674-0276, bob@organloff.org



Donnie Rankin explains his next number at the Babson Mighty Wurlitzer console
(Photo by Dick Handverger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The March social meeting featured the fifth edition of *Members' Day Extravaganza*, grown to sixteen participants, all with new presentations. Some of the performers had met the "beast" at the January open console social and decided to join in the fun. Selections ran the gamut from old and new popular tunes to classical pieces. The instruments used were organ, piano, and accordion. Once again, Linda Duncan arranged the program and introduced each number.

The early spring *Pipe Organ Pops* concert was a weekend double-header featuring Mark Herman with soloist Anthony Snitker at Babson on Saturday afternoon and at the Shanklin Music Hall on Sunday afternoon. Mark and Anthony energized the audience with a program that emphasized the early 20th century, but also included selections to satisfy a variety of listeners. Mark adorned many pieces with delightful variations and even included some novelties of his own. Anthony sang several ballads and jazzy numbers with Mark's accompaniment.

The April social took place at the Hanover Theatre in Worcester, Massachusetts. The performing artist was EMCATOS member Len Beyersdorfer, who has made several public appearances at the Hanover console. A further highlight of this occasion was the traditional open console session, at which members and guests experienced the thrill or intimidation of playing this huge instrument in a large theatre setting.

—Roger Austin

Bob Evans, President

508-674-0276, bob@organloff.org

Chapter News



Mark and Anthony at the Shanklin Music Hall
(Photo by Bob Evans)



Len Beyersdorfer at the Hanover Theatre
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—Program chair Virginia Messing has been providing a rich variety of events for GSTOS members. In March we visited an original installation, a 2/6 Wurlitzer in a church building which has recently become the home of the HSA-UWC Family Church in Clifton. The afternoon featured a showcase of three organists: Ed Baykowski, Bernie Anderson, and Ed Alstrom. Each artist entertained with his own unique style while a video camera projected their flying fingers onto a screen for all to see. GSTOS Secretary Michael Cipolletti gave an overview of the theatre pipe organ as Bernie Anderson demonstrated from the console. Church members who attended became convinced of the treasure they have in their midst. Member Eric Fahner encouraged the congregation to try theatre organ music on the instrument, which member Bob Martin has been maintaining for many years.

April featured the first appearance of Rosemary Bailey at the Landmark Loews Jersey theatre. It was a delight to have this nationally popular artist take her turn at the 4/23 Bob Balfour Memorial Wonder Morton. She rocked the house in her concert, which included a short Laurel and Hardy silent film as part of a very enjoyable program. Crew members Bob Martin, George Paril, Jim

Brown, and Paul Citti are to be congratulated for keeping this large instrument (which has difficult-to-access chambers) in tiptop condition.

First Thursday concerts on the Rahway 3/10 Rainbow Room Wurlitzer were played in March and April by Ed Baykowski and Ed Alstrom. In those same months, Loews Jersey classic movie weekend selections were enhanced by organ performances by Paul Citti, Bernie Anderson, and Eric Fahner on the Wonder Morton.

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



Ed Alstrom at the console of the Rainbow Room console, Rahway (Photo by Cal Bacon)



Rosemary Bailey at the Wonder Morton Console, Loew's Jersey (Photo by Tony Rustako)

LOS ANGELES

Los Angeles, California—We've been busy here in Los Angeles with personnel changes on our governing board as well as planning and presenting programs for the enjoyment of our members and friends.

During our April board meeting we elected Angie Hougén and Henry Hunt president and vice president, respectively. They have already hit the ground running with new ideas for the year ahead. We congratulate them on their appointments and welcome the opportunity to work with them.

On April 14, LATOS had the pleasure of presenting another fine program on the newly-refurbished and updated 3/17 Wurlitzer at San Gabriel Mission Playhouse. Our guest

artist was Bob Salisbury, a very fine local talent who had the good fortune to have studied with the incomparable Gaylord Carter. Bob brought along two silent short comedies: *The Rink*, starring Charlie Chaplin, and *Paleface* starring Buster Keaton. Both were hilarious, accented perfectly by Bob's skillful accompaniment. An added treat was a sing-along segment coupled with a "name that tune" portion in which the audience was asked to identify the selection from the often-obscure verse. That was a refreshing change of pace, and it's certain this idea will be repeated in future performances.

In keeping with the basic mission of ATOS, this program was promoted as a family event with members and friends encouraged to bring their children, free of charge. The response was very gratifying. Response to a questionnaire indicated that the audience consisted of approximately half members and half outsiders, many of whom had never before experienced a theatre organ performance. Every response indicated the audience would like to see more of the same, along with live talent playing on the same program with the guest organist. We intend to incorporate these ideas into future programming with the hope of increasing our attendance numbers.

—Dorsey Caldwell
Angie Hougén, President
818-667-4785
angie-hougen-latos@latos.org



Tony Wilson, new LATOS President Angie Hougén, and Bob Salisbury
(Photo by Marian Pettee)

LONDON & SOUTH OF ENGLAND

Woking Surrey—March found chapter members at Woking on two occasions. In early March an enthusiastic audience enjoyed a concert by Yorkshire-based organist Andrew Nix. Then on the 27th, members gathered for our annual general meeting at which our new chairman, Nick Ashton, was formally elected. The meeting was followed by open console, allowing members to play our Woking Wurlitzer for themselves.

Our April concert saw longtime chapter friend Michael Wooldridge in concert at Woking. As well as playing theatre organ concerts and directing musical shows, Michael, as many of you will have read in this journal, is also the tutor for the young pupils of the Rye Wurlitzer Academy, which continues to go from strength to strength. Michael delighted our audience with a fine and varied selection of music.

A particularly important matter for our chapter over the last few years has been the future of the Christie organ originally installed in the Regal Edmonton which became famous through the recordings and performances of the legendary Sydney Torch. Having been removed from its second home at Barry in South Wales during 2010, the organ has been in storage thanks to the generosity of a member. After much investigation of potential venues and much discussion, the chapter committee reluctantly decided to sell the instrument. We were delighted that professional organist Paul Kirner agreed to purchase the organ for installation in a former chapel in South Wales, where it will be used for public concerts and lots more. Paul is already the owner of two theatre organs: the fine ex-Gaumont Manchester Wurlitzer at Folly Farm and an equally fine hybrid instrument at his home, Compton Lodge. We wish Paul and his team well for the installation and we are delighted that the organ is in safe hands.

—Peter Collett
 Nick Ashton, Chairman
 +44 7580 332217
 chairman@atos-london.co.uk



Michael Wooldridge at Woking
 (Photo by Michael Clemence)

family, and wanted his friends—especially their children—to experience a theatre organ. The three Smallwood daughters—Ellie, Jordan, and Jerrin—are piano students. We all got together, along with several members of MTOS who live in the Raleigh area.

Larry started the evening off with some true “country theatre organ.” Offering the console to the Smallwood girls, he explained the various voice groups, the difference between piano and organ touch, and how theatre organ numbers often begin softly and increase in power as the piece progresses.

First up was Ellie. She seemed a little shy at first, but with some encouragement from the group and registration assistance from Larry, she did a remarkable job on songs by Taylor Swift. She quickly got the concept and pretty much amazed everyone by how good she really sounded. Next was Jordan, who showed a lot of potential, and finally Jerrin, who also acquitted herself quite well.

While the girls retired to the kitchen for some well-earned refreshments, MTOS members Frank Dunhuber, Nancy Lowery, and Marc Erickson provided background music. Finally, Larry again took the bench for some classic Ethel Waters to close the evening.

It is always great to have young people show an interest in theatre organ, and we are happy to offer encouragement in any way possible. Since the Smallwoods live in Wake Forest, they have a standing invitation to visit the console whenever the spirit moves them.

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



Larry Davis at the Lyn Larsen 3/24
 (Photo by Vicky Aston-Conroy)



Ellie Smallwood gets some page-turning assistance from her sister Jordan
 (Photo by Vicky Aston-Conroy)

NEW YORK

New York, New York—On Saturday, March 23, NYTOS and several local AGO chapters hosted organist Bernie Anderson, Jr. as he accompanied the 1927 silent film *Wings* at Chaminade High School. As always, Bernie provided an excellent show, and his performance was very well received by the large audience present. Thanks to Bro. Rob Lahey, Allan Lush, and Dr. Bob Atkins, the 3/15 Austin-Morton was ready for the show. *Wings* stars Charles “Buddy” Rogers, Richard Arlen, and Clara Bow, and was the first movie to ever win the Academy Award for Best Picture. Bernie’s performance and the turnout to the event demonstrated the continued popularity of the film and of the art of silent film accompaniment.

NYTOS has also posted two organ videos to YouTube, and the videos have been very well received all over the world. Joe Amato’s video touring the 4/26 Wurlitzer at LIU Brooklyn (formerly the Brooklyn Paramount) has over 5,000 views, and the video of the 3/15 composite at Chaminade High School has received several hundred in the short time it has been posted. NYTOS plans to film similar videos for every instrument it owns. The videos can be found on the NYTOS website (www.nytos.org) or at the following links:

LIU Brooklyn: http://www.youtube.com/watch?v=_PygQbt2ios (Title is “The 4/26 Wurlitzer Theatre Organ”)

Chaminade High School: <http://www.youtube.com/watch?v=H-re7AqZFs8> (Title is “3/15 Hybrid Theatre Organ”)

—Dan Minervini
 Steven Frank, Chairman
 718-456-9741, steve@virgilfox.com

METROLINA

Charlotte, North Carolina—The long winter, plus widespread upper respiratory infections, resulted in a slow start to the Metrolina event calendar. One highlight was a visit by Larry Davis and his wife, from the Tivoli Theatre in Chattanooga, to the home of Vicky and Bob Conroy in Wake Forest. Larry was in town to visit his longtime friends, the Smallwood

Chapter News



Bernie Anderson, Jr. and Bro. Robert Lahey at Chaminade High School (Photo by Tom Stehle)



Nathan Avakian, featured artist at North Texas chapter's *On Their Toes* program (Photo by Ken Brown)

NORTH TEXAS

Dallas/Fort Worth, Texas—The month of March and most of April was spent preparing for the chapter's featured program *On Their Toes*, from *Tap to Ballet* on April 20. Our musical director, Danny Wesley Ray, was very busy organizing the program and all the performers. The artists were the Youth Ballet of Texas dancers, our featured artist, Nathan Avakian, playing the NTC-MPAC 3/18 Wurlitzer and Danny Wesley Ray at the piano and organ.

At the same time, the NTC maintenance crew was busy making sure the organ was in top playing condition. Several sessions were held to repair various items—a leaking chest magnet gasket and a split swell shade, in addition to adding a bird whistle and giving the organ a complete tuning.

The program went off quite well: the kids put on quite a show, and Mr. Avakian put on an electric performance. His rendition of Dave Brubeck's *Blue Rondo a la Turk* enthralled everyone. This is the way jazz should sound on the theatre organ. His performance definitely showed the way theatre organ performance needs to go! Many thanks go to Danny Wesley Ray, musical director; Jennifer Dulin, ballet company director; Marta Gore, emcee; Lisa Miller, lighting design; Don Peterson, sound and organ maintenance coordinator; and again special thanks to Nathan Avakian for a fine performance.

Planning will now go forth with preparation for our next program in August, Summer Sizzle III.

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



Youth Ballet Dancers with Nathan Avakian at the NTC Wurlitzer (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—Rob Richards in Concert at Plummer Auditorium, Fullerton, California on April 21, 2013!

Wow! That's my opening statement about Rob's concert at Plummer Auditorium.

If you have never heard him play in concert—live—you have missed one of the best adventures of your life.

Rob's selection of music, a lot of Disney, of course, is really fine. His music is something everyone likes. He plays the songs you want to hear, and he plays them the way you want to hear them.

His smile stretched across the auditorium. You could see that he was having fun. I watched from various locations during the concert and never once did I see a frown. Ever heard how "Tip Toe Thru the Tulips" might sound when played by Tinkerbell? How about Shrek? You would have heard both at this concert!

His mastery of the instrument belies the hard work that he puts into his musicianship. He makes it all sound so easy, and look that way too. There are lots of stops, lot of manuals, and 35-plus ranks of pipes to play with—and that is exactly what Rob did! Not only that, but he midi'ed in some tracks he had recorded and made the afternoon really fantastic.

My suggestion? The next time you see him listed as your upcoming concert, beat feet as fast as you can to the ticket booth and make sure you do not miss it!

—Pat Mower
Ed Bridgeford, President
ebridgeford@sbcglobal.net



Rob Richards at Plummer (Photo by Pat Mower)



Rob Richards at Plummer Auditorium (Photo by Pat Mower)

RIVER CITY

Omaha, Nebraska—The March meeting was held at the Skyline Retirement Community in Omaha. RCTOS produces several programs each year at retirement facilities that have an organ/piano. Skyline has a Conn 653, a grand piano and a large grand-room. 85 members and guests attended the event. Since it was St. Patrick's Day, the evident theme was a collage of Irish music. The performing artists were Jeanne Sabatka, Gregory Johnson, Janet Domeier, and Jerry Pawlak.

The April meeting was held at the Jerry Pawlak residence in Lincoln, Nebraska. Jerry performed a variety program on his vintage Hammond and Yamaha keyboard in true Hammond style. 55 members crowded into the residence family room. This was RCTOS's annual pizza party at Jerry's home. During a recent visit to Phoenix, Jerry was privileged to visit the home of Adrian Phillips III. The residence has a truly remarkable 109-rank restored symphonic organ. It was an incredible experience to play this instrument. Thanks,

Mr. Phillips, for spending the many hours touring and demonstrating this incredible installation!

George Rice, longtime ATOS/ATOE member and charter member of RCTOS, passed May 2, 2013 at the age of 92. George was a passionate and enthusiastic player/technician and promoter of the theatre pipe organ, spending many hours and his own personal resources rebuilding local installations throughout his years. If it weren't for George, the Wurlitzer in the Omaha Orpheum Theatre might not still exist.

Walt Strony will be the guest artist at RCTOS annual concert at the Rose Theater on Sunday, August 18. Returning by popular demand will be the Fremont-based 80-man Pathfinder Chorus. For more information visit RCTOS website: "PUBLIC EVENTS" tab.

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

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Jeanne Sabatka at Skyline Retirement Community (Photo by Jerry Pawlak)



Jerry Pawlak at Adrian Phillips III Residence in Phoenix (Photo by Janet Domeier)

ROCKY MOUNTAIN

Denver, Colorado—Our March club social, *Oh Boy, It's O'Flinn!* featured the always enjoyable Bob O'Flinn at the GW4Q and grand piano, assisted by an eclectic assortment of back-up leprechaun musicians including a kazoo konsort, shaky egg movers and shakers, Wurlitzer brass horn, electronic keyboard, recorder, tambourine, drums, piano and tuba. Bob led the way to a musical "pot o' gold" at the end of the rainbow!

The Paramount opened its doors and welcomed 1040 visitors in April for *Doors Open Denver*. Ten hours of non-stop Mighty Wurlitzer music over two days delighted many adventurers who enjoyed the music and theatre tours, and the "How a pipe organ works" demo in the lobby presented by Wes Ranstrom. Frequent theatre tours were given by Lee Shaw and Owanah Wick, who scampered up and down the multitude of stairs like teenagers. Don and Owanah Wick purchased a set of copies of the original 1929-30 Wurlitzer twin-console installation blueprints from the Smithsonian on one of their road trips, and we displayed these blueprints on the rear drape. Performing organists included House Organist Bob Castle, Doug Thompson, DeLoy Goeglein, Jim Calm, Bob Flinn and Kevin Utter. Blind since birth, Kevin is an extraordinary theatre and church organist with an imaginative ear and a global ability to envision music. He played the slave console for his first time along with Bob Flinn on the master console, and was quickly playing complimentary phrases and harmonies, tailgate responses, and artistically filling in the rest of the arrangements.

—Jim Calm, President

jimcalm32@yahoo.com



Bob Flinn performs at Oh Boy, It's O'Flinn! (Photo by Bill Kwinn)



Bob Flinn and Kevin Utter at the Paramount's two consoles, and a few of the many visitors to Doors Open Denver (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—March 17 was a rather chilly and rainy St. Patrick's Day, but inside the Third Baptist Church across from the Fabulous Fox Theatre on Grand Avenue in downtown Saint Louis it was warm and cozy, thanks to hosts Linda and Howard Roos. The featured organist was Reverend Mark Gifford, a former organist for that congregation, who played some classics, hymns, show tunes, folk music, and movie themes on the newly-renovated 71-rank pipe organ. The organ was originally installed in the church in 1930, was renovated in 1947 by Möller and most recently in 2012 by Reuter. When Mark was asked what it was like to play an instrument such as this he responded "Imagine you're on the outskirts of Kansas City preparing to drive to Denver...in a Ferrari...with dual tanks... and you hear on the radio that the state police have gone on strike!" Leave it to Mark to provide such an apt description, and some wonderful entertainment.

On April 11 the monthly SLTOS meeting was foregone in favor of hosting our annual *Party On The Pipes* extravaganza. There was dinner and entertainment at the City Museum in downtown St. Louis where SLTOS has installed a Wurlitzer 3/15 Style 260 theatre organ (Opus 839). A wonderful dinner of pizza, salad, and more was provided in the dining area on the second floor of the museum. Following dinner it was time to enjoy some music which was provided by Jack Jenkins. Jack didn't play for just the half hour for which he was scheduled. Instead, to everyone's delight, he played for more than an hour! During open console, several people took the opportunity to try out the Wurlitzer themselves, including Nathan Avakian, Judy Matarelli, and our oldest SLTOS member, William Gans, who turned 97 years young on April 9, 2013.

—Gary Broyles

Jim Ryan, President

314-416-0146, jim@sltos.org

Chapter News



Mark Gifford, Featured Organist at Third Baptist Church (Photo by Gary Broyles)



William Gans, 97 years young, plays during open console at City Museum (Photo by Gary Broyles)

show is a photo of the music room with the Morton.

Residence or non-public installations in our area:

- 3/19 Wurlitzer, Pete McCluer, Shingle Springs
- 3/15 Wurlitzer, Geoff Hansen, Rio Vista (former Uncle Milt's Pizza organ)
- 3/14 Moeller, Wendell Jacob, Davis (the San Francisco Fox lobby organ)
- 2/11 Morton, Paul Brown, Rocklin (church/theatre hybrid, not finished)

—Randy Warwick, President

530-477-7018, rwarwick@bak.rr.com



Walt Strony at the Ironstone 3/15 Robert Morton console (Photo by Gary French)



The Ironstone music room during Walt Strony's concert (Photo by Randy Warwick)

builders in the area with organ restorations and maintenance.

After high school Nathan worked for Berkshire Organs in West Springfield, Massachusetts. From there he went to college to become a registered nurse and began a long career in Trauma and Home Care nursing. Between the career and raising a family, organ work took a back seat but was never forgotten. Organs re-entered his life while living in Colorado Springs. He joined the Pikes Peak chapter and got involved in the upkeep of the theatre organs maintained by the club.

Upon return to southern Jersey he continued studies with Charles Wright, FAGO, then was asked to join the staff of house organists at the Broadway.

His theatre style had been learned by listening to the playing of Lowell Ayers, Esther Higgins and many others through the years. In recent years the Broadway was closed for two years, then was bought by an investor and restored to its previous glory. At the new owners' request, Southern Jersey chapter took over the organ's maintenance and presentation.

Tours of the Atlantic City Boardwalk Hall organs are still available. An e-mail to acchostour@gmail.com will get you the info.

—Fred Oltmann

Joseph Rementer, President

856-694-1471



Nathan Figlio at the Broadway theatre console (Photo courtesy of the Figlio family)

SIERRA CHAPTER

Sacramento, California—April 13 marked the return of Sierra chapter, in association with Ironstone Vineyards, to *Pops Concert at Ironstone*, a co-promotion with Ironstone as one of their featured events. Sierra Treasurer Terry Clifton arranged a charter bus from Sacramento to the concert site 70+ miles to the very charming Sierra-gold-country town of Murphys. We had a good turnout from our co-sponsors, Nor Cal chapter, as well as a good number of local folks from the surrounding area.

All resulted in a near sellout at the gorgeous Ironstone music room for the incredible Walt Strony, making his second appearance in this series. Several years ago Walt made a couple of CDs that are still available at the Ironstone store. Walt played a wonderful and varied concert both by styles and textures. This organ is definitely a "Snortin' Morton" with a huge sound in the medium-size room that belies it "only" having 15 ranks. One of Walt's console comments during the concert (while looking at Dave Moreno, who takes care of the Morton) was "So this is 15 ranks on—what, 400 inches of pressure?" To see the incredible site of this event, go to www.ironstone.com and on the home page slide

SOUTHERN JERSEY

Franklinville, New Jersey—This is another biography of one of our Broadway Theatre in Pitman (New Jersey) organists. Nathan Figlio, the son of the late Dr. Robert Figlio, was exposed to organ music almost from birth. Dr. Figlio was the Broadway organist, and he made sure that there was always a pipe organ installed in the family home. The pipe organs ranged from a 1671 tracker to a 3/9 Marr and Colton theatre organ. To quote young Nathan: "Pipe organs were better than an erector set." Piano lessons started at age five, and organ lessons followed later. When he was old enough he assisted his father and other organ

SOONER STATE

Tulsa, Oklahoma—Our chapter's program for March was *Phil Judkins and Friends*. We heard a variety of selections ranging from Broadway, movies, big band, Latin, marches, and a hit from the 1960s. Phil began with a song from "Gypsy" and continued with selections from *The Wizard of Oz* and *April in Paris*. Before playing a Sousa march, Phil stated it took him back to his high school days where he played trombone in the band.

A highlight of the evening was guest David Yowell, who gave us a history of Ralph Blaine who, with lyricist Hugh Martin, wrote the

score for *Meet Me in St. Louis* with a selection following from the movie and, for the 1960s selection Phil stated he heard Lyn Larsen play the song on our own Robert-Morton.

Phil's "Friends" consisted of Wes Eaton, Joyce Hatchett, Bill Rowland, and Carolyn Craft. It was an enjoyable evening for all in attendance.

In April, Sooner State Chapter was pleased to have John Ledwon as our annual special guest artist, and what an honor it was to have him! A native of California, John has played concerts in the U.S. and internationally, as well as being active with theatre organ in general and ATOS for years.

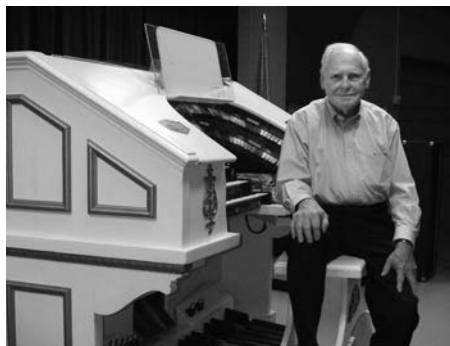
We heard musical selections from Broadway musicals—*Man of LaMancha*, *The Student Prince*, *West Side Story*, and *My Fair Lady*. A highlight was John's rock-and-roll medley, rarely performed on theatre organ, which featured hits made famous by Bill Haley and the Comets, the Beach Boys, Debbie Reynolds, The Platters, Petula Clark, Frankie Avalon, and Shelly Fabares.

The evening closed with an arrangement of selections from early to current "Disney" hits. For an encore, John played a "favorite" older selection from Disney and for all, it was a wonderful evening of music and fun!

—Paula Hackler

Phil Gray, President

918-429-2519, philipgray@earthlink.net



Phil Judkins at the Sooner State Robert-Morton
(Photo by Phil Gray)



Special guest artist John Ledwon at Sooner State
(Photo by Phil Gray)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our March 11 meeting was held at the Capitol Theatre in York, Pennsylvania where we watched a video about the Atlantic City Convention Hall organ. One of our members, Ray Brunner, also showed many pictures of both the main auditorium organ and the ballroom organ taken during his visits to Convention Hall. Restoration efforts are underway on both organs with hopes of getting the ballroom organ and parts of the main organ playable again.

The April 8 meeting featured Glenn Hough at the 3/20 Wurlitzer in the Capitol Theatre. Glenn is one of our members and has performed for us many times in the past. Glenn is always entertaining and his program consisted of a wide variety of music to the delight of all of our members.

Our May meeting will be held at the Allen Theatre in Annville on a newly installed three-manual digital organ designed by Don Kinnier. This will be a new venue for SVTOS and we are looking forward to hearing the organ. Don, also one of our members, will be the artist for the meeting and will demonstrate the organ and will accompany a short silent movie comedy. Don is well known for his ability to accompany silent movies and is always in demand to perform for various venues.

—Roy Wainwright

Barry Howard, President

717-274-2254, pres@svtos.org



Glenn Hough at the Capitol Wurlitzer
(Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—Our January 13 business meeting was held at the First Christian Church Fellowship Hall. Newly-elected chapter president Johnny Sharp handed out an outline of his goals and planned activities for 2013. He invited questions, comments, and suggestions from those present. Later, there was open console.

We had a fun afternoon at the Mesa home of Bill and Joan McFadden on March 23. They have a Kimball Xanadu electronic organ, and Bobby Freeman was the artist for the day. Bobby had played at roller skating rinks in his youth, and some of his tunes were from that era. His program also included some show tunes. Johnny Sharp and Bobby have been buddies since their roller rink days, and they play piano and organ duos quite well. We heard of few of these with Johnny at the piano. Since Bobby is organist for the Diamondbacks baseball team, he finished with an old baseball standard that everybody knows.

April 9, one of our local TV stations taped a feature segment about our Wurlitzer at the Orpheum. Bobby Freeman (organist), Tom Fizzell, and Pete Knobloch (organ crew) took part in this "show and tell," which aired later in the month.

The April 21 program at the Orpheum was a first for our chapter. Dwight Beacham played the Wurlitzer in concert with the Ahwatukee Foothills Concert Band. Katy Johnston, one of our chapter members, is a clarinetist in the band, and she originally presented the idea to our board. There were organ selections, band selections, and then both together for four numbers. Johnny Sharp presented an award to past-president Bill Carr in appreciation of his many years of dedicated service to the chapter. Some talented members participated in open console after the program. It was a great afternoon of music!

—Madeline LiVolsi

Johnny Sharp, president

623-377-5961

johnnysharp55vots@yahoo.com



Dwight Beacham at the Orpheum
(Photo by Madeline LiVolsi)

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

ALABAMA

Alabama Theatre—1817 3rd Avenue N, Birmingham (4/29 Wurlitzer) www.alabamatheatre.com. July 4: David Gray.

ALASKA

State Office Building—333 Willoughby Avenue, 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 Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Charlie Balogh, Lew Williams. 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.

CALIFORNIA

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 Street, El Segundo, 310-322-2592 (4/26 Wurlitzer). Organ played before and during shows, including silent movies. The theater opens on Friday at 8:15pm, Saturday 2:30pm, and Sunday at 2:30pm.

Plummer Auditorium—201 E Chapman Avenue, Fullerton (4/37 Wurlitzer) www.octos.org/details/history.htm.

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.

El Capitan Theatre—6838 Hollywood Boulevard, 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.

Harmony Wynelands—9291 E Harney Lane, 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.

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

Grand Lake Theatre—3200 Grand Avenue, 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 Saturday at 10:00am, starting at the box office.

Stanford Theatre—221 University Avenue, 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 theatre is open for the evening.

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

Copley Symphony Hall—1245 7th Avenue, San Diego, 619-235-0804 (4/48 Robert-Morton) www.sandiegosymphony.org.

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

Arlington Theatre—1317 State Street, Santa Barbara (4/27 Robert-Morton) www.sbtos.org. Pre-show and intermissions for movies every Friday, August 25, 2:00pm: Adam Aceto. October 4-6, celebrate the 25th anniversary of the Robert-Morton with us. October 4, 7:00pm, gala no-host dinner with guest artist Scott Foppiano; October 5, 10:00am, theatre organ master class; October 5, 12:30pm, wine and cheese reception followed at 2:00pm by Scott Foppiano in concert and silent movie; October 6, 9-11:00am, open console—all are welcome. Contact Santa Barbara Theatre Organ Society for ticket information: sbtos@cox.net.

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

The Nethercutt Collection—15200 Bledsoe Street, Sylmar (4/74 Wurlitzer) www.nethercuttcollection.org. October 25 8:00pm, October 26 2:00pm, October 26 8:00pm: Joe Rinaudo, Projectionist, Dean Mora, Organist. December 6 8:00pm, December 7 2:00pm, December 7 8:00pm: Ty Woodward. December 13 8:00pm, December 14 2:00pm, December 14 8:00pm: Donna Parker. 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.

Fox Theatre—308 W Main Street, Visalia, 559-625-1369 (4/24 Wurlitzer) www.foxvisalia.org. 30-minute organ prelude, with guest organist, to frequent classic movies.

DELAWARE

John Dickinson High School—1801 Milltown Road, Wilmington (3/66 Kimball) www.dfoskimball.org.

FLORIDA

Polk Theatre—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Lenker, and Darrell Stuckey.

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

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

GEORGIA

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

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

Grand Theatre—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 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 Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13 Robert-Morton) www.palacehilo.org. 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 E Main Street, Belleville, 618-233-0018 (3/15 Composite) www.lincolntheatre-belleville.com. Movie overtures: Friday, David Stephens; Saturday, volunteers.

Tivoli Theatre—5021 Highland Avenue, 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 N 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 Composite) www.beggarspizza.com/location-il-lansing.php. Tuesday and Friday, 6:00pm and 9:00pm; Glenn Tallar.

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

INDIANA

Warren Performing Arts Center—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) www.wicatos.org. September 8 2:30pm; Pierre Fracalanza.

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) www.orpheumlive.com. Organ to be featured in the following event(s): Sioux City Symphony—*A Voyage to the Seas* (Vaughn Williams' Symphony No. 1 "Sea Symphony").

MICHIGAN

Michigan Theater—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. Stephen Warner, Henry Aldridge, Newton Bates, Andrew Rogers. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions. Henry Aldridge, chief organist. Stephen Warner, Andrew Rogers, Newton Bates, house organists.

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) www.redfordtheatre.com. Before every film presentation by various local artists. Every other Friday at 8pm. Every other Saturday at 2pm and 8pm. Call to confirm.

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce. September 22 3:00pm; Justin Stahl; October 20 3:00pm; Scott Smith; November 17 3:00pm; Clark Wilson; December 8 3:00pm; Joel Gary. Organ concerts, \$15 at the door.

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 Wednesday mornings year-round. October 11, October 12: Charlie Balogh.

The Mole Hole—150 W 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 (4/11 Wurlitzer). Organ concert every Friday and Saturday before the first evening's show.

MISSOURI

Kansas City Music Hall—301 W 13th Street, Kansas City, 913-568-2613 (4/28 Robert-Morton) www.kctpo.org. All events 2:00pm. July 21: Jack Jenkins. September 15: Lew Williams.

City Museum—701 N 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 the St. Louis Theatre Organ Society.

Fox Theatre—527 Grand Boulevard N, 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 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Organ played several times daily; call for exact times. Harry Ley, Bruce Williams.

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

NEW YORK

Auditorium Theatre—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) rtosonline.org. September 15 2:30pm; Byron Jones.

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 Hudson-Mohawk 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 S 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 N Broadway, Fargo, 701-239-8385 (4/21 Wurlitzer) www.fargotheatre.org. Organ plays Friday, Saturday, and Sunday evening, before and between performances. Short organ concerts: Lance Johnson, Steve Eneboe, and Tyler Engberg.

OHIO

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

Palace Theatre—Playhouse Square, 1615 Euclid Avenue, Cleveland, 330-454-9181 (3/15 Kimball) www.playhousesquare.org. Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events.

Ohio Theatre—55 E State Street, Columbus, 614-469-1045 (4/34 Robert-Morton) www.capa.com. Organ overtures and intermissions.

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—4600 S 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.cinematovers.com. Silent film series on Wednesdays at 1:00pm.

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

Oaks Amusement Park Roller Rink—1 SE Spokane Street, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune is the principal organist with Marc Gerlack, Gary Russell, 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 (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 Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org.

Around the Circuit

Theatre Organ Programs
and Performances

TENNESSEE

Tivoli Theatre—709 Broad Street, Chattanooga, 723-757-5156 (3/13 Wurlitzer) www.chattanooga.gov/education-arts-and-culture/tivoli-theatre. Organ is played for occasional pre-shows and special events.

Tennessee Theatre—604 S 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 W 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 S 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) www.lincolntheatre.org. Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

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

WISCONSIN

Organ Piper Music Palace—4353 S 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Regulars include Dean Rosko, Zach Frame, Ralph Conn. 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.

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 appointments. Open console on weekends.

NEW ZEALAND

AUCKLAND

Hollywood Cinema—20 St. Georges Road, Avondale (3/16 Wurlitzer) www.theatreorgans.com/wota. August 4 2:00pm: Tony Fenelon (Melbourne). September 8 2:00pm: David Gray (Scotland). October 13 2:00pm: Ron Clark. November 17 2:00pm: Rob Richards, Alex Zsolt (USA).

AUSTRALIA

NEW SOUTH WALES

Orion Theatre—155 Beamish Street, Campsie (3/17 Wurlitzer). Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm. Players and listeners welcome. October 13 2:00pm: Debbie Fitzsummons, Bill Schumacher. December 1 2:00pm: Tony Fenelon, Dr John Atwell.

Marrickville Town Hall—Marrickville Road, Marrickville, +61 2 9798 6742 (2/11 Wurlitzer). Regular players' evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm. July 27 7:30pm: David Bailey. August 25 2:00pm: David Gray.

QUEENSLAND

Kelvin Grove State College—Victoria Park Road, Kelvin Grove (3/11 Christie) www.tosa-qld.org. June 1 7:30pm: Various Artists. August 4 2:00pm: David Gray.

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. August 18 2:00pm: David Gray. October 14, October 15, October 16: Nathan Avakian. November 3 2:00pm: Tony Fenelon, Thomas Heywood. December 1: Rob Richards, Alex Zsolt.

TASMANIA

St. Michael's Collegiate School—Macquarie Street, Hobart (3/10 Wurlitzer). August 7 2:00pm: David Gray.

VICTORIA

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

Coburg Town Hall—Bell Street, Coburg (2/9 Christie). November 3 2:00pm: Terezia Kalkbrenner, Frankston Ladies Choir.

Malvern Town Hall—Glenferrie Road, Malvern (3/17 Compton). July 21 1:30pm: David Bailey.

Kingston City Hall (Moorabbin Town Hall)—Corner of South Road and Nepean Highway, Moorabbin (4/21 Wurlitzer). August 11: David Gray.

WESTERN AUSTRALIA

Karrinyup Center—Perth (3/21 Wurlitzer). July 28 2:00pm: David Gray. August 25 2:00pm: Dr John Atwell. September 22 2:00pm: Ray Clements, John Fuhrmann. October 27 2:00pm: John Pound.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. October 19 7:30pm: 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; December 15 2:30pm: Christian Cartwright.

EAST SUSSEX

Rye College—Love Lane, Rye (2/6 Wurlitzer) www.ryewurlitzer.co.cc. September 22: Chris Powell. October 27: John Mann. November 24: Robert Wolfe.

MANCHESTER

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

WEST MIDLANDS

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

WEST YORKSHIRE

Town Hall—Market Place, Ossett (3/13 Compton). July 7 2:30pm: Elizabeth Harrison. October 6 2:30pm: John Barnett. December 1 2:30pm: David Lowe.

Victoria Hall—Victoria Road, Saltaire (3/11 Wurlitzer) www.cosnorth.co.uk. July 19 7:30pm: Phil Kelsall MBE; August 11 2:30pm: Simon Gledhill; September 8 2:30pm: Christian Cartwright; October 4 7:30pm: Phil Kelsall MBE; October 6 2:30pm: David Shepherd; November 9 7:30pm: John Bowdler; December 8 2:30pm: Robert Wolfe.

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Minutes

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

Thursday, November 8, 2012

9:00pm EST

Chairman of the Board Bob Dilworth called the meeting to order at 9:04pm.

Secretary Bob Evans called the roll:

Officers Present: Bob Dilworth, Chairman of the Board; Tim Needler, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.
Directors Present: Nathan Avakian, Jelani Eddington, Larry Fenner, John Ledwon, Allen Miller, Jack Moelmann, Don Phipps, Bucky Reddish. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Bryant, Parliamentarian and co-editor, THEATRE ORGAN.

The minutes of the September 25, 2012 telephone conference were accepted.

OLD BUSINESS

MOVED (Dilworth) That ATOS Policy paragraph 1(f) be repealed and recreated as provided in the October 31, 2012 memo from Jelani Eddington (Memo incorporated by reference. It provides for distribution of unrestricted gifts in excess of \$200,000 between the Endowment Fund, Reserve Fund, and operating funds). **(Motion CARRIED 9-2 on roll-call vote. Yes: Avakian, Dilworth, Eddington, Evans, Fenner, Hutcherson, Needler, Phipps, Reddish. No: Ledwon, Moelmann. Those voting no felt the minimum distribution to the Endowment Fund should be a greater percentage of the whole.)**

The following was adopted by unanimous e-mail vote (October 5, 2012): **MOVED: (Eddington)** That ATOS Policy paragraph 12(c) be amended to read: "Previously-awarded Endowment Fund grants shall be available for re-distribution if not claimed within one year, and will not be returned to the trust fund principal. Notwithstanding, any Endowment Fund grant awarded prior to October 1, 2012 shall be available for redistribution if not claimed within three years." (The purpose of the motion is (1) to change from three years to one year the time in which an Endowment Fund grant must be claimed, and (2) to clarify that the rule change does not apply retroactively). **(Motion CARRIED)**

Good of the Order:

A member of the board made some suggestions about the contents of the minutes. Mike Bryant and Bob Evans will discuss this subject and submit guidelines for minutes to the board in the future.

Meeting adjourned at 9:35pm.

/s/ Bob Evans, Secretary

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

SUMMARY OF THE MINUTES OF THE ATOS MID-YEAR BOARD OF DIRECTORS TELEPHONE CONFERENCE

February 20, 2013

7:30pm EST

Chairman of the Board Bob Dilworth called the meeting to order at 7:32pm.

Secretary Bob Evans called the roll:

Officers Present: Bob Dilworth, Chairman of the Board; Tim Needler, Vice-Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.
Directors Present: Nathan Avakian, Jelani Eddington, Larry Fenner, COL Mike Hartley, John Ledwon, Allen Miller, Jack Moelmann, Don Phipps, Bucky Reddish. **Staff Present:** Ken Double, President/CE; Mike Bryant, Parliamentarian/Editor THEATRE ORGAN; Don Feely, Co-Editor THEATRE ORGAN; Donna Parker, Membership Secretary; Greg Bellamy, IT Manager.

Chairman Dilworth made opening remarks.

The minutes of the November 8, 2012 telephone conference were accepted.

OLD BUSINESS

Mid-Year Reports

Mid-year reports were distributed in advance of the meeting. All submitted reports are incorporated into the minutes by reference, and will be posted to the ATOS website. No motions arose out of the submitted reports.

Treasurer's Report (Hutcherson): Mike Hutcherson summarized the current Statement of Financial Position. He noted several encouraging aspects:

Reserve Fund balance increased as a result of the latest unrestricted gift of \$500,000.

He also noted that many Endowment Fund grant recipients do not appear to be using their grants.

American Theatre Organ Society
Statement of Financial Position
February 20, 2013

Unrestricted Funds / Assets	
Checkbook Balance	\$ 219,773.59
Reserve	\$ 523,967.37
Total Unrestricted Funds	\$ 743,740.96
Restricted Funds / Assets:	
Endowment Fund	\$ 1,188,956.54
**Endowment Grant Fund	28,995.49
Endowment Loan (NYTOS)	15,000.00
George Wright Fund	54,809.38
Total Restricted Funds	\$ 1,287,761.41
Total Funds	\$ 2,031,502.37

Statement Balances as of 1/31/13

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

Membership Secretary's Update (Parker): ATOS currently has 2,946 members

New York Theatre Organ Society (NYTOS) Request for Extension of Loan: (Eddington) Jelani Eddington spoke to the New York Theatre Organ Society's request for an extension of their loan from the Endowment Fund. The original loan was due on February 1, 2013. NYTOS requested an 18-month extension (new due date: August 1, 2014). The extension was granted at a new rate of 5.25%.

NEW BUSINESS

Request from Mike Hutcherson for assistance. Treasurer Mike Hutcherson has requested assistance. Mike is often spending forty (plus) hours per week working on ATOS financial business. The bill for the CPA has been cut from about \$17,000 (yearly) to about \$3,000 because Mike has taken on much of the CPA's former workload. Mike wants to use a local bookkeeping service to help him. Jelani Eddington noted that the Executive Committee has recommended approval of Mike's request.

MOVED (Hutcherson) to establish an additional budget item in this year's budget in the amount of \$5,000 to hire a bookkeeping service to assist the ATOS treasurer. **(Motion CARRIED - Abstaining: John Ledwon)**

Contract Administrator Jelani Eddington noted that the board will have to review several annual contracts-President/CE, Membership Secretary, IT Manager, and Editors.

Bob Evans explained the task of the President/CE Evaluation Committee. This committee is charged with creating a valid and realistic instrument by which to evaluate the performance of the President/CE of ATOS. Members: Bob Evans, Chair, Bill Coale, Doug Powers, Bob Dilworth.

Scheduling of Upcoming Meetings:

Next Telephone Conference: TBA

Travel Day: Saturday, June 29, 2013

Annual Board Meeting: Sunday, June 30, 2013

Annual Membership Meeting: Wednesday, July 3, 2013 (morning)

Good of the Order:

One board member asked about posting minutes and reports onto the ATOS web site. Greg Bellamy responded that he and Bob Evans were working to make that possible.

Bob Dilworth asked board members to submit agenda items to the Secretary in advance of the meetings.

The meeting was adjourned at 8:50pm.

/s/ Bob Evans, Secretary

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

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Closing Chord

George Alan Rice

(June 16, 1920—May 2, 2013) A chemist by education and trade, the theatre pipe organ became his passion. George studied piano as a child and also learned to play the organ. He was 15 the first time he played the organ for services at his father's church, and was the organist at Grace United Methodist Church in Omaha from 1972 until his death. In Minneapolis he was doing some chemical work for a man who found out that George played the organ. That gentleman was installing a Wurlitzer in his home and asked George if he was at all interested in seeing it. George jumped in with both feet, and began collecting parts for his own organ.

His father was pastor of a church that was getting a new console. He told George if he could get it out, he could have the old one. In 1962, the family moved to Omaha, Nebraska where they built a house with an 8' by 12' area four feet lower than the rest of the basement—the organ chamber was born!

George has been credited with saving the 1927 Wurlitzer in Omaha's Orpheum Theatre. In 1962 George, along with many others whose help he enlisted, began the project of restoring the organ. The dedicated crew contributed some 4,000 man-hours to the project. When it was finished, Ann Leaf returned many times to perform at the Orpheum, the theatre where she had started. Since then, many artists have performed on the Orpheum Wurlitzer, which helped to demonstrate the value of the theatre, now a premier performing arts center in Omaha.

George and his wife Helen were long-time members of ATOS, early members of the Land-o-Lakes chapter, and charter members of RCTOS. The first (but not last) convention George and Helen attended was in Los Angeles in 1968 (when the organization was still the American Theatre Organ Enthusiasts and the transportation was by school bus).



George Rice at the Orpheum Wurlitzer (Photo by Barbara Vanacek)

In October, 2007, George was presented with a special recognition by the River City Theatre Organ Society for his "dedication, inspiration and hard work in saving, maintaining, and loving care of the Wurlitzer Theater Pipe Organ in the Orpheum Theater, Omaha, Nebraska. The RCTOS Chapter recognizes you for

your efforts over the last four decades in helping to keep the Wurlitzer 'alive and well.'"

—Kathy Rice and Barbara Vanacek

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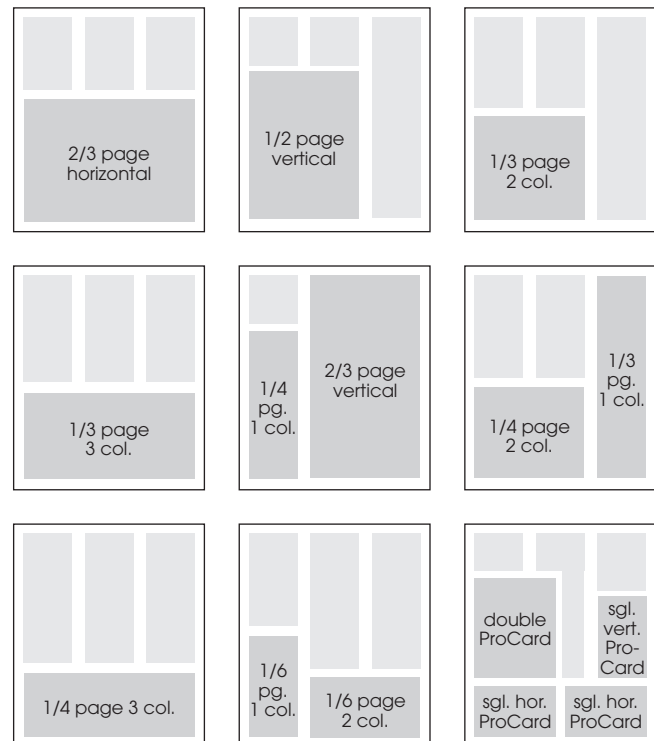
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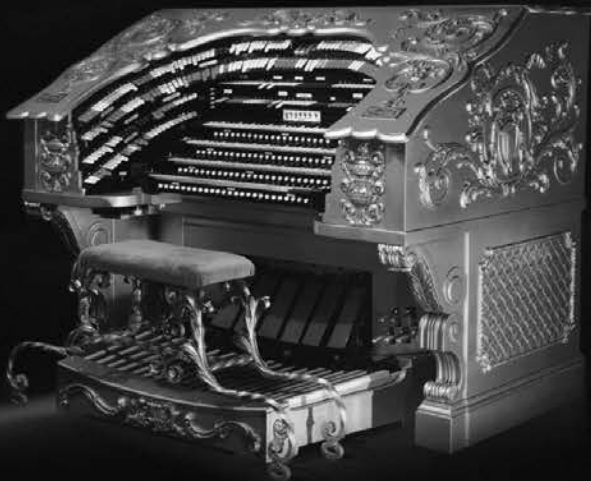
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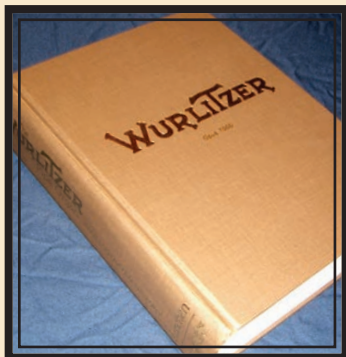
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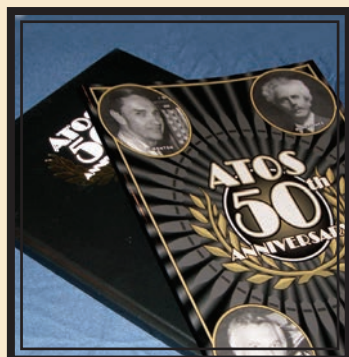
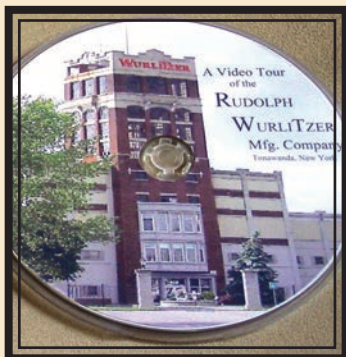
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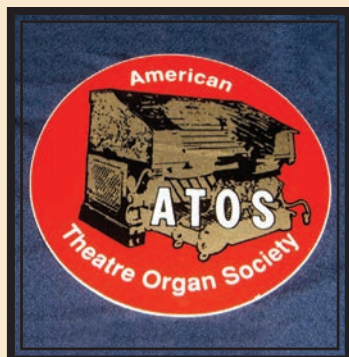
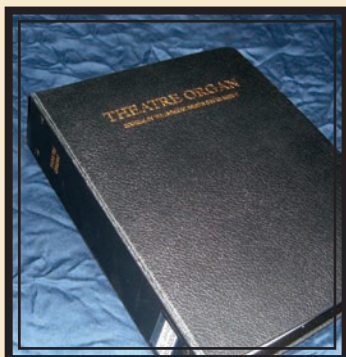
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