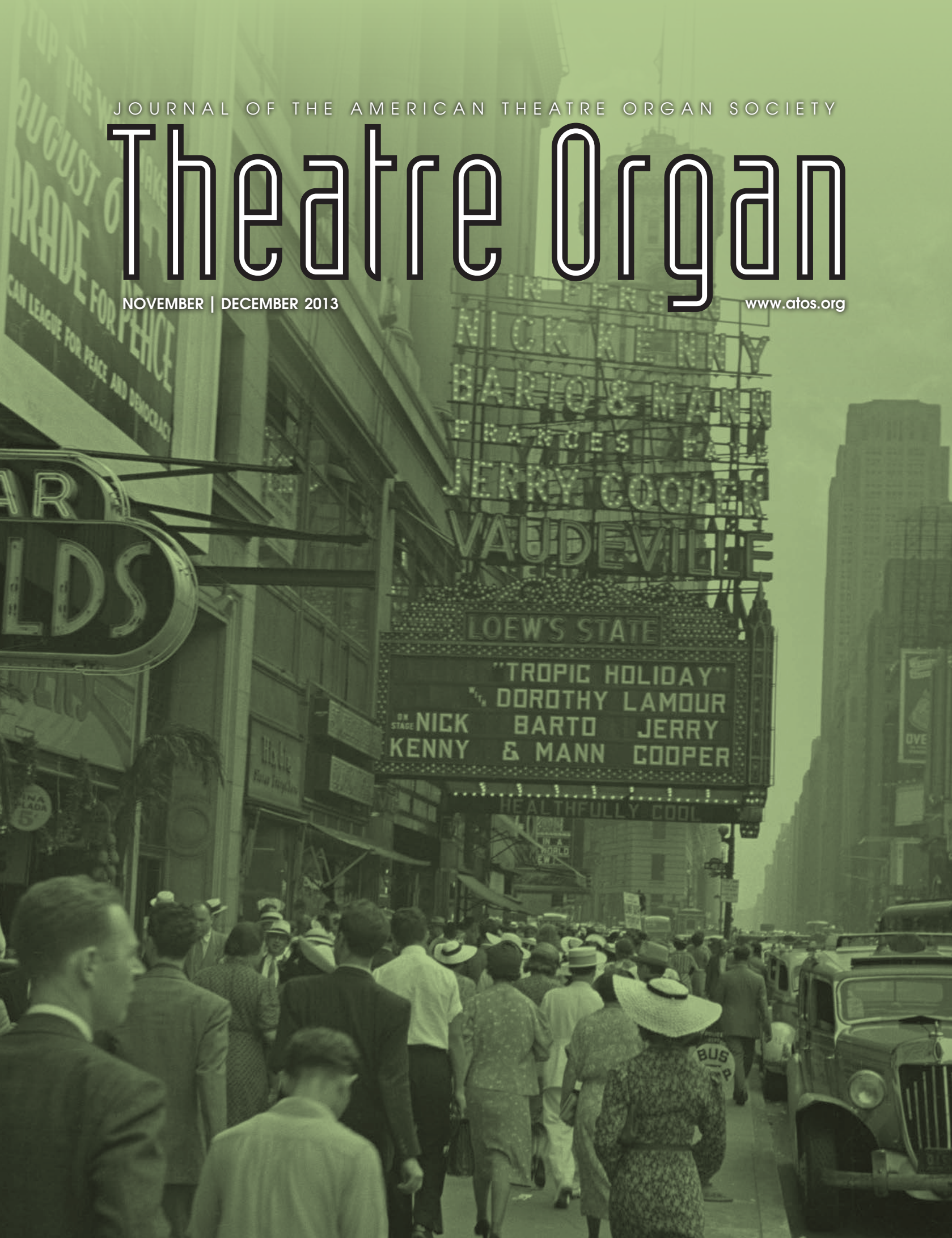


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The Loew's Paradise (Photo by George Mann, used by permission of the George Mann archive)

On the Cover: Loew's Flagship: The Loew's State Theatre on Broadway, New York City, September 1930 (Photo by George Mann, used by permission of the George Mann archive)

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

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

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

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Vox Humana

First, multiple and sincere “thank yous” to all who got in touch with your editors, Publisher Donna Parker, President Ken Double, or any of the ATOS leadership to compliment the last issue of the Journal.

You have no idea what the September/October issue requires in order to put it together and still mail it on time. We’ve told you in past years how many photographs we receive, how difficult it is to pick the best 150 or so (and to caption them!), and to get it all to fit together in a way that generates the comments from you.

And, as we’ve said in the past, without the incredible Dannielle Stark, you wouldn’t be making most of those comments. She, more than anyone, is responsible for the look of the finished product. We appreciate her talents more than we can express.

We also want to mention Warren and Jane Tisdale, whose proofreading skills are amazing. They catch arcane punctuation errors that the rest of us can’t believe we missed. I’ve given up thinking I can ever send them an article that will come back with no corrections. And, on top of everything else, they had one of the most difficult time constraints of anyone involved. They turned around the convention review copy—over 9,000 words—in under 24 hours, which contributed greatly to your receiving your copy on time.

In our conversations with you at the convention and since, we’ve heard some suggestions we think are worth pursuing. Every time we see Bob Fountain, for example, he reminds us how much so many people enjoyed the late Steve Levin’s “Acres of Seats” features, and wishes someone could revive it.

We often hear that articles on playing tips and techniques would be welcome.

Of course, there are people interested in technical articles as a regular feature, not just an occasional one.

And, to cap things off, we understand you’d like to see more “profile” pieces on current people in the theatre organ world, not just the historical folks.

We think all of these are well worth pursuing. There’s only one thing that’s a bit problematic: we need people to write them. If you have an interest in any of these areas, please get in touch.

A word about the Stan Kann interview: This percolated for several years before it came to us. The author, James Grebe, is a well-known piano technician in the Midwest, and he began the interview with Stan way back, over 20 years ago. It took a long time for him to transcribe the piece, and even longer, apparently, for Stan to proofread and approve it. Sadly, it didn’t get to us before Stan’s passing. But at least we have it now, and it’s a great opportunity to hear Stan reminisce.

You might also notice that the pictures accompanying the article aren’t up to our usual standards. In most cases, they were actual prints provided by Stan, often faded or in poor shape, and now that he’s gone we can’t go back and rescan them at higher resolution or clean them up. They are what they are; we felt that quality notwithstanding, the article was better with them than without. We hope you agree.

Finally, we’ve had a couple of responses to our request for suggestions about what to call the “Miscellaneous” page we ran in the last issue, but we’re still open for more. We don’t have a page worth of material this time around, so there’s still time to get your suggestions in.

Keep in touch.

—Mike Bryant
—Don Feely



President's Message



IT'S TIME TO BEGIN SOME SERIOUS EXPLORATION

Some recent developments down south have my thoughts focused on the future, but not on young artists, finding new members or finding an audience.

I've often wondered how much fun it must have been to go "organ hunting" in the 1940s and '50s. For those back then who had been bitten by the "theatre organ bug," one could head almost anywhere and find almost any brand of organ with console still in the theatre pit, and pipework still in the chambers.

In some cases, all it might have taken to bring the instrument to life was a good cleaning and tuning and, depending on how active the local midnight organ supply had been, perhaps replacement of the odd trap, percussion, or pipes.

In more extreme cases, eviction of the occupants of the "mouse motels" in consoles, and repair of the damage the little critters had caused might be necessary, but at least there was something to start with.

Today, we would be hard-pressed to unearth an instrument secretly buried in a theatre. But this kind of exploring needs to take place with a totally different goal in mind.

Those explorers who found—and later privately installed—instruments years ago are now faced with life changes involving moving and perhaps leaving the pipe organ behind. Some have family members interested in these organs, but many do not.

What happens to these instruments?

Here is where modern-day theatre organ explorers must get more active. ATOS must help to find new homes for theatre pipe organs, and our chapters and

members have to be at the forefront of this effort. And the first question would be, "Where do we find these places?"

Here are some suggestions based on some recent activity in the southeast part of the United States. The Atlanta chapter just unveiled its Page organ installation at Stephenson High School near Atlanta. Despite the moaning about the arts being dropped at schools, that is not a universal problem. There are arts-oriented high schools opening across the country. Where is this happening? ATOS must find out. If it is a project still on the drawing board, an approach about acquiring an instrument can be made.

Meanwhile, the Atlanta chapter is working actively with one individual interested in returning an original organ back to its home. In Tampa, there are empty chambers in a theatre which might find ownership interested in acquiring an instrument. And there is another theatre without chamber space, yet with ownership interested in pursuing a digital installation.

School board officials, city planners, arts organization leadership, theatre owners and operators—these are the individuals who need to be contacted. Beyond that, we should ask if there is a theatre focused on art, foreign and classic film presentations (similar to the Stanford Theatre in Palo Alto which houses a Wurlitzer) that might be a good home for a theatre organ.

Beyond that, we know the right church can be a fine new home for a theatre organ. Even a new pizza parlor would work!

I, along with your Journal editors and chapters throughout the country, regularly

hear from people attempting to dispose of pipe organs. All too often, the organ was left as part of an estate to people who neither have any interest in the instrument or anything even close to a realistic idea of its value. And also, all too often, what they do think the organ is worth is highly inflated: "Dad loved this organ, so it must be worth at least \$50,000."

It's tempting for those who are faced with disposing of an organ to "give up" when they find what the true market value of an intact instrument is and how difficult it can be to place it. After all, it's no secret that metal pipes are worth a pretty fair amount at the metal recycler, and there's generally a lot of recyclable copper wire to be had.

ATOS must get more aggressive in finding places to install instruments, or we might find the next decade and beyond more similar to those days when theatres were torn down and the pipe organs torn down with them. Fine instruments lost forever. Our current, aging, private owners would love nothing more than to find a "good home" for their baby, and keep it playing for the public to enjoy.

While we don't necessarily want to get involved in brokering instruments, we can become facilitators. Look back at the *Fanfare* article in the July/August issue (page 12) for a current example of how effective we can be.

At the same time, I also think we have a responsibility to try to educate those faced with disposing of them so as to avoid that trip to the recycler and the landfill, and to encourage the current owners (who, we know, do love their instruments) to plan now for the time when disposal will

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**Contact: Ken Double,
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be necessary, so that those who are left behind aren't faced with the problems.

As I like to say, "We have our 'playtoys,' we just need good 'playpens' for them!" Keep your eyes and ears open; get diplomatically aggressive to find out if new auditoriums are on the horizon in your area; be prepared to discuss the advantages of having an organ installed; and should you find such a place, do not hesitate to contact me or any board member, as we can help on many fronts.

May I close with sentiments from the entire board and staff at ATOS. Have a wonderful Thanksgiving holiday that I hope is filled with family and friends; and be it Christmas, Hannukah, or however you celebrate the holiday seasons, have a wonderful holiday and a Happy New Year celebration. Next time we visit on these pages, it will be 2014.

Yikes, indeed, where did this year go?

—Ken Double

FUTURE-WATCH

October found the New Orleans Saenger Theatre re-opening, albeit sans the Robert-Morton playing. Nonetheless, the organ is all there (needing a new console or serious console repairs), and management expresses a consistent message about restoring the great instrument. Hopefully more news will come forth after the theatre's "splashy" opening and an organ fund-raising announcement. That grand Robert-Morton simply must be heard again. And note—this is the same management interested in installing the former Paul Van Der Molen organ in Loew's Kings in Brooklyn.

Meanwhile, we have to hope that what we have read in the Richmond newspapers is true, and that the new management of the former Mosque will indeed put the console back in play and restore that fantastic Wurlitzer. We are ardent supporters of Lin Lunde's efforts there. As referenced in the President's Message above, we need to keep these instruments in their current homes and playing. We'll have enough "orphan organs" to deal with.



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Directors' Corner

Little did I know that one fateful day when a good friend took me to a pizza restaurant that I would forever be bitten with the theatre organ bug.

MICHAEL FELLENER



Little did I know that one fateful day when a good friend took me to a pizza restaurant that I would forever be bitten with the theatre organ bug. This happened in approximately 1990 and the restaurant was the Paramount Music Palace in Indianapolis, Indiana. The good friend to whom I refer was Tim Needler. From the moment we walked in the door and I heard the theme from *Star Wars* I was intrigued. Walking down the hallway, the sound got louder and clearer; then I walked around the corner and experienced my first taste of theatre pipe organ. I was hooked! I stared in awe as one single person played all the sounds that I knew from the sound track of *Star Wars*.

My curiosity and interest heightened as I thought about the technology that must go into these instruments while my chest was filled with the reverberation of what I later learned were the 16' and 32' pedal notes. Unfortunately, I knew nothing of theatre organ while attending college at Northern Illinois University, or of the existence of the Wurlitzer headquarters and its five-manual theatre organ right there in DeKalb, Illinois, in the early '80s.

Fast forward several years (and dozens of concerts later). I had served my local chapter, Central Indiana, as Newsletter Editor and then Treasurer. In 1996 I accepted the position of Executive Secretary, serving you, the membership of ATOS. A year later I added Advertising Manager for Theatre Organ to my basket. During the installation of the Barton in the Warren Performing Arts Center in the mid-'90s, I served as crew chief, overseeing the efforts of the volunteers under the direction of Carlton Smith. I learned firsthand the inner workings of a theatre pipe organ, from leathering pneumatics to wiring keyboards and more.

Fast forward several more years. I was elected to the ATOS Board of Directors to serve the membership in a different capacity. I served as Vice President (as it was called at the time) for a year and then as a board member for an additional year and a half, until work obligations dictated my resignation from the board. During that time I served as Chairman of the ATOS Endowment Fund Board of Trustees.

This brings us to the present day and my current reelection to the board by you, the membership, to serve and steward the theatre pipe organ and its art form through the next years. I continue to serve my chapter, now as 1st Vice President, in charge of booking socials; convention registrar (fourth time); and concert committee co-chair. I look forward to serving ATOS on the Internet, Strategic Planning and Publishing committees. I am strongly in favor of supporting any programs aimed at youth involvement. I am a firm believer in the need for long-range planning and the efforts undertaken so far to create operations versus governance responsibilities.

I look forward to serving you in the coming years.

LARRY FENNER



I would like to begin my second Directors' Corner article by thanking the members of ATOS for re-electing me to the board of directors, this time for a full three-year term. When I first ran for the board for the 2012-2013 term, I placed fourth and was elected to finish the last year of an uncompleted term that had been vacated. I'm grateful to the ATOS membership for electing me to a full three-year term and giving me the chance to fully apply the understanding of ATOS operations that I gained during my first year on the board.

What exactly did I learn in my first year? I learned that there is much more to the operations of ATOS than I had ever realized, and that there's a lot more I still have to learn. I was very fortunate to be asked to be a member of the newly formed Budget Committee, where I learned more than I ever wanted to know about the finances of the Society; and this newly gained information will be a main topic of this article.

One of the surprising things I learned was about the Journal, Theatre Organ. I've been a member of ATOS since 1967, and I have every copy of Theatre Organ that I ever received and still refer to them quite frequently. I never realized that the production and distribution costs for

What exactly did I learn in my first year?

I learned that there is much more to the operations of ATOS than I had ever realized, and that there's a lot more I still have to learn.

the Journal in 2011-2012 (the 2012-2013 expenses weren't yet available when I wrote this article) totaled 92.6% of the total revenue that ATOS received from membership dues during that same period of time! If a majority of the largest source of ATOS' revenue goes toward producing the Journal, funding for other ATOS programs has to come from other sources, and membership donations and bequests continue to be the major source of that additional revenue.

As of September 6, 2013, the total assets of ATOS were \$1,948,699.83. If ATOS has that much money, you might ask why additional donations are necessary to support our programs? What I didn't understand before my involvement with the Budget Committee is that our assets consist of both restricted and unrestricted funds.

The restricted funds include the Endowment Fund and the George Wright Memorial Fund, and make up almost 65% of the assets. These funds cannot be used for day-to-day operating expenses, and only the interest generated from the principal of these funds is used to further the mission of ATOS.

Ninety percent of the interest generated annually by the Endowment Fund is made available in the form of grants to financially assist ATOS chapters engaged in theatre pipe organ projects and/or programs which will have a lasting impact on the preservation and/or presentation of the theatre pipe organ.

The interest from the George Wright Memorial Fund is used to either bring a young person to his/her first Annual Convention or to help fund the Young Theatre Organist Competition, also held at the annual convention. I'm sure most people would agree that the funds generated from these sources help to support the mission of ATOS, and any donations to these funds will only increase the amount of interest

generated by the funds so that more money can be made available each year.

The other 35% of ATOS' assets are made up of the unrestricted funds and include the Operating Fund, from which day-to-day expenses are paid (the "ATOS checkbook"), and the Reserve Fund, which includes the bulk of the unrestricted funds that are invested but available if needed (similar to your savings account). As of September 6, our unrestricted funds totaled \$664,049.69, which seems like a lot. However, when expenses for any particular year exceed revenue, that deficit reduces the unrestricted funds balance available. For example, in 2011-2012, expenses exceeded revenue by \$114,150 and the unrestricted funds were reduced by that amount.

Unfortunately, we could be in the same situation in 2013-2014 if donations do not increase and ATOS isn't the recipient of any unanticipated substantial donations. Granted, ATOS has benefitted from several substantial unrestricted gifts over the past few years, but in 2011-2012 we didn't receive any major gifts. Even with \$58,555 in donations for that year, our deficit was still \$144,150. It is clearly evident that if ATOS weren't the recipient of the occasional substantial donation, after relatively few years the unrestricted funds could be depleted if donations remain only at their current levels, and ATOS would be forced to make cuts to programs in order to remain solvent.

In my first Directors' Corner article, I discussed my support of the very important youth and technical programs sponsored by ATOS — particularly the Summer Youth Adventure, Young Theatre Organist Competition, and the ATOS Technical Experience. Sadly, I'm 'way too old to participate in the youth programs (that ship sailed a long time ago and seemingly sank faster than the Titanic), but I was

very fortunate to attend the very first ATOS Technical Experience in 2010. Until I became a member of the board, I was not aware that the registration I paid to attend didn't cover all of the expenses associated with the program, and that ATOS funded the remaining expenses. The same can be said for the registration fees paid to attend the Summer Youth Adventure.

If you attended the ATOS Convention in Southern California in 2012, you probably remember that there was no overall winner named for the Young Theatre Organist Competition (YTOC) because the program only had enough funds to pay the participants' travel and expenses, but not enough to award monetary prizes. Through a very generous donation from ATOS member Bill Mollema, the YTOC was able to award monetary prizes at the 2013 Atlanta convention, which were generously supplemented by additional donations from the Garden State chapter, New York Theatre Organ Society, and the Central Florida chapter. Without continuing donations from ATOS members and chapters, the very important youth and technical programs could be in jeopardy.

Before being elected to the board, my involvement in ATOS amounted to sending in my annual dues and reading Theatre Organ, with only a quick glance, if any, at the board's meeting minutes or the financial statements. I was aware that ATOS maintained a large bank balance but really didn't understand how that money was allocated. I'm embarrassed to confess that I thought that since ATOS had so much money in the bank, there was no reason to make any donations to the organization over and above my annual dues.

Now that I understand the structure of ATOS funds, I can honestly say that I was terribly mistaken, and as long as I'm a member of ATOS I will never let a year go by without making a donation to the

Directors' Corner

Through the generosity of so many, the ATOS Endowment Fund has grown dramatically over the past five years.

organization. I sincerely hope that after reading this article you will make that same commitment by sending a donation with your next membership renewal, or you can even donate today from the ATOS website homepage. Whichever way you choose to donate, you can easily specify that your donation be directed to your favorite program such as the youth initiatives, technical training, or the Endowment Fund, or you can give an unrestricted gift that will be used wherever it is needed.

BUCKY REDDISH



It's my turn at bat, so to speak, for a Directors' Corner message, and since I continue on the Endowment Fund Board of Trustees, I like to focus on that activity and what it has meant to so many chapters.

Through the generosity of so many, the ATOS Endowment Fund has grown dramatically over the past five years. The principal amount in the fund is now more than \$2 million, nearly ten times what the amount was as recently as 2008.

As you know, 90% of the interest generated from the invested funds provides the dollars that fuel the grants that help chapters upgrade, repair, complete or otherwise assist in installing theatre pipe organs. Since my involvement in the program, ATOS has provided funding to assist dozens and dozens of installations.

It is interesting to note that the trustees, while focusing attention on instruments being readied for upcoming conventions, have provided funds for installations far beyond that narrow scope.

Most recently, grants have assisted with instruments connected with the Eastern Massachusetts chapter prior to that convention; the Western Reserve chapter prior to our visit to Cleveland; instruments in the Seattle and Pacific Northwest prior to that convention; and most recently the Tivoli Theatre Wurlitzer in Chattanooga, the Page at Stephenson High School, and the Rylander Theatre Moller in Americus, Georgia for the most recent Atlanta-based convention.

These are but a few of the pipe organs and locations benefitting from the dollars generated by the ATOS Endowment Fund through its grants program. As of August 2013, nearly \$210,000 has been awarded to chapters and organizations seeking assistance with projects, and as the Endowment Fund grows, so will grow the disbursements which will help more and more theatre pipe organs be heard by more and more people.


Each spring season, I and the other trustees have the great pleasure of receiving the applications, finding out about these great projects all over the country and around the world, and knowing we have the privilege of assisting these hard-working chapters in getting instruments playing—or playing better. It is great work and I am proud to be involved with it.

I will close with best wishes to you and your families during the holiday season, and please remember ATOS during our Annual Drive campaign. Like the Endowment Fund, those donations help!



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Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

JW Marriott Hotel—Buckhead

Atlanta, Georgia

June 30 to July 5, 2013

Chairman of the Board Bob Dilworth called the meeting to order at 8:34am and made brief opening remarks.

Secretary Bob Evans called the roll:

Officers Present: Bob Dilworth, Chairman; 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. **Directors Excused:** COL Michael Hartley, Bucky Reddish. **Staff Members Present:** Ken Double, President/CE; Mike Bryant, Co-editor THEATRE ORGAN/Parliamentarian; Don Feely, Co-editor THEATRE ORGAN; Mike Kinerk, Convention Planning Coordinator; Donna Parker, Membership Secretary. **Guests Present:** Michael Fellenzer, Director-Elect; Dan Minervini, Youth Representative Designee; Carlton Smith, Director-Elect.

The minutes of the June 12, 2013 board meeting (virtual conference call) were accepted.

OLD BUSINESS:

Reports

Note: Reports will be published on the ATOS web site at a future date; reports noted or included here are those where updates were provided during the meeting.

Treasurer's Report (Hutcherson):

Financial position as of June 12, 2013

| | |
|---------------------------------|------------------------|
| Unrestricted Funds / Assets: | |
| Checkbook Balance | \$ 197,852.95 |
| Reserve | 548,227.46 |
| Total Unrestricted Funds | \$ 746,080.41 |
| Restricted Funds / Assets: | |
| Endowment Fund | \$ 1,242,645.21 |
| Endowment Grant Fund | 18,421.94 * |
| Endowment Loan (NYTOS) | 15,000.00 |
| George Wright Fund | 55,677.28 |
| Total Restricted Funds | \$ 1,331,744.43 |
| Total Funds | \$ 2,077,824.84 |

* 2011 and 2012 Endowment grants awarded but not yet paid

Membership Secretary (Parker): Current membership is approximately 3,000

Young Theatre Organist Competition (Ledwon):

Finalists: Dan Minervini
Danny McCollum
Justin LaVoie

MOVED (Ledwon) to redirect the distribution of the revenue from the George Wright Memorial Fund to help fund the Young Theatre Organist Competition. **(Motion CARRIED)**

Technical (Miller):

Award for Technical Excellence will be awarded to Ron Wehmeier

Awards for Conventions:

- George Wright Memorial Scholarship (Ledwon): Joshua Dill, Peter Shilladay, Recipients.

- Mentor Program (Fenner): Misha Stefanuk participated in a mentor session with Tony Fenelon.

Bylaws and Policies (Eddington):

MOVED (Eddington) that policies outlined in the June 14, 2013 memo regarding clarification of policies relating to the ATOS Journal be approved. **(Motion CARRIED)** (Memo is in the report of the Bylaws and Policies Committee in list of attachments.)

MOVED (Eddington) that Policy 5-v be adopted in accordance with the May 15, 2013 memo. **(Motion CARRIED)** The memo stipulates a uniform formula by which to compute time and deadlines. (Memo is in the report of the Bylaws and Policies Committee in list of attachments.)

Endowment Fund (Needler, Reddish):

2013-2014 Grant recommendations:

| | |
|--|------------|
| Great Lakes Chapter ATOS | \$548.00 |
| Switch Stack re-leathering | |
| Stoneham Organ Society | \$3,360.00 |
| Releather percussions, new console dolly | |
| Theatre Organ Society of Delaware Valley | \$5,690.00 |
| Upgrade Möller relay (Keswick Theatre) | |
| Detroit Theatre Organ Society | \$5,254.00 |
| Offset chest repair, trem rebuilds, reservoir rebuilds | |
| Hanover Theatre | \$9,344.00 |
| Tonal finishing, final stage | |

MOVED (Needler) to accept the recommendation of the Endowment Fund Board of Trustees for the 2013 Endowment Fund Grants. **(Motion CARRIED)**

Organist Scholarships: (Smith)

The scholarship committee recommended the following students for scholarships:

| | |
|----------------------------------|-----------|
| Stephen Kucera, Kansas City, KS | \$1300.00 |
| Justin LaVoie, Canton, MI | \$1200.00 |
| Daniel McCollum, Sumterville, FL | \$1500.00 |
| Peter Rudewicz, Tyngsboro, MA | \$ 900.00 |
| Dan Minervini, Masepequa, NY | \$ 600.00 |
| Lucas Fletcher, Alton, IL | \$ 500.00 |

MOVED (Moelmann) to accept the recommendation of the ATOS Scholarship Committee. **(Motion CARRIED)**

Youth Initiatives:

Theatre Organ Student of the Year (Avakian): Dan Minervini of Massapequa, NY is the Theatre Organ Student of the Year.

Historian (Moelmann):

MOVED (Miller) to authorize Jack Moelmann to cull ATOS business records and determine what records are to be retained, and that Jack Moelmann and Jelani Eddington create an ATOS Document Retention Policy. **(Motion CARRIED)**

Recognition of Outgoing Board Members:

The chairman thanked outgoing board members Allen Miller, Tim Needler, and Nathan Avakian for their outstanding efforts on behalf of ATOS.

NEW BUSINESS:

The chairman welcomed new and returning board members Michael Fellenzer, Larry Fenner, Dan Minervini, and Carlton Smith

Appointment of Officers for the 2013/2014 term:

The board convened in executive session at 1:12pm to consider officer appointments for the 2013-2014 term and to discuss a special award.

The board reconvened in open session at 1:30 p.m.

Jack Moelmann acted as temporary chair of the elected directors for appointment of officers. No additional candidates having presented themselves for consideration, nor any nominations put forth from the floor, the following were appointed by acclamation as ATOS Officers for the 2013-2014 term:

Chairman: Bob Dilworth

Vice Chairman: Larry Fenner

Secretary: Bob Evans

Treasurer: Mike Hutcherson

2013-2014 Endowment Fund Board of Trustees

Tim Needler (Chair), Bucky Reddish, Mike Hutcherson, Bob Lachin, Bob Maney, Jack Moelmann (non-voting advisor) were nominated for reappointment to the Endowment Fund Board of Trustees.

MOVED (Phipps) to approve the appointments to the 2013-2014 Endowment Fund Board of Trustees. **(Motion CARRIED)**

The board convened in Executive Session at 1:35pm to discuss staff contracts and budget considerations, and re-convened in regular session at 3:35

In separate motions, the board approved the following contracts:

Membership Secretary: Donna Parker, \$2,000 per month for one year

President/CE: Ken Double, \$80,000 per year, all-inclusive

Journal Editors: Mike Bryant, Don Feely, \$12,000 per year each for two years

Graphic Designer (Journal): Dannielle Stark, \$3,800 per issue for two years

Web Manager: Greg Bellamy, \$1,000 per month for one year

Budget:

The budget committee presented the proposed budget for 2013-2014, which the board reviewed in detail, discussed, and amended.

The board recommended that targeted funding be sought for individual programs wherever possible.

MOVED (Evans) to approve the 2013/2014 ATOS Annual Operating Budget as amended. **(Motion CARRIED)** *(The approved budget is included in the list of attachments.)*

The board discussed the need for a dues increase. Jack Moelmann observed that it had been about ten years since the last dues increase. General costs have increased significantly across the board in that time.

The consensus of the board was that a \$10 raise at this time is justified and reasonable.

MOVED (Hutcherson) that effective January 1, 2014 ATOS annual dues will be \$50 per year. **(Motion CARRIED)**

Executive Committee

Chairman Bob Dilworth recommended the following to serve on the Executive Committee for 2013-2014 (the four officers are ex officio members):

Jelani Eddington

Jack Moelmann

MOVED (Minervini) to accept the chairman's recommendation for appointments to the 2013/2014 ATOS Executive Committee. **(Motion CARRIED)**

Good of the Order:

Don Phipps proposed that the board meet informally in "roundtable" format every month or so to discuss pertinent matters and share ideas. No minutes would be kept, attendance taken, or action taken. These sessions would simply be for sharing ideas.

Many thought this a good idea and the first roundtable session will be held during the month of August, date to be determined.

The next ATOS board meeting will be held via GoToMeeting on Monday, September 9, 2013 at 9:00pm EDT.

The meeting recessed until 9:30pm July 5, 2013, and reconvened at Stephenson High School, Stone Mountain, Georgia at that time.

There being no further business to come before the board, the 2013 annual board meeting was adjourned at 9:30pm, July 5, 2013.

/s/ Bob Evans, Secretary

APPENDIX A: Annual Board Meeting Reports and Attachments to be published on the ATOS website:

- 2013 Annual Meeting Agenda
- ATOS "Roundtable" Proposal
- ATOS Marketplace Activity Reports
- ATOS Technical DVD Initiative Activity Report
- Awards and Recognition Activity Report
- Budget Committee Activity Report
- Budget Committee Recommendation for 2013-2014 Annual Operating Budget
- Bylaws and Policies Committee Activity Report
- Chairman of the Board Activity Report
- Chapter Relations Committee Activity Report
- Contract Administrator Activity Report
- Convention Planning Coordinator Activity Report
- Elections and Nominations Committee Activity Report
- Endowment Fund Board of Trustees Activity Report and Recommendations
- Historian Activity Report
- IT Manager Activity Report
- Los Angeles Convention CD Activity Report
- Membership Secretary Activity Report
- Mentor Program Activity Report
- Office of the President Activity Report
- Organist Scholarship Committee Activity Report
- Past Chairman of the Board
- President: 2013 Fundraising Activity Report
- President: Theatre Organ Radio Activity Report
- Publisher Activity Report
- Request for Guidance in Disposition of Files
- Secretary Activity Report
- Strategic Planning Committee Activity Report
- Summer Youth Adventure Activity Report
- Treasurer Activity Report
- Young Theatre Organist Competition Activity Report
- Youth Representative Activity Report (Includes GWMF Scholarship and Theatre Organ Student of the Year)

Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS VIRTUAL BOARD MEETING

Monday, September 9, 2013

9:00pm EDT

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

Officers Present: Bob Dilworth, Chairman; Larry Fenner, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini (Youth Representative), Jack Moelmann, Don Phipps, Bucky Reddish, Carlton Smith. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Parliamentarian/Co-editor THEATRE ORGAN; Greg Bellamy, IT Manager.

The minutes of the ATOS 2013 Annual Board Meeting were accepted as amended.

OLD BUSINESS:

Treasurer's report (Hutcherson):

The financial review with the CPA will take place during the month of October.

American Theatre Organ Society

Statement of Financial Position As of September 6, 2013

Unrestricted Funds / Assets

| | |
|--------------------------|---------------|
| Operating Account | \$ 130,464.93 |
| Reserve Account | 533,584.76 |
| Total Unrestricted Funds | \$ 664,049.69 |

Restricted Funds / Assets

| | |
|------------------------|-----------------|
| Endowment Fund | \$ 1,207,575.79 |
| Endowment Grants | 8,745.58 |
| Endowment Loan | 15,000.00 |
| George Wright Fund | 53,328.77 |
| Total Restricted Funds | \$ 1,284,650.14 |

Total Funds \$ 1,948,699.83

Committee, Staff, Task Force Reports

President/CE (Double):

- The Atlanta Convention CD should ship during October.
- ATOS Radio has received fewer complaints of dropouts.

Young Organist Competition (Ledwon):

- Discussion took place regarding the distribution of interest from the George Wright Memorial Fund.
- Dan Minervini asked if money would be available to bring non-performers to the convention.
- Ken Double suggested that the motion (2013 Annual Meeting) to re-direct the interest from the George Wright Memorial Fund to the Young Theatre Organist Competition did not allow for bringing non-performers to the convention.
- Chairman Dilworth asked that John Ledwon, Dan Minervini, and Jack Moelmann create a workable clarification of the situation.

Membership Secretary (Parker):

- Donna Parker noted that the level of donation is rising including those from new memberships.

- Donna stated that ATOS should have a full set of journals in its possession. A recent research inquiry pointed out the need for a complete set of journals. Any reader who has a complete set of journals to donate to ATOS is asked to contact Donna Parker.

ATOS Technical Experience (Smith):

- Carlton Smith reported that the Technical Experience was a positive event.
- Jack Moelmann complimented Carlton on a very thorough and timely report of the event.

Historian (Moelmann):

- Jack Moelmann is in possession of a charm bracelet that was given by George Wright to his mother. After George's and his mother's passing the bracelet was given to a close friend, who later donated the bracelet to the ATOS Archive and Library. The bracelet has considerable value. Jack recommended that the bracelet be returned to the family friend. The board concurred with his recommendation. Jack will contact the person to make arrangements to return the bracelet.

MOVED (Eddington) to authorize Jack Moelmann to spend up to \$175 to purchase a shredder for use in his capacity as ATOS Historian. (Motion **CARRIED**)

IT Manager (Bellamy):

- We are now running an on-line credit system. Payments go directly to the bank, and Donna Parker receives a notification.
- The on-line system presently averages about ten new and renewal memberships per week.
- Next initiative is to enable on-line payments for the ATOS Marketplace.

Convention Planning Coordinator (Kinerk):

- Working closely with the Indianapolis Convention Committee on budget.
- Waiting to see on Salt Lake City for 2016.
- Tampa and Sarasota have expressed interest in hosting a convention.
- Waiting for a report from Dickinson Theatre Organ Society on 2015 convention.

ATOS Technical DVD Series (Phipps):

- Don Phipps and Bob Evans have been in contact with Tony Wilson, who owns and operates a professional video editing company and has offered to help in the editing of this instructional series.
- Don and Bob are set for a telephone conference with Tony next week.

NEW BUSINESS:

MOVED (Moelmann) that the ATOS Document Retention Policy, as presented in the September 4, 2013 memo of the Bylaws and Policies Committee be enacted as Policy #26. (Motion **CARRIED**)

Board Survey (Evans):

- Bob Evans stated that one item on the agenda for the next Board Meeting would be consideration of the surveys taken by the Board.
- Bill Coale will be on hand to discuss the results of the survey.

The meeting was adjourned at 10:26pm EDT

/s/ Bob Evans, Secretary

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

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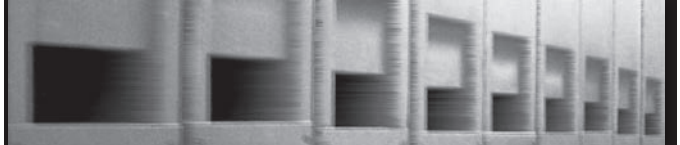
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News & Notes

CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the 2014 ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

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

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

The award categories include:

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

Nominations should be submitted to the chairman of the Awards and Recognition Committee, Jack Moelmann, by e-mail or regular mail using the information listed below

If you need more information, criteria, or other details just contact Jack and he will be glad to help you. Nominations for any of the above must be submitted to Jack not later than February 1, 2014.

Let's continue our tradition of recognizing outstanding members and please don't wait until the last minute! Nominations are being accepted now.

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

WELCOME NEW MEMBERS

July 16 through September 15, 2013

Charles Arkens, Cudahy, Wisconsin
Daniel Boin, Chicago, Illinois
Lawrence Boldt, Toledo, Ohio
Robert Carlyon, Fairlawn, Ohio
Marc and Marsha Jorge Gerlack, Portland, Oregon
Dan Horst, Citrus Heights, California
Daniel Morgan McDannell, Rock Island, Illinois
Gary N. Orpe, Shafter, California
Ronald Propst, Quakertown, Pennsylvania
John Richards, Kenmore, Washington
Patrick S. Ryan, Crestwood, Kentucky
Paul Sauerbrey, Munds Park, Arizona
Gary L. Smith, Dayton, Ohio
Richard Stoney, Covina, California
John Tosaw, Sugar Grove, Illinois
Robert Walker, Rancho Mirage, California
Richard Wild, Albuquerque, New Mexico
J. L. Zoeren, Almere, Netherlands

ASCAP AND AUTO INSURANCE

Recently, I was in a little fender-bender. Damage to my car appeared very minor, and it was the other driver's fault.

It turned out that he was uninsured. But, being a person of some integrity, he accepted full responsibility and volunteered to take care of my damages. Because we had moved the cars off the road to avoid totally blocking a major street, fault couldn't be determined so he wasn't cited for the improper turn. However, I understand the “no insurance” ticket was upwards of \$450.

The apparently minor damage to my car turned out to be about \$2,000 plus the costs of a rental car for about a week. Total out of pocket for him: somewhere around \$2,700.

If he had been covered, his out-of-pocket costs would have been his deductible, certainly far less than \$2,700.

Royalties are due on performances of copyrighted work, and penalties for failing to pay owed royalties could easily bankrupt a chapter. Fortunately, ATOS has a contract with ASCAP which extends coverage to chapters. Not taking advantage of that coverage is a lot like driving a car without insurance.

Membership Secretary Donna Parker recently noted she receives very few submissions from chapters taking advantage of the ASCAP coverage provided by ATOS—at no cost to chapters.

Donna observed, “Most chapters are leaving themselves open for real trouble by not just filling out the form online. It costs them nothing, and it is probably the biggest service we offer chapters besides the Journal. It is well worth their time (2

minutes tops) to fill out the form and submit it. I do the rest!”

Scanning through a recent issue's Chapter News revealed over a dozen performances presented by ATOS chapters which would have required royalty payments. During the time period covered by that issue, only two had been reported to ATOS.

Don't take a chance with your chapter's assets. The protection is free, requiring only a few minutes of your time and some very basic information. The form is located on the website under Chapters — Chapter Resources. Contact Donna Parker (d.parker@atos.org) with any questions, and she'll be happy to help you out.

MEMBERSHIP RENEWAL UPDATE

In journalism, there's a sin called "burying the lead." In a Journal such as ours, sometimes burying the lead is the best way to start an article. Not so in this case. We're going to lead off with the issue, then we'll follow up with the background information.

The issue: Membership Renewals.

The problem: Well, we're not sure, but it might be you... then again, it might not....

Just about a year ago, we changed the way in which members are notified that it's time to renew. This change was driven by two things: One, an opportunity to streamline the renewal process, and two, an opportunity to save a considerable amount of money. Both objectives, we felt, could be achieved by bringing the entire renewal process in-house.

In the past, we used an outside contractor (a "fulfillment house") to handle the renewal notifications. Each month, the Membership Secretary produced a list of members who would expire within the next two to three months. The fulfillment house used that list to produce a mailing; most members received two mailings, a month to six weeks or so apart.

That amounted to somewhere between 6,000 and 7,000 pieces of mail going out. Postage alone was over \$2,500 annually, and postage rates were increasing. Add to that the printing costs for the renewal pieces and envelopes, and the cost of the service provided by the fulfillment house, and it amounted to somewhere near \$10,000 per year.

We began including the membership renewal information in the January/February 2013 issue. If your membership was due to expire within the next two Journal cycles—up to four months—you would receive a renewal notice in the mailing with your Journal. This move alone saved ATOS over \$8,000 per year.

We were also experiencing a large number of complaints about missing Journals—two to three dozen per issue. The complaints came almost exclusively from United States members who did not opt for first-class mailing. In other words, people whose Journal was polybagged and mailed under Periodicals rate. We began to

suspect that the problem was the mailing labels were coming off the polybags.

Each missing Journal is replaced, but in addition to the handwork involved, it costs us nearly \$3 in postage for each one. If we could eliminate the mailing label problem, we could save another few hundred dollars per year.

Mid-year, we made a change to the renewal form and to the process for polybagged copies. We had our printer attach the mailing label to the renewal notice, if one was included, or to a blank sheet if not. This moved the mailing label

inside the polybag, where it was better protected against coming off. Immediately, our complaints about undelivered Journals dropped to almost zero.

Almost, because we still receive some. But it turned out that all but two complaints over the last two Journal cycles weren't really "missed Journals." They were members who had not renewed their memberships, so no Journal had been sent! How did they miss the two renewal notices?

We were curious—if they didn't intend to renew, why would they expect to receive a Journal? Membership Secretary Donna Parker reports "I receive some interesting comments and questions about dues and 'missing Journals.' One chapter actually complained about the situation because 'our members aren't reading the information.'"

There's not much more we can do to make the renewal notification process any easier or, for that matter, more obvious. If your Journal mailing includes a sheet that says it's time to renew, well, it's time to renew!


Now, that's not to say we never make a mistake. If you think you've received a renewal notice in error, get in touch and ask us to check. Don't presume that the error, if there is one, will correct itself—it probably won't

If you see a problem with the process, or see a way we might improve it, we'd

Time to renew!

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

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Expiration Date (MM/YY) _____ Date _____

Signature _____

Membership Levels (Check items that apply)

| | |
|---|---------|
| <input type="checkbox"/> International Members, add surcharge | \$15 |
| <input type="checkbox"/> Lifetime Membership | \$2,500 |
| <input type="checkbox"/> President's Club | \$1,000 |
| <input type="checkbox"/> Benefactor | \$500 |
| <input type="checkbox"/> Patron | \$200 |
| <input type="checkbox"/> Sustaining | \$100 |
| <input type="checkbox"/> Contributing | \$75 |
| <input type="checkbox"/> Regular | \$40 |
| <input type="checkbox"/> Student (Age 23 and under) | \$25 |
| <input type="checkbox"/> Mailing Option | \$15 |
| <input type="checkbox"/> First Class Mail (USA only) | \$15 |

Total Membership Dues \$ _____

Optional Donations

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

Total Remittance including Dues \$ _____

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

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really like to hear it. Remember, ATOS is YOUR organization, and the Journal is YOUR publication. We must serve you if we want to keep you as a member—and we definitely do.

So why are we bringing this up now? Two reasons: First, December is our single largest month for renewals. We're prepared for the volume, and we don't want you to miss a single issue of the Journal. You can renew on-line with our secure membership application at www.atos.org if you wish.

The second is to encourage you to renew before the end of the year—no matter when your renewal is due—and avoid the dues increase which becomes effective January 1. You read about the dues increase in the last issue of the Journal, and it's mentioned several times in this one. If you renew before January 1, your membership will be extended from your current renewal date.

And finally, as you've no doubt noticed from the recurring theme running through other articles, donations over and above the basic membership are the lifeblood which enables ATOS to continue our programs. Without your generosity, there would be no Summer Youth Adventure, Technical Experience, Scholarship program, or other activities and programs. Won't you please consider adding just a bit more to your renewal if you're able?

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

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

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Wurlitzer Meets the Masters

Cleveland, Ohio-based IMG Worldwide, a global leader in sports, fashion and media, conceived a hospitality program at the Augusta Masters Golf Tournament seven years ago. One of its venues is the home of ATOS member Dr. Robert Polglase in the beautiful West Lake neighborhood. The Polglase residence is no ordinary home; it features an Allen GW-4 theatre organ complete with a speaker compliment installed around a tray dome in the gracious family room. When IMG first rented the home to entertain leaders of industry and business for the Masters, guests continually asked about the large four-manual console greeting them at cocktail time. After its first year at the Polglases, IMG decided to engage a professional organist to entertain guests, and ATOS member John Clark McCall has been doing just that for the last six years.

John introduces the organ with a mini-concert which includes a question and answer session. It provides an excellent opportunity to not only educate guests on the lore of the theatre organ art form, but also allows publicity about ATOS. Inevitably, some guest at each nightly dinner knows someone or something about the theatre organ. This year, John shook the hands of a guest from Joliet, Illinois who was well acquainted with the Rialto Theatre and its Barton.

After cocktails and lively conversation between organist and guests, IMG's invitees enjoy a catered dinner in the Polglase dining room while John plays about two hours of dinner music on the Allen. As part of the souvenir gift bag given to each guest, IMG includes one of John's CDs.



Staff members of IMG Worldwide's Newport Group gather with organist John Clark McCall in his sixth year of entertaining guests attending the 77th Annual Masters Golf Tournament in Augusta, Georgia. Shown at ATOS member Dr. Robert Polglase's Allen GW-4 are (L to R) Lizz Holmes, John Clark McCall, Geraldine O'Brien, and Jordan Buehler (Photo courtesy of John Clark McCall)

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TWO OF THE BEST Jonas Nordwall

Regrettably, I never had the opportunity to hear either of the two instruments featured on this CD. Furthermore, being based “down-under,” I have never experienced the concept of a Wurlitzer organ in a pizza restaurant. I struggle to imagine what it would have been like to be eating a “pepperoni and parmesan” almost as part of the instrument, particularly installations the size of the Portland and Denver Organ Grinder restaurants.

The history of these two installations is particularly interesting considering that ATOS’ own Dennis Hedberg was the owner and installer of the respective organs. He was responsible for the installation in the first Organ Grinder restaurant in Portland, Oregon, which opened in 1973. Lyn Larsen was the featured artist at the opening as part of the 1973 ATOS National Convention. The first Wurlitzer Dennis purchased was from the Oriental Theatre in Portland in 1970. The other organ, which formed the basis for the instrument subsequently installed in the Denver, Colorado Organ Grinder, was the Wurlitzer Publix I from the Paramount Theatre in Portland. The Denver installation opened on February 2, 1979 with a 37-rank instrument. After an initial period of great success, it closed its doors in April 1986. Changing times and tastes also led to the closure of the Portland Organ Grinder in 1996.

However, with *Two of the Best* we have some unique tastes of the past, with superb recordings of these instruments, all in the hands of a master musician—Jonas Nordwall. In these days of digital recording technology, we tend to forget many of the limitations of analog recording, but I’m happy to say that one would never know that analog technology was involved in the presentation of the items chosen for the CD, such were the quality choices of equipment at the time by Dennis Hedberg.

The unmistakable artistry of Jonas is evident from the very beginning of *Two of the Best*. We are fortunate to have all these tracks under the Nordwall touch, to justify the existence of the respective installations, and to compare and contrast the sounds from the Oriental, the Paramount, and

the Portland and Denver Organ Grinder restaurants.

The Denver instrument kicks off the album with a deft performance of Louis Prima’s “Sing, Sing, Sing,” with ample opportunity to demonstrate the percussion elements—all at a cracking pace. The only thing missing was Gene Krupa, although the drums certainly had a workout.

A gentler side of the Denver installation followed with Michel Legrand’s lovely “I Will Wait for You,” a sensitive performance giving free rein to the tremmed Tibias and a wonderful example of the Nordwall musical artistry.

I recall reading recently that the mile-high altitude of Denver initially produced a particular problem of obtaining sufficient air pressure from the blowers for the initial Wurlitzer installation. However there was no such problem evident with the Denver Organ Grinder installation as Jonas embarked on the “Theme from *Dallas*” by John Parker. His version opened with all the pulsating spaciousness and excitement of the TV series theme; then after a brief respite he returned with a vengeance to a big Texan conclusion.

One of the joys of a Jonas Nordwall performance is the variety of his musical choices and his ease in adapting different musical styles to suit those choices. His next item did just that when he adopted a thumping bluesy style for Don Gibson’s “I Can’t Stop Loving You.” The honky-tonk piano introduced the straight melody line from the Tibias, but embellishments remained throughout from Chrysoglotts, Kettle and Bass Drums, Piano and thumping Diapasons.

A complete change of musical temperament and organ location is up next, with Jonas moving to the Organ Grinder installation in Portland, Oregon. His choice, Charles Magnante’s little novelty number “Tantalizing”—a track recorded in 1977. Magnante in his time was known as the accordionist’s accordionist. In the 1940s he had a trio which included Tony Mottola on guitar, George Wright on the organ, and himself on accordion. A YouTube clip of Magnante makes for an interesting comparison of his original accordion version, and Jonas’ note- and pace-perfect theatre organ interpretation.

“La Comparsa” (“Carnival Procession”) by Ernesto Lecuona received an appropriate treatment depicting the approach of a small procession, passing by and disappearing into the distance. The syncopated 3/4 rhythm and melody are nicely articulated in this gentle little piece from the Cuban composer, with great scope for Jonas to demonstrate the versatility of the organ.

On a highly nostalgic note came the next item, “Chitty Chitty Bang Bang” from the 1968 film of the same name. The cover notes tell us that the track we heard is the Portland Oriental’s Wurlitzer performing its last at that venue in 1969, prior to its removal and renaissance at the Portland Organ Grinder. The audience applause was included as the console disappeared down into the orchestra pit at the conclusion of the concert.

A further reminder of the gentler tones of the Oriental Wurlitzer came with “Nancy” by Jimmy Van Heusen—a lovely rendition by Jonas giving ample opportunity to display the Tibias of this very fine installation.

Then it was off to the reinstallation of the Oriental organ into the restaurant, and immediately the change in the acoustics was obvious, with little or no reverberation. However, the chosen piece needed little reverberation to appreciate the complexity of the composition by the Ukrainian Gyorgy Mushel, “Toccata” from *Suite on Uzbek Themes*.

Cole Porter’s “You Do Something to Me,” also from the Portland Organ Grinder, also did something to me that was perhaps, less satisfying, because of the Xylophone accompaniment, which sounded a little too percussive and “tonally challenged” for the otherwise-charming right-hand registrations.

And it is here that I must depart from Jonas’ best efforts in the item choice for the compilation. I simply couldn’t relate to the “Pomp and Circumstance March No. 4” by Sir Edward Elgar being played in a dry, non-reverberant environment. The majesty of this wonderful piece, when set to the words of A.P. Herbert, produced the “Song of Liberty” as the main element, but Jonas’ version failed to impress me. I suppose I could be forgiven for this view because I heard the piece performed in the Albert Hall in London complete with choir, orchestra, and organ some years ago, and I

have never forgotten the emotion it stirred in me. However, having said that, Jonas' performance was crisp and clear, with admirable registrations for the composition.

As if to castigate me for making such comments, the next track was a shock to the system! "Yoda's Theme" from the 1980 film *Star Wars: Episode 5—The Empire Strikes Back*, composed by John Williams, was one of Williams' more spectacular works in a series of altogether spectacular movies. The music was a reminder of similar passages from another Nordwall CD, *Tales from the Chambers* where he performs with Donna Parker and Martin Ellis as the *Trio Con Brio*. The composition enabled him to employ all the grunting and growling elements of the organ to advantage.

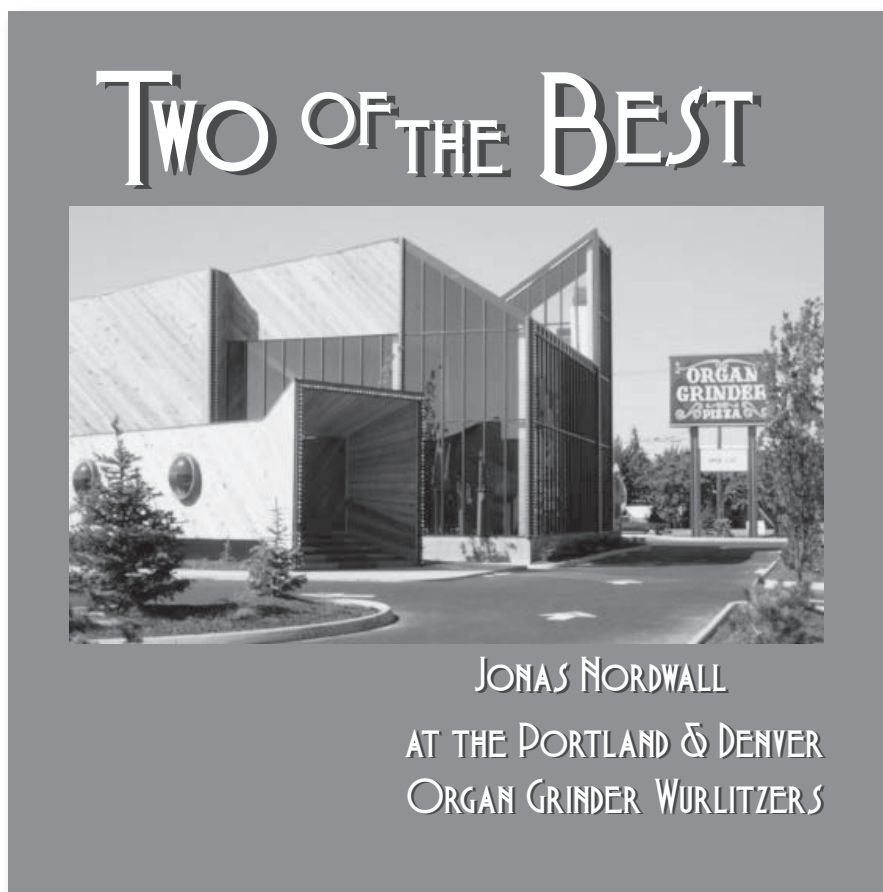
The grunting and growling continued with "Boy from New York City," a song from 1965 by Jerry Lieber and Mike Stoller and made popular by the soul group the *Ad Libs*. You've never heard a better stomping sound than this, with Jonas putting the "Grind" in "Grinder," providing the instrument its very best opportunity yet to disport itself. Just listen to those Diaphones growl!

Jonas clearly delights in moving from one extreme to the other, from the down 'n dirty "Boy from New York City" to the squeaky clean "Moonglow," just to show the listener that he, and the organ, have softer sides. "Moonglow," with music by Will Hudson and Irving Mills, first appeared in 1933, and in this recording from the Denver installation it featured a delightful compilation of soothing registrations throughout. The pizzas would never have tasted better!

"Take Five" was a perfect vehicle through which the tonal and non-tonal percussion elements of the Portland organ could perform. I'm sure Paul Desmond would have fully approved of Jonas' arrangement, and particularly the lingering last chord.

The next track was "Wedding of the Winds," a 1904 Strauss-like composition by John T. Hall. Born John T. Newcomer in 1875, his composition was also certainly a newcomer, being one of his first. Totally conventional in classical waltz form, Jonas provided a polished performance on the Denver organ.

The ultimate item on *Two of the Best* was from James Horner's incidental music



to the film *Star Trek II*, namely "The Wrath of Khan—Main Theme" performed on the Denver installation. The main elements of Horner's orchestration capture the vastness of space but were somewhat subdued in the acoustics of the Organ Grinder. However, all the sweetness of Horner's main theme was there, aided and abetted by the bass Diapasons for a huge conclusion.

Now it comes time to make an overall assessment, and provide a rating. *Two of the Best* will provide cherished reminders to patrons of the two Organ Grinder establishments who were privileged to be entertained by one of the best—Jonas Nordwall. Then, too, for those never fortunate enough to have heard one or both of these instruments in either their original homes or in their much-augmented forms in the restaurants, this is an opportunity to hear one of the true masters of the art on what were, indeed, two of the best organs ever to entertain diners.

To Dennis Hedberg, the entrepreneurial organ builder, goes great credit, not just for the respective installations, but also for

having made high quality recordings, some of which are reproduced here. The fact that Jonas and Dennis have worked together throughout the entire period makes this compilation all the more remarkable. The recordings, analog-derived, are superb, and will become thoroughly deserved elements in the heritage of the Wurlitzer Theatre Organ.

It has become customary to assign star ratings to CDs reviewed in these pages. It would be churlish of me to downgrade the overall rating of the seventeen tracks of *Two of the Best* by one whole star because of my personal comments on the Elgar track. So, if it is possible and the editors will let me get by with it, I will subtract one-seventeenth of a star and award the compilation overall 4 and 16/17 stars.

Two of the Best is available for \$20US postpaid in the US from Trio Con Brio, P.O. Box 6103, Aloha, OR 97007, or online at www.tcbrio.com. (Orders outside the United States, add \$5US.)

—Doug Grant

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2013 Technical Awards

In the last issue, we were short of space, and missing an important piece—a picture of one very deserving and justifiably proud award recipient. We felt the best way to honor our technical award and registry honorees would be to wait and run the Technical Awards piece in this issue.

At the banquet and awards ceremony in Birmingham in July, outgoing Technical Committee chairman Allen Miller presented the technical awards, which consisted of three instruments being added to the ATOS Registry of Significant Instruments in addition to the Award for Technical Excellence.

The Award for Technical Excellence honors those who exhibit an outstanding level of expertise in maintenance, restoration, rebuilding, or renovation of theatre pipe organs in public places. It includes excellence of workmanship, professionalism in working with organists and others in the field, general knowledge and understanding of organ building techniques and materials, and the ability to skillfully complete a job.

The list of recipients of this award reads like the “Who’s Who” of theatre organ technicians: Richard Villemin; Ken Crome; Ed Stout; Dick Taylor; Brant Duddy; David Junchen; Allen Miller; Jud Walton and the list goes on. Perhaps nothing illustrates just how high the standards are as well as the fact that in the last twenty years, the award has only been given to eight recipients, including our awardee for 2013.

The Award for Technical Excellence for 2013 goes to Ronald F. Wehmeier of Cincinnati, Ohio.

The ATOS National Registry is to recognize preservation and stewardship of historic or otherwise significant theatre organs. This registry acknowledges that the owner(s) of an instrument identifiable by either builder’s opus number or original installation location have maintained the integrity of the original instrument. The National Registry may additionally recognize instruments of significance or historic interest in certain cases where said organ may have been assembled from components under conditions where the resulting instrument has been recognized as a significant advancement of the art or is a recognized part of the history of the theatre organ as a musical instrument.

This year, three instruments were added to the National Registry. Alphabetically, they are:

- The Cincinnati Music Hall Ballroom 3/31 Wurlitzer, Cincinnati, Ohio
- The Dickinson Theatre Organ Society 3/66 Kimball, Wilmington, Delaware;
- The Wehmeier Residence 4/37 Wurlitzer, Cincinnati, Ohio

Bob Dilworth

**ATOS Registry of Significant Instruments
Dickinson High School Kimball, Wilmington,
Delaware**

As President of the Dickinson Theatre Organ Society, I am proud to accept this honor for DTOS and the Kimball theatre pipe organ in our care. The project has taken 40 years to complete, starting with the 3/19 Kimball from the Boyd Theatre in Philadelphia to the present two-console 3/66 in the John Dickinson High School. It has been a true labor of love.

The award states:

The Dickinson Theatre Organ Society 3/66 Kimball

(John Dickinson High School, Wilmington, Delaware)

Opus 7050 (1928) renovated with significant additions (1975-2010)

Has been entered into Registry, Level 4, Landmark, #0067

The organ was donated to the high school in 1969. From 1969 to 1975 the organization was a student school club entitled the John Dickinson High School Theatre Organ Society. In 1975, it reorganized into a non-profit corporation of the State of Delaware and was renamed the Dickinson Theatre Organ Society.



Bob Dilworth accepts the National Registry certificate for the Dickinson Kimball from Allen Miller (Photo by Journal Staff)

The Award for Technical Excellence honors those who exhibit an outstanding level of expertise in maintenance, restoration, rebuilding, or renovation of theatre pipe organs in public places.

Ron Wehmeier

1. Award for Technical Excellence
2. ATOS Registry of Significant Instruments
Wehmeier Wurlitzer, Cincinnati, Ohio
3. ATOS Registry of Significant Instruments
Cincinnati Music Hall Ballroom Wurlitzer,
Cincinnati, Ohio

I was sorry to have been unable to attend the Atlanta Convention, to accept the three awards in person, but I thank my good friend Tim Needler for accepting on my behalf.

I am honored the respected members of the ATOS Technical Committee recognized my body of work over the years (since 1965!) with the Award for Technical Excellence. As I continue the highest standards of organ rebuilding, tuning, and service, the award is proudly displayed on my office wall.

I also appreciated the induction to the ATOS Registry of Significant Instruments, of the Wehmeier Wurlitzer 4/37, installed in my residence music room. This is my dream organ, with choice ranks collected over the years, including the nucleus of 13 ranks from the San Jose Fox Wurlitzer (California), and the console from the Chicago Southtown. My goal with this special installation was to copy the George Wright "Pasadena Studio" sound, and I have been successful in this venture—with guidance, of course, from my cherished friend George Wright.

Finally, my recent labor of love: the rebuilding and installation of the former Cincinnati Albee Theatre 3/19 Wurlitzer, now installed in the magnificent Cincinnati Music Hall Ballroom and expanded to 31 ranks. The organ is owned by the Ohio Valley Chapter-ATOS, with my work made possible by a benefactor who gave all the funds through the Society for the Preservation of Music Hall, and who now presents two very successful concerts per year by our top organists.

I will place the ATOS National Registry of Significant Instruments award in a special location in the Ballroom for the many visitors to read. Details of this installation were published in the ATOS Journal, July/August 2010 issue. We thank ATOS for this award!

ATOS members attending the 2014 National Convention in Indianapolis can sign up for the Encore here in Cincinnati, and check out both my Wurlitzer and the Music Hall Wurlitzer.

I thank ATOS for keeping the theatre organ alive, including the staff, and all our devoted members!



Tim Needler accepts the National Registry certificates on behalf of Ron Wehmeier (who was unable to accept in person) for the Wehmeier Wurlitzer and the Cincinnati Music Hall Ballroom Wurlitzer. Tim also accepted the Award for Technical Excellence on behalf of Ron Wehmeier (Photo by Journal Staff)



Ron Wehmeier at his workbench with his Award for Technical Excellence, flanked by the National Registry certificates for the Wehmeier Wurlitzer and the Cincinnati Music Hall Ballroom Wurlitzer (Photo courtesy of Ron Wehmeier)

Securing the Future of ATOS and the Theatre Organ

ATOS' Fundraising Efforts Successful To Date

Since the beginnings of what was then known as ATOE, one factor in preserving, resurrecting, restoring and installing a theatre pipe organ has been common throughout—these pipe organs cost a lot of money.

Be it an individual digging into the monthly budget or savings account, or a chapter asking members to “chip in a little,” the dollars needed for leather, glue, lumber, and every other resource needed to re-birth one of these behemoths (even a little 2/5 can be a behemoth!) can increase exponentially, and quickly.

As ATOS has grown, with operations that now involve programs such as the Summer Youth Adventure, the Technical Experience, the Young Theatre Organist Competition, the new Technical DVD program, the website and more, the dollars needed to fund these programs come from membership dues and fundraising. Our members have been wonderfully generous, and we hope you will continue to think of ATOS with your gifts.

The “Annual Drive Campaign” Is On!

For the past five years, ATOS has conducted an Annual Drive campaign. Each fall, we have asked our members to give generously to assist these programs. The letter outlining the specifics of this year's drive is in the mail to you, and provides you the opportunity to give a gift of any amount, be it “Unrestricted” or targeted to a particular program.

This campaign has generated more than \$225,000 over the past five years, a wonderful response by our membership.

Additional Funding From Membership Dues

As has been noted in these pages, the annual membership dues will increase starting January 1, 2014. Members can

renew (even a bit early) at the current \$40 rate (\$55 for those outside the United States) for one more year by renewing their annual membership before January 1, 2014.

In addition to the dues renewals, many members choose to “add on” and be part of a category of membership, renewing with additional dollars in whatever category fits their desires. These generous gestures have also generated more than \$200,000 in the past five years, and ATOS is so grateful for these gifts.

This ongoing generosity—each additional \$20, \$50, \$100 and more—helps ATOS add to the Endowment Fund; fund the individual programs; pay for the Journal; and balance the budget, necessary because the basic annual dues alone does not cover the cost of doing business.

Securing The Future—Estate Planning Gifts

ATOS took the first steps toward serious fundraising more than 20 years ago by establishing the Endowment Fund. This fund uses the interest gained on the principle in the fund to provide grant monies to chapters and other organizations restoring instruments.

Current board member Col. Jack Moelmann was instrumental in not only establishing this fund, but was also the very first ATOS member to step up with an estate planning gift, designating \$10,000 to be given to ATOS. (This is not the only time Jack has been generous—just the first time!)

Six years ago, when the ATOS board established the office of President/CE, one of the main responsibilities of the President has been fundraising, and with the greater focus on that effort, the past five years have produced some amazing results.

Three major gifts have been secured: The Kenelm Lufkin gift of \$900,000; the C. Edwin Stricker gift of \$500,000; and the Robert Mertz gift of \$100,000.

Several estate planning gifts have been pledged, including those of Gordon Belt of Burbank, California; Richard Willson of Houston, Texas; and many more from donors who wish to remain anonymous. ATOS is in ongoing discussions with several who have inquired about this process.

As an organization, ATOS' overall net worth has grown in the past six years from a cash value of \$660,000 to today's net worth of more than \$2.2 million. Those three major gifts and the ongoing generosity of our members have been most significant in growing the American Theatre Organ Society.

The Programs This Funding Supports

- The Summer Youth Adventure—the annual “camp-like” experience for youth
- The Young Theatre Organist Competition
- The George Wright Memorial Fellowship—which brings young people to conventions, and now can also help fund the Young Theatre Organist Competition
- The Technical Experience—annual events teaching the art of restoration
- The Technical DVD Video Series—a “how-to” series of videos
- The Endowment Fund—providing grants to chapters preserving instruments
- Produce and distribute Theatre Organ, the bi-monthly journal
- The ATOS website
- Theatre Organ Radio on the website
- The Convention Highlights CD—the annual two-disc convention collection
- The Scholarships Program—providing assistance to pay for lessons
- The Grant Assistantships at the Theatre Organ Archive and Library at the American Organ Institute, University of Oklahoma

Through Your Generosity, These Programs...

- Teach young people to play
- Train technicians to repair
- Help chapters restore organs
- Secure and organize the archives
- Promote theatre organ and educate through the Journal
- Expose newcomers via the website ...and help create the David Grays, Mark Hermans, Nathan Avakians, Donnie Rankins, and the others who sparkle at the consoles restored by Endowment Fund grants by people assisted by our technical programs, and thus guarantee great players and great theatre organs for us to enjoy!

This Can Continue, But Only With Your Help

You can assist ATOS by giving generously. And it's simple. You can:

- Renew your membership, the life-blood of our organization
- Help bring on new members, invite someone to join
- Add an additional gift to your membership, and renew at a greater level
- Give a gift to this year's Annual Drive, the 2013-14 campaign now underway
- Provide a gift earmarked for a specific program important to you
- Remember ATOS with an estate planning gift. An estate planning gift can go a long way toward guaranteeing ATOS' future, and the future of the theatre pipe organ.

ATOS is an IRS-recognized 501(c)(3) nonprofit organization, and your gifts may be tax deductible. Please consult a qualified tax advisor.

There are many in the organization who have been so passionate about this love affair with the theatre organ, they have literally saved instruments. There are many who have been very successful in their professional lives, and have enjoyed the theatre organ in their private life, and are in a position to help save instruments in the 10, 15, or 20 years ahead.

Remembering ATOS in a will or estate plan is an excellent way to guarantee the future of the theatre organ. How so?

- Think of the New Orleans Saenger Theatre, now re-opened, and now fundraising specifically to restore the 4/27 Robert-Morton
- Think of Loew's Kings in Brooklyn, now undergoing restoration, and soon to begin fundraising to install the former Van Der Molen Robert-Morton
- Think of the Chicago Theatre Wurlitzer, the Shea's Buffalo Wurlitzer, and dozens and dozens of other original and significant instruments needing assistance
- Dream of opportunities whereby ATOS might assist these theatres in hiring organists to play for every show—as is done at the Atlanta Fox
- Think of the instruments that might soon be "orphaned," as those that were saved by private individuals in the '50s and '60s will need new homes
- Think of the young musicians yet to be exposed to this wondrous music
- Think of the need for technicians to guarantee these organs will play.

These are some of the programs, efforts and initiatives that ATOS will face, and must lead the way in securing the future of the theatre pipe organ. The estate planning gifts secured today will guarantee many great pipe organs will be heard tomorrow.

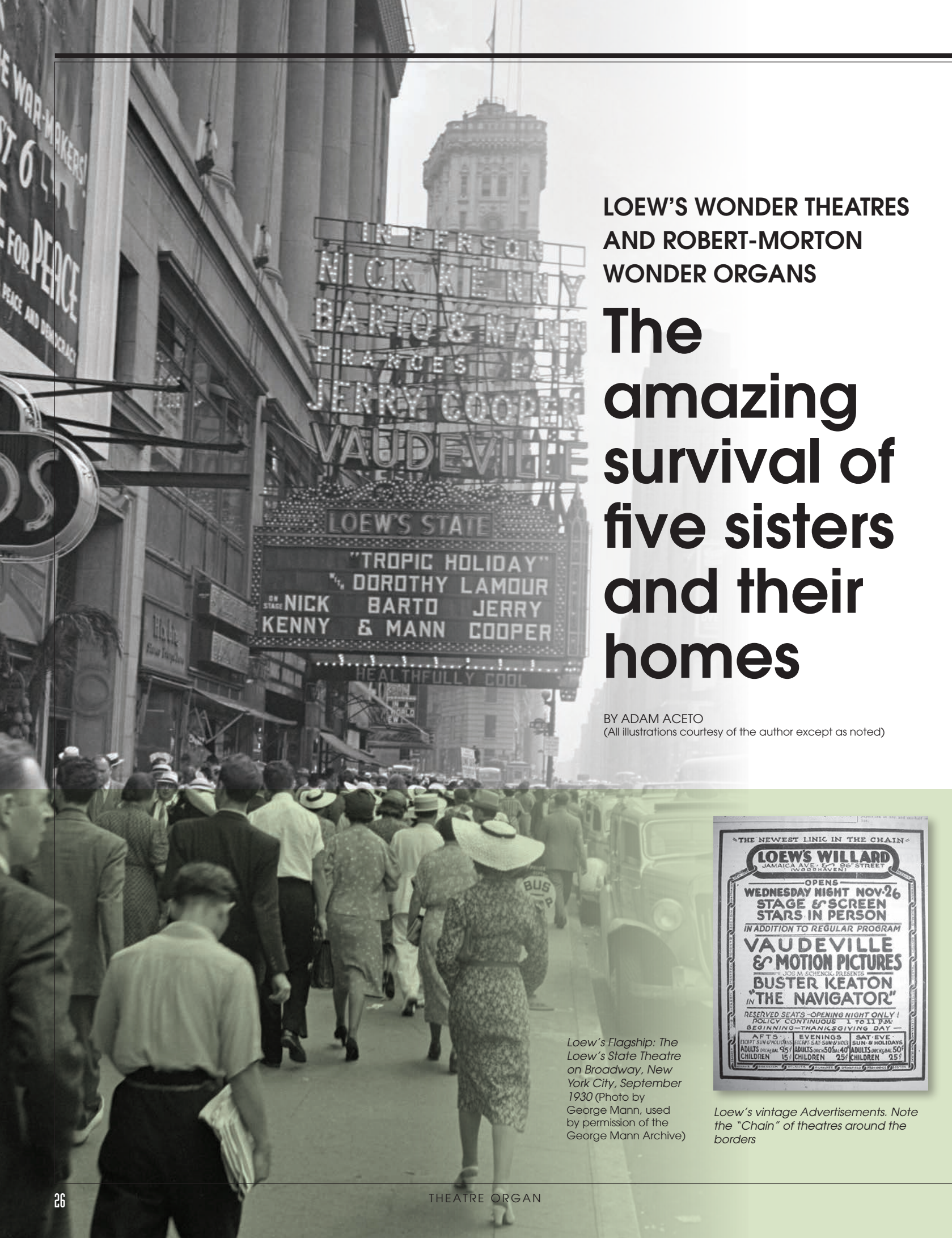
In 1955, Dick Simonton hosted that famous gathering in his home that was the beginning of ATOE, now ATOS. While some believe that group was remembering the "heyday" of the theatre organ of the 1920s, and others believe the Wright era of the '50s and '60s was best with instruments coming on line all over the country, I suggest to you that today we live in a world graced with more spectacular instruments, and a higher level of playing than at any time in the 100 years since the creation of the theatre pipe organ.

Your individual membership gifts, Annual Drive donations and most significantly, your estate planning gifts can help a future generation claim that THEY live in the greatest time for the music of the theatre pipe organ.

Please donate to ATOS, and secure the future of the theatre pipe organ. There is an envelope in this journal available for your convenience. You will receive the Annual Drive letter very soon, and we hope your passion for these great instruments will help ATOS carry on its great work with the assistance of your generous donation.

For information on donations and estate planning gifts, feel free to contact ATOS President/CE Ken Double at k.double@atos.org, or by calling 404-790-5400. Write to him at 1615 Defoors Walk NW, Atlanta, Georgia 30318.





LOEW'S WONDER THEATRES
AND ROBERT-MORTON
WONDER ORGANS

The amazing survival of five sisters and their homes

BY ADAM ACETO
(All illustrations courtesy of the author except as noted)



Loew's Flagship: The Loew's State Theatre on Broadway, New York City, September 1930 (Photo by George Mann, used by permission of the George Mann Archive)

Loew's vintage Advertisements. Note the "Chain" of theatres around the borders

Of all of the great theatre chains of the past and all the wonderful organ “specials” built for them, none have endured in such completeness—yet remain surprisingly unsung—as the Loew’s “Wonder Theatres” of greater New York and the Robert-Morton “Wonder Organs” built especially for them. All five of these theatres have narrowly escaped the wrecking ball and exist today in various states, from near crumbling to fully restored, yet seem hidden in plain sight, dwarfed and shadowed by larger buildings and bigger organs. Meanwhile their organs—five 4/23 sister instruments, designed and built not by a powerhouse factory in the East, but by a small, troubled company in Southern California—have all been saved, to various degrees, and are cherished by those who know them. Yet their nuances and details remain unknown to many theatre organ enthusiasts. The endurance of such instruments belies their lack of notoriety, and it is hoped that this article will shed some long-overdue light on these magnificent instruments, the pride of the Robert-Morton factory, and the culmination of an era.

A race to satisfy the American public’s insatiable demand for entertainment swept through the 1920s. Stage and motion picture producers clamored to build the most alluring theatres, containing within the area’s most enchanting music, flickering lights of the nation’s greatest films, and the best stage performers the bottom line could afford. Competition was enormous. Many producers, stemming from humble beginnings on Broadway, the West Coast and even the Midwest,

created a seemingly endless growing empire of syndicates and chain theatres, spreading like wildfire as competition and one-upmanship between them grew. Each theatrical producer, followed in turn by the theatre owners, jockeyed for dominance of the entertainment market by building the newest, latest and greatest theatres, capable of continually drawing the public in unceasing droves, week after week after week, for their entertainment “quarter.”

It is important for us, with our modern frame of reference, to remember that in 1920s America, especially in urban centers, musical and visual entertainment in the home had almost nothing in common with how we enjoy those things in the home today. Private musical home entertainment was expensive in the 1920s and was therefore truly a pastime of the “idle rich.” Mechanical musical instruments and phonographs were expensive to own and maintain. For the common man, to hear professional entertainers one had to leave the home; the radio was still years away from becoming commonplace and affordable. Supper clubs, speakeasies, amusements parks, and trolley parks were all diversions away from the home. But the theatre, the concert hall, and the opera house were the public places, from small towns to big cities, where one could go to enjoy professional musical entertainment for a reasonable price. The theatre was America’s living room entertainment, as we think of it today.

As early as the turn of the last century, a wise handful of independent theatre owners found cost savings through

clustering of individually-owned theatres and conglomeration with companies having a financial stake in the success of moving pictures. By the early 1920s, the technological advances allowing moving pictures as feature entertainment, coupled with the need to distribute films to the public quickly through the most affordable channels, resulted in most large theatres being owned as “links in a chain,” owned and operated by a single producer or studio. Nowhere was competition for cost savings and attention of the public greater and this phenomenon of unification more visible, than in cities with large populations, and in 1920s America the greatest of these centers was New York City.

By 1920 the live Broadway stage had been booming for decades in New York City. As motion pictures gained a foothold in the market, movie theatre chains grew alongside their Broadway counterparts. In addition to being more elaborate in appointments, the advent of commercial air conditioning and other technological advances such as sound amplification and sound-to-film, advances in stage and screen lighting, water features, and moving stages allowed the motion picture theatres to grow even larger than most of the legitimate Broadway houses (over 1,500 seats). Thanks to their large sizes and regal appointments, these theatres quickly became known in the vernacular as “palaces.”

Contrary to popular understanding, movie palaces of the 1920s and early 1930s were not, in most cases, designed only for the showing of movies. A trip to a movie palace usually included a live stage show, a



Loew’s Pitkin in 1930 (Photo by George Mann, used by permission of the George Mann archive)





master of ceremonies, vaudeville-style stage acts, a movie or several short movies, news and, of course, music. Shows often featured Broadway singers and dancers; even in medium-sized theatres, a live orchestra performed in addition to or in alternation with an organ.

While in many small suburban or regional theatres, an organ was installed as a cost-saving measure for theatre owners, the organ in a large movie palace was by no means a replacement for an orchestra, but yet another musical adornment necessary in a palace of such opulence and richness. Much for the same reason, organs existed in the private residences of the rich; the organ was viewed as a musical and auditory luxury.

By 1928, the New York movie theatre landscape was presided over by five predominant operators: RKO (owned by RCA, General Electric), Warner Brothers, Paramount (Publix, CBS), Fox, and Loew's, creator and owner of MGM. Not only were these companies theatre owners, they also controlled movie production and distribution and kept a stable of stars, directors, and production staff for new movie creation. Theatre building continued at a frantic pace in New York, continually increasing distribution and increasing attendance and, in turn, revenue, until the stock market crash in October 1929. Theatre building nearly halted in its tracks with only a handful of new theatres built after 1930, nearly all of which had been envisioned or designed prior to 1929. Radio City and the RKO Roxy fell into this category.

A great misconception exists about the demise of the "golden age of the movie



The Loew's Paradise (Photo by George Mann, used by permission of the George Mann archive)



The Loew's Paradise's current marquee, an homage to the original

palace” and, in turn, the theatre organ. These gilded theatres, festooned with lush furnishings, lapis lounges, and walls still echoing of the fox-trotting jazz age were almost instantly out of touch with depression-era Americans and almost instantly passé. For many, these opulent show places reminded people of better times. It clearly was not the advent of sound film that was the death knell of the theatre organ. The facile answer to the organ’s demise is sound pictures.

Given the great number of organs installed in 1928 and 1929, the organ in a large theatre was viewed as much more than a movie accompaniment—part of the fabric of the “palace-going” experience. The organ is a good music-maker without need of amplification, especially the poor (by today’s standard) electronic amplification at the time. Obviously, the organ was used not only for movies, but for vaudeville acts, song accompaniment, orchestra breaks, intermission, “play-outs,” and sing-alongs. Wurlitzer, Robert-Morton, Möller, and others were called on to supply bigger and more innovative instruments despite the advent of sound pictures.

The true demise of the theatre organ is a complex mixture of factors: the growth, advance, and dominance of sound moving pictures compared to silent motion pictures and the Broadway stage, of course; perhaps even more importantly, the financial scrutiny of the bottom line by theatre owners post-depression, in years of belt-tightening; the demise of vaudeville, or perhaps better to say, the absence of any post-depression renaissance of vaudeville; similarly, the

diversion of funds by theatre conglomerates from building theatres to investing in movie production; and lastly, a decade of significant social and technological change spawned by the Great Depression up to the start of World War II. The movie palace of the 1920s was out of context in an America which was rationing materials and enjoying radio and, post-war, the television at home, moving to the suburbs with wide-open spaces and of course, legally drinking again.

Much has been written about the demise of the movie palaces and the great theatre organs of the past, their rescue and restoration. And much due laud has been heaped on extant instruments which, despite difficult times, survive to this day. Some have weathered the storm and exist miraculously in their original homes, while many others have been transplanted to new or different theatres. Others still are looked after and lovingly cared for by enthusiasts in private homes and studios. In almost every case, however, for every organ saved, ten instruments were destroyed. The theatres which housed these instruments remain no more, and of organs designed in sets, we are lucky if a handful survived and even one original theatre remains.

Strangely, however, there exists a set of five sister instruments from the golden age where all five exist in some form to this day. Not made by Wurlitzer, the most prolific theatre organ builder, but instead by a financially unstable company with a checkered past, just outside far-away Los Angeles.

These instruments are the five Loew’s “Wonder” organs made by the Robert-Morton organ company in Van Nuys, California. These five instruments, installed between 1929 and 1930, were certainly not the largest theatre organs ever built nor did they contain the most manuals, ranks or pipes. They were not the last theatre organs ever built or installed. Nor were they housed in the biggest theatres or did they contain in whole or in part any other superlative of the theatre organ world. Nevertheless, through some amazing twist of fate, each exists today in some form, as do each of their original theatres.

The Loew’s theatre chain was based in New York City and operated from their offices adjoining the Loew’s State theatre, built in 1921 at 1540 Broadway. In 1928 Loew’s began designing and building a series of “Wonder Theatres,” each one larger, more opulent, and more resplendent than any other theatre in their chain. The five theaters were spread throughout metro New York supplying entertainment to growing area as New York’s population grew: Upper Manhattan, the Bronx, Queens, Brooklyn, and Jersey City.

It is often stated that there were only five “wonder theatres” ever built. While Loew’s did build five theatres specifically to be designated “Wonder Theatres” this did not prevent them, or in fact other companies, from marketing existing theatres as “Wonder Theatres.” In point of fact, the idea of a “Wonder Theatre” was nothing more than a marketing idea that had been used since the early 1920s. The Chicago Theatre, opened in 1921 was billed as



Loew’s Advertisement for the “Wonder Theatres”—What is the Pitkin doing there?



Loew’s Valencia Opening Day Poster



Loew’s Kings original Marquee, circa April, 1930

“the wonder theatre of the world” as was the Warner Theatre in Atlantic City (built in 1929).

Even Loew’s themselves advertised other of their own theatres as “wonder theatres,” capitalizing on the success and novelty of the five new 3,500+ seat theatres. The most prominent of these “ersatz” wonder theatres was the Loew’s Pitkin in Brooklyn (2,800 seats, with a 3/14 Robert-Morton). The true Loew’s Wonder Theatres, however, were atmospheric, seated more than 3,000 people, had large stage facilities in addition to sound movie capabilities, and most importantly were home to a 4/23 Robert-Morton organ. (Robert-Morton was not a person in fact, but the hyphenated first and middle names of one of the sons of the company’s owner!)

Barton Organ Company also advertised instruments as “Wonder Organs.” However, use of such a moniker was nothing more than a marketing gimmick. Their designation of an instrument as a “Barton Wonder Organ” had nothing to do with a specific style of instrument, a specific size of instrument, or a specific theatre design.

The “wonder organs” were made between 1928 and 1929 by the Robert-Morton Organ Company using the 1927 New Orleans Saenger Theatre organ as a basic prototype. They were 4-manual, 23-rank highly unified instruments with consoles highly decorated in white and gold ormolu. The instrument was build for 15" of wind with the Solo Tibia and Post Horn being on higher wind and the Vox Humanas being on lower wind. The instruments were, by and large, the same with slight variations

between the console layout, pipe location and voicing demanded by variations of the chamber layout and the theatre’s acoustic space.

The instruments contained these ranks / number of pipes.

| | |
|---------------------|----------|
| Solo Tibia | 97 pipes |
| Tibia Plena | 73 pipes |
| Tibia Clausa | 73 pipes |
| Diaphonic Diapason | 73 pipes |
| Horn Diapason | 61 pipes |
| Concert Flute | 97 pipes |
| Concert Violin | 85 pipes |
| Violin Celeste | 73 pipes |
| Violin Celeste II | 73 pipes |
| Gamba | 73 pipes |
| Salicional | 85 pipes |
| Viola Celeste | 73 pipes |
| English (post) Horn | 61 pipes |
| Brass Trumpet | 61 pipes |
| Tuba Mirabilis | 73 pipes |
| Saxophone | 61 pipes |
| French Horn | 61 pipes |
| Clarinet | 61 pipes |
| Oboe Horn | 85 pipes |
| Solo Vox Humana | 73 pipes |
| Vox Humana | 73 pipes |
| Kinura | 61 pipes |
| Krumet | 61 pipes |
| Chimes | |
| Xylophone | |
| Glockenspiel | |
| Chrysoglott | |
| Marimba Harp | |
| Percussions | |
| Toy Counter | |

The Robert-Morton organs used stop tab colors which, today, seem unusual in some regards. Compare these to the more familiar color assignments usually seen on theatre organs:

| | |
|---------|----------------------------------|
| White: | Flutes, Strings, Manual Couplers |
| Red: | Reeds and Diapasons |
| Yellow: | Untuned Percussion |
| Brown: | Tuned Percussion |
| Black: | Tremolos |

The instruments were designed to be almost exactly the same, or at least as near as possible. From top to bottom, the manuals are Solo, Orchestral, Great, and Accompaniment. Pedal, Great, and Accompaniment have second touch.

There are only two expression shoes: left chamber and right chamber. There is a key cheek switch that controls “master expression” (both sides are controlled from the right pedal only).

The stops are arranged in long rows by division. Rather than terracing down as is common on Wurlitzers, the stops and couplers for an entire division remain on one level, lowest and loudest pitch being the leftmost, progressing to the right, though length and volume to the 2' and 1' pitches, followed by percussions and couplers. The treble- and bass-end key cheeks contain switches which control (“arm”) the sostenuto switch (available on Great and/or Orchestral), tuned percussion re-its, and the like.



Loew's Jersey, November 1930 (Photo by George Mann, used by permission of the George Mann archive)



Opening day poster from Loew's Jersey, 1929

The console horseshoe, so common with other makers, on the Wonder organs is not really round. The stops running across the front are almost straight across. Similarly, the stops on the right and left “legs” of the horseshoe are in another nearly straight line. The horseshoe is so deep that for some organists, many of the stops are behind you when you’re seated normally at the console.

Another strange feature of these instruments is the ability to couple manuals upward. On some of the consoles you could couple Great to Solo at 16', 8', and 4'! This partly existed because the Solo and Orchestral manuals were extremely limited in their stops. Both upper manuals contained primarily stops of 8' pitch with the solo adding one 4' Tibia, and the Orchestral adding five 4' and two 2' stops. Neither manual contained any mutations. The ability to couple up allowed greater variation, flexibility and unification despite the lack of space on the stop rail.

Robert-Morton advertised itself as “a reproduction of the Symphony orchestra” and while in many ways, that is merely an advertising gimmick, there is a glimmer of truth to it in these organs. While it is easier to hear than to read about them, these Robert-Mortons produce a sound, when compared to the more familiar Wurlitzer sound, which is a slightly sweeter, pleasing sound, without a harsh edge or bite for which many other large instruments are known. In the greatest general terms, these instruments had strong and distinct tone colors representative of their orchestral counterparts.

These instruments also relied less on the blending of various organ sounds to create an overall theatre organ sound, but used an orchestral model of large scale, solo ranks which stand alone but still could be heard over an accompaniment or combined with one another to give a full, rich sound. Compared to other brand organs, the Vox Humanas of the “wonders” are rather weak and take a far back seat to the three large-scale Tibias, especially the Solo Tibia. The Strings are boomy and thick, needing a lot of help from 2' flutes to make a lush, Kimball sound. The reeds offer a nice variety of tonal colors, especially the post-1928 Krumet and an extremely lovely Clarinet.

The percussions are Deagan but are not especially large, again lending to the overall blend of the instrument. In general, the resources of the instrument and its ability to play not just loudly, but with so much variety of tonal color, reinforces that these instruments were installed not merely for movie accompaniment.

While the organs were generally the same, their theatres were not exact copies, as many believe. The five theatres were designed by three different architectural firms and each had a different number of seats and interior theme. Here are some facts about each theatre, in order of their opening day, including the current use of each building and, where known, the location of its original organ. Seat counts are approximate, as there were often discrepancies between designed capacity, “as-built” capacity, and “advertised” capacity:

Loew’s Valencia, 165-11 Jamaica Avenue, Jamaica (Queens), New York. Billed as the “Theatre of Enchantment,” the Valencia was a Spanish Style atmospheric, designed by John Ebersson. With approximately 3,554 seats, it opened January 12, 1929.

Loew’s Valencia closed in 1977, and is currently used as a church. The organ had been removed in 1960, and in 2008 it was installed in the 1,339-seat Balboa Theatre in San Diego. Jelani Eddington and the late Chris Gorsuch presented a concert on this organ during the Los Angeles convention in 2012.

Ironically, the Balboa Theatre originally had a different 4/23 Robert-Morton that was moved to the San Diego Fox Theatre, now Copley Symphony Hall, where it remains and is in fairly regular use.

Loew’s Kings, at 1027 Flatbush Avenue, Brooklyn, is a French-style house, designed by Rapp & Rapp. It has approximately 3,676 seats and opened on September 7, 1929.

Loew’s Kings closed in 1977, and is currently undergoing a \$70 million renovation. The organ was removed, somewhere around 1960. The current location of the original pipework is unknown, but the console, which was installed in the home of Paul and Linda Van Der Molen in the Chicago suburbs, was donated back to the theatre to be reinstalled in 2015. The console is presently at the American Organ Institute at the University of Oklahoma, where it is being refurbished.

Loew’s Paradise, 2403 Grand Concourse, Bronx, New York, was another



Detail of the Loew’s Paradise, now Jersey City console (Photos by the author)



Loew's Jersey today

THE FARMERS MARKET AT J.C.O.
IS BACK!
EVERY WED & FRI
11AM - 7:30PM

*LOEW'S
JERSEY*

SPACE
AVAILABLE
SEE MANAGER

John Ebersson-designed Spanish Style atmospheric, one of the last atmospheric designed by Ebersson. It remains one of the best examples of the atmospheric style. With approximately 3,885 seats, it opened September 7, 1929, the same day as the Valencia.

Loews Paradise closed in 1994. Since 2000 it has been used as a concert venue and is also the home of World Changers Church New York. The organ was removed in the mid-1960s, and is now installed in Loew's Jersey, Jersey City.

Loew's Jersey, 54 Journal Square Plaza, Jersey City, New Jersey. Designed by Rapp & Rapp in the Continental Baroque style, Loew's Jersey City opened September 28, 1929 with approximately 3,021 seats.

Loew's Jersey closed in 1986. It was later restored to its original splendor and reopened in 2001. It remains in operation as a non-profit performing arts center.

The original organ was removed about 1949, and is now installed in the 2,100-seat Arlington Theatre, Santa Barbara, California

The organ from the Loew's Paradise was in storage in Chicago, in the hands of a private collector. The Garden State Theatre Organ Society acquired the organ in 1997 and struck a deal with Friends of the Loew's, Inc., operators of the theatre, to restore and install the organ in Loew's Jersey. In 2007, the installation was completed and tonal finishing began.

Loew's 175th Street, which opened February 22, 1930, was a Moorish / Rococo design by Thomas Lamb. Estimates range from 3,293 to 3,444 seats.

The building was sold in 1969 and is currently used as a church and concert venue. The organ is original and still in the building, although the console has been removed and sits as a point of interest in the lobby. Pipe work remains, however is unplayable due to water damage.

Five Wonder Theatres, five Wonder Mortons. Where are the organs now?

Save for the 175th Street organ, all are now computer controlled and none has retained its Accompaniment manual 16' stops (of questionable use anyway, except perhaps for movie accompaniment). None has retained the ability to couple upwards, with the exception of the Great to Orchestral 8'. All of them have added tabs for additional ranks and pitches to the Orchestral and Solo manuals.

The 175th Street organ is in unplayable, yet original, condition. The pedal board has been removed. The console gives perhaps the best look at what the original instrument specification was and how the console was laid out

The Loew's Kings console was bought by Paul Van Der Molen for use with his home instrument. The console was redesigned to fit a Clark Wilson specification. The tab layout is quite unlike the original

installation. None of the pipe work is original.

The organ from Loew's Paradise is now installed in the Loew's Jersey and is probably the most successful and original of all of the instrument relocations. The console layout is, surprisingly, mostly unchanged with respect to the original. The theatre features a sweeping balcony making the theatre seem even larger than 3,500 seats. The acoustic is cavernous without too much echo and with just enough reverb to keep the sound full but not overpowering. The chambers, original, are forward, giving the organ a full and clear sound. In many ways, while playing it, I was reminded of the Detroit Fox. The Loew's instrument and theatre are proportionally smaller than the Fox Theatres, however the similarity of the sound itself in the way it fills every nook of the room, despite the vastness of the space, cannot be denied. Given the authenticity of the building and the close relationship to the original instrument, this installation best replicates, even in our modern era, the feeling patrons must have had in 1929.

The Loew's Valencia organ, now in San Diego's Balboa Theatre, was redesigned with help from the late Chris Gorsuch. The console differs from the original in a number of ways, most significantly in the expanded count of thumb pistons (almost double the original number) and several additional ranks.

The organ chambers are located high above the console in a recessed area of the theatre's ceiling. A backstage elevator travels five floors from the audience level into the ceiling to enable access to the



175th Street console, in lobby of the United Palace Church

Loew's 175th Street lobby (Courtesy of the Michael R. Miller Collection, Theatre Historical Society of America)

chambers. The chambers, not visible from the console in the orchestra pit, are obscured by a large, plaster lattice covering a portion the theatre ceiling, approximately 50' above the auditorium floor. An additional 20' above this latticework, high above the organist and not visible to the audience, is a large, wooden, 'V'-shaped wedge which hangs between the two pipe chambers, reflecting the sound from the chambers down into the theatre. The organ has one chamber on either side of the ceiling (right and left of the stage) with the swell shades opening to the center. Between the two chambers, where this large wooden reflector hangs, is a catwalk to cross from one chamber to the other and a large brick wall where most of the percussions are mounted.

The organ has a remarkably full sound. A thoughtful amount of acoustical additions to the hall (retractable wall curtains for deadening sound) and careful and reverent restoration of the organ itself are evident. Despite such care, there is no way around the fact that this organ was designed for a 3,500-seat space and is now in a 1,500-seat room. This installation is clear proof of the old adage tht the room is truly one-half of the organ. The later addition of a Quintadena rank adds to the uncommon sound of this Robert-Morton.

The Loew's Jersey organ was installed in the Arlington Theatre in Santa Barbara in 1988 and celebrated its 25th year this past October. The console has been altered slightly, more so in regard to tab order rather than tab placement. Several other additions of a more "Wurlitzer" nature were

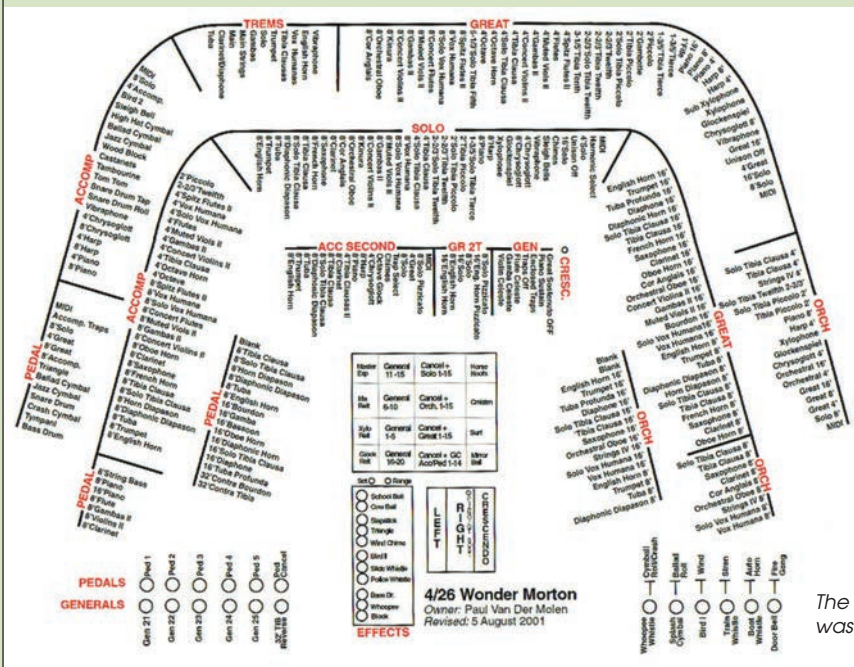
part of the installation, including a Solo to Great pizzicato coupler, preparation for a Quintadena rank on Great, and tremolos placed on the right side of the backrail. The tabs are replaced and correspond to the Wurlitzer color scheme where Diapasons and Percussions are white. The organ has four additional ranks (Kimball Orchestral Oboe and Gamba Celeste, and Wurlitzer Tuba Horn and Flute Celeste). There is also a derived "mixture" (borrowed pipe work) for classical playing.

Unlike the other four instruments, the manual Cancel button which is present on all manuals, reads "Operator" on this instrument. The Solo manual stops are above the Solo manual, on the top-most row. The Orchestral manual stops are on the top row, right. On the other organs, these are reversed, yet this appears to be original to the instrument.

This organ also includes a piano which can be seen outside the Spanish village, on the right-hand side. The organ chambers are tight, given the additional 4 ranks, yet quite forward. The sound is pleasant, extremely sweet and clear. This installation is quite successful, allowing the organ to be heard clearly in a room of ample size, yet not be "booming" or overpowering. In this setting, the individual tone colors unique to the Robert-Morton can be best heard and understood compared to the other current theatre spaces.

About the Author

Adam Aceto is staff organist at the Arlington Theatre in Santa Barbara where he plays the 4/27 "Wonder" Morton. He is a musicologist specializing in American theatre music from 1890 to 1930. He has recorded, as music director, over 60 complete early American operettas and early musicals. He is a noted expert on the music of Victor Herbert and Jerome Kern and has worked at the Library of Congress' Music Division. A strong proponent of returning theatre organs to theatres, Adam has a period approach to the theatre organ and focuses on emulating the style of the early American organists of the 1920s and '30s.



The Loew's Paradise (current Loew's Jersey) console (Photo by the author)

The layout of the Loew's Kings console as it was when owned by Paul Van Der Molen

A little about Barto & Mann

Sharp-eyed readers will note some of the Wonder Theatre marquees accompanying this article include “Barto & Mann” among the attractions. The pictures were taken by George Mann, and permission to use them was provided by his estate (there are lots more pictures by George Mann on their website).

Dewey Barto (born Stewart Steven Swoye) and George Mann were a celebrated vaudeville dance team formed in the mid-1920s who found great success and acclaim until the demise of Vaudeville in the early 1940s. A comedy dance team, the diminutive Barto (4'11") and the 6'6" Mann used their enormous difference in heights as the foundation of their act. With Mann often dressing in drag, the duo spoofed the social dances of the 1920s and 30s, the physical awkwardness resulting from the disparity in height forming the basis of much of their comedy.

In theatres from coast to coast, Barto and Mann were represented by the famous Orpheum Circuit before moving to Broadway in Earl Carroll's Vanities of 1928. The Duo then went on to a successful European tour in 1931, the opening of Radio City Music Hall in 1932, many feature films, and numerous club and independent theatre engagements.

The pair separated amicably in 1942 as World War II put an end to vaudeville once and for all. Each had continued successes in his future endeavors: Barto

would spearhead the founding and later administration of the American Guild of Variety Artists, an actors' union. He was also the father of Broadway, movie, and television star Nancy Walker, who many will remember as Rhoda's mother Ida Morgenstern on *The Mary Tyler Moore Show* and *Rhoda*. Coincidentally, Nancy was the same height as her father.

George Mann, a life-long photography enthusiast even during his vaudeville days, devoted himself completely to photography and invention after the collapse of vaudeville. Mann made a living and pioneered work in 3D photography, marketing various series of 3D photographs of attractions—along with the equipment needed to view them. He received a patent for an endless-loop magnetic tape system, elements of which were used in audio cartridges (most notably, the 8-track tape cartridge developed by Bill Lear, well-known industrialist and founder of LearJet Corporation who had become a close friend of Mann's several years earlier).

The George Mann Archive (www.thegeorgemannarchive.com) has a wealth of pictures of Barto & Mann, and more pictures of theatre marquees from the '30s. It's well worth a visit.

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Author, seated at Loew's Valenica console (current Balboa Theatre, San Diego)



The Loew's Jersey City (current Arlington Theatre, Santa Barbara) console

Stan Kann— In His Own Words



Autographed publicity photo of Stan around the time of his broadcasting on KSD

Annotated and Unexpurgated BY JAMES GREBE

(Editors' note—This piece originally came to Theatre Organ several years ago, prior to Stan's death in 2008. For various reasons it was not published then, and it was only within the last year or so that the current editors became aware of it. We asked James Grebe to resubmit, and we're pleased to present it to you now. That will perhaps explain some of the references to people who have since passed, and time frames which, in the interview itself, seem to be current. While they were fairly current at the time of the interview, consider that the interview was conducted in 1992 and much water has passed under the bridge since then.)

Many of the pictures, frankly, don't live up to our usual standards for publication. However, they are a particular treasure in helping to put Stan in context, and unique enough we think you'll forgive us for including them.)

I conducted this interview with Stan Kann on tape while he lived in California (1992) and now, after all these years, have transcribed it. Stan belonged to an age different from today—notice in the interview the more formal forms of address: usually “Mr. Smith and Mrs. Jones.” Seldom “Joe and Sally.” Even when he was clearly on a first-name basis with Joe and Sally, it was a sign of respect.

His quirky humor is also evident. In conversation, it is often so subtle that it's easy to miss. It's only when you listen carefully to the tape later on that you realize what he's done. I sincerely thank Stan for doing this interview and giving me permission to use some of the rare photographs.

Stan reviewed this transcription in 2007, and provided a few additional notes to clarify or explain certain things. To avoid confusion, those notes were incorporated into the original answer.

—James Grebe

James Grebe: Where were you born and raised?

Stan Kann: I was born at St. Luke's Hospital when it was on Delmar Avenue just west of Union. I was raised on Washington Avenue and Skinker. We lived on Washington Ave, Skinker on the west, and Rosedale on the east. And that's where I was raised. sort of on the outskirts of the Central West End, just before you begin to enter into University City area.

JG: What theatres did you attend as a youth and how often?

SK: I attended neighborhood theatres, mostly because that's about all my parents would let me go to. The Tivoli Theatre in University City was a weekly affair with us, and my friends. Every Friday night or Saturday matinee or Sunday matinee and as the theatre I went to almost every week. *[See the sidebar on the Tivoli Theatre, accompanying this interview]*

If I didn't go to the Tivoli Theatre on Delmar in U City I went to the Pageant Theatre, which was on Laurel and Delmar

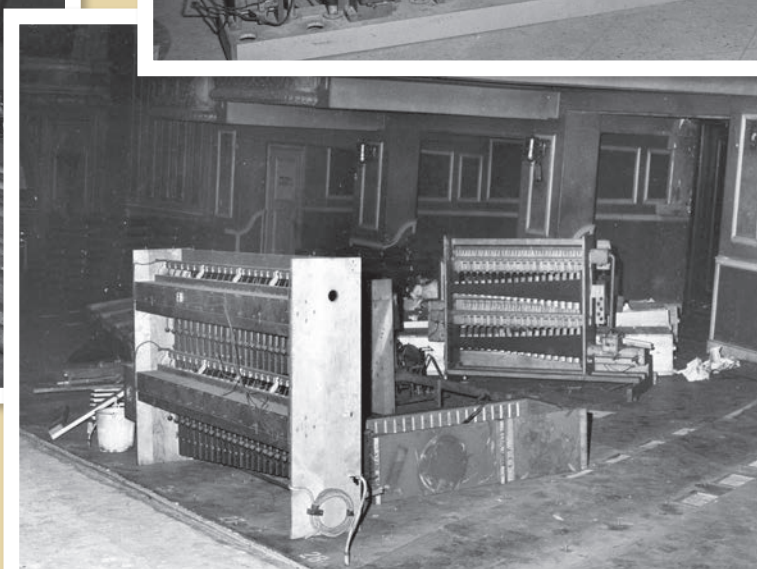
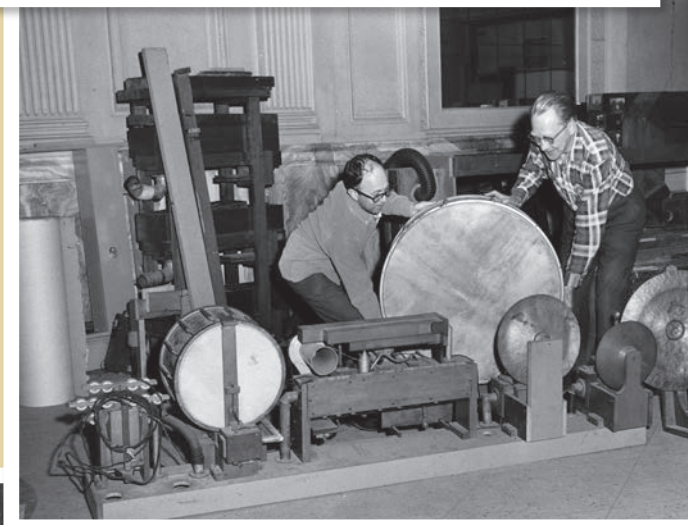
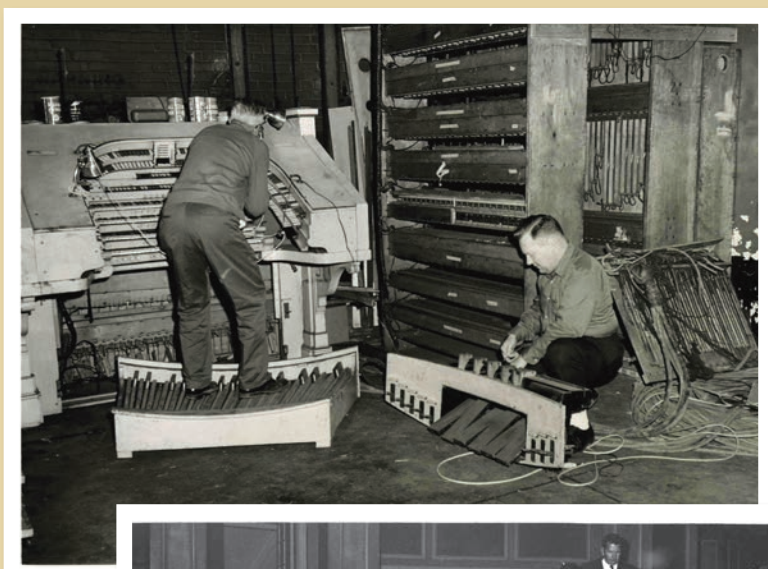
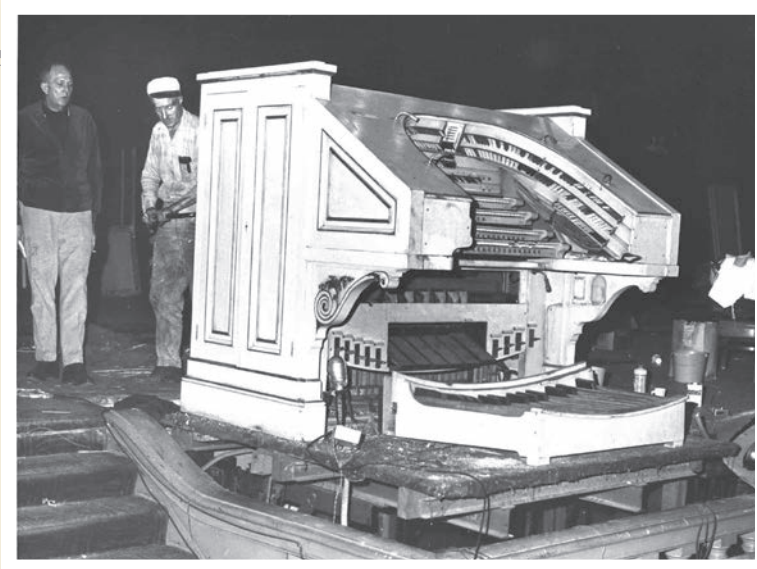
JG: What grade School did you attend?

SK: First, I attended a parochial school starting in pre-kindergarten, St. Roch's, at Waterman and Rosedale. I wasn't Catholic, though all my friends in the neighborhood were. From there I went to Hamilton Grade School, which was across Hamilton Avenue and Washington. Westminster Place, then Soldan High School, and from there I went to Washington University and the St. Louis Institute of Music where I studied organ.

JG: Who were your piano teachers?

SK: The first piano teacher I had lived upstairs over us, Miss Thompson, and she could even listen to me practice. My first organ teacher was Arthur Lieber who was a very well-known St. Louis musician and organist at Second Baptist Church on Kingshighway Boulevard and Washington and also at the United Hebrew Temple on Skinker across from the Forest Park where he played a large, old Kilgen and a new Möller when I began with him at Second Baptist.

They were my first teachers and after I studied with them for a while I switched to Stella Kriegshauser, who was organist at Temple Israel. We used to go on Friday nights, and as a kid the organ at the Temple fascinated me. When I got a little older, I left Arthur Lieber at Second Baptist and began with Howard Kelsey, organist at Washington U and head of the organ department. I studied with Howard Kelsey



Clockwise from top left:

The 4/19 Kimball being removed from the St. Louis Theatre by members of the St. Louis Theatre Organ Society

Part of the Kimball toy counter and tuned sleigh bells

Another shot of the large percussion section

Some of the tuned percussions from the St. Louis Theatre's Kimball

Some of the pipework on the floor

Part of the organ relay, the control center of the instrument

at the University for about four years till I finished.

JG: Before you bought the Loews State organ did you have an opportunity to visit the other theatres that had organs?

SK: Yes I did. I did visit the other theatres because I was already playing at the Fox. I started playing at the Fox in 1951 or '52. I have forgotten and I didn't buy the Loew's organ till 1955. I did see the ones in the St. Louis, the Missouri Theatre, and the Ambassador. I tried to buy the Ambassador from Mr. Arthur. It was my first choice and he was willing to, but he had a lease on the building, he didn't own it. Turleys owned the building and they would only allow the organ to be sold if Mr. Arthur would split some of the money for the organ and turn it back to them. He didn't want to do that, so they wouldn't give permission to remove the organ.

Later on in the 1970s Fred Pillsbury bought the Ambassador organ for over \$30,000.00. Later still after Pillsbury's death the organ was sold to Jim Walgreen and is now in storage at Ken Crome's in Reno, except for a few 16' reeds that were stolen while the organ was in storage in Fred's warehouse close to Union Station in St. Louis. At the Missouri, I don't know why I didn't want the Missouri, but there was some reason. The St. Louis Theatre, I did hear it, that was a Kimball, the console was too large and deep.

It was a terribly, terribly big console and I finally did end up with the organ at the Loews State.

I didn't hear the organ at the Loew's State, because it hadn't played since the end of the '20s.

I took it out with a friend of mine. We worked on it at night to get it out of there.

JG: Many small theatres had organs; did you know of any of them?

SK: I knew of three theatres that had organs in my neighborhood. I knew the Tivoli had a Kilgen, because I had stood by the ends of the aisles down by the pit several times and I'd seen the console of the little organ down in the pit. And it wasn't even completely covered. You could see the name Kilgen on the jamb. And also, one time when I was a little kid I went to the Pageant Theatre with some friends for a Saturday matinee to see some kind of a special show—I can't remember what the occasion was—and for the first time in my life I heard a theatre organ.

Ernie Hares, who was superintendent and director of music of the public schools was playing it. I don't remember why they were playing it, since that was in the '30s and I was just a little kid. The thing did impress me but it didn't mean much. I wasn't studying organ then.

Before I continue I'll backtrack and say that the I helped take out Missouri theatre organ with Mr. Brummer, Mr. Arthur gave Mr. Brummer and I the organ because they were going to demolish the Missouri Theater building so we worked weeks getting that organ out of there. I never heard that organ play, as it hadn't been turned on since the early '30s.

The Ambassador Theatre organ console had been disconnected years before and put backstage.

Part of the cable had been hacked off but the key contact cable had been removed rather orderly and the key contacts were removed, but the other cables going to the combination action and stops had been sliced off when it was put backstage. Well, in the '60s I got permission from Mr. Arthur to have the console put back in the pit again. I and my assistant at the Fox, Art Edinger, and another fellow would go

down there at night and all summer we worked on that thing.

We would turn on the motor and splice wires, and what we would call "buzz the wires," to find out where they went and hooked the wiring back in the console. We installed the key contacts back onto the manuals. And then the laborious job was getting the stop tablets rung out—which wire worked which stop tablet—and soldered on. I finally did get to hear that organ, and of course, we never did get around to tuning it. We heard it play after standing all those years, so you can imagine how it sounded. We never did get everything all working of course. We got the swells to work and the notes to speak and got some idea of what it would sound like in the building, but we gave up and quit working on it because we could see it would not be used for anything

JG: What was your first organist position?

SK: It was for Frye Memorial United Methodist Church in South St. Louis, 2511 Clifton in Clifton Heights. *[Frye Memorial UMC was the home of an Estey 2/12 tubular pneumatic pipe organ and player that was originally built in 1903 and exhibited at the World's Fair in St. Louis, one of 2 pipe organs there. The Estey was their Opus 9, and later, during Stan's tenure, replaced by a Hammond, and finally by a Conn electronic organ.—JG]*

I took the job when I was still going to Soldan High School. I was recommended for the job by the organist at Centenary Methodist, downtown.

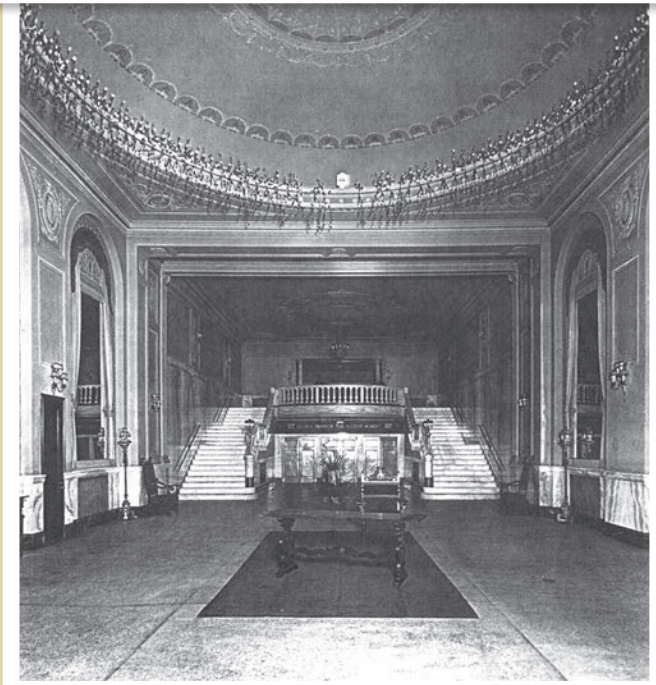
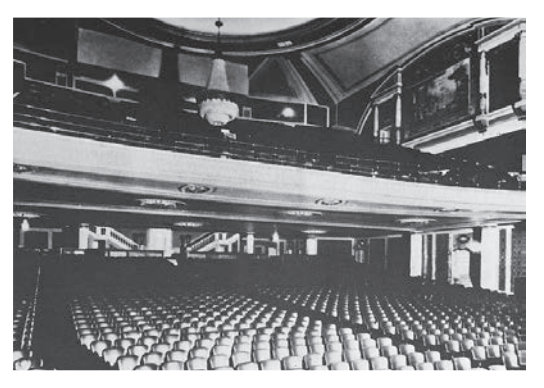
I substituted for him several times and when Frye Memorial Methodist needed another organist he recommended me. The job lasted 31 years,

I didn't leave the church until 1976 when I moved out here to California. My first professional regular non-church job was playing at the Wonderland Roller Rink on Easton Ave. I was still going to school then so it had to be in the '40s. I enjoyed that. I played at Wonderland for two years before I went downtown to play at a very famous night spot called the Carousel, a revolving merry-go-round place, and from there to Stan Musials and Biggies on Watson Road. A lot of other organ jobs came along, but I played there for many years until I moved the organ from the Loew's State in to Ruggieris

JG: How did you happen to visit New York?

Stan and his organ buddies in 1962





Clockwise from top left:

Some of the big Kimball's pipework during the mid 1970's in Fred Pillsbury's warehouse

The Loew's State, home of a Wurlitzer Style 235SP, looking back toward the balcony

Loew's State in the glory days

The Loew's State lobby looking back to the steps leading to the auditorium. Loew's State was the only theatre in town where the auditorium was across the alley from the lobby, thus the stairs and bridge to from the lobby to the theatre proper

During the glory days with Milton Slosser at the Ambassador console

Jerry Cristler and Clay Holbrook inspecting the Ambassador console in 1968. Stan had placed the console back into the pit to see if he could get it going again

SK: Well, I was just out of school and my folks gave me a trip to New York in 1950. I went with some friends. That was the first time I really heard a theatre organ, at Radio City Music Hall and George Wright at the Paramount. That's what turned me on to the theatre organ so heavily.

JG: How did you find out who was the "right" person to talk to at the Fox?

SK: It was through two people really: Dick Balsano, who knew the manager at the Fox Theatre, and Rabbi Isseman who was Rabbi at Temple Israel at Kingshighway and Washington. I was assistant organist there and he arranged for me to talk to Mr Paluso, the Fox manager. He arranged for the electricians to get the thing fired up and to get it out of the pit so he could see what it is. Of course, that's another long story (how we started to get that organ back into shape for using it for the shows). That came a year or so later.

JG: How did you meet Gus Brummer?

SK: Well, Mr. Gus Brummer was the representative for the Möller Organ Company for 6 states, and while I was going to Washington University they bought a new Möller for Graham Chapel. Mr. Brummer, of course, designed it and I remember the day the console arrived. I and some other students helped unload it and wheel it into Graham Chapel and he and I became good friends. He also took care of the Möller at Second Baptist and we became very good friends. He was very interested in theatre organs too because he was assistant organist to Stuart Barrie during the days when Stuart Barry was organist at the Ambassador Theatre. When Barrie would take off part of the day, Mr. Brummer would play the picture, whatever would have to be played.

That happened to be the finest theatre organ in the city, the one at the Ambassador. That organ was very carefully manufactured and voiced just to Stuart's specifications by Wurlitzer and was far superior to the Fox in its tonal finishing. The Fox never had a tonal finishing, not until George Wright and I got hold of it later on, but the Ambassador did. The Ambassador was a very well-finished organ and Stuart Barrie was the George Wright of his time (the '20s and early '30s). He was a magnificent performer.

JG: How did you meet the founding members of ATOS? Who were they and was it before or after you began playing at the Fox?

SK: It was at least 10 to 12 years later as there wasn't any ATOS of St. Louis until way into the years that we began using the Fox and even at Ruggeris. That Ruggeri organ, when I left, when we took it out, it went to the St. Louis Chapter of ATOS and last year I was up playing in Sacramento and if there wasn't my organ in someone's home! He knew it was my organ and from Ruggeris and they invited me over to their house and they didn't tell me I was going to see my organ. They said there was an old friend who wanted to see me, so after my concert I went over to their home and there, sitting in the room, was my mighty three-manual Wurlitzer—complete with console and everything! That was quite a surprise. I must have played it for three hours.

JG: Did you know the last time the Fox organ was used before you came on the scene?

SK: Yes, the Fox organ was turned on a few times during the '30s and they were trying to do some things and even during the war I think they tried to use it once or twice for some community singing during the war years, something like that, but nothing special.

JG: Do you know what became of Betty Gould or Tom Terry and the other St. Louis theatre they played?

SK: Yes, Tom Terry died, because he left me all his music library, Betty Gould (elected into the ATOS Hall of Fame in 1975) is still living somewhere. We were talking about her out here a short time ago. I forget just where she is. [*Betty Gould passed away in 1987-Ed.*] Tom Terry also played at the Loew's downtown before he went to the Fox.

So, those were the two main theatres he played. I don't know if he ever played at the Missouri because. Milton Slosser was the famous organist who played at the Missouri all those years and was very well known and liked in the 20's by St. Louisans. He had a very unique style when he was the organist at the Missouri Theatre.

The first (original) console burned when it was installed in the theatre. A cigarette started a fire in the shaft that raised the organ up, so Wurlitzer had to build a new console. The new console was very much more advanced with much more stuff on it, which gave it much more flexibility and was more in keeping with the idea of unification. The second console was a better console to play than the original.

JG: Were all the ranks present when you began playing at the Fox?

SK: As I remember, not all the ranks were there. I believe the Dulciana was gone, which made no difference, as the rank was too soft to hear in that house anyway. I can't recall as we made some changes in the thing. What was changed? I remember we put in a 4' Diapason out of the Missouri Theatre, trying to brighten the organ up somewhat, but I can't remember what we put it in place of. But, basically it was all there; the important stuff was all there.

JG: Were both blowers working then?

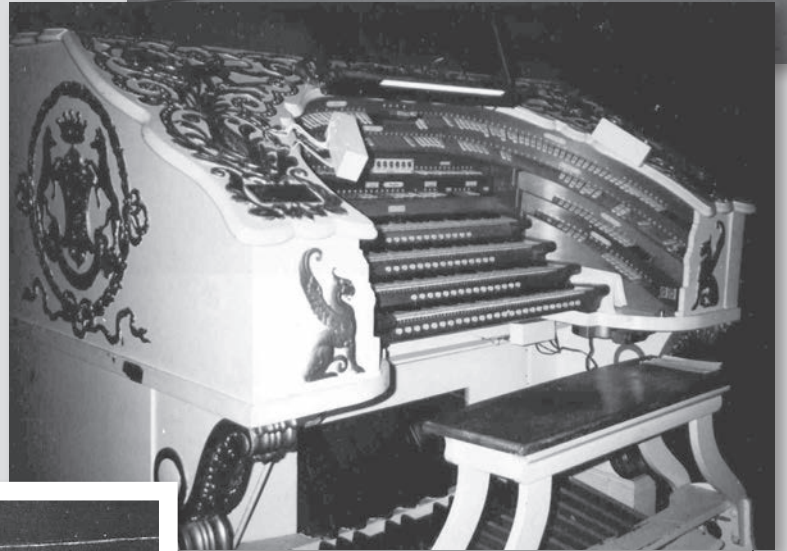
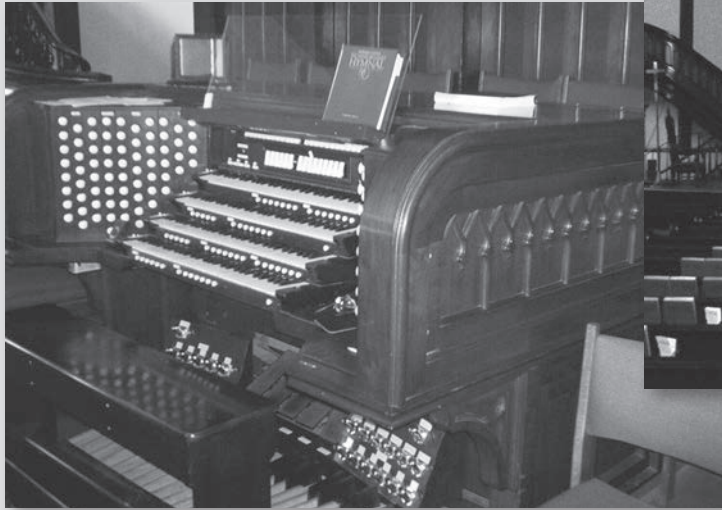
SK: Yes, both blowers were working then. I used them both. One blower I used for practice at night and the other I would use for shows during the day. Sometimes I would use the same blower I practiced with during the shows for a couple weeks and then switch back for a couple weeks, but finally one blower developed a very bad set of bearings and we had to discontinue the use of it. The head electrician, Tom Graham, was going to put a new set of bearings in. He backed the motor out of the fan, disconnected the linkage from the fans on the shaft and never got around to putting it back together again. So it sat there all those years in that condition and then he died and there sat the blower.

JG: Did you ever find any record of maintenance or tuning?

SK: No, no records of maintenance of any kind. The organ was a very fast installation, Wurlitzer was very much behind and the theatre had a deadline. They were going to open in November of '29 and they were rushing; the Wurlitzer company hired extra help. Mr. Milton Marian—that's Gerry Marian's father—and Mr. Brummer had a company, a partnership, for organ maintenance. They maintained organs for Skouras and so on, plus certain church organs and Wurlitzer hired Marion to join their work force. They needed some extra people to get that organ finished for the opening and so he did it. He tells a lot of stories, like that is why so many wires don't go where they are supposed to terminate at.

JG: Did you ever play the "slave" console?

SK: Yes I did, just once. We brought it down; it was hung up on the wall backstage for many years, and according to the stage people it was only used once or twice in the whole history of the thing.



Clockwise from top left: The console of Centenary Methodist

Centenary Methodist sanctuary

The building that was Frye Memorial. It is now being turned into a private residence.

The Fox console

The Missouri Theatre with the organ console on the far left in the pit

The Missouri Theatre had 2 consoles. The second console, now rebuilt, resides in the Krughoff residence in Downers Grove, Illinois

Tom Terry used it center stage for a cathedral scene and played it from the stage. Of course you could hardly hear it from center stage. You could hardly hear it from the main console much less from the slave in the middle of the backstage. The stops were dummies and the keys would only play the stops that were set on the main console. And the pistons on the slave—they were the same pistons that were on the main console but since the pistons [on the main console] didn't work, it didn't do any good to push them because it wouldn't change anything.

The only thing it would do is open and close the swells and play the notes. So, if you went to the main console and put on a combination you could go to the slave and play, but the thing was it was very hard to hear the organ from the slave console because you couldn't push it far enough forward to the orchestra pit to get it out in front enough. It would only go so far. The Fox slave console was later purchased by John Ferguson and resold later to a doctor in Texas who was going to use it for his home installation but then died and the console is in limbo now. *[At press time, Ken Crome is doing some work on the slave console, which now belongs to Bob MacNeur and will play his studio organ—Ed.]*

JG: Where did the Howard seat come from?

SK: The Howard seat was mine; it came from the Loews's State Theatre when I bought the organ, that's what was at the console at the console of that organ. We still have it. When I left St. Louis to go to California I gave it to Ned Lustig to use with his home installation of a Robert-Morton.

JG: To your knowledge, was the main console ever moved?

SK: The main console was never moved off the lift. I had wanted to at one time to get it up closer to the front of the pit so I could hear the organ better, but because of the strange group of people who came to the Fox Theatre, kids and so forth, we decided to not get any closer to them than necessary. Not only that, but the console cable was so old we were afraid of any unnecessary change (we were beginning to have problems from breakage [in the console cable].)

JG: How many ranks played when you first began and when you left years later?

SK: Well, when we first began, 30 out of the 36 played. There were a few minor ones that didn't, but gradually we got them

working when we got a chance to work on it. When I left, 25 years later, it was in very bad shape and a lot of it didn't play. A lot of the percussions in the pedal never did play right. In fact, a lot of the stuff never played correctly. When Marlin first rebuilt part of the organ more of it played after he finished with it than I had remembered from before. When I was there last a, a few weeks ago, I noticed the organ needs some attention again. I guess it is impossible to keep up with that big thing. It doesn't seem quite as good as when I first played it back in 1982 when we re-opened the theater.

JG: Had the combination action worked for you in the beginning?

SK: No, it would make a noise, go poop, and it would make an attempt to change but you never could depend on it. It might put something on and not be able to take it off or vice versa, so you just decided not to play around with it. There just wasn't enough of it that would work that would make it worthwhile trying to use. The air would go into the pneumatics and it would make a noise and a couple of stops would go off and on but not enough of them. I remember on the Solo, which is the top keyboard, a few of those would work a little bit, but on the great, no, because the great had so many stop tablets on it that it could never get enough wind because there were so many leaks in those pneumatics that it was just impossible to make those things work. But I learned where all those stops were on that organ; I got along very well without the pistons.

JG: What was your first reaction to the very first time you played the Fox organ?

SK: The very first time it ciphered very badly and it was an interesting sound. I piddled around with it the first day but after I got permission from the theatre to work on the organ, some friends and I came in there and began working on the organ and began getting all the ciphers out of it. We got it to play without ciphers, and we tuned what could be tuned, and it sounded quite presentable. We had a hard time getting the tremolos going after all those years of not working. When it was sounding fairly good we asked for Mr. Paluso and Mr. Arthur to come in and have them hear me play something on the organ and that is when they liked it and decided there was a whole generation that never heard one and another generation hadn't heard on for many years they would like to spend some money on it and said they would give it a try it for 5

weeks and see what the public would think of it. That's when Mr. Brummer and his group got involved to come over and work on it and get most everything playing and get it in real tune, and that's what they did. And the rest is history. The public loved it and the darn thing lasted 24 years

JG: Did you have to join the union when you began playing there or were you already a member?

SK: I was already a member because I was playing for KSD-TV and the night spots, I was always a member of the union.

JG: Is it too personal to ask what your remuneration for playing at the Fox was?

SK: When I started there in 1951 I believe it was \$250-\$300 per week and that was a lot of money in those days. Of course now you would say that isn't a lot of money but back then, it was. Of course that was for a seven-day week and three or four times a day; that's a lot of playing. You couldn't do anything else, you had to be back at that theatre and you knew you had to be back right on the hickee, and not a second late because as soon as the picture was through if you weren't at the console the organ didn't play.

JG: Can you list your substitute organists who helped you?

SK: Yes, there were quite a few. One of them is the head of the music department out here at UCLA, Tom Harmon. He lived in Springfield, Illinois and he went to Washington U the same time I did. He was an excellent classical organist, winning a Fulbright Scholarship to go to Germany to study. He played excellent theatre organ—and still does. He was one of my very first. Art Eddinger was a regular. He played most of my Sunday dinner shows because that gave me a chance to get away. After I played the second show in the afternoon I didn't have to be back till 9:30 Sunday night. Another fellow named Dale Zieger was a young organist who was doing very fine job playing. He had a lot of talent. Gerry Marian became a regular for me, playing for me when Art couldn't play. Between Jerry and Art, they played it the most. Then there was John Ferguson who was playing the piano when Dick Balsano left Musial's. Johnny came to St. Louis from out of town and was a very, very good organist. I was lucky to have at least four people who could sit down there and play enough to get through a nice interlude,

which was anywhere from 10 to 12 minutes, sometimes more.

JG: Were you Gerry Marian's teacher?

SK: Yes, I had been his teacher, and another fellow I taught was Mark Eyestone. Mark plays very well. Gerry had a good flair for it. I tried to help Gerry in his work on the organ mainly with registration, timing, and things like that. He was studying organ with somebody—I can't recall who he studied with, but I know it was with someone. I helped him with that particular organ. I don't recall who or where. But anywhere, there he is.

JG: To be redundant, had you played the Loew's organ before removal?

SK: I never heard the Loew's organ in the building at all. Never did. Went right in there and started disconnecting and taking it out.

JG: If not, did you hear it play in the shop before?

SK: No, I bought it right from the theatre. I paid the Loew's Company directly for that. In fact, I think I still have the bill of sale from Loew's in New York. I bought the organ and brought part of it to my house. The other part went to Gus Brummer's shop right away over in Granite City, Illinois. I never heard a peep out of it until he began to get a few parts of it finished. I never did hear it until it was installed at Ruggeri's Restaurant. I had no idea what it sounded like.

JG: Do you know the circumstances in which Gus bought the organ?

SK: Gus never bought the organ at all. I paid him to rebuild the organ and he had it in his shop for almost a year, but he never bought it. He never bought any of the other St. Louis organs. The only other organ he bought was the St. Louis Fox lobby Möller organ. He bought it during the war when all organ building ceased. The Fox never used it, so they were delighted to sell it. He bought that organ and installed it in a church over in Illinois, where it still is, I believe.

The Möller organs were not [very theatrical], particularly the smaller ones. They were very liturgical in their voicing and so it fit right in. He changed pressures and a lot of things to make it fit in better in the church. That organ I know he did buy, but he didn't buy any of the other theatre organs.



TIVOLI THEATRE

(The following information was taken from the original Kilgen Pipe Organ Company ledger by the author.)

The organ was Kilgen 3233 with 6 ranks. According to the ledger, Charles Kilgen, Jr. (1859-1932) made the necessary measurements in the theatre for the organ. The console was made with mahogany veneer and stained in a dark natural color. The blower was a 230-volt, 3-phase, 5-hp unit using a Westinghouse motor, producing 10" pressure.

According to the ledger, some of the chest work and reservoir (and some other parts) may have been used before in the Pershing Theatre at 5917 Delmar. The console was of the newest type, a circular (horseshoe) style located in the orchestra pit. Wind pressure was 8" and up, and the pipes were under expression all in one chamber.

The organ was installed on September 27, 1923 and used an Emerson generator hooked to the blower motor to provide DC power for the organ action. Although labeled "20 Amps," it actually provided 25 Amps. The ranks were:

| | | |
|-----|-------------------------------|----------|
| 8' | Open Diapason (40 scale) | 85 Pipes |
| 8' | String | 73 pipes |
| 8' | Tibia Clausa | 73 pipes |
| 16' | Unit Flute | 97 pipes |
| 16' | Reed | 85 pipes |
| 8' | Vox Humana | 61 pipes |
| | Marimba/Harp | 37 notes |
| | Xylophone | 37 notes |
| | Glockenspiel /Orchestra Bells | 37 notes |

The Missouri organ was given to us as a gift to take out so we owned that together for the removal of it. The St. Louis Theatre organ was given to the Arthurs', who owned the theatre. When it was going to be Powell Symphony Hall they wanted that organ out of there. Mr. Arthur said he was going to make us the same deal but we didn't want to take it out, so we approached the organ club in St. Louis. They said yes, so he gave the organ to the club for taking the organ out. So the St. Louis club inherited that Kimball organ.

James; Where and where did you install your Loew's organ first?

SK: Gus installed it in 1957 at Ruggeri's Restaurant on the Hill. The organ was designed for that place and the chambers were built to house that organ.

JG: Were you happy with the sound there, and what ranks were playing at that time?

SK: It was a 13 rank organ and all 13 ranks were playing. Yes, I was fairly happy with it. I never thought it was the most exciting organ I had ever heard because the chambers were in the basement and the sound came up tone chutes. Part of the restaurant heard it well and part did not. We added more ranks and by the time we took it out it was a 19-rank organ and had much more flexibility. When Gus remodeled the console he had the foresight to make additions to it so we could do that very easily. It was a very effective instrument and people loved it. I broadcast with it every Saturday night over NBC.

JG: What and when was its next home?

SK: I don't know where it went next as I lost track of it. I thought the club was going to put it in somewhere in St. Louis. That was the intention, but it ends up out here in Sacramento in these people's home. I didn't go into great detail about when they bought it from the St. Louis group. It sounded very nice in their house, you could hear it very much better in their house than you could in the restaurant. Of course, the house was much smaller.

JG: Had Gus installed it there?

SK: No, Gus did not even know it was there. He was very surprised when I told him.

JG: Did you ever hear Gus play and did he ever tell you where he played?

SK: Yes, Gus played very well. He played in his own church; he was a good church organist. He was a regular organist at the Ambassador every day and he knew that organ backward and forward. I don't know if he ever played the Missouri. He knew Stuart Barrie [very well]. He did play the Kimball in the St. Louis theatre and did substitute there, and knew that Kimball very well.

JG: Were you sorry to sell the Loew's organ?

SK: Well, yes and no. The upkeep on the organ was getting to be a problem. Gus didn't want to do it for nothing and I didn't want to pay for it all the time, and the restaurant didn't want to absorb any of the maintenance cost. We came to the conclusion that Gus couldn't afford to put any more of his time in unless he got paid for it. I didn't want to take any of my hard-earned money to do it. So, that's when we decided to go to the electric organ, although I am sorry as it was a big attraction. It was one of the beginnings of a theatre pipe organ in a restaurant.

JG: When you came back to play Junchen's Barton on Maryland...

SK: Well, pizza organs I have mixed emotions on. I don't like any of them very much. It sounded as good as any pizza organ. Dave was an excellent organ installer for a theatre organ. I thought it was a little too much pressure on some things. I believe I had Gus do a little work on it the second week I was there. We did something to bring down some of the pressure on some of the pipes that were out in the open on the walls. It was just too much for the restaurant.

JG: What kind of organist do you consider you are?

SK: Well, today people want to be entertained, and if you don't have a style you're never going to sell the organ. Unfortunately, outside of theatre organ circles the organ has probably sunk to zero. Most people think of it when they think of church funerals and weddings. Just had a convention out here with the AGO and the newspaper accounts said the organ had sunk to the popularity of a tuned accordion. It made a lot of people out here mad, but it's the truth. The organ has not kept up with the kind of music people want to hear—except for the music of Carlo Curley, who is magnificent. He is the Virgil Fox of our time. It's not just a question of playing the instrument, it's a question of selling it.

JG: Have you had an opportunity to play the Detroit Fox and do you have a comparison?

SK: No, I've only played it once and that was before they started working on it. I can't even remember what it sounded like. It seems like I remember that it did not sound as clear as the St. Louis Fox but I may be wrong. I would have to hear it again. I played a concert several months back in Detroit but not at the Fox.

JG: Now that you have had a chance to play most brands of organs, what are your favorites?

SK: My favorite instrument is still the Wurlitzer. I just played the restored Robert-Morton at the Ohio Theatre. The Ohio Theatre is gorgeous but the Robert-Morton is not my favorite sound. I thought it sounds very much like a Kimball—at least that particular one did.

The St. Louis Fox has the most romantic sound of any instrument because of the roll of the building.

The most beautifully voiced organ is the one I play out here at the Founder's Church of Religious Science. It's a big 33-rank Wurlitzer and it's only been in there 8 years. Part of it belongs to Lyn Larsen. He voiced it right after it was put in, and it is absolutely gorgeous. It has much more stuff on it than the Fox, and is much more flexible than the Fox. It's a beautiful sound though it doesn't have the roll of the building like the Fox, but it has stops that the Fox doesn't have on it even though it is three ranks smaller. It's a wonderful organ to play. I tell everyone who is coming to LA, you have got to stop and listen to this organ. You're just going to love it.

I still love the Wurlitzers best. I'm not a Barton fan as they are too raucous. Kimballs, none of them have the right Tibia sound unless someone has altered them and made them right; but the Wurlitzer, the post horn was the best, and their trumpet I like the best and, of course, the 3 Tibias I like the best also.

JG: I had sent a picture of the Fox console with an unknown organist and asked if you knew who it was?

SK: I'm pretty sure that is Tom Terry. A little known fact is that Tom Terry played organ (till 1956) at the last 10 years of his life, playing organ at the St. Louis Arena, which would have been before Norm Kramers' tenure there. No word on what kind of organ, though probably a Hammond.

Thus ends the interview.

My thanks to Stan Kann for his time spent. Some time after the interview took place, Stan moved back to St. Louis and was again a fixture at the St. Louis Fox, presiding over the auditorium Wurlitzer as well as the lobby Wurlitzer, performing for tours in the great theatre. Of course, he continued to concertize around the country, often with his great friend Ralph Wolf.

As all songs must end, thus it is for Stan Kann, who passed away the morning of September 29, 2008 at age 83.

What will Stan be best remembered for: His encyclopedic knowledge and collection of vacuum cleaners? His many appearances on *The Tonight Show* (77), or *The Mike Douglas Show* (89)? His tenure at the St. Louis Fox? His wonderful wit?

All of these things, and more, we're sure.

Credits:

Stan Kann

B&W photos of the St. Louis Theatre Kimball, courtesy of Francis Scheidegger, deceased,

John Ferguson

Gerald Alexander

Kilgen Organ Factory Journals, thanks to Max Nagle

The Pageant Theatre

The Pageant Theatre, designed by Norman Howard, opened on September 18, 1915 on the southeast corner of Delmar & Laurel. It originally had 1,400 seats and was the first in St. Louis to have stadium-type seating. The theatre sat on a lot of 106' by 157.5' and housed a 14-room hotel above the theatre.

The Skouras Brothers acquired the Pageant in 1916. It was only their second acquisition of a St. Louis theatre. In 1921, the Pageant became a property of the St. Louis Amusement Company, which was a partnership of Skouras Bros. and Harry Koplar.

In 1920, Kilgen installed their Opus 3077, a 2/8 pipe organ. It was actually a used 2/12 Austin organ which had been originally installed in the private residence of H. Berkely in Warrensburg, Missouri. In 1939, the building was remodeled and the seating reduced to 990. (It was later further reduced to 907 seats.) In 1939, air conditioning was added and \$42,000.00 was spent on new furnishings, a new façade, and a new marquee.

The theatre had a narrow entrance with a large vertical sign above the marquee. To enter the theatre, you went around the lobby and actually entered in the middle of the theatre, where you had a choice of going up, into the stadium seating, or down, closer to the screen. There was a center aisle dividing the lower from the upper part of the auditorium.

There were many reserved seat engagements and the proximity to the Delmar Loop entertainment area, as well as the De Baliviere Strip, contributed to the Pageant's popularity.

In a conversation with Stan Kann, he told me this was the first pipe organ he heard in a theatre when growing up in St. Louis. The last movie shown was *The Agony & the Ecstasy* on August 9, 1966.

There is still a Pageant Theatre on Delmar Boulevard, but it is not the original Pageant, which was long ago demolished. The new Pageant sits three blocks west of the site of the original, and was named to honor the memory of the original Pageant.

Below: The Pageant Theatre circa 1942, when it was in great shape

Right: The Pageant just prior to demolition in 1966



Chapter News

ATLANTA

Atlanta, Georgia—The 2013 Convention was hardly over when the Atlanta chapter resumed our usual busy activities.

The chapter had hosted John Lauter on the Grande Page in May before the convention, and as soon as the convention was over, we resumed work on the chapter's pipe organ at Stephenson High School. On July 28, a meeting was held at the school to celebrate the success of the convention. The presence of the organ was revealed to the local community by front page coverage of the convention event in a local newspaper!

In August, chapter members gathered at the Fox Theatre in the apartment of the legendary Phantom of the Fox, the esteemed Joe Patten, for our Hamm-O-Rama, a feast of music on the RT-3 Hammond organ and the Chickering reproducing piano that Joe possesses. A remarkable and varied group of musicians provided the entertainment for the day, and entertainment it was.

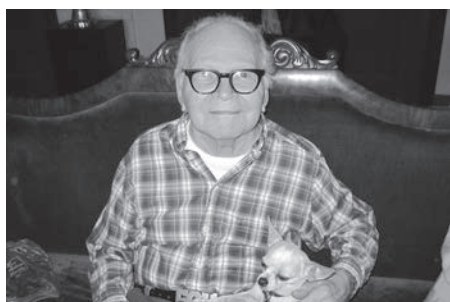
Also in August, a small group of chapter members made their way south to Butler, Georgia to celebrate the birthday of Bucky Reddish with food and music. It was a joyous occasion for Bucky who is recovering from surgery, and it provided the rest of us an opportunity to hear the Walker RTO, sounding better than ever in its new home.

Meanwhile, chapter organists continue to entertain throughout Atlanta at the Strand Theatre in Marietta with its Allen GW4; with silent comedy day coming up in September at the Callanwolde Fine Arts Center on the Æolian; and at the Rylander Theatre in Americus.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



Fox Theatre: Joe Patten in his apartment
(Photo by Elbert Fields)



Ken Double, Wanda Fields, Lee Lanier, Bob Fountain, Rick McGee, Lloyd Hess at Joe Patten's RT-3 (Photo by Elbert Fields)

BINGHAMTON

Binghamton, New York—Nathan Avakian's uniquely programmed show Outside The Box on Tuesday, August 13 involved several new—and, for us, risky—concepts: our first-ever weekday summer evening show, an unknown (to us) artist who was also the youngest professional theatre organist we have ever had, and a huge amount of conflicting local activities that week—including ABBA, the Band, DIRECTLY opposite our event.

We took advantage of Nathan's new (to us, at least) and interesting “contemporary-yet-classic” approach to programming, promoting to as wide a variety of age groups as our budget would allow. We were pleased that more than 243 persons attended. One long-time subscriber said she couldn't have had a better 95th birthday party!

Our Robert-Morton was rebuilt with a custom relay invented, built, and installed by IBM engineer George Melnyk as part of the 1976 rebuild. Nearly 40 years later, it still drives our organ and provides record/playback capability. The system allowed Nathan to use a total of 40 different generals for the entire program as well as capturing a complete electrical recording of his performance. An analog recording was made and is pending Nathan's approval.

Nathan also featured several personal piano compositions as well as five recent winners of the International Youth Silent Film Festival (www.MakeSilentFilm.com) which challenges the under-20-year-old entrants to create a three-minute silent film to fit any of six musical genres (Horror, Romance, SciFi, Mystery, Action, Slapstick) composed and pre-recorded by Nathan and made available on-line. Nathan features the winners in his programs performed throughout the theatre organ world.

—Paul F Stapel
607-773-1495



Dan Wright and Ken Fetterman look on as Ernest Pessagno sells Robert Peterson a ticket to Nathan Avakian's August performance
(Photo by Corey Chmiel)



Nathan Avakian at the BTOS Robert-Morton in August (Photo by Corey Chmiel)

CHICAGO AREA

Chicago, Illinois—Our July Social was held at the Tivoli Theatre in Downers Grove, Illinois, the home of the chapter-owned 3/10 Wurlitzer. Local organist Ron Newman put the organ through its paces, playing wonderful selections that everyone enjoyed. He has been involved in the local organ scene for over 40 years and currently entertains people at nursing homes and retirement centers around the greater Chicago area.

The Tivoli crew has been working diligently on the organ and it shows, as it sounds better each time we visit. Thanks to the crew for their efforts and to the Johnson family, owners of the Tivoli, for their continued support.

August found us at Beggar's Pizza in Lansing to hear Joel Gary at the 3/17 Barton Grande. The organ began life in the Oriental Theatre in Milwaukee, Wisconsin. Joel, from Grand Rapids, showed off the golden voices of the Barton Grande as well as the percussions that are placed around the eatery. He received a rousing ovation at the end of his program and gave us an exciting encore. Thanks to David Rhodes and house organist Glenn Tallar for preparing the organ for the social, and to Beggar's management for allowing us to “invade” their place of business.

On behalf of the membership and board of directors of CATOE, we wish everyone a very happy and musical 2014.

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



Ron Newman at the Tivoli
(Photo by Taylor Trimby)



Joel Gary at Beggar's Pizza in Lansing
(Photo by Taylor Trimby)

CENTRAL INDIANA

Indianapolis, Indiana—In May Justin Stahl performed at Manual High School for the chapter social. He did an excellent job as always and it was a great turnout. Those attending the 2014 convention here in Indy will be treated to a performance by Justin, and I am sure you will be pleased!

In June CIC hosted Brett Valliant, who put on a great show filled with a whole spectrum of sound and music. We heard several compliments about registrations he used: several said they haven't heard anyone get sounds out of the Barton that Brett did. The audience thoroughly enjoyed it and many are already eagerly awaiting his return!

July was a slow month for CIC with no social or concert scheduled, to allow for members to attend the Atlanta convention. It was shortly after Justin LaVoie won the Young Organist Competition in Atlanta that he arrived in Indiana to perform for CIC at our August social. This was the first time I had met Justin and was happy to see how laid back and calm

he is, and how polished he is at speaking to an audience. It was very evident why he won the competition. Crisp, clean, and technical is how I would describe his playing—all at the young age of 18! If you haven't yet heard him, either in Atlanta or if you're a CIC member who didn't make it to the social, you will have another chance at the 2014 convention!

—Justin Nimmo
Tim Needler, President
tneedler@needlersales.com

DAIRYLAND

Milwaukee/Racine, Wisconsin—July 14 was a perfect day for the country drive to the home of Gary and Nancy Bieck. Every year the outside gardens get enlarged, and it is a beautiful setting, attracting 70 people to hear our artist for the day, Mark Herman. Mark played a flawless program, and really showcased the wonderful sounds of the Bieck instrument.

One of the guests was Harold Wright from Ohio. Harold has been spending time in Wisconsin, as he purchased the Chris Frieresen 4/20 Publix Wurlitzer, and the building that houses it in Manitowoc. Harold wants to save this instrument, the last original 4/20 Publix 1 (out of a total of 17 built).

Harold hopes to find a theatre for an eventual reinstallation. In the meantime, he is doing rebuilding work in Manitowoc. Anyone who heard this organ when it was played in the Castle North restaurant knows it had a phenomenal sound. Perhaps, when restored, Harold will hold an event for DTOS.

After 21 years, Jack Moelmann passed the torch to John Cornue for the summer picnic. This is a casual social event, with lots of chatting, food, and time to renew friendships. John started off the afternoon by demonstrating the organ, followed by open console. We had 50 members and friends enjoying this event!

John's 2/18 Barton is only a part of what will be a 4-manual, 50-plus rank organ, now a work in progress. The current single-chamber instrument fills the entire space very well.

The organists during open console besides John, included Jelani Eddington, Sandy Knuth, Gary Klechowitz, and Zack Frame.

DTOS certainly offered our members some great instruments and artists with our past three social events, beginning with the Riverside Theatre in June, Gary Bieck's in July, and the Cornue picnic in August.

—Gary Hanson
Dean Rosko, President
262-497-5152, organsk8er@aol.com



Mark Herman at the Bieck residence
(Photo by Gary Bieck)



Open console at the Cornue residence
(Photo by Nancy Bieck)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—To wrap up the spring season, EMCATOS members gathered at the home of member Ned Niemiec for the June social around his 3/14 Wurlitzer pipe organ. New member and young organist Peter Rudewicz alternated with veteran ATOS organist Jonathan Ortloff for a delightful program fit for a spring afternoon. Peter, a high-school junior, is off to a great start. Currently studying classical and theatre organ under Colin Lynch and Jonathan Ortloff, he was recently awarded an E. Power Biggs Fellowship by the Organ Historical Society.

The organ consists of an augmented ten-rank Wurlitzer enclosed in a chamber, some unenclosed percussions, and its elaborately carved console that once graced the board room at the Wurlitzer Company.

Following the program, attendees enjoyed a chance to tour the stables of the team of Clydesdale horses that are under Ned's care. Up close, those are some big horses! We thank Ned and Jan Niemiec for hosting this special event.

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

Chapter News



Peter Rudewicz and Jonathan Ortloff
(Photo by Dick Handverger)



Henry Romanczyk plays the accordion for members at the Martins' Lake Hopatcong cottage (Photo by Cal Bacon)

GARDEN STATE

Little Falls, New Jersey—The annual picnic at Bob and Cathy Martin's cottage on Lake Hopatcong was marked by beautiful weather, good company, and a roving accordionist, member Henry Romanczyk. Some picnic participants added to the pleasure of the day with organ music on the waterfront when they drove to the other side of the lake to visit Pete and Fr. Pat Panos. At their lakeside home, the brothers invited GSTOS members to enjoy their 2/7 Robert-Morton. Then everyone returned to the picnic and continued conversations and relaxation into the evening hours.

Rahway Township Senior Center arranged an organ concert and ice cream social using the GSTOS Rainbow Room Wurlitzer organ in August. Ed Alstrom, organist for the New York Yankees, presided at the console during this fun summer event. Bernie Anderson and Ed Baykowski took turns entertaining guests on the 3/10 Wurlitzer in the earlier summer months.

While enjoying the ATOS Convention in Atlanta this year, the Garden State contingent was delighted to witness chapter Secretary Michael Cipolletti award the winner of the Young Theatre Organist competition, Justin LaVoie, a \$1,000 scholarship from GSTOS to encourage continuing studies.

Keep in touch with us on Facebook at Garden State Theatre Organ Society, maintained by Denise Andersen or check out the latest at our website www.gstos.org (with thanks to our webmaster Gabe Della Fave). There is always something happening in the Garden State.

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



The Panos brothers' 2/7 Robert-Morton console (Photo courtesy of GSTOS)

LOS ANGELES

Los Angeles, California—On August 17, 2013, LATOS held a Member Appreciation Day at the Old Town Music Hall in El Segundo to thank its members for their loyalty and support. The event started off with a 2-hour+ open console session on the fabulous 4-manual/27-rank theatre pipe organ. Although attendance was light for this part of the event, those who did attend had a thoroughly rewarding experience. It is believed that part of the reason for low attendance may have been "stage fright," but many believe that once the word gets out about how much fun this event was, attendance will continue to pick up. One idea which is being discussed about open console sessions is to have divisions so those with beginning or intermediate skill levels will not feel what they present must measure up to that of the more advanced players.

After a short break, LATOS members were treated to a Movie Matinee with a silent film accompanied on the theatre pipe organ by the owner, Bill Field. The matinee included music and a fun sing-along.

The Old Town Music Hall is a small theater in El Segundo which seats 188. The building dates back to 1920. The Wurlitzer has been regularly played by its owner, Bill Field, and formerly by his late partner, Bill Coffman each weekend since 1968 along with presentations of vintage movies. LATOS is grateful to Bill for being a loyal friend, and for his hospitality at this wonderful event.

Plans are now complete for next month's silent movie presentation which will be reported on in the next Journal.

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



Phil McKinley at the Old Town Music Hall console (Photo by Tony Wilson)



Long-time LATOS member Esther Pineda at Old Town Music Hall (Photo by Tony Wilson)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Our July concert led us into a well-earned break before our autumn series of concerts kicks off in September.

The concert featured Kevin Morgan at our Woking Wurlitzer. Kevin gave us a wonderful mix of light classics and popular tunes from his seemingly endless repertoire.

As well as being a fine theatre organist, Kevin is also an accomplished classical organist and the holder of the highly coveted Fellow of the Royal College of Organists diploma. It was no surprise a few weeks later

to find him playing at Leicester Cathedral, where he gave a concert of tuneful pieces from the classical organ repertoire, orchestral transcriptions, and a few theatre organ numbers for good measure—at one point coaxing the beat of a steam locomotive from the fine Harrison and Harrison organ!

Our autumn concert series promises fine music from Donald MacKenzie, John Atwell, and Mark Laffin, and culminates with the ever-popular Len Rawle Christmas shows!

—Peter Collett

Nick Ashton, Chairman

+44 7580 332217

chairman@atos-london.co.uk



Kevin Morgan at the Woking Wurlitzer
(Photo by Mike Clemence)

MANASOTA

Sarasota, Florida—Manasota chapter's final monthly meeting prior to the summer holiday featured Jim Reinhart and John Clark McCall on Sunday, May 19, at Grace Baptist Church in Sarasota, where the Tyson Forker Memorial Wurlitzer continues to thrill audiences and church congregations alike.

The pairing of Reinhart and McCall made for an entertaining and contrasting afternoon of music as each has a very different approach to the theatre organ. The concert included show tunes, sacred selections, “doo-wop,” light classics, and even a “Mexican” polka.

Concert attendees included numerous listeners from out of town and a number of Packard automobile enthusiasts who have supported the previous *Your Packard Hit Parade* concerts by John Clark McCall at the Forker Wurlitzer.

Jim Reinhart had the honor of being introduced by his own mother, Frances, who serves as secretary of the Manasota chapter. Both organists included dedicatory sacred selections in honor of Bob Briner, an active member of the chapter and a special personality in the Venice-Sarasota area. Bob left his friends January 31.

The concert was a memorable way to end a year of great performances by artists which included Clark Wilson, Tom Hoehn, David Wickerham and Dick Kroeckel, Bill Vlasak, John Clark McCall, and Dave Henderson.

—Gene Hodges

Chuck Pierson, President

941-924-0674, cpipes@aol.com



Jim Reinhart (left) and John Clark McCall at the Forker Memorial Wurlitzer
(Photo by George Millburn)

NEW YORK

New York, New York—On Saturday, July 27, the New York Theatre Organ Society held two open consoles. In the morning, those present enjoyed open console on the 2/10 Wurlitzer at the Bardavon Opera House in Poughkeepsie. Thanks to the crew, the organ performed well and was ready for the day's events. At noon, the group traveled to FDR High School in Hyde Park for open console on the Gus Pratt Memorial Allen 324Q SP. The organ sounded great as always, and all who attended enjoyed the day's events. Thanks to all who attended and to all of the members of both crews who prepared the venues and the organs for the day's events. For more photos, go to www.nytos.org and click on “gallery.”

—Dan Minervini

Steven Frank, Chairman

718-456-9741, steve@virgilfox.com



Rob Kleinschmidt at the console of the Bardavon Opera House 2/10 Wurlitzer
(Photo by Steven Frank)



Juan Cardona at the console of the Gus Pratt Memorial Organ at FDR High School, Hyde Park (Photo by Steven Frank)

NORTH TEXAS

Dallas/Fort Worth, Texas—The major activity for our chapter was preparing for our August 3rd event. Called Summer Sizzle, with “A Taste of Old Time Music Hall,” this program was presented under the auspices of the NTC-ATOS and Theatre Britain, a group dedicated to producing and promoting the works of British theatre.

Our featured artist was Mark Herman at the console of the NTC-MPAC 3/18 Wurlitzer. He entertained us throughout the evening with various selections, much to the delight of the audience. The Theatre Britain players performed several songs and skits during the evening. One of the major items was a performance of *The Master and the Maid*, a short play in the style of a silent movie by Michael Kilgariff, presented by special arrangement with Samuel French Inc.

One of the unique features of this play was that after the actors had completed the play, the audience is asked if they would like to see it again. When they say “yes,” it is necessary to “rewind the film,” requiring the actors to perform the play in reverse—starting at the end and going backwards to the start of the play. The second run-through even included a broken film. The music accompaniment was by Bob Whiteman at the chapter's Wurlitzer organ. *The Master and the Maid* was

Other individuals who helped make the evening a success were producer Ian Clark, director Sue Birch, chairman/emcee Jamie Rawson, stage manager Sarah Barnes, sound man Don Peterson, and lighting by Lisa Miller and Rachel Carnegie.

Chapter News

On August 24 the maintenance crew again attempted to re-install the Kinura chest. After much frustration it was decided the chest suffered from too many problems, some almost impossible to repair. A new wind chest will now be built to replace the old one.

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



Mark Herman at the NTC 3/18 Wurlitzer
(Photo by Ken Brown)



Jamie Rawson (center) and the cast of
Theatre Britain (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—On June 16 the Orange County Theatre Organ Society presented Dean Mora playing the Wurlitzer at Plummer Auditorium in Fullerton, California. He was very well received by the Fullerton audience and will be back soon.

The August 10 Open Console meeting was a great time of sharing music, conversation and chamber tours. We were especially pleased to have several people mention their interest in helping to maintain and tune the organ. We are always looking for people like that!

OCTOS has always had a policy of helping to secure practice organs for anyone wanting to learn to play. The board of directors had the pleasure of helping a teenager get a used Allen organ by paying the moving fee for him. This is one of the ways we have been helping to grow our audience.

The OCTOS Wurlitzer is located in the Fullerton Union High School Auditorium. It was installed by Wurlitzer when the building was built in 1929. For many decades the school offered an organ class and used the organ weekly for the assembly programs. We have received offers from some organists to help the school spark interest in using the organ again in their music programs. We are excited about this and will keep you posted!

—Ed Bridgeford, President
714-529-5594

PUGET SOUND

Seattle, Washington—The sunny Sunday afternoon of August 4 saw a sizable crowd of PSTOS members at the home of Russ and Jo Ann Evans for a delightful afternoon of music on their 3/18 Wurlitzer.

The program opened with a Huntley-Brinkley-style exchange between Russ and Jo Ann covering frequently asked questions about their instrument. After introductions by emcee Bob Zat, attendees were treated to performances by two talented organists. First on the bench was Harvey Rossiter, currently noted for his Saturday evening concerts at the Lincoln Theatre in Mt. Vernon, Washington. He treated the audience to jazz, Broadway standards and other favorites.

Following a brief stretch break, Pete Eveland resumed the program with more classic favorites reflecting his days as staff musician on the Mississippi Delta Queen steamboat. He ended the program with a medley of patriotic numbers, including the theme songs of every one of the armed forces.

Attendees lingered after the concert to examine the console, view the pipework, and enjoy refreshments on the back patio. Several were heard to comment that they had rarely heard such a variety of tunes in one program, and that the Evans organ was in top form, which it certainly was.

Without a doubt, everyone had an enjoyable time, and was grateful to the Evanses for hosting the event.

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



Harvey Rossiter and Pete Eveland at the Evans
Wurlitzer (Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—The RCTOS July meeting was held at the residence of Frank and Jeanne Sabatka in Omaha. This is RCTOS's annual picnic potluck. The performing artist was Jeanne Sabatka, with a little help from her friends Greg and Jerry. The residence is home to two Conn organs and an upright piano. After several solo selections from Jeanne, the trio performed. It was a beautiful day and, as usual, the potluck was plentiful. Thanks to Frank and Jeanne for once again hosting this great event.

RCTOS's annual concert at the Rose Theatre on Sunday, August 18 featured the theatre pipe organ stylings of Walt Strony along with the Fremont, Nebraska-based 80-man chorus, The Pathfinders. This was the most successful concert RCTOS has presented throughout the years, with an audience of more than 725. Walt was amazing as he commanded the Rose Theatre's 3/24 Wurlitzer. The Pathfinder chorus has been awarded the recognition of being the 10th-best barbershop chorus in the world. An after-concert reception was held at the Markworth residence, where Walt again commanded the 3/24 Markworth Kimball with a fantastic selection of favorites including excerpts from the opera *Carmen*.

Congratulations to RCTOS President Bob Markworth for being named ATOS 2013 Member of the Year at the convention in Atlanta.

Zach Frame will be the guest artist at RCTOS in September, and Mark Herman on December 1. Both meetings will be held at the Markworth residence.

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

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



Bob Markworth shows his Member of the Year award (Photo by Jerry Pawlak)



Walt Strony at the Markworth Kimball console (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Our July club social featured Paramount house organist Bob Castle and friends on the GW4Q at the Holiday Hills ballroom. Bob's friends were famous historical organists from the theatre organ world such as Jesse Crawford and George Wright, and his song selections demonstrated his outstanding ability to recreate their registrations and playing styles. Bob is currently recovering from a fall resulting in a broken leg. We wish him a speedy recovery.

We were back at the Paramount in August for "Wonderful Wurlitzer" with our AGO friends. Performers included Ingrid Gardner performing nostalgic selections on the Wurlitzer; Ken and Barbara Mervine with their son Gabriel on flugelhorn and trumpet, who performed ten variations on "Amazing Grace" to a photo montage created by their daughter; and the always-outstanding Bryan Dunnewald, who brought out the classical capabilities of the Publix 1 with a flawless Bach prelude. Ben Ehrlich performed nicely, presenting some contemporary jazz, and Bob Flinn and Kevin Utter partnered on the dual consoles assisted by Kevin's service dog Bingo. Former chapter member Mike Bryant returned to the Paramount to fill in for the "non-walking-wounded" Bob Castle, and

closed the show by accompanying a silent film and playing a few tunes in his smooth style. It's always nice to have Mike back home and on the bench.

—Jim Calm, President
jimcalm32@yahoo.com



Bob Castle at the GW4Q (Photo by Bill Kwinn)



Bob Flinn, Kevin Utter and Bingo at the Denver Paramount twin consoles (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—Justin Scapino was the featured organist for the SLTOS July meeting, held at Midwest Music in Ballwin, Missouri. Many thanks to our host, owner Jerry Roberts, who provided an Allen T321Q for our use. Mr. Scapino, a church organist from Sikeston, Missouri who aspires to one day be the organist for a St. Louis Cardinals farm team, the Springfield Cardinals, ably performed a varied selection of popular, classical, and liturgical music on the Allen.

Afterward, several members enjoyed playing the Allen T321Q, and a new model, Bravura L122.

Some sad news was reported by Denny Ammann's wife, Mary Lou. Denny, long time SLTOS vice president and past president, has entered an assisted care facility due to Alzheimer's disease. We're told he is able to entertain the folks there by playing the piano. Please think of Denny, Mary Lou, and family, and remember them in your prayers.

The August meeting, hosted by Al Haker, was held at the Fox Theatre in St. Louis. Because the theatre is undergoing major restoration work during the summer, the magnificent 4/36 Wurlitzer was not available. Rather, the 2/11 Wurlitzer lobby organ was played by featured organist Ralph Haury, who regularly plays this organ before and during intermissions. Ralph never ceases to amaze with his ability to creatively interpret just about any style of music by ear, and he reads music too!

The Fox lobby organ was originally a 2/8 instrument installed at the Majestic Theatre in East St. Louis, Illinois about 1930. It was purchased by SLTOS, and installed where it now resides on the third floor south lobby of the theatre, with the pipe chambers on the third and fourth floors adjacent to the console. After the concert, members enjoyed playing and listening to each other during open console.

—Gary Broyles
Jim Ryan, President
314-416-0416, jim@stlos.org



Featured organist Justin Scapino at the Allen T321Q (Photo by Gary Broyles)



Featured Organist Ralph Haury at the St. Louis Fox lobby organ (Photo by Gary Broyles)

Chapter News

SIERRA

Sacramento, California—August 11 brought our Sacramento-based group, teaming up with our Grant High School partners the Grant High Alumni Association (led since its founding in the early '80s by our member Sondra Fuson) to present a screening of *The Mark of Zorro*, accompanied by Chris Elliott at the Grant High 4/22 Wurlitzer. Chris has worked up his own really excellent score for this landmark 1920 silent film that ranks among the best we have seen. Unfortunately, the organ gets little use and the chamber temperatures and humidity fluctuate more than would be ideal, so the organ reminded us a couple times that it was not an electronic. Chris, being the consummate professional, skillfully played around and through the ciphers.

The Fair Oaks Wurlitzer has, over the last couple years, experienced problems with its "old" solid-state combination action memory. But through persistent efforts of our member Paul Brown (who is a design engineer for Intel) the problems have been found and fixed through his discovery of suitable memory chip substitutions.

George Wright, having been born and raised in Northern California—including Stockton, Sacramento and the Bay Area—before heading off to the New York Paramount, makes our chapter especially proud that our member Wendell Jacob of Davis, just west of Sacramento, has commissioned another of our members, Dr. Bill Coale, to write and publish a biography of George Wright. Obviously a bio with interviews of people with firsthand knowledge of George needs to be done now, as these folks are gradually fading from the scene.

We salute Atlanta for a terrific convention that we estimate drew the largest number of Sierra attendees than any prior east Coast convention.

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



Grant High School 4/22 Wurlitzer
(Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—At the July program we heard a different style of music with songs from the classic rock 'n' roll era. Lynda Ramsey and Paula Hackler started the evening with a piano-organ duet hit made famous by Bill Haley. Bill Rowland followed on organ; then on piano, he sang and played a famous hit tune recorded by Fats Domino. Next was Joyce Hatchett at the organ, playing hits by Elvis Presley and Bobby Vinton. Guest Jeff Smith sang a Beatles song accompanied with his guitar and, later in the program, played a violin selection, with Joyce accompanying each time on the piano. Phil Judkins and Carolyn Craft followed on the organ with hits by Herb Alpert, the Carpenters, Platters, and Four Aces. Lynda and Paula concluded with piano-organ solos and duets with hits made famous by Floyd Cramer, Buddy Holly, Frankie Avalon, and Mickey Gilley.

In August, we met with the German American Society of Tulsa at their location for a combined evening of music and fun. The Blaskapelle Band opened the evening with a set of polka music. Joyce Hatchett followed with a couple of Harry Warren tunes on the organ, then introduced guests Sue Wilson, who sang selections from Gershwin and Rogers and Hammerstein accompanied by Bruce Wilkin on the piano. Carolyn Craft was next with songs from *South Pacific* on the organ.

After intermission, the band welcomed everyone back. Another special guest, 11-year-old Axyl Langford, sang a song made popular by Josh Groban along with a selection from *Carousel*. She brought down the house with her phenomenal voice!

Phil Judkins then played tunes from Jimmy Dorsey, Jerome Kern, and Duke Ellington on the organ. The evening concluded with a favorite Woody Guthrie song being played by the band, organ, piano, and the audience singing along.

—Paula Hackler
Phil Gray, President
918-429-2519, phillipgray@earthlink.net



The July program players/singers: Back row: Lynda Ramsey, Jeff Smith, Phil Judkins, Bill Rowland; Front row: Joyce Hatchett, Paula Hackler, Carolyn Craft (Photo by Rudy Geissler)



11-year-old singer, Axyl Langford, performs for Sooner State (Photo by Rudy Geissler)

SOUTHERN JERSEY

Franklinville, New Jersey—July 2013 was one of the busiest and most fun of all the summer months we've had in recent years. In Atlanta, Georgia, there were two conventions: The American Theatre Organ Society during the first week, and the National Model Railroad Association during the third week. Then our chapter had a Sunday Summer Serenade on Sunday, July 21, which gave us a chance to recuperate from the conventions with their schedules, bus rides, outstanding organ concerts, and fantastic model railroad layouts.

The Summer Serenade was at Nathan Figlio's home, which boasts a Rodgers 360 digital theatre organ. It has 12 audio channels for a custom sound. The sounds for the stops were digitally sampled from the 4/48 Wurlitzer in Gig Harbor, Washington. This Rodgers organ is the equivalent to a 3-manual, 15-rank pipe organ, and the sound is unbelievably realistic. Nathan opened the session with a demonstration and a short concert, followed by open console time.

Our president Joe Rementer managed to fit in a quick business meeting, during which plans for the 2015 ATOS convention were discussed. We hope to include the Broadway Theatre 3/8 Kimball in that event.

Upcoming activities for the Chapter include our annual BBQ in October and a Christmas party on December 14.

Tours of the Atlantic City Boardwalk Hall organs are still available. Details and reservations can be made by email to acchostour@gmail.com.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—In July, seven of our SVTOS members attended the ATOS convention in Atlanta, Georgia. Representing SVTOS were Don and Nancy Schoeps, John and Arlene Volk, Terry Nace, Larry Fenner, and Barry Howard. As usual, the convention featured world-class organists and world-class theatre pipe organs. One of the highlights was the Young Organists Competition at the Strand Theatre in Marietta. All three of the young organists are extremely talented, and the winner of the competition was Justin LaVoie, who we were privileged to have as a guest organist at our June chapter meeting at the Capitol Theatre in York.

SVTOS was very pleased to sponsor two of our members to attend this year's Summer Youth Adventure in Portland, Oregon. Thanks to very generous donations from several of our members, we were able to send Connor Ream and Dan Umholtz to the Adventure. Both Connor and Dan said it was a great experience and an excellent program.

Our SVTOS picnic was held on Saturday, August 10 at the First United Methodist Church in Ephrata, Pennsylvania. About 40 members and guests attended, along with several members from the church. It was a great time of fun, food, fellowship, and music. The church has a two-manual, 11-rank Möller with expanded digital voices which several of our members enjoyed playing. After our meal, Don Kinnier presented us with a short Charlie Chase comedy, accompanied on his portable digital organ.

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



Dan Umholtz and Connor Ream
(Photo by Dusty Miller)



Don Kinnier and his portable digital organ
(Photo by Dusty Miller)

VALLEY OF THE SUN

Phoenix, Arizona—Every summer Christian Cartwright and his chums come across the pond from the UK to attend the ATOS national conventions. They include a stop in our valley to visit Organ Stop Pizza, including a program by Christian. On a very warm June 29, we got to hear him at the Orpheum. He played a wide variety of music, including American standards and Blackpool-style dance numbers. He also played a Beatles medley as a tribute to the 50th anniversary of their first album. Open console followed Christian's program.

On August 24, Organ Stop hosted an appreciation luncheon for the 100 Club of Arizona, honoring our first responders. It was an all-you-can-eat-and-drink benefit, with all proceeds going to the 100 Club. Both Charlie Balogh and Lew Williams played, and several of our members attended.

August 25, on a cloudy, rainy day in the Valley of the Sun, Charlie Balogh brought a bright ray of sunshine into the Orpheum Theatre. While we often hear him at Organ Stop, it has been a while since he has played at the Orpheum. Some of his numbers pertained to the weather. We heard a medley of Cole Porter tunes, songs associated with Al Jolson, and some pretty ballads. It seemed that Charlie enjoyed playing our Wurlitzer as much as we enjoyed listening. Six talented people participated in open console after Charlie's program.

Our chapter lost a long-time member and friend in August. Rachel "Archie" Archibald passed away at the age of 102. She was quick-witted and very talented, playing a variety of instruments. She enjoyed jamming on piano and organ with the guys. A nice article about Archie by Lew Williams can be found in our current newsletter.

—Madeline LiVolsi
Johnny Sharp, President
623-377-5961, johnnysharp55@yahoo.com



Christian Cartwright at the Orpheum
(Photo by Beverly Fizzell)



Charlie Balogh plays the Wurlitzer
(Photo by Beverly Fizzell)

Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

State Office Building—333 Willoughby 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 theatre 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. November 17 2:30pm: Jerry Nagano.

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.

Grant Union High School—1400 Grand Avenue, Sacramento (4/21 Wurlitzer) sierrachapteratos.org/grant.html. November 10, 2:00pm: Donna Parker.

Copley Symphony Hall—1245 7th Avenue, San Diego, 619-235-0804 (4/48 Robert-Morton) www.sandiegosymphony.org. February 1, 2014 8:00pm: Russ Peck.

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

San Gabriel Mission Playhouse—320 S Mission Drive, San Gabriel (3/18 Wurlitzer) www.missionplayhouse.org.

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

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. 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. Thirty-minute organ prelude, with guest organist, to frequent classic movies.

DELAWARE

John Dickinson High School—1801 Milltown Road, Wilmington (3/66 Kimball) www.dtoskimball.org. November 23, 7:00pm: Jelani Eddington. January 25, 2014: TBA. March 15, 2014 7:00pm: Donna Parker. April 6, 2014 3:00pm: Don Kinnier. April 22, 2014 10:00am: Wayne C. Zimmerman, Sr. April 26, 2014 7:00pm: Jerry Nagano. June 14, 2014 7:00pm: David Gray.

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 (3/11 Wurlitzer). Free concert, third Tuesday of every month from 11:30am to 1:00pm.

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-371-0070 (4/32 Wurlitzer). Open console following most monthly meetings Sept. thru Dec., April and May. Professional concerts in January, February, and March. November 17 2:00pm: Dwight Thomas.

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 Hobbis; 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 Hybrid) www.lincoltheatre-belleville.com. Movie overtures: Friday, David Stephens; Saturday, volunteers.

Virginia Theatre—203 W Park Avenue, Champaign (2/10 Wurlitzer) Style 216.

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 Hybrid) 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.

MARYLAND

Weinberg Center for the Arts—20 W Patrick, Frederick (2/8 Wurlitzer) Style 120 Special. February 1, 2014 2:00pm: Ray Brubacher, Michael Britf. February 14, 2014 8:00pm: Ray Brubacher, Michael Britf. June 6, 2014 8:00pm: Ray Brubacher, Michael Britf.

MASSACHUSETTS

Shanklin Music Hall—130 Sandy Pond Road, Groton (4/34 Wurlitzer) www.emcatos.com. November 24: David Wickerham, Dick Kroeckel.

Knight Auditorium, Babson College—100 Forest Street, Wellesley (4/18 Wurlitzer). November 23 7:30pm: David Wickerham, Dick Kroeckel. January 12, 2014 2:30pm: Justin Stahl. March 22, 2014 7:30pm: Phil Kelsall.

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, Lynn Walls. 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.

Ironwood Theatre—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) www.ironwoodtheatre.net. Organ is featured as part of the guided summer tour Fridays at noon and 2 pm.

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. November 10, 3:00pm: Paul Roberts plays the inaugural concert of the Great Lakes Bay chapter of ATOS. Tickets \$12 at www.templetheatre.com or at the door.

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.

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) Fox Special 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. Bruce Williams.

Loews Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) www.gstos.org. Organ played before movies and events on a regular basis. Bernie Anderson, Paul Citti, Eric Fahner, Bob Maidhof

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.

Rahway Senior Citizens Center—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) Organ originally from New York Rainbow Room in Rockefeller Center. www.gstos.org. Organ played monthly and for special events. Free public concert—first Thursday every month. This organ originally from New York Rainbow Room in Rockefeller Center.

NEW YORK

Broome Center for Performing Arts—Binghamton (4/24 Robert-Morton). December 29 2:00pm: Jim Ford.

Auditorium Theatre—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) rtosonline.org. April 6, 2014 2:00pm: Scott Foppiano.

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, third 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 7:00pm on the first Friday of the month during the school year.

Around the Circuit

Theatre Organ Programs
and Performances

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 organists with Gary Russell, Marc Gerlack, and Dean Lemire as associates.

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

PENNSYLVANIA

Keystone Oaks High School—1000 Kelfon Avenue, Dormont (3/19 Wurlitzer) theatreorgans.com/PATOS/.

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

Colonial Theatre—227 Bridge Street, Phoenixville (3/24 Wurlitzer). December 8, 3:00pm: christmas event.

Strand-Capitol Performing Arts Center—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. Various Artists. Pre-Movie organ music provided by members of the Susquehanna Valley Theatre Organ Society on selected Sunday afternoons from 2:30 pm until 3:00 pm. Check the theatre or SVTOS website for dates.

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.peerysegypthiantheater.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 Gulledege.

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

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. December 21, 2:00pm: Jelani Eddington. February 1, 2014 2:00pm: Clark Wilson. March 8, 2014 2:00pm: Jonathan Ortloff. June 13, 2014 7:30pm: Dennis James.

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.

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. December 1 2:00pm: Tony Fenelon, Dr. John Atwell.

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

Marrickville Town Hall—Marrickville Road, Marrickville, +61 2 9798 6742 (2/11 Wurlitzer). Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm.

SOUTH AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) www.capri.org.au. Organ played before evening sessions on Tuesday, Friday, and Saturday nights. December 1: Rob Richards, Alex Zsolt.

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).

WESTERN AUSTRALIA

Karrinyup Center, Perth—(3/21 Wurlitzer).

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale (3/16 Wurlitzer) www.theatreorgans.com/wota. November 17, 2:00pm: Ken Double.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. 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. 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 (4/4 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) ossetftheatreorgan.weebly.com. December 1, 2:30pm: David Lowe.

Victoria Hall—Victoria Road, Saltair (3/11 Wurlitzer) www.cosnorth.co.uk. November 9, 7:30pm: John Bowdler. December 8, 2:30pm: Robert Wolfe.

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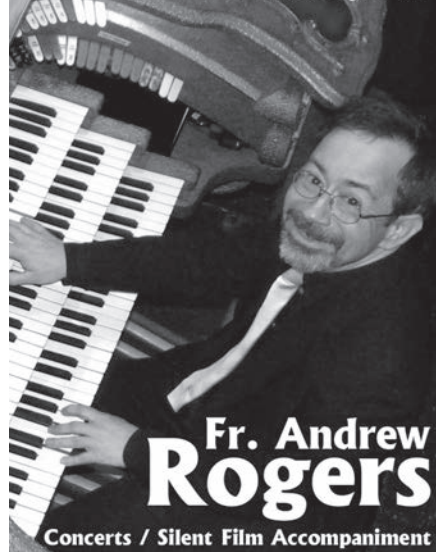
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Closing Chord

Dr. Albert Barry Henry

(1936–2013)

The Saenger Theatre, the most opulent and famous theatre in New Orleans, re-opened with a splash last week after a \$52 million renovation. Fundraising is underway to restore the singular 4/26 Robert-Morton pipe organ. And the man most responsible for saving the theatre and the organ is not here to reap the rewards of his efforts to save his beloved Saenger Theatre and the organ.

Dr. Barry Henry passed away September 23, 2013 in his home in New Orleans following a lengthy battle with cancer. He was 76. He died four days before the first shows at his beloved Saenger Theatre.

The sad irony is rich. It was Barry Henry who spent years collecting important pieces of Saenger history. A magnificent portrait of Julien Saenger; old stock certificates from the Saenger Amusement Corp.; an original copy of the opening night program; and perhaps most important, a collection of photos and a large piece of the original carpeting (saved from the dumpster!), this proving to be most helpful to those who would restore the great movie palace to its original décor.

More than that, it was Barry Henry who led the charge to have the Saenger Theatre placed on the National Register of Historic Places, thus beating the wrecker's ball to the punch and saving the theatre. And from the early 1970s for nearly 30 years, he and a band of friends kept the great Robert-Morton theatre organ playing. It, too, will be restored and will sing forth again in its glorious like-new surroundings.

Barry Henry was born in Vicksburg, Mississippi and began piano lessons at age 5, later moving to the organ. He studied at Tulane University, where he received his medical degrees, and was a radiologist. He served his country in the Air Force Strategic Air Command, honorably discharged as a captain. He returned to New Orleans and called it home until his passing.

He loved the theatre organ, often performing at the Saenger before major events, having entertained audiences there to see Bob Hope, Johnny Carson and other great stars. He and his partner Mike Fitzgerald were regulars at ATOS conventions and major concerts across the country. Our organization has lost one of its stalwarts who almost single-handedly saved one of the great theatres, and one of the most important instruments in our history.

Dr. Henry was buried in his hometown of Vicksburg Friday, September 27. Ironically, it was on that night famed comedian Jerry Seinfeld took the stage to re-open the Saenger Theatre.

On Thursday, October 3, New Orleans Mayor Mitch Landrieu hosted a dinner for 200 on the Saenger's stage, and paid tribute to Barry Henry, announcing that all proceeds from the dinner are earmarked for the restoration of the great pipe organ.

The musical love of Barry Henry's life will play again.

Donations For The Saenger Robert-Morton Organ

For the many who have made inquiries, donations can be made in memory of Dr. Barry Henry, specifically earmarked for the restoration of the Robert-Morton theatre organ.

Checks should be made out to: Friends of the Saenger and New Orleans Theatre.

On the memo line, write: Dr. Barry Henry Organ Fund.

Mail checks to:

Cindy M. Connick, Executive Director
Canal Street Development Corporation
1515 Poydras Street, Suite 1845
New Orleans, LA 70112

ATOS is working with Saenger Theatre management to ensure proper restoration of the great pipe organ. The intent is to properly honor the memory of the man who saved the instrument that the great Jesse Crawford proclaimed, "The finest theatre organ I have ever played."



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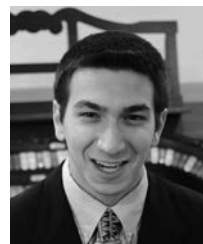
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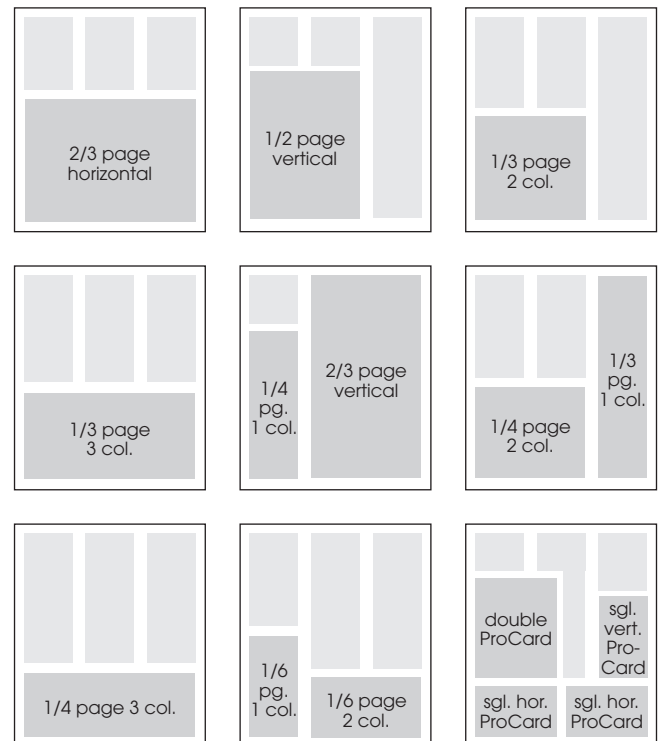
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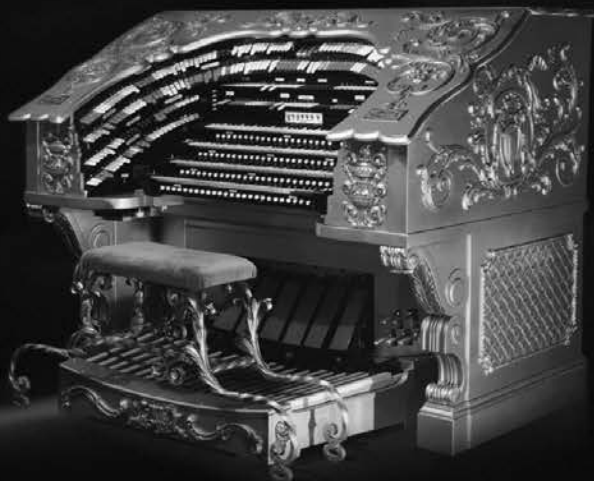


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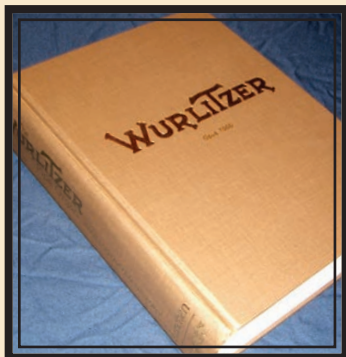
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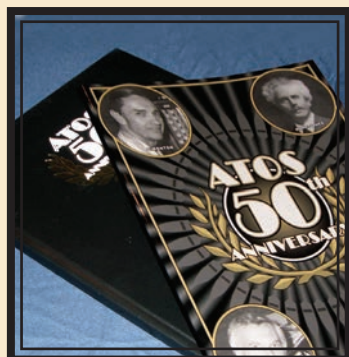
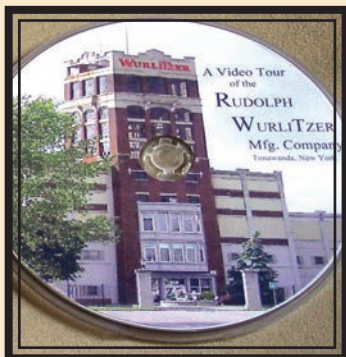
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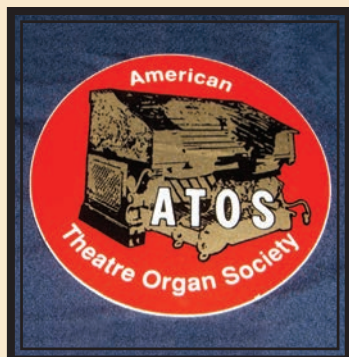
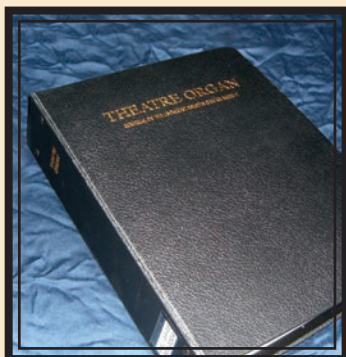
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