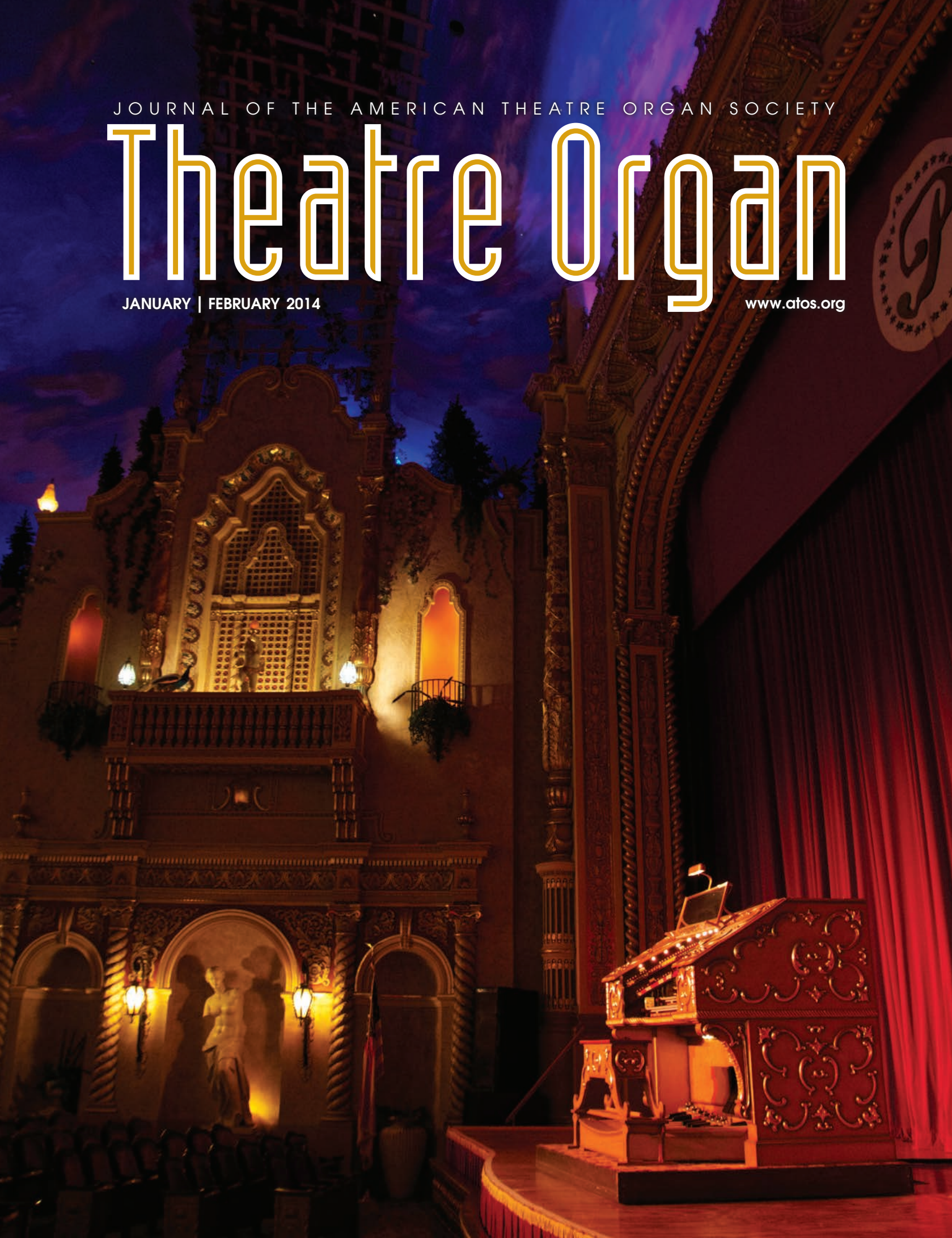


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Exterior shot of the Long Center marquee in Lafayette, Indiana
(Photo by Nathan Wilcox)

On the Cover: Anderson, Indiana, Paramount Theatre interior (Photo by Nathan Wilcox)

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THEATRE ORGAN JOURNAL

PUBLISHER

Donna Parker (d.parker@atos.org)

CO-EDITORS

Mike Bryant (m.bryant@atos.org)
206-619-6645

Don Feely (d.feely@atos.org)
503-882-6155

ASSOCIATE EDITORS

AROUND THE CIRCUIT: Paul Jacyk
(atc@atos.org)

MUSIC: Steven Ball

PIPE PIPER: Jonathan Orloff
(j.orloff@atos.org)

REVIEWS: Douglas Grant

JOURNAL ADVERTISING

Mike Bryant
(adsales@atos.org)

THEATRE ORGAN EDITORIAL OFFICE

PO Box 820591
Vancouver, Washington 98682
206-619-6645
editor@atos.org

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

AMERICAN THEATRE ORGAN SOCIETY

CHAIRMAN OF THE BOARD

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

VICE CHAIRMAN OF THE BOARD

Larry Fenner (l.fenner@atos.org) (2016)
717-274-2254

SECRETARY

Bob Evans (b.evans@atos.org)
508-674-0276

TREASURER

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

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DIRECTORS (CURRENT TERM)

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

Michael Fellenzer (m.fellenzer@atos.org) (2016)
317-251-6962

John Ledwon (j.ledwon@atos.org) (2014)
702-767-8772

Jack Moelmann (j.moelmann@atos.org) (2015)
618-632-8455

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

Bucky Reddish (b.reddish@atos.org) (2014)
478-862-3479

Carlton Smith (c.smith@atos.org) (2016)
317-356-1240

YOUTH REPRESENTATIVE

Dan Minervini (d.minervini@atos.org)
516-795-0211

PRESIDENT & CHIEF EXECUTIVE

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

MEMBERSHIP SECRETARY

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

CORRESPONDENCE ONLY:

PO Box 6491, Aloha, Oregon 97007

MEMBERSHIP REMITTANCE ONLY:

PO Box 162049, Atlanta, GA 30321-2049

ATOS MARKETPLACE

Rob Vastine
23855 SW 195th Place
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503-313-1024
marketplace@atos.org

ATOS CORPORATE OFFICE

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

PROGRAMS

CONVENTION PLANNING

Mike Kinerk (m.kinerk@atos.org)
305-532-9000

ENDOWMENT FUND

Tim Needler, Chairman
Endowment Fund Board of Trustees

E-TONES NEWSLETTER

Jack Moelmann

SCHOLARSHIPS

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

THEATRE ORGAN RADIO

Ken Double

THEATRE ORGAN WORKSHOPS

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

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To 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

When I was a little kid, it seemed that a month was forever.

Well, I outgrew that! Now, it seems as though a year passes as quickly as a month did then. Where does the time go?

You've only had one issue of the Journal since you read our convention coverage from 2013, and here we are talking about the exciting things in store during 2014 and pasting in a registration form for the 2014 convention already! There's a good reason for that. I've not been to a convention hosted by the Central Indiana chapter before, but I'm told they really know how to "put on a do," to borrow a phrase from my great aunt. As part of their putting-on-a-do planning process, they've organized an Encore to Cincinnati which will include a Mark Herman concert at the Music Hall Ballroom and a Jelani Eddington concert at Ron Wehmeier's place. Just to remind you, both artists have been ATOS Organist of the Year, both of these organs were added to the National Registry this past year, and Ron (who installed and maintains both) received the Award for Technical Excellence.

Mix these elements together, cap it off with a dinner cruise on the river, and you have one cracking day in store (to borrow another phrase from another old relative...).

Now, the bad news.

The Encore is limited to 180 lucky attendees, and I suspect this one will sell out in nothing flat. So, if I may be permitted to dispense a bit of advice, don't toss this issue aside and figure you'll get to it later. Get your registration in before those 179 seats are gone.

"179," you say? "I thought it was 180!" Well, yes, but guess who sees that form before you do!

We've had good response to our request for suggestions on what to call the column we headed "Miscellaneous" in the September/October issue. As we said at the time, we'll only run that when we have enough material to fill up a page. We'll continue to entertain your naming suggestions until at least the next issue, so keep them coming.

We're pleased to see our request for articles on residential instruments is beginning to bear fruit. The March/April issue will have an article on a wonderful organ featured during the preglow to the Providence convention in 2011, at the home of Ned and Jan Niemiec. They've sent some superb pictures, and we think you'll enjoy both the visuals and the text.

Adam Aceto's article on the Wonder Mortons prompted a response from Clark Wilson, generally recognized as one of the few Morton gurus (gurae?) in the business and a prodigy on the Möller Musical Saw. Clark has filled in some of the gaps, and provided some interesting perspective about both Morton and Barton. Barton is a name we haven't featured often in the Journal, and considering that the Midwest is where most of the Barton organs are concentrated, we figure this would be a good year to change that.

The convention will feature some Bartons, and you'll see some discussion in upcoming articles. However, we'd like to have a good, in-depth article (with great pictures, of course) on the brand, and some features on individual instruments. We know there are some good writers in the Midwest, so how about picking up a pen (another dated term, I suppose...)?

A word about the Technical Experience, if we may: If you're planning to attend the Technical Experience this year, and if you can ~~write eloquently~~ write really like to talk with you about a Journal article from the "inside" perspective. If you're interested in pursuing that, let's chat.

Finally, as many of you know, we have been working for some time on an upgrade to our membership management system. The objective is to make the membership secretary's job more manageable, and enable us to do much more than we've been able to in the past, which should result in us being able to serve chapters and individual members faster and better.

As this issue goes to press, we are in the middle of the upgrade from the old system to the new. During this transition, membership information, Journal delivery and other membership-related items should not be impacted. As with any major software revision, though, sometimes little things can sneak in. If you do experience an issue that needs attention, contact Membership Secretary Donna Parker at d.parker@atos.org and she will gladly address it.

Meanwhile, here's to a successful 2014!

Keep in touch.

—Mike Bryant

—Don Feely



Ciphers

In Bucky Reddish's Directors' Corner column (November/December 2013, page 8) the principal amount in the Endowment Fund was described as "over \$2 million." This is incorrect. The total of ATOS' assets, including the Endowment Fund, is slightly over \$2 million, but the Endowment Fund alone is approximately \$1.25 million (the value varies slightly month-to-month depending on market conditions).

You may have already read that we really goofed with the date of the picture on the cover. As reader Dan Brown pointed out, the picture named on the Loew's State marquee came out on July 1, 1938—just short of eight years later than the date we reported.

President's Message

2014—Here We Are!

Welcome to the New Year, and I hope the holidays were wonderful for you and yours.

With the new year, not unlike the arrival of spring, hope indeed springs eternal.

There are a lot of wishes and hopes I have, and I am sure many of you have, for 2014. Here are a few of mine:

I hope that Tim Needler and his wonderful crew in Indianapolis have yet another great convention in what is known as the Circle City. They've hosted five times before and every one has been terrific, and received unanimous "two thumbs up" from attendees. You'll get your first taste of what's in store in this issue of the Journal, and details for registering are available on line at www.atos.org.

I hope we can expand our general programming on ATOS Theatre Organ Radio. We hear time and again from so many who tell me, programmer Steve Worthington, our board members, and Membership Secretary Donna Parker how much they enjoy the programming (some have it on most of the day!). More variety of music; more up-to-date information on concerts and activities; and a more enjoyable overall experience for listeners would be good for ATOS, our members, and our first-time visitors.

While we have made some progress on the website, I hope that we finally "get over the hump" and create a much more user-friendly site that clearly and easily introduces new visitors to us, while making it easier for our members to navigate the site to find the information they seek. Greg Bellamy was handed a difficult job, with a list of priorities he has been attacking diligently. There is more to come.

And I hope we can make progress on several fronts, particularly in the area of finding new homes for potential installations; getting great instruments like the New Orleans Saenger Theatre Robert-Morton playing as soon as possible; and finding a few significant new avenues for

drawing attendance at concerts and silent films.

I also hope that a couple of major projects with long-term positive ramifications can be announced soon. There are a lot of exciting things percolating!

The board will soon be holding its mid-year meeting and discussing the state of affairs at the halfway point of this budget year. We will be reporting on that meeting in the coming months.

Meanwhile, there is still time to nominate an individual to run for the ATOS Board of Directors, and if you know of a worthy candidate with the background that would be helpful in service to the organization, please let us know.

Finally, January 1, 2014 marks the first day of our dues increase. While these decisions are painful for the board to consider, after 12 years and with the budget deficits we face, the board did the prudent thing. Many of you renewed early to save those precious dollars, and we thank you for that. This provides us a timely reminder that your renewal notices are now part of your Journal—a reminder to keep an eye out for your renewal date if you have not already done so.

I will continue writing the "Blog" on line, and greet you again in March. Happy New Year to you all!

—Ken Double



FUTURE WATCH

Over the past three years, ATOS has partnered with the International Youth Silent Film Festival (IYSFF) to assist this organization and its young filmmakers. If you are unfamiliar with this effort (peek on line at www.makesilentfilm.com for some interesting viewing), Nathan Avakian wrote musical themes, each three minutes long, in different genres: *mysterioso*, horror, comedy, romance, etc. These young filmmakers then create the movie to match the music.

While it sounds backwards, the creativity is amazing. The winners of these festivals demonstrate incredible skills. And it is introducing the theatre organ to a slew of young people, via the music presented for these festivals and competitions.

Just as Bill Mollema did last year for the Young Organists' Competition at the convention, Dr. Bill Worden has done for the IYSFF. Seeing the opportunity for tremendous exposure as this program grows internationally, Dr. Worden stepped up with a gift to fund the efforts to send organists overseas to perform at the Australian IYSFF competitions. Thanks to both Bills and to all those who have taken on a particular program and provided funding. It is crucial to ATOS that we have individuals who step up on our behalf, and we are happy to acknowledge their contributions, large and small.

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Directors' Corner

JACK MOELMANN



First of all, I hope that each of you had a blessed holiday season. The Christmas season has some of the best music ever written, known by many people and certainly easily adaptable to the theatre organ. Just the song “Jingle Bells” is known by almost everyone and wasn’t even written as a Christmas song. Look up the history of that simple song sometime.

It is hard to believe that this is my 28th year on the board of directors in one capacity or another, 23 years of which were continuous going back to 1983 and serving as ATOS President 1985-1988. Much water has gone under (and over) the bridge, as it were. ATOS members have come and gone, and instruments have changed both in character and location from their original installation. I remember when our membership was over 6,000. Why isn’t it at that level or higher today? One of the many reasons is that we don’t go out and interest our friends and neighbors in the organ and get them to join ATOS and the local chapter. If every member would just sign up one other person, we would double in size. Last year I gave two memberships as Christmas presents.

Currently I am associated with several committees. I chair the Awards and Recognition Committee, and elsewhere in this issue you should find an announcement seeking nominations of deserving members to the Hall of Fame, Organist of the Year, Honorary Member, and Member of the Year. You have until February 1 to nominate someone who deserves recognition for the great work they have done. It is usually a struggle to get nominees for these awards from our members, but there have to be worthy individuals who should be recognized.

*It is hard to believe that this is my 28th year
on the board of directors in one
capacity or another*

I also serve as advisor to the Endowment Fund, the trust fund which will ensure money is available to help theatre pipe organ projects. This is what I feel is my most important job in helping the fund to grow and ensure its sound financial management and accountability. The principal of the fund cannot be touched. Only 90 percent of the annual interest earned is available for grants. Unfortunately the interest rate is rather low these days. Your continued donations designated as restricted to the Endowment Fund will ensure the future of the organization including the restoration, preservation, and presentation of great theatre pipe organs.

Another major job I have is as the ATOS Historian. That function deals with internal background material within ATOS—don’t ask me about the history of any theatre pipe organs (except the most obvious ones, which everyone knows already). Soon I will be completing the index of articles in THEATRE ORGAN for the 2014 edition, a listing which goes back to the beginning of the ATOS journal publication. Hopefully it will be online but in case you want one, just e-mail me a note and you can have a free copy by return e-mail.

Last year I received the five four-drawer file cabinets of material which had been in the ATOS Archive and Library. It was not deemed appropriate for this to be retained at Oklahoma University with the other archive material, so I offered to store and work through it to see just what we have. It is amazing to find, for example, chapter newsletters which, in many cases, go back to their first one published. My research so far has revealed that many chapters aren’t sending in their newsletters, perhaps because they didn’t know that they could or should for safe storage and future reference at the ATOS level. Please start sending them to me and I will file them away for the future. My address information is below. In many cases I have your chapter’s charter

agreement, something which perhaps your chapter has lost or just can’t find.

Another fascinating project which I started a couple of years ago is a compilation of video interviews with personalities within the theatre organ world. These include organists, technicians, leaders of ATOS, educators, and other exciting categories. All of these are on YouTube and can be seen by anyone. Why not check it out? If you can’t find them in any other way, check out the direct links to these interviews in the video gallery of my website, www.JackMoelmann.com. So far I have done some 49 of them, most of which are targets of opportunity at the annual conventions. I enjoy doing it and it is amazing the background information one gets, even from some of the most celebrated theatre organ personalities.

In closing, enjoy your association with ATOS, get others to join this exciting group, attend, and bring others to organ concerts and your chapter meetings. This should not be a closed organization with secret handshakes—just be a good Samaritan. I hope to see many of you at the next convention in Indianapolis which should be a great one! Maybe I could do a video interview of you—everyone has something unique to offer.

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

JELANI EDDINGTON



It has been an honor to serve ATOS for a second year in my current cycle. Prior to this term, I had the privilege of serving the membership from 2004-2007, and again from 2007-2010. During my time on the board, one of my most rewarding activities has been working in connection with a number of programs relating to young organists and enthusiasts.

Among the most significant achievements of the board in recent years has been its commitment to the Summer Youth Adventure. Since the inaugural event in 2007, young theatre organists and enthusiasts from all over the country (and even abroad) have had the opportunity

to deepen their understanding and appreciation about the theatre organ and improve their playing skills. Under the leadership of Jonas Nordwall, Summer Youth Adventure events have taken place around the country in Chicago, Phoenix, Boston, Wilmington, and Portland (Oregon). In addition to visiting some terrific instruments, we have worked with a wide variety of visiting instructors who have shared their vast knowledge and experiences with the students.

Soon, you will see information in the Journal and online regarding the upcoming 2014 Summer Youth Adventure in Portland. As in previous years, this will be a phenomenal opportunity for young people to experience, play, and learn about the theatre organ. If you know a young person who has an interest in the theatre organ, I would personally encourage each of you to put them in contact with us so that we can make sure that they can attend this terrific event.

We look forward to continuing this successful series of events over the coming years, and deeply appreciate all of the wonderful support we have received from the membership. This is a very exciting

time within ATOS, and the investments we are making in our young theatre organ enthusiasts will continue to pay great dividends for years to come.

If you have any questions about the Summer Youth Event, or any other item of interest to you, please feel free to contact me at any time at rj.eddington@atos.org. In the meantime, I remain deeply grateful for the opportunity to serve on the board of directors and look forward to continuing to represent the membership of ATOS.

—Jelani Eddington

One of my most rewarding activities has been working in connection with a number of programs relating to young organists and enthusiasts.

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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

2014 THEATRE ORGAN STUDENT OF THE YEAR AWARD

ATOS is now accepting applications for the Theatre Organ Student of the Year award, honoring a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Students age 27 or younger may submit an application or be nominated by a third party. The recipient will receive a complimentary one-year ATOS membership as well as recognition in THEATRE ORGAN. Applications are due by May 1, 2014. For an application and further information visit www.atos.org or contact Dan Minervini, Youth Representative to the Board, at d.minervini@atos.org.

2014 ENDOWMENT FUND GRANT APPLICATIONS OPEN

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

Only 90% of the interest earned on the principal of the fund may be used for grants in any one year. Only one application per chapter, organization or person per year will be considered. Preference will be given to ATOS chapter-owned organs and sponsored projects. All grant applications involving a theatre pipe organ, or component(s) thereof, will be subject to review by the chair of the

ATOS Technical Committee to determine if the proposed project complies with at least the minimum standards as set forth in the ATOS *Guidelines for Conservation and Restoration* which can be found on the ATOS web site. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the Technical Committee will report to the Endowment Fund trustees in writing of any possible technical issues with a specific application that could lead to disapproval of the application.

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

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

The complete application packet can be obtained from the ATOS website, www.atos.org (go to “Resources,” “Programs and Awards,” “Current Applications”). **Completed applications must be received by the Endowment Fund Board of Trustees not later than April 15, 2014.**

2013-14 Endowment Fund Board of Trustees

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

OPENING OF NOMINATIONS FOR THE 2014 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions on the ATOS Board of Directors for the three-year term of 2014 to 2017. Any ATOS member at least 18 years of age who has been a member of ATOS for two years prior to the date of the close of nominations (January 15, 2014) is qualified to run for election to the board of directors, provided that the nominee does not serve on the board of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music. Service on the board of an ATOS chapter does not disqualify a member from serving on the board of ATOS. In addition, no person may qualify to run or serve on the board who has any outstanding debt obligation to ATOS that is more than thirty (30) days past due. If an ATOS member nominates another qualified member, written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot.

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

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

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

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

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

Alternatively, a nominee may complete and submit a nomination form (which will include biographical information and the 150-word statement). Nominees may download this form from www.atos.org. Upon request to the Nominating Committee, the form may be sent to a nominee via e-mail or U.S. mail. Nominees who prefer to submit the nomination form must include all requested information and complete the form as directed, and must include a photograph along with the nomination form.

- Candidate résumés and a photo are to be sent to the Nominating Committee chairperson. It is strongly recommended nomination materials be sent via certified mail with return receipt or similar mail class if originating outside the United States. Nominations may also be sent electronically; however, the sender **MUST** verify receipt of the nomination by the chair. The postmark deadline is **January 16, 2014**.

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

- It is the sole responsibility of each nominee to ensure compliance with the eligibility requirements for running for the board as provided in the ATOS bylaws and policies. If you have any questions or need clarification of any of the requirements, please contact the Chairperson of the Nominating Committee: Dr. William L. Coale, Ph.D., 11740 San Pablo Avenue #306, El Cerrito, California 94530. wmcoale@comcast.net

Counting words:

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

Chests Behaving Badly

BY MIKE BRYANT

Perhaps one of the most frustrating problems facing the typical pipe organ owner or player is a pipe which won't play—or one which won't stop playing. In this multi-part article we'll cover some of the most common, and often frustrating, issues that tend to spoil your time on the bench, or in the audience.

As our focus is on theatre organs, we won't be discussing tracker chest actions, nor will we cover other types of chests not typically found in theatre organs (although Wicks did make some theatre organs with their Direct Electric actions).

Wurlitzer being the most prolific theatre organ builder, in the interest of brevity we'll focus on them. The principles are the same for other builders. Later in this series, we'll discuss some of the differences in operation.

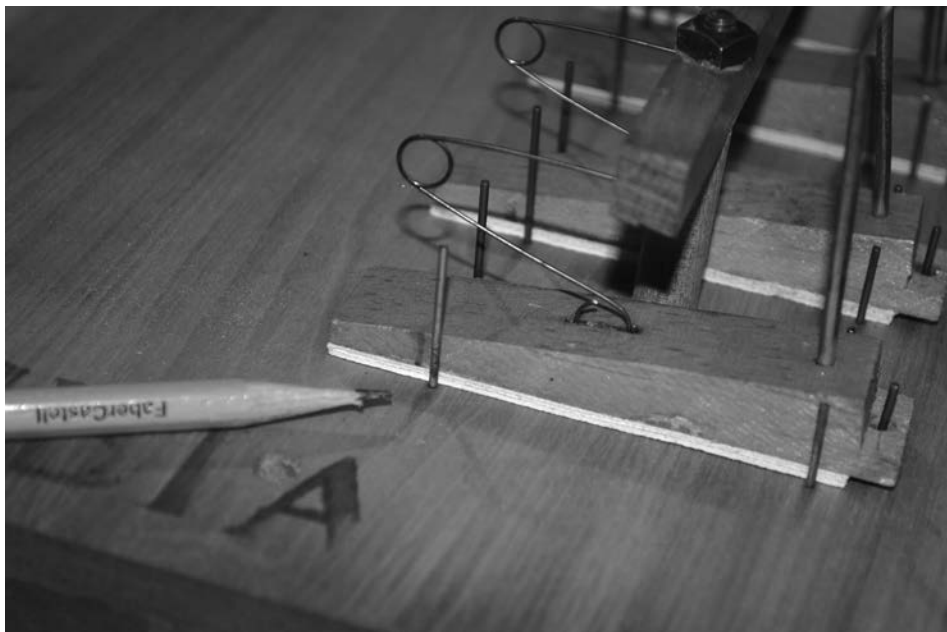
Theatre organ chests rely on differences in air pressure to get the movable bits moving so that air can flow out the toe hole. And that's where it becomes tricky. If high-pressure air can't escape—or can't get back in to equalize, things won't work right. And there are a number of ways this can happen.

When everything is quiet there is no pressure differential; high-pressure air is everywhere.

When the magnet is energized, the magnet exhaust port opens, which allows the high-pressure air inside the primary pneumatic to escape, and the pressure difference collapses the primary pneumatic, causing the primary valve to lift off its seat and allowing the secondary pneumatic to exhaust. The high-pressure air inside the chest can now collapse the secondary, which moves the "spoon" and opens the pallet valve. Air comes out the toe hole.

Armed with this knowledge, we can conclude that there are two potential pneumatic problems: If the pressure differential exists all the time, air will flow through the pipe continuously, causing a cipher. If a pressure differential doesn't exist at all, air won't flow through the pipe and it won't speak.

We'll look at the cipher causes first. In order for a pressure differential to exist, there must be an unwanted path for air to escape or, in other words, to "exhaust to atmosphere."



All sorts of problems can show up here. A warped surface may prevent the pallet valve from sealing; a bent guide pin can prevent the pallet from moving freely (Photo by the author)

To track it down, begin with the things which are easiest to check. That's generally the magnet armature. A tiny bit of foreign matter can prevent the armature from seating and closing the primary exhaust channel; residual magnetism can hold the armature against the magnet poles; or an electrical problem can cause the magnet to remain energized. We'll cover electrical issues in a future installment.

Very often, removing the armature and cleaning it is all that's required. If the armature is ruled out as the cause, then move to the primary valve assembly.

If the primary valve cannot seat properly and it leaks, the pressure inside and outside the primary pneumatic can't be equalized. Look for an obstruction which prevents the valve from seating, or for poor adjustment of the valve disc. If the top and bottom valves are too close together, or if the valve wire is screwed in to the primary pneumatic too far, there may not be enough travel on the primary pneumatic to allow the valve to close. If the primary pneumatic was recently recovered, the new leather may be too stiff or too heavy, resulting in reduced travel.

Most of these conditions can be checked from outside the chest, and comparing the travel and "feel" of the troublesome note

against a properly-working neighbor will often point you in the right direction.

If the primary components are ruled out, the problem must either exist in the secondary or with the pallet valve itself. Here, the problems can become a little more difficult to track down. A hole in the chest which penetrates the secondary channel will cause a cipher. If something was mounted to the side of the chest, one of the screws may have gone into a secondary channel. As long as that screw remains in place, it generally won't cause a problem. But if the screw is removed, there is a "permanent" exhaust path. The pressures inside the secondary can never equalize.

A breach in the gasket between the bottom board and wind bar which goes to the "outside" can provide that same exhaust opening.

What can cause a pallet problem? If you can manually depress the pallet valve (by removing the pipe and gently moving it by reaching through the toe hole with a small screwdriver or similar object) and it appears to move easily, returns quickly and seats reliably, some foreign material may be preventing full closure. If you can't get it to close reliably, you'll need to take a look inside the chest.

Letters

And On The Cover, Yet...

I compliment you all on a fine publication, but an error in the current [November/December] issue was obvious. The photo was stated to have been from September, 1930 and all of the autos in the photo were from at least five years after that date. I checked and the film *Tropic Holiday* did not premiere until 1938.

—Dan Brown
Spokane, Washington



*A perfectly-adjusted primary valve and pneumatic assembly.
With the valve seated, the pneumatic is not fully extended.*
(Photo by the Carlton Smith)

Look now for mechanical issues: a bent guide pin (often related to a recent removal and replacement of the toe board) or a weak or broken spring can prevent the pallet valve from closing.

What if the pipe won't speak? If you've ruled out an electrical problem, look for the opposite of what we've discussed so far. Instead of a pressure difference existing all the time, you aren't able to create the difference.

If a primary or secondary pneumatic has a leak, either around the gasket or a hole or tear in the leather, the pipe may speak slowly or not at all. If the leak is large enough, you won't be able to get enough pressure difference to move the valve, since the high-pressure air will simply continue to try to refill what should be the low-pressure area inside the pneumatic.

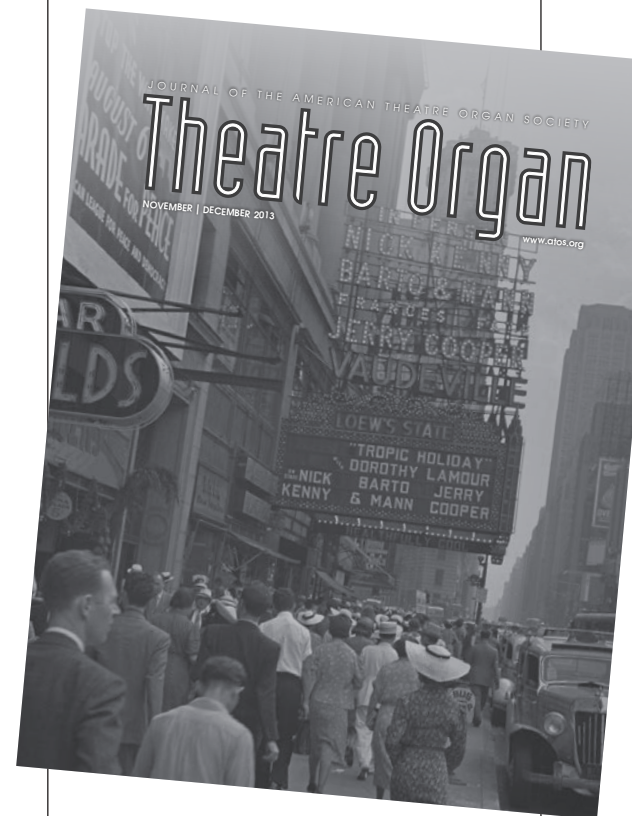
A sticking pallet valve can also cause a pipe not to speak; a bent guide pin can prevent the pallet from moving. Leather which has come unstuck from the pallet can be held in position by air pressure, so even though the pallet itself moves, the port remains closed off.

Diagnosis of a dead note is often more likely to require opening up the

chest. But if you understand the basic relationships between what pressure air needs to be where, diagnosis should be fairly straightforward.

Most difficult are situations where sometimes the note ciphers, and other times it won't speak at all. Look for obstructions inside the exhaust channels in such cases. Just apply your knowledge of how pressure differences work and take it a step at a time, and you'll soon identify the issue.

In the next installment, we'll cover a more interesting (and more frustrating) problem: crosstalk, when two notes speak at once.



Chapter News

ALABAMA

Birmingham, Alabama—The Alabama chapter is still basking in the glow of the overwhelming success of our portion of the 2013 Convention, David Gray and Mark Herman at the keyboards of Bertha, the incomparable mighty Wurlitzer at the Alabama Theatre. It was a joy to see the theatre filled with people from all over the world to enjoy the theatre and the organ.

With the convention past, chapter members resumed work on Bertha, and chapter organists Gary Jones, Stuart Thompson, and Kenny Lewis resumed presenting the wonderful sounds of the Wurlitzer to theatre audiences for the Summer Film Festival and other events at the theatre.

In September, Alabama chapter favorite John McCall returned to the console of the Wurlitzer and presented an entertaining afternoon of music in his unique and engaging style. It had been a while since his last appearance and his return to the console was a welcome occasion.

On the Sunday before Halloween, the Alabama chapter continued a 37-year tradition of presenting the silent classic *The Phantom of the Opera* featuring Tom Helms accompanying the film on the mighty Wurlitzer. With a classic 1960 Cadillac hearse parked out front, robed and hooded specters patrolling the theatre, a coffin in the lobby and a graveyard on stage, the scene was set for a spooky but entertaining afternoon. Following a costume contest, the coffin was carried down the aisle and onto the stage and Mr. Helms emerged from its confines and began the music.

Tom Helms studied silent film accompaniment with the legendary Lee Erwin and his musical score marvelously complemented and undergirded the film. As always, there were those in the audience who had not before seen a silent film or heard a theatre organ, but the thunderous applause at the end of the film revealed the enjoyment that all experienced.

—Larry Davis

Gary Jones, President

205-942-5611, smg4music@me.com



John McCall at the Alabama Theatre
(Photo by Andy Fox)



Tom Helms at the Alabama Theatre
(Photo by Andy Fox)

ATLANTA

Atlanta, Georgia—The leaves of autumn began to settle on the ground and the chapter finally seems settled back into our always-busy doings, having returned from convention mode. Chapter organists resumed regular opportunities to provide entertainment at the Strand Theatre in Marietta, the Rylander Theatre in Americus, and the Tivoli Theatre in Chattanooga; and chapter members continue working on the Page organ at Stephenson High and on the Tivoli Wurlitzer.

Chapter organists continue to entertain outside of the area. John McCall appeared in concert at the Alabama Theatre, and the ever-busy Ron Carter accompanied silent films in Augusta (to an always sold-out house) and in Anderson, South Carolina. Ken Double continues his world travels as ATOS President, ambassador, and premier artist.

On a September Sunday, the chapter presented the fourth annual Silent Film Comedy Day at the Strand Theatre, with organists Phillip Allen, Larry Davis, Ken Double, and Misha Stefanuk accompanying films featuring Keaton, Chaplin, and Laurel & Hardy to an enthusiastic audience. Ron Carter opened the show and the chapter's own John Moore, legendary Atlanta radio personality, served as emcee.

October was our chance to be present at the premiere of a marvelous new instrument: the Allen Q315T at the residence of Gary Mull. John McCall was the artist chosen to make this one sing for the first time, and that he did with his unique style of playing and creative uses of the resources of the organ. A wonderful afternoon of entertainment concluded with refreshments and with organists exploring the offerings of this new Allen model.

Halloween provided the opportunity for Strand organists to open for season-appropriate films at the Strand, and on the Sunday before Halloween, Ron Carter appeared at the console of the Allen GW4 to accompany the silent *Phantom of the Opera*.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



John McCall at the Mull residence Allen Q315T (Photo by Elbert Fields)

BLUEGRASS CHAPTER

Lexington, Kentucky—At our annual meeting in June we decided to focus in the future on spring and fall meetings rather than attempting monthly meetings—a difficult accomplishment for a small chapter.

Our first fall meeting was held October 5 in Seymour, Indiana. We joined with the Central Indiana chapter of ATOS and the Southern Indiana chapter of the American Guild of Organists, meeting first at Borchers Chapel for a classical organ concert by Matt Gerhard, played on a highly-unified six-rank Reuter pipe organ. We then travelled to the home of our host, John Rust, for a carry-in picnic followed by demonstrations of several of the many organs located in this beautiful, multi-level home.

The instruments included an 1843 Appleton pipe organ, a Möller Artiste, several Hammond organs—including one with an Aeolian roll player—and the four-manual Austin console from 1915 built for the San Francisco Exposition of that year to which 24 ranks of Reuter pipe work have been added.

For many of us the 1934 Compton cinema organ from Glasgow, Scotland was of greatest interest. The console sits front and center in the music room. To our knowledge this may be the only Compton organ in the United States. Although the pipe work has not yet been installed, the chambers have been constructed and the work has begun. The home has been designated the Acme Organ Institute. We expect to follow the installation of these instruments with great interest and with future visits.

—Dr. John W. Landon
Dave Pratt, President

502-349-9552, K4JFU2000@yahoo.com



(front , l-r) Bill Webber, John Rust, Stephen Weller; (rear) Steve Brown, Tim Jones, Dr. John Landon, David Pratt, Greg Weller at the 4-manual Compton console
(Photo by Steve Brown)

CHICAGO AREA THEATRE ORGAN ENTHUSIASTS

Chicago, Illinois—On September 21 CATOE was honored to debut a brand new theatre organ in Chicago. St. John Cantius Church installed a 2-manual, 7-Rank Wurlitzer in their assembly hall. The organ, opus 1818, started life in the Terrace Theatre in New York. In 1935, it was moved to radio station WOR and eventually sold to a private residence in California. Father Phillips from St. John's purchased the organ from the estate and hired Terry Kleven and Bob Swaney of Century Organ in Minnesota to install it for them. It is a Style E with divided chests and, according to Terry, has all its original ranks, percussions, and traps. A set of Wurlitzer tuned sleigh bells was added. Because the pneumatic relay had serious water damage, a new Uniflex 3000 control system was added to the organ.

For the debut concert, CATOE Chairman David Rhodes was our artist. He gave the 60-plus in attendance a fantastic afternoon of music, showing off what the Wurlitzer could do. The organ is very "alive" in that room and it sounded great. The enthusiastic crowd enjoyed his performance, giving David a well-deserved standing ovation at the

conclusion of his concert. David is not only a very talented organist, but also an excellent organ technician. CATOE would like to thank Father Scott Haynes and Father Phillips of St John's Parish for inviting us to debut the organ, and Terry Kleven and Bob Swaney for their work on the organ.

—Taylor Trimby

David Rhodes, Chairman

630-687-0380, DVRRhodes85@gmail.com



David Rhodes at the newly-installed Wurlitzer, St. John Cantius, Chicago
(Photo by Taylor Trimby)

CENTRAL FLORIDA

Pinellas Park, Florida—Congratulations to the Tampa Theatre for being named one of the 10 best movie venues in the world by the Motion Picture Association of America (MPAA).

Although we'll miss him, we bid happy retirement to Gary Ratliff, Tampa Theatre stage manager for 44 years. Gary was a great supporter of the Wurlitzer theatre organ and would pull an errant pipe when a cipher would occur. Enjoy your nights off, Gary.

On August 11 the Tampa Theatre showed the Keystone Kops silent film short *Bangville Police*, accompanied by Dr. Steven Ball who improvised a period-appropriate accompaniment on piano as would have been done in some of the smaller theatres. Following the short, Buster Keaton's *The General* was screened, with an original music score performed on the Wurlitzer theatre pipe organ by Dr. Ball. Many moviegoers, who had never seen a silent movie, were surprised at how entertaining it can be when done right.

Membership meetings resumed in September at the Pinellas Park Auditorium. Mention was made of the CFTOS contribution of \$500 towards lessons with Dwight Thomas of our own Danny McCollum, contestant in the young theatre organist competition at the ATOS Atlanta convention.

We held the October meeting in Pinellas Park. Some surplus organ parts have been

sold, allowing an improved financial situation. On October 20 about 15 members travelled south to the Manasota chapter meeting at Grace Church in Sarasota. ATOS President Ken Double was in town both to give an update on society activities, as well as providing a mini concert on the chapter's 4/42 Wurlitzer theatre organ. We greatly appreciate what Ken is trying to do for the chapters and the theatre organ. We also extend thanks to the Manasota chapter for their hospitality.

—Gary Blais, Correspondent

Vince Mirandi, President

321-437-6397, vmirandi@yahoo.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, September 22, 2013 we were very pleased to welcome Chris Elliott, ATOS 2009 Organist of the Year, to the Colonial Theatre in Phoenixville, Pennsylvania. He was on-board to accompany the 1920 silent film *The Mark of Zorro* starring Douglas Fairbanks and Noah Beery on our chapter's 3/24 Wurlitzer theatre pipe organ.

Chris is famous for accompanying this classic silent film and his presentation at the Colonial on that day did not disappoint the appreciative audience.

Prior to the film, Chris played a mini-concert to demonstrate the many sounds of this wonderful instrument.

The event was partially underwritten by a grant from Bob Bury, a TOSDV member and longtime supporter of our Wurlitzer.

As always, special kudos go to Jack Serdy, organ crew chief; Patrick J. Murphy & Associates – Pipe Organ Builders; Glenn Eshbach; and a group of TOSDV members and friends who volunteered many hours to this organ. Also, thanks are due to Grahame Davis who was on hand for some additional voicing prior to the event.

On Sunday, October 27 we returned to the Colonial Theatre for our annual Spook-Tacular. Our guest ghoul for the afternoon was Wayne Zimmerman who accompanied *Phantom of the Opera*. Over 200 ghosts and goblins floated into the home of "The Blob."

By the time you read this, we should be well into the installation of the relay upgrade on our 3/19 Möller theatre pipe organ at the Keswick Theatre in Glenside, Pennsylvania. The relay upgrade was made possible through a grant from the ATOS endowment fund. This is the first phase in rebuilding our Möller.

—Dick Metzger

Wayne Zimmerman, President

610-429-5378, WayneZimSr@aol.com

Chapter News



Chris Elliott at the Colonial Theatre Wurlitzer
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS opened the new season in style at Babson College, with a double-feature silent movie event featuring Bernie Anderson at the 4/18 Wurlitzer. Bernie opened with two peppy concert numbers as a warm-up for the first feature, *Cops*, starring Buster Keaton. Then came the main feature, *My Best Girl*, starring Mary Pickford in the role of a young woman in love, with lots of tender moments and humorous gags. Somebody won in the end, but we won't say who. Of course, the accompaniment was outstanding.

The show was well attended, and the audience was enthusiastic about the program. Members provided snacks for the intermission.

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

GARDEN STATE

Little Falls, New Jersey—Nina Heitz once again offered her New Hope home to GSTOS members for the official business meeting starting a new year of theatre organ activities for our chapter. And what better place to begin the year than in a house with a theatre pipe organ!

Popular organist Wayne Zimmerman commanded the console of the 3/23 Wurlitzer composite and provided an enjoyable mini-concert to start the day. A business meeting followed with many new ideas and a slide show presented by Cal Bacon illustrating some of the things he and Barbara Bacon learned at the ATOS Technical Experience in Indiana this summer. Open console and delicious food completed the recipe for a great musical and social success.

October marked an entertaining silent film event at the Loew's Jersey in Jersey City. Bernie Anderson orchestrated a performance bringing back the heyday of silent-era theatre

productions. This included a comedy short, a sing-along with slides of the lyrics projected onto the 50-foot-wide screen, the film *My Best Girl* with Mary Pickford, and even a trailer of coming attractions.

Throughout the evening Bernie consistently brought out the beauty and power of the 4/23 Bob Balfour Memorial Wonder Morton. At the beginning of the event, GSTOS President Cathy Martin and Colin Egan, Executive Director of Friends of the Loew's, presented a plaque for Jersey City's Mayor Steven Fulop, citing his support of the Wonder Morton and the Loew's Jersey Theatre.

Later in the month the tradition of showing the silent *Phantom of the Opera* close to Halloween continued at both the Brook Arts Center and Loew's Jersey, both of which performances were played by Bernie Anderson.

Once again, we can never thank enough all the crewmembers, officers, and other volunteers who make all of these great events possible.

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



Wayne Zimmerman at the Heitz 3/23 console
in New Hope, Pennsylvania
(Photo by Tony Rustako)



Bernie Anderson at the Wonder Morton in
Jersey City, New Jersey
(photo by Tony Rustako)

HUDSON-MOHAWK CHAPTER

Schenectady, New York—Three member-artists of the Hudson-Mohawk chapter presented a concert on August 11 at the historic Round Lake Auditorium in Round Lake, New York. Carl Hackert, William Hubert, and Claudia Bracaliello performed classics and popular music on the auditorium's antique Ferris tracker organ, piano and electronic organ. Attending the concert was the auditorium's retired artistic director, Edna VanDusee, who was recognized by the artists with a song dedication.

The 2013-14 season began with the customary kickoff banquet on the stage of Proctors Theatre in Schenectady, home of the fabulous 3/18 Wurlitzer pipe organ "Goldie." Members performed on Goldie after dinner and the upcoming season was previewed. The 2013-14 chapter officers were recognized. They include: Chair Frank Hackert, Vice Chair Richard Calderwood, Secretary Norene Grose, and Treasurer Marion Hackert.

The October 29 meeting was our Halloween party at the home of member Nancy Fitzroy. Nancy's piano and beautiful Allen organ provided a wonderful time for all. Thanks to Nancy for her wonderful hospitality and to Dick and Deb Calderwood for party preparation.

The MVP noon concert series at Proctors Theatre began on September 24 with organist Ned Spain and guest harpist/vocalist. The October 29 noon concert featured Rob Kleinschmidt on Goldie and Joe Amato on organ, accordion and piano.

—Norene Grose
Frank Hackert, Chairman
fhackert@gmail.com



At the Round Lake Auditorium concert:
(front, l-r) William Hubert, retired Round Lake
Auditorium artistic director Edna VanDusee,
Norman Walter, and Claudia Bracaliello; (rear)
Hudson-Mohawk Chairman Carl Hackert
(Photo by Norene Grose)



Joe Amato (l) and Rob Kleinschmidt (r) at Proctors (Photo courtesy of Rob Kleinschmidt)



Donald MacKenzie at Woking (Photo by Michael Clemence)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Fresh from a lunchtime concert several hundred miles away at Rochdale Town Hall, Donald MacKenzie entertained our Woking audience with a diverse range of music for our September concert. Donald is a long-time friend both of our chapter and of the wider theatre organ scene.

Probably best known as the House Organist at the flagship Odeon Theatre in London's Leicester Square, he has played for many film premieres and concerts. The Odeon Compton has a distinctive sound, but there were several times when those familiar strains could almost be heard as Donald put our Woking Wurlitzer through its paces.

It's always good to welcome an organist from overseas to entertain our chapter audience. Our October concert saw a visit by Australian organist John Atwell. John, as many know, is both a fabulous musician and a warm and friendly personality.

His style truly makes use of the instrument as a unit orchestra. A refreshing selection of music included a number composed by the late Buddy Cole, which has not been performed since Cole recorded it in the early 1940s.

Our audience let John know with their long-extended applause how much they appreciated his refined music and his traveling such a huge distance—a real gentleman we are lucky to have had amongst us!

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



John Atwell at Woking (Photo by Michael Clemence)

LOS ANGELES

Los Angeles, California—LATOS presented two very nice programs to begin the fall 2013 season. The first took place on September 7 at the South Pasadena High School on our 3/17 Wurlitzer. This event featured guests, Joe Rinaudo and Gary Gibson, operating the 1909 hand-cranked 35mm projector along with an early slide projector during reel reloading. The evening consisted of several silent movie comedy shorts accompanied on the Wurlitzer by the always-incomparable Dean Mora. The audience was very enthusiastic and responded in a very positive way to a questionnaire that was circulated.

On October 6 the second event took place at the San Gabriel Mission Playhouse featuring Scott Foppiano on the beautifully maintained 3/17 Wurlitzer. His choice of material was very pleasant to the ear and well received by those in attendance. During the first half of the program a Laurel & Hardy short silent comedy was shown, accompanied by Scott on the Wurlitzer. In the second half a Harold Lloyd silent comedy was featured. Scott's choice of musical accompaniment and

skill in playing served to make both of these films come alive. An added sing-along with words on the screen made for a wonderful afternoon's entertainment. We hope to have Scott back in the near future.

At the conclusion of the October 6 event a brief LATOS membership meeting was held in the front rows of the auditorium during which board members were elected for the coming year. They are Shirley Burt as secretary (elected for a second term), and Bill Campbell and Steve Asimow elected to fill vacancies which they had already been filling on a temporary basis. We welcome you all and look forward to your continued energy on the LATOS board.

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



Scott Foppiano at San Gabriel Mission Playhouse (Photo by Angie Haugen)

MANASOTA

Sarasota, Florida—Many thanks to Bill Vlasak, who started our fall season in September in truly fine fashion.

Chapter president John Fischer opened our October 20 meeting and welcomed over 60 people, including visitors from the Central Florida chapter. He outlined Manasota's upcoming season and introduced our featured artist, Ken Double.

The audience was treated to a jazz setting of a tune that recalls Ken's original home. Swing jazz is Ken's forte! The program continued—with the Forker Wurlitzer continually in flawless form—and included a Latin selection, a toe-tapping offering that conjured up visions of Carmen Miranda, and on to a Crawford-inspired arrangement that progressed to a recapitulation featuring jazz chords un-tremmed. To end the first half, our artist offered a seamless medley that featured

Chapter News

the Forker's magnificent Steinway concert grand piano.

Ken's next set took us to the "whisper level" of the organ's color palette and featured several of the beautiful solo sounds employing the layered effect that the theatre pipe organ does so well. After another "trip to Spain," featuring the Wurlitzer's superb battery of castanets, Ken continued with some "down and dirty" pieces inspired by Sophie Tucker and interpreted by George Wright. Noteworthy is Ken's uncanny ability to make the Forker Wurlitzer sound just like a Hammond on steroids.

Ken had extra time so he inserted two extra pieces before his finale. The first was a Victor Herbert melody which employed a marvelous "wall of sound" that only a properly installed pipe organ can deliver. This was followed by a well-executed swing jazz tune.

The program closed with a short Broadway medley by the great Meredith Willson and Ken dedicated one of the show's memorable songs to his mother. It conjured up the movie version's Buffalo Bills in close barbershop harmony.

—Gene Hodges

John Fischer, President

941-927-6852 johndlanf@verizon.net

METROLINA

Charlotte, North Carolina—After a quiet summer for MTOS, it was time for our annual fall concert at the home of Vicky and Bob Conroy in Wake Forest, on their Lyn Larsen LL324Q. Our featured artist was Simon Gledhill, who traveled directly from London specifically for this event. This year, Simon had limited his concert performances to five, with only one in the United States. We were especially honored that following the convention in Atlanta, Simon added a sixth concert to his schedule to accommodate us in North Carolina.

Simon gave two different, 2-hour performances, one at 2:00pm for MTOS and theatre organ aficionados from neighboring chapters, and another at 8:00pm for local neighbors and invited guests. About 50 were in attendance at each, with some traveling from as far as Pennsylvania and New Jersey. As is usual for Simon, both concerts were sheer perfection with standing ovations at the end. Each included a 30-minute intermission during which we all socialized with Simon and our guests while savoring a variety of hors d'oeuvres, salads, quiches, desserts and, in the evening, cocktails.

Our annual holiday party is planned for Saturday, January 11, at the home of Les and Ruth Knoll on Lake Norman. The Knolls have a beautiful, unique VTPO in a 3-manual traditional console.

—Robert C. Conroy

Paul Gelsleichter, President

704-502-4545



Simon Gledhill at the Conroys' LL324Q

(Photo by Paul Gelsleichter)



Metrolina members and guests during intermission at Simon Gledhill's concert at Bob and Vicky Conroy's home

(Photo by Paul Gelsleichter)

NEW YORK

New York, New York—September and October were very busy months for the New York Theatre Organ Society. On September 14, NYTOS co-hosted an organ crawl in Middletown with the Central Hudson Valley chapter of the AGO. John Baratta played a Laurel & Hardy short and a demo concert before open console on the Middletown Paramount's 3/12 Wurlitzer. Around 100 people attended this event. Following the events at the Paramount, the group moved to three churches in the area for tours and open console sessions.

In October, Bernie Anderson played two Halloween silent films. On October 19, he accompanied *Nosferatu* at Chaminade High School, and on October 27 he accompanied *The Phantom of the Opera* at the Middletown Paramount. Both shows were very well attended. On October 25, Juan Cardona, Jr.

accompanied *The Hunchback of Notre Dame* on the 2/10 Wurlitzer at the Bardavon Opera House. All of the films featured excellent performances by the organists.

—Dan Minervini

Steven Frank, Chairman

718-456-9741, steve@virgilfox.com



John Baratta at the console of the Middletown Paramount's 3/12 Wurlitzer

(Photo by Tom Stehle)



Bernie Anderson, Jr. at the console of the 3/15 composite at Chaminade High School

(Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—On October 6, NTC held its bi-monthly meeting in the Courtroom Theatre at the McKinney, Texas, Performing Arts Center. Just for a change, the usual business items were put aside to accommodate our guest artist, Bob Goodwin, who played the entire score of the hit Broadway musical and motion picture *Les Miserables*. The hard work by the maintenance crew paid off handsomely as our 3/18 Wurlitzer performed flawlessly during this longer-than-usual program.

The chapter's 2013-14 season kicked off on October 19 with a presentation of the 1920 silent film *The Golem*. The score for this film was arranged and played by Jim Pitts.

This film is somewhat unusual because there are no archived prints of the complete

work. In fact, the only screen version available was compiled from a trilogy of films which were edited in segments. The final copy contains several blackouts which gave the effect of “jumping around.” This created a challenge in scoring, but Jim’s arrangement masterfully and seamlessly tied it all together.

Chapter member Mike Tarzis emceed the program, and presented a very interesting and informative history about the film and how it came to be made.

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



Bob Goodwin at the NTC Wurlitzer
(Photo by Ken Brown)



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

ORANGE COUNTY

Orange County, California—Greetings from sunny California! In striving for excellence in organ maintenance, we are now producing our own leather skins. Every skin is made from free-range leather that is produced to our exacting standards. The cows and sheep used for this purpose are cultivated at a private ranch offering a stress-free environment, and no newspapers, television or Internet are allowed which might cause the

least worry in the beasts. Daily spa sessions are provided, and classical music is piped in for added relaxation.

Veterinarians administer ample daily rations of chamomile tea, neat’s-foot oil and botox—all to reduce the danger of worry lines or wrinkles, which would render the hide “not exclusive enough” for our use.

All hairs are laser removed at an early age, reducing pore size and almost eliminating wind leakage. The animals are specially bred for the very pneumatics to be releathered, and tattoos are placed on each animal at birth to provide a quick and easy template at the end use. This process of leather production is quite expensive, but what is money compared to doing a competent job?

Next year we will be planting trees for organ use... but don’t get me started...

—Randy Bergum
Edwin Bridgeford, Chairman
714-529-5594, ebridgeford@sbcglobal.net

PACKERLAND

Green Bay, Wisconsin—We had a busy 2013 with a total of six public shows. The Meyer Theatre has been a great partner by having us plan shows there and letting us use the 2/8 Wurlitzer. In February, our own Frank Rippl and his wife, Carol (who has a beautiful singing voice), presented some Gershwin medleys. Tom McNeely then took the stage and accompanied a Laurel and Hardy short movie.

We presented four silent films at the History Museum in Appleton, including *The General*, *The Golem* and *Thief of Bagdad* with Frank Rippl performing his own compositions. Tom McNeely accompanied the Buster Keaton classic *Seven Chances* at the Weidner Center in Green Bay, playing a 3/65 Cassavant and a 3/20 virtual theater organ.

On October 28 the Meyer Theatre hosted a jazz jam session with national jazz organist Dan Trudell, along with a trio of local jazz artists. Not a single Hammond B3 was in sight, but the Wurlitzer was up to his fast finger work. The show opened with a short Laurel and Hardy silent film, *Do Detectives Think*, accompanied by Tom McNeely.

We plan to have a Christmas show, with Donnie Rankin back by popular demand from last year’s success.

—Tom McNeely, President
920-360-9697, pcc28@netnet.net

PUGET SOUND

Seattle, Washington—Seattle theatre organ fans were treated to a first-class performance on September 15 by Scottish organist David Gray at Calvary Christian Assembly’s 3/19 Kimball-Wurlitzer. Hailing from Glasgow, the 22-year-old Gray recently graduated from London’s Royal Academy of Music and had just completed a concert tour of Australia and New Zealand. His youthful demeanor, understated humor, and endearing accent brought immediate rapport with the audience, but these were only icing on the cake compared to his high level of musicality, expression, and technique throughout this ambitious concert.

The program struck a balance between familiar standards and rarely-heard numbers, and he also included two extended and carefully arranged medleys honoring the composers Harry Warren and George Gershwin. But perhaps the most remarkable item was not at the organ: his piano performance of the final movement of Alkan’s Concerto for Solo Piano, which was nothing short of breathtaking and got its own standing ovation.

David took care to show off the organ’s many varied timbres, using the Echo chamber at the rear for antiphonal effects, and the instrument sounded better than ever. Thanks to video projections on two large screens, the audience got close-up views of his manual technique, registration changes, and pedal work. He was fully in control of the instrument, despite some problems due to be remedied in the coming months with the installation of a new digital relay, several new pipe ranks, and other improvements, funded by PSTOS and led by Greg Smith and Russ Evans. David mentioned these coming upgrades and said he was looking forward to returning when they’re complete. Judging from the standing ovations and comments afterwards, the audience is clearly looking forward to his return as well!

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

Chapter News



David Gray at the Calvary organ console
(Photo by Gil Drynan)



David's stunning piano performance brought enthusiastic audience members to their feet for a standing ovation (Photo by Gil Drynan)

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

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



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



Greg Johnson at the Rose Theater
(Photo by Jerry Pawlak)

Millstadt, Illinois. Richard has lovingly and skillfully installed a 3/15 Wicks (Opus 777) to which he has added pipes, a larger blower, and an electronic relay. Unfortunately, the chimes have a tendency to play unexpectedly, seemingly dependent on the proximity of a certain reporter to them. When he avoids being near them, they play perfectly as was demonstrated by our featured organist of the day, Bert Kuntz. Bert is formerly from Sacramento where he performed at Arden Pizza and Pipes, the Towe Auto Museum, and various other venues for many years. Bert is a new STLOS chapter member, and traveled from his home in Quincy, Illinois to perform for the meeting. He really put the Wicks through its paces to the great enjoyment of all.

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



The September meeting featured organist Benjamin Kolodziej at the Third Baptist Church console (Photo by Gary Broyles)

RIVER CITY

Omaha, Nebraska—The RCTOS September 15, 2013 chapter meeting was held at the Markworth residence in Omaha. This was the chapter's annual fall potluck with guest artist Zach Frame, resident organist at Organ Piper Pizza near Milwaukee, Wisconsin. Those who attended experienced an entertaining afternoon of theatre pipe organ music from this up-and-coming young artist who brought a new and fresh approach to presenting the Markworth Kimball 3/24 theatre pipe organ.

Zach wowed the audience with his program and returned to the console after dinner for a resounding encore. Thanks to Bob Markworth for bringing the top-performing theatre pipe organists to Omaha to entertain our chapter. Joyce Markworth also deserves a big thanks for organizing the splendid pot luck dinner providing the main dish and members providing their own favorite dishes. See Zach Frame's videos on YouTube; visit www.rctos.com (Video Tab).

Sunday, October 6 brought us back to the Rose Theater, home of the 3/21 mighty Wurlitzer. RCTOS officers Jeanne Sabatka, Greg Johnson, and Jerry Pawlak presented a program on the historic instrument, with many taking part in open console following the formal program.

ST. LOUIS

St. Louis, Missouri—The September meeting of the Saint Louis Theatre Organ Society was hosted by members Russ and Betty Bill at the Third Baptist Church, across the street from the Fox Theatre. The church was founded in 1850, and moved to its present location on North Grand Avenue in downtown Saint Louis in 1885. The organ was completely renovated by the Reuter Organ Company in 2012 and now has more than 4900 pipes in 72 ranks in 7 divisions, played from a four-manual console. Playing this magnificent instrument was Benjamin Kolodziej, an internationally known classical and theatre organist. He is presently Dean of the Dallas chapter of the American Guild of Organists. Mr. Kolodziej played a varied program of classical, show tunes, hymns, and one of his own compositions. His display of pedal technique, and indeed his entire performance, was very impressive.

October 20 was a pretty day for the meeting at the home of Richard and Pam Masching in



October meeting featured organist Bert Kuntz at the Maschings' Wicks console (Photo by Gary Broyles)

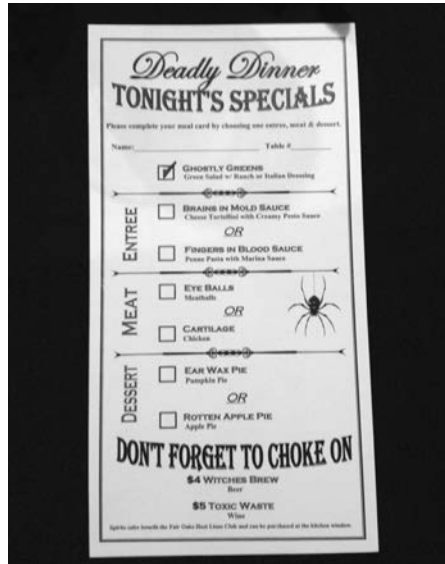
SIERRA

Sacramento, California—Several folks at The Fair Oaks Parks District, owners of the small auditorium that houses the chapter's 3/13 Wurlitzer, deserve kudos for an impressive presentation of the silent-movie Halloween event on Friday night October 25 featuring Portland, Oregon's Paul Quarino, who accompanied 1920's *Dr. Jekyll and Mr. Hyde*. We had to warn them that their concept of dinner and movie seemed a bit out of the box, based on our prior experience presenting silent movies—but it worked. Great turnout and fun show! Sabrina Bernardo, aided by two other Parks staff people, did a great job decorating the room in a festive but mostly ghoulish setting. We likely can look for this event again next year.

As some other chapters may have also found, trying to assemble and run a large music library is usually an overwhelming undertaking, often with minimal benefit. After more than 15 years of effort, the Sierra chapter music library is winding down and disbursement of the materials is complete. While this was a most worthy project in concept, and despite the many hours of work by members past and present, the reality was there was just not sufficient demand within the chapter membership. Combined with the ready availability of materials on the internet, continuing the library was no longer a viable option.

Many thanks to Craig Peterson and his employer, Andrews & Greilich Mortuary, for providing free storage; to Jim Leach for putting in so many hours over the years; and to Gary French for guiding the disbursement of the materials. The core of the collection, consisting of pop sheet music up to the mid 1950s, is going to the huge pop music library housed at the Paramount Theatre in Oakland: (www.paramounttheatremusiclibrary.org).

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



Creative and appetizing (?) menu for Sierra chapter's Fair Oaks Halloween movie presentation (Photo by Bill Coale)



Ghoulishly clever decorations for the gathering crowd in the Fair Oaks Club House au-ditorium with the former Buddy Cole Morton console on stage (Photo by Bill Coale)

SOONER STATE

Tulsa, Oklahoma—Our September program was presented by our special guest, Wally Brown, from Oklahoma City, and several of our own members.

Wally played the first half, keeping the audience in suspense as to the type of song and key he would play it in. He is very gifted at being able to perform various styles of music in any given key. We heard songs ranging from early standards, big-band, Broadway and Hollywood musicals. He closed with a favorite gospel hymn, which was a request from the audience.

The second half was dedicated to one of America's greatest songwriters, Harry Warren. Our program chairman, Carolyn Craft, researched his life history and wrote a

narration to introduce each song. Wes Eaton handled narrator duties. We heard a great selection of Warren favorites on piano and organ from Wally Brown, Bill Rowland, Joyce Hatchett, Carolyn Craft, and Sandi Sulander.

Lynda Ramsey and Paula Hackler presented our program for October. They are good friends and have played for organ clubs for 30 years.

The evening opened with Lynda on piano and Paula on organ with show tunes from *Gypsy*, *The Band Wagon*, *Annie Get Your Gun*, and *Kiss Me Kate*.

Lynda followed on piano with two songs from *A Chorus Line* (her mother's favorite), and later on organ with a hit by Charlie Chaplin and one from *Bye Bye Birdie*. Paula played a tribute on organ to her favorite singer, Andy Williams, and later did a set of big-band tunes followed by some popular country hits.

Their piano-organ duets consisted of hit songs from their favorite singers and musicians such as The Beatles, Barry Manilow, and Elvis Presley, along with a Ziegfeld Follies tune. The evening closed with a patriotic song and was enjoyed by all.

—Paula Hackler
Phil Gray, President
918-492-2519, phillipgray@earthlink.net



Lynda Ramsey and Paula Hackler (Photo by Rudy Geissler)



(l-r) Joyce Hatchett, Carolyn Craft, Sandi Sulander, Bill Rowland, and Wes Eaton (Photo by Rudy Geissler)

Chapter News

SOUTHERN JERSEY

Franklinville, New Jersey—On Sunday, October 27 we had a social event at the home of John and Barbara Breslin. The Breslins have a beautiful two-manual Allen theatre organ which, of course, was the center of our activities. The star of the afternoon was Nathan Figlio who played the Allen to accompany a silent film

The film was *The Boat*, starring Buster Keaton. Nathan's music was well rehearsed and he was synchronized perfectly with the action. As can be imagined, the boat and actors were in the water as much as afloat on it. We laughed heartily. (A boat owner would have cried.)

The movie was followed by open console. We concluded with dinner in one of the better nearby diners.

There was considerable discussion about a chartered bus that the Dickinson chapter is planning for transportation to the July 2014 ATOS convention. The bus would supply a round trip to Indianapolis as well as transportation to the convention's activities. It is anticipated that bus seats would probably be available to riders outside of the Dickinson chapter.

Our next get-together will be a Christmas party at the Rementers' two-organ music room on December 14. Details will be covered in the next issue.

If you have not yet experienced the organs in Atlantic City's Boardwalk Hall you are missing an organ enthusiast's dream excursion. You can get details and make reservations by emailing acchostour@gmail.com.

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



Nathan Figlio at the console of the Atlantic City Boardwalk Hall Ballroom 4/55 Kimball (Photo by Harry Bellangy)

VALLEY OF THE SUN

Phoenix, Arizona—Gary Gjerstad was our featured artist at First Christian Church Fellowship Hall on September 21. Gary plays entirely by ear, having been blind since birth. He told us that he learned to read Braille music at a school for the blind, "but you can't read and play at the same time." Although he plays both organ and piano, this was Gary's first experience with a theatre pipe organ. We enjoyed all of his selections and his sense of humor. After several solo numbers, he was joined by Johnny Sharp at the piano for a few duets. Gary finished his program with two more solo numbers on the piano. Several members and guests participated in open console, and everyone enjoyed a potluck luncheon.

October 19, we carpooled a couple of hours north to Munds Park, just south of Flagstaff. Paul Sauerbray invited our group up to enjoy his new Allen Quantum 3/12. Featured artist for the afternoon was long-time chapter member Tim Versluys. Tim played only eight selections, but his arrangements were fantastic! He's a little shy in front of an audience, but he has a lot of musical talent.

The room was full of talent that afternoon. After Tim, we heard Dwight Beacham, who sort of knows his way around an Allen Organ! Chapter members Don Story (who drove all the way from Tucson) and Johnny Sharp each presented a few tunes. Paul Sauerbray even played a bit, saying "I usually don't play in front of witnesses." Afterwards, we all went

to a nearby diner to enjoy a late afternoon lunch before heading back to Phoenix.

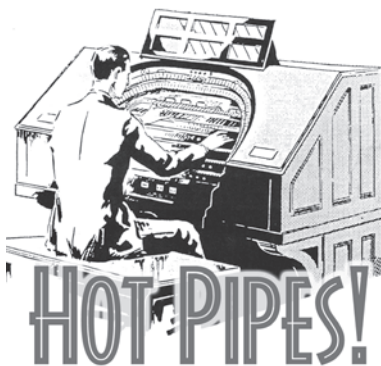
—Madeline LiVolsi
Johnny Sharp, President
623-377-5961, johnnysharp55@yahoo.com



Dwight Beacham, Tim Versluys, Paul Sauerbray, Johnny Sharp and Don Story at the Sauerbray residence (Photo by Pete Knobloch)



Tim Versluys at the Allen (Photo by Beverly Fizzell)



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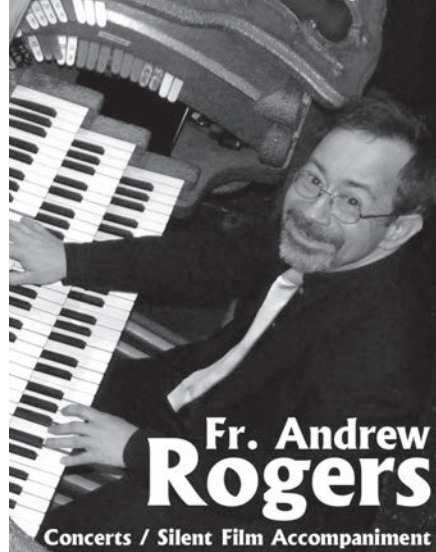
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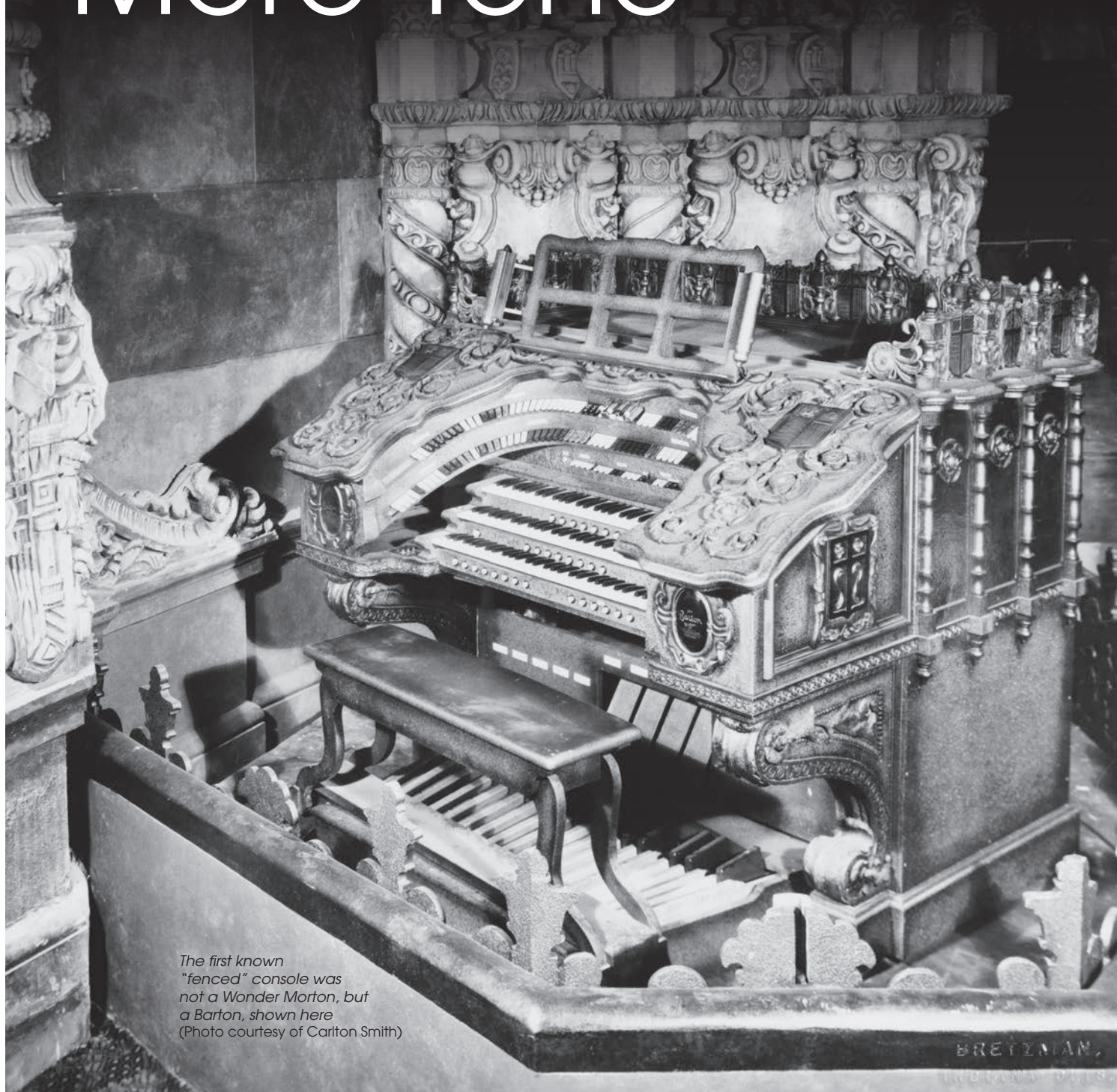
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1603 Palmcroft Dr. SE
Phoenix, AZ 85007
(480) 695-8568

email: azroxy@cox.net

website: www.ronrhode.com

The Wonder Morton Means More-Tone

BY CLARK WILSON



*The first known
"fenced" console was
not a Wonder Morton, but
a Barton, shown here
(Photo courtesy of Carlton Smith)*

BREITZMAN,
1908

“

It is important that we strive to keep the details concerning these organs as accurate as humanly possible. Even now it can be quite difficult to ascertain absolutes about some instruments.

”

The in-depth article on the Wonder Morton organs in the recent issue of THEATRE ORGAN was a most enjoyable one. Obviously a labor of love, it is indeed an overdue look at some extremely fine and well-built instruments. There are a few errors of fact that crept in that ought to be corrected, and some additional things added in a publication such as ours that will likely be looked at in the future as a reference source. It is important that we strive to keep the details concerning these organs as accurate as humanly possible. Even now it can be quite difficult to ascertain absolutes about some instruments.

For instance, the only one of the “big” Robert-Morton organs still playing in its original home is in the Ohio Theatre in Columbus. While additions have been made around the original organ, the core 20 ranks and related mechanicals and wind systems remain untouched, both physically and tonally, and this is the only place that one can presently go to hear exactly what Morton produced and intended in their largest showcase instruments.

“Wonder Organ” was a moniker attached to two companies—Morton and Kilgen, the latter having first dibs and utilizing it heavily in advertising. Actually, the Morton term is derived from the names of the theatres in which the organs were installed: the Loew’s Wonder Theatres in greater New York. Terming them “Wonder Mortons” might actually be somewhat akin to calling the large Wurlitzers “Fox Specials,” a name unused by that company but popular in our conscience. While there may also have been some local advertisement of Bartons by their owners in that way (almost every type organ was called a wonder organ at one time or another), the Barton Company’s slogan was the well-known “Golden Voiced Barton.”

Interestingly enough, the earliest known decorative console with a fence around the top was a Barton, that of the Indiana Theatre in Indianapolis (pictured on the facing page). It came first, and comparisons with the later Morton consoles are inevitable. They are basically dead ringers for the Barton design. A possible common denominator in these instances may have been one Maurice Cook (who, ironically, was occasionally billed as a wonder organist), a very popular player who was at the Indiana and also later at the first Morton with a very similar fence: the 20-rank job in Loew’s Providence. This might bear some more research, as we still don’t really know the absolute connection between the consoles with fences. And hence, on to the Wonder Organs.

Tonally the large, late Mortons were powerhouses. The company intended to give Loew’s as much “bang for the buck” as possible and standardized on large scales and especially high wind pressures throughout, making the organs more than equal to the task of filling 3,000 seats for solo, orchestra, or picture work. Their output is probably at least 35% greater than a comparable Wurlitzer makeup would have been, and it’s telling to hear just how weak a 10" rank of Wurlitzer pipes is when standing beside the equivalent Morton sets.

Today, several of these organs have been significantly tonally altered, which has resulted in a sound not exactly as the factory would have put out. Back in the ’80s when the Santa Barbara Arlington job was done, the powers that be wished for it to sound more as a Wurlitzer, so much of the pipe work was revoiced and re-regulated (read “softened”), sometimes on lower wind or with lids attached to potent ranks, such as the Krumet. This scribe knows: he was retained and paid to do the work at the

Newton shop in San Jose and at the theatre. The resulting sound is grand indeed, but not definitive or original Morton.

The nine big Mortons—four at 20 ranks (the Loew’s Ohio, Midland, Penn, and Providence), five at 23 ranks—were all voiced identically and separated only by three ranks: a second Tibia Clausa, Krumet, and French Horn. They had an individual and spectacularly identifiable sound. A 25-hp Spencer blower was provided giving more than a horse per rank! All manual ranks save the Vox Humanas were voiced on 15" wind (including Tibias and English Horn), several of the 16' basses in the Solo side were on 20", the Solo Vox (often made by National Organ Supply) was on 12" and the Main Vox was on 8". An interesting and common Morton practice was that of placing the “power” basses—usually Diaphone and Tuba—on 5" higher wind than the manual pipework.

While the Vox ranks are indeed ethereal compared to the rest of the instrument, they are not in any way deficient or weak and stand very well in any Tibia, string, or ensemble combinations.

The Morton strings are probably the sharpest strings of any manufacturer, for which the company is/was justifiably known. Each of the sets (Violins, Gambas, and Salicional) display much “rosin” and edge and combine into the most colorful and orchestral of string ensembles. As originally voiced, they need no help from any other flue ranks present and sound nothing like Kimball strings, which are typically larger in scale and of a slightly more suave nature.

Incidentally, there was one other Morton that very nearly classed as a Wonder organ. This was Loew’s Fairmount in the Bronx, a 3/19 with almost exactly the same 15- and 20-inch pressure pipework, 25-hp blower,

and potent sound. This was the organ that eventually provided most of the Van Der Molen studio instrument.

Morton did not use Brass Trumpets in any organs; they were the usual zinc-and-spotted metal sets and designated "French Trumpet." They often shared a wind system with the Kinura and English Horn and had a unique and identifiable tone. The Tuba Mirabilis (sic) stops are very large in scale and sound remarkably like a powerful Style D Trumpet. Diapasons are keen and colorful, even the huge Diaphonic, and are heard to great advantage on the classic Buddy Cole records from years back. Color reeds were generally typical, with the exceptions of the very pungent Krumet, big "oil funnel" Kinuras, and a Sax that was somewhat fat and "flutey," built with the construction of a short French Horn. And is there such a thing as a bad Morton Tibia anywhere?

Most ranks were extended, including reeds, to at least 73 pipes. Original specs usually included some chorus and color reeds (like the Tuba and Oboe Horn) at 4' pitch, others being extended to note 73 but not appearing at 4' on a stoptab. All nine of the large organs sported six 16' extensions: Tuba, Major Diaphone, Tibia, Oboe Horn, Gamba, and Bourdon.

Stoprail order was unique and did not necessarily run from loud to soft, as did Wurlitzer. It's interesting to contemplate an Oboe or Sax showing up right beside loud chorus reeds in the order (or the Solo Vox Humana appearing only on the Solo manual at 8' pitch). I don't know that anyone has ever figured out just what the idea behind the order was, and I believe the line designations across certain stoptabs also remain a mystery to this day. There were no 1' stops, nor was there ever a Sostenuito or percussion re-it on the organs; any such things would be modern additions. Cancel pistons were not provided. The large center buttons were all designated "Operator" and were there to hook up to any function wanted; they were intended to signal the booth. There were also keycheek rocker switches to arm "pedal to manual" piston functions since double-touch pistons were not used.

Large-scale Deagan percussions were utilized and, to make them really

powerful, they were normally installed, along with the traps, right behind the shades and often in front of the pipework to insure they would have direct egress and be extremely useful. If subsequently buried, of course, they will not perform in the same way.

Regarding the various instruments mentioned in the previous article, the San Diego Balboa/late Fox organ was ca. 32 ranks, not 23, and was an early, partially straight job with much beauty and plenty of power. Its console had a single stoprail.

We have heard from local sources that the 175th Street organ, except for the console, "disappeared" from its chambers some years back. Perhaps someone could shed some light on this.

I was always under the impression that Biff Butler and crew maintained the Jersey organ at least into the late '60s or early '70s and that Roy Davis removed it to send to Texas. Was that indeed the case?

And lest one think that the original Kings console was emasculated "to fit a Clark Wilson specification," it should be mentioned that what was left of the console arrived in boxes and bushel baskets when Paul Van Der Molen bought it. It had seen service in the Carnegie Hall Cinema and other venues and had been gutted, had the four manuals removed and disassembled, had the stoprails sawed into and altered, and had "inconvenient" pieces of the keydesk cut away and sections of the fence missing. Several other replacement panels had been made of common plywood. The resulting reconstruction included completely new

stoprails and two partials to accommodate the 26 ranks fully, and the final product was arguably the most beautiful of the Wonder consoles, with multiple shades of metal leafing, shading, antiquing, and stippling. The stop layout loosely follows a typical Wurlitzer order, which is generally the most accepted among concert artists today, although engraving matches the Morton block prototype. It's too bad an actual picture could not have been included of this fabulous console.

It's also too bad that the Kings organ was dispersed, as it was often compared to the New York Paramount organ. The "head Wurlitzer enthusiast" himself, Judd Walton, once reputedly remarked, upon hearing Kings, that he now understood what it was that Morton enthusiasts were so enthused about!

I hope that this information will be of additional value and help to further clarify the second largest of theatre organ manufacturers. Perhaps other readers may be able to add even more to the fascinating story of the "Wonder Organs."

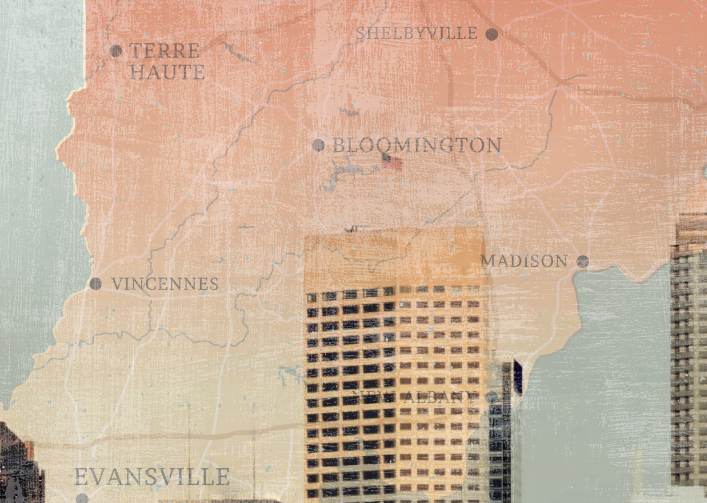
About the author:

Clark Wilson is Resident Organist at the Ohio Theatre in Columbus, Ohio, a member of the ATOS Technical Committee, a sought-after concert and silent film organist, an acclaimed master of the Möller Musical Saw, and is widely recognized as an authority on Robert-Morton organs.



Back home again in Indiana

ATOS
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ARTISTS

(in order of appearance)

- Richard Hills*
- Scott Smith
- Simon Gledhill*
- Nathan Laube
- Mark Herman*
- David Gray*
- Dave Wickerham
- Justin Stahl*
- Pierre Fracalanza*
- Walt Strony
- Clark Wilson
- Ken Double*
- Jelani Eddington*
- Mark Herman*

(Cincinnati Encore)

*Member of Central
Indiana Chapter

ORGANS

- 3/24 Wurlitzer*
- 3/18 Barton
- 3/12 Page
- 4/90 Casavant*
- 4/16 Page
- 4/50 VTPO*
- 3/12 Hybrid*
- 2/11 Page-Wurlitzer
- 3/21 Wurlitzer
- 4/36 Wurlitzer
- 3/31 Wurlitzer*

*New since 2008 ATOS
Convention

HOTEL 450-room Hyatt-Regency, downtown Indianapolis. Guaranteed rate: \$99 (single or double) with free Internet access in all rooms.

Banquet Optional Gala Banquet at the 1928 atmospheric Indiana Roof Ballroom.

Encore Optional Cincinnati Encore with visits to Ron Wehmeier's residence and Music Hall Ballroom, plus cocktails/dinner cruise on the Ohio River.



The 2014 Annual Convention Preview

ATOS
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The exciting 2014 Annual Convention of the American Theatre Organ Society in Indianapolis, Indiana, will begin on Friday, July 4, and run until Tuesday, July 8, with an Encore in Cincinnati, Ohio on Wednesday, July 9.

Our headquarters hotel will be the beautiful downtown Hyatt Regency with its soaring 21-story atrium, and 499 newly redesigned rooms. An added benefit to the Hyatt's location is the wide variety of dining choices of all styles and price levels—from fast food to world-class dining and everything in between—mostly all within easy walking distance.



All venue and instrument photos by Nathan Willcox except as noted.
Artists photos provided courtesy of the individual artists.

Friday, July 4

A no-host get-together cocktail party will begin Friday's events at 4:00pm and run until 6:00pm in the spacious Hyatt Ballroom with entertainment provided. Dine afterward in the hotel, or in any of a multitude of close-by restaurants (a list of choices will be in your registration packet). Then stroll a block-and-a-half to the beautiful Hilbert Circle Theatre, home of the famed Indianapolis Symphony Orchestra, where emcee Ken Double will open the festivities and introduce our artist for the evening, **Richard Hills** from London, England. Richard will perform on an instrument new since our last visit, a fully-restored 3/24 Wurlitzer, originally in the Warner Theatre in Youngstown, Ohio.

Following the concert, a spectacular fireworks display may be easily viewed from the sidewalk in front of the theatre. In case of inclement weather—or for any who prefer not to walk to and from the theatre, bus service will be available. Cap off your evening at the Hammond Lounge, which we plan to have in operation each evening.



Richard Hills



Interior of the Hilbert Circle Theatre

Saturday, July 5

We begin Saturday morning with the ATOS Annual Meeting and Members Forum, along with a seminar or two. In the afternoon, we travel by comfortable motor coach a short distance to the Warren Performing Arts Center and the chapter's 3/18 Barton. This organ was originally installed in the downtown Indiana Theatre, now the Indiana Repertory Theatre. It also houses the gorgeous atmospheric 1927 Indiana Roof Ballroom atop the theatre, where we will have our Banquet and Awards Ceremony later in the week. **Scott Smith**, a Michigan native very active on the concert circuit as well as in the organ restoration business, will present the second convention concert on this great-sounding, fully-restored Barton.

Following a return to the hotel and dinner on your own, we board the motor coaches once again, this time for a 45-minute ride to Anderson, Indiana, and the beautiful Paramount Theatre where **Simon Gledhill** will entertain us on the 3/12 original Page theatre organ.



Paramount Theatre, Anderson, Indiana



Scott Smith



Simon Gledhill



The Atmospheric interior of the Paramount



Indiana Roof Ballroom



The Paramount's 3/12 Page



Warren Performing Arts Center

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Sunday, July 6

Sunday morning finds us at Manual High School, a short ten-minute ride from the hotel, for two can't-miss events featuring the 3/26 Wurlitzer in the school's auditorium: the Young Theatre Organists Competition; and a full convention concert by 2013's YTOC winner, **Justin LaVoie**.

Sunday afternoon brings us to St. Paul's Episcopal Church on historic North Meridian Street with its outstanding 90-rank Casavant to enjoy one of today's hottest young classical organists, **Nathan Laube**. Many consider him the finest classical organist performing today, so for our convention to present him in concert is a rare treat. (You can catch Nathan on YouTube to see what a marvelous talent he is.)

One of the Atlanta convention's highlights was the trip to the Alabama Theatre, where **Mark Herman** and **David Gray** presented individual concerts. These two audience favorites brought down the house when they combined their talents for a few numbers at the conclusion of Mark's program.

Our Sunday evening event brings these two great young artists together again for an exciting duo presentation at Warren Performing Arts Center. The Allen Organ Company will present a totally new digital instrument which was sampled from the 3/18 Barton organ there. David and Mark will share the Allen digital organ duties, and both will be playing the Barton, this being the first time these instruments will go "head to head!" For those so interested, an optional open console session will follow this exciting concert.



Nathan Laube



Mark Herman



David Gray



Justin LaVoie



The Manual High School Wurlitzer's marbled console



Warren Performing Arts Center's 3/18 Barton

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Monday, July 7

Monday will see us head to the city of Fort Wayne, some two hours northeast of Indianapolis. Our first stop will be the venerable Embassy Theatre and its original 4/16 Page with the perennially popular **Dave Wickerham** doing the honors for the morning concert.

Following lunch (included in your registration), we'll split the group to enjoy two artists on two new venues in the Ft. Wayne area. Both concerts will be presented twice so that everyone will get to hear both programs. Perhaps best known to the theatre organ world outside the Midwest for his uncannily accurate re-creations of some of Buddy Cole's studio organ recordings, **Pierre Fracalanza** is also a first-rate organist in his own right. Several of Pierre's performances on both pipe organs and his Paramount Organ Works 450 virtual theatre pipe organ are available on YouTube, where he has a large and ardent following. (Check out his recording of "Dizzy Fingers" recorded at the Senate Theatre!)

Pierre will bring his VTPO to the beautifully-restored former Pennsylvania train station gathering room, and will concentrate on his faithful recreations of Buddy Cole recordings. This will be the first time an ATOS convention has heard a large VTPO in concert setting and promises to be an exciting event.

It is always exciting to be able to premiere a "new" instrument, and we are especially pleased to present the first public concert of a new 3/12 composite theatre pipe organ in the auditorium of Trinity English Lutheran Church in downtown Fort Wayne. Performing on this newly-installed instrument will be young **Justin Stahl** of Indianapolis who has been making quite a name for himself concertizing in Detroit, Joliet, Birmingham and cities other than Indianapolis where he is already a favorite.

Following our afternoon concerts, we will have a sit-down catered dinner in the St. Francis University Ballroom before returning to the beautiful Embassy Theatre and the artistry of **Walt Strony**, who will exhibit a rarely-seen fine talent he possesses (silent film accompaniment) as he presents Buster Keaton's classic *The General*. After a busy but fun day, leave the driving to us as we head back to Indianapolis on our comfortable coaches, complete with free Wi-Fi.



Dave Wickerham



Pierre Fracalanza



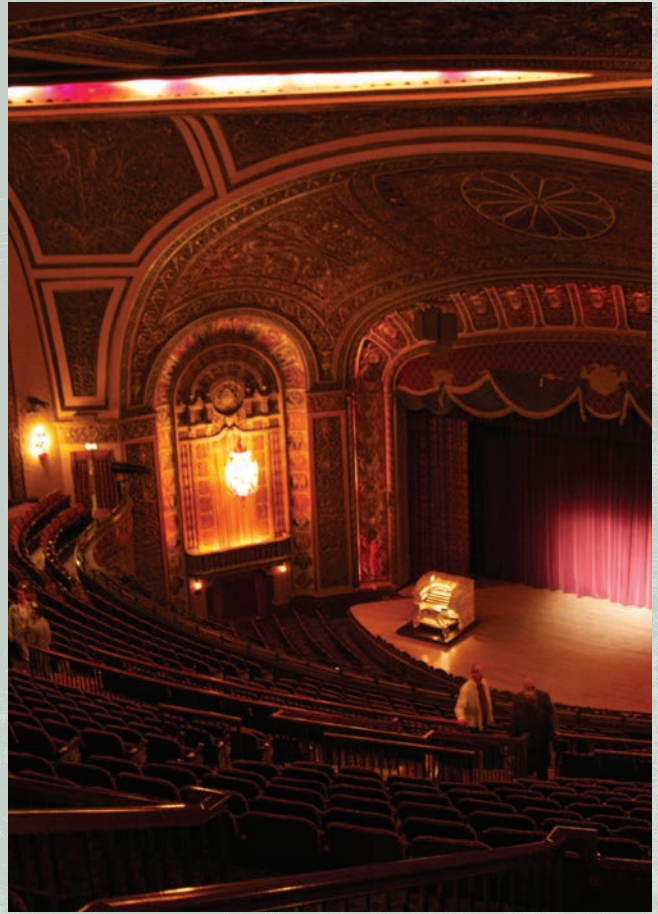
Justin Stahl



Walt Strony



The Embassy Theatre's 4/16 Page



The Embassy Theatre, Fort Wayne



The Wurlitzer/Composite at Trinity English Lutheran Church, Ft. Wayne (Photo by Scott Smith)

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Tuesday, July 8

Tuesday morning will feature a seminar or two, and a trip to the nearby Hedback Theatre where **Clark Wilson** will showcase the exciting 2/11 Page/Wurlitzer, presenting his program twice to accommodate everyone.

Following lunch on our own, we have a short one-hour ride to Lafayette, Indiana, where our convention emcee, **Ken Double**, will do the honors on the 3/21 Wurlitzer he had so much involvement with years ago when he was a sportscaster there. Ken continues to head up the local Long Center Theatre Organ Club that owns the instrument, and he will have a surprise or two in his program!

Tuesday evening is the optional Convention Banquet in the gorgeous atmospheric Indiana Roof Ballroom, right across the street from our headquarters hotel. We have arranged an excellent sit-down banquet meal: our entrée will be Chicken Stuffed with Provolone, Prosciutto and Asparagus and an Herb-Crusted Medallion of Beef Tenderloin (yes, you read it right—both!), accompanied with a starch, salad, vegetable, a lovely dessert and coffee or tea. All this in a John Ebersson-style room with star-studded ceiling for just \$65, a bargain compared to recent banquets' cost of \$75.

Following the meal will be the Awards Ceremony to which everyone is invited, whether or not you join us for the banquet. Come and enjoy the awards presentation, explore the 1927 architecture, have a drink at the beautiful adjacent bar and listen to the fine music of keyboardist **Bill Tandy** as he continues his dinner entertainment for the rest of our evening, for dancing or just your listening pleasure. It will be a lovely and memorable way to end the convention!



Clark Wilson



Ken Double



Bill Tandy



Page/Wurlitzer in the Hedback Community Theatre, Indianapolis



The Long Center Wurlitzer



The Long Center for the Performing Arts, Lafayette, Indiana



Indiana Roof Ballroom

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Encore!

Wednesday, July 9

A select 180 persons will have an opportunity to attend our optional Cincinnati Encore, with buses departing the hotel about 9:00am for the two-hour ride to the Queen City on the Ohio River. Dividing into two groups: one will first enjoy a catered lunch, while the other goes to the spacious home of Ron Wehmeier and his 4/37 Wurlitzer. Ron was awarded the Certificate of Technical Excellence with his instrument added to the National Registry of Significant Instruments at the last convention. Nowhere is Ron's talent, technical skill, and love of theatre organ more evident than in his magnificent music room, with its complement of five (!) grand pianos in addition to the Wurlitzer.

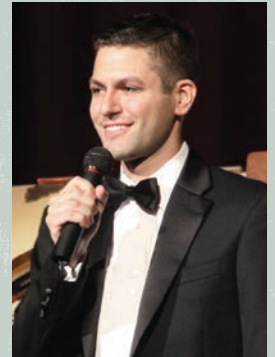
Jelani Eddington will be handling the concert duties, assisted by one or more of his own organ students. After the concert, this group will head to the catered lunch at the former train station, now the Cincinnati Museum Center, while the other group will head to Ron Wehmeier's for the second of Jelani's performances. Both groups will reconvene later in the afternoon at the famous Music Hall Ballroom (we toured this in 2008, you might recall) where Ron Wehmeier has installed the former Albee Theatre Wurlitzer, now owned by the Ohio Valley Chapter. The Ballroom Wurlitzer was also added to the National Registry in 2013, and we are fortunate to have **Mark Herman** in solo performance!

Our final event will be boarding the River Queen at its dock on the Ohio River for our three-hour dinner cruise, complete with no-host cocktails and a buffet dinner, a most delightful way to end a lovely day. Seeing the spectacular skyline of Cincinnati from the top deck of our craft plying the waters of the Ohio River is great fun and most relaxing!

Our return trip to Indianapolis will get us back to our Hyatt Regency Hotel by 10:00pm where we will say our goodbyes to one another and look forward to seeing our ATOS friends in Wilmington, Delaware in 2015.



Jelani Eddington



Mark Herman



Music Hall (Photo by Phillip Groshong)



Music Hall



The Wehmeier Music Room (Photo by Phillip Groshong)

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FULL CIRCLE

Return of a Mighty Wurlitzer to an Indianapolis Cultural Landmark

BY SHAWN D. CHASE AND CARLTON B. SMITH



All photos courtesy of Carlton Smith

The finished console on stage at the Hilbert Circle Theatre

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The gold leaf work in progress

Monument Circle, Indianapolis.

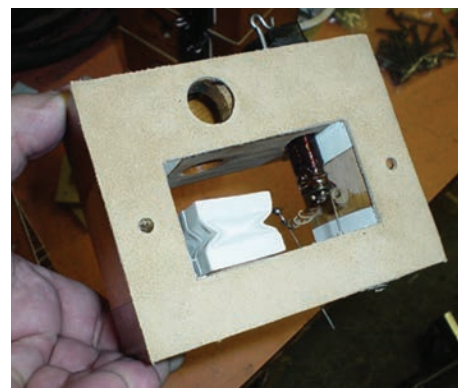
This nearly official meeting place at the center of the Circle City has been a cultural focal point for over a century. Playing host to public demonstrations, festivals, and holiday celebrations, Monument Circle is the place to gather in Indianapolis. The Soldiers and Sailors Monument, rising 284 feet at the center of the Circle, commemorates war deaths prior to World War I, and was dedicated in 1902. Events on the Circle have been unbelievably varied—from soldiers parading around the Monument before going off to fight in WWI, to a victory celebration for the Super Bowl XLI Champion Indianapolis Colts.

Bearing witness to these assemblages since 1916 has been the Circle Theatre. Tucked in between two office buildings on the southeast quadrant of Monument Circle, the venue is itself a cultural landmark. Architects Edgar O. Hunter and Preston C. Rubush designed the Circle in the Classical Revival style of the mid-18th century English architect, Robert Adam. The venue was reputedly the first built west of New York City especially for the purpose of showing feature-length photoplays. An article in the *Indianapolis News* discussing the opening of the Circle Theatre in 1916 declared the venue to be “regarded as the most lavishly equipped and decorated photo-theater west of New York, and

probably in America.” Other comments at the time of opening described it to be a “presentation house of the grandest order, rivaled only by New York’s famed Strand Theatre.”

Today, upon entering from Monument Circle, patrons are greeted in the outer lobby with a preview of the restored elegant interior. Hues of cream and rose create an unpretentious, sophisticated atmosphere, while touches of gold in the ornamentation provide facets of regalia. With slightly fewer than 1,800 seats (reduced during a 1984 renovation from the original 2,638 seats), the Circle maintains an intimate feel, and excellent views of the stage are afforded regardless of vantage point on the main floor or from either of the two balconies.

From these fine vantage points, Circle Theatre audiences have enjoyed a vast array of entertainment over the many years of venue history. The repertoire began with photoplays in 1916, and has since ranged from world premiere features to classical concerts, live stage shows, and motion pictures. Included among live performers the Circle stage has welcomed are Tommy Dorsey, Frank Sinatra, Glenn Miller, and Dizzy Gillespie. During the late 1920s, the Master of Ceremonies at the theatre was then-local crooner Dick Powell. In 1961, the Indianapolis Symphony Orchestra performed a benefit concert with Jack Benny at the theatre, which 23 years later would become the Orchestra’s permanent home. Since becoming home to the



A rebuilt primary box. Notice the leather sealing strips in the interior corners



Indianapolis Symphony Orchestra in 1984, the Circle has remained host to some of the best and brightest in entertainment.

In 1980, the Circle Theatre was added to the National Register of Historic Places, ensuring a lasting future for the venue. Further helping to ensure the Circle’s future came in December 1996 when the orchestra received a \$10 million gift from Mr. and



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Console built for Mr. and Mrs. Cliff Hipkins of New York

Mrs. Stephen Hilbert. In recognition of that generous gift, the venue was renamed the Hilbert Circle Theatre.

Taking a journey back, imagine the exciting atmosphere in Indianapolis at the end of summer, 1916. The major newspapers were featuring advertisements and articles concerning the opening of a new glamorous photo-playhouse on Monument Circle. Citizens had watched the shiny white terra cotta exterior take shape while passing by in the busy downtown. The largest electric clock in Indianapolis sat atop the structure with the theatre name appearing in arcing letters around the top of the clock face, and the words 'Photo Plays' arcing around the bottom.

Opening day arrived for the Circle on Wednesday, August 30, 1916. An ad in the *Indianapolis News* from the day before opening stated reserved seats on the main floor and mezzanine floor were nearly sold out at 25¢. Yet, those without tickets needed not worry; one hour before opening, 1,000 balcony seats were to go on sale for an exorbitant 10¢!

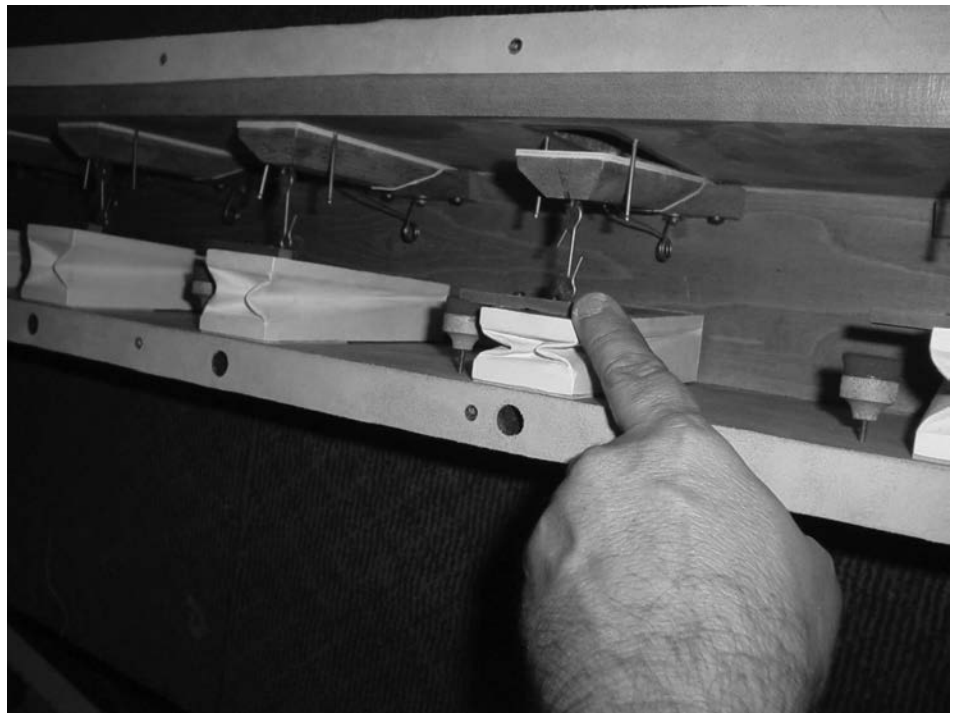
The inaugural program featured Bessie Barriscale in the Triangle Productions photoplay, *Home* and Fay Tincher in the Keystone comedy, *Skirts*. Also was first run of an exclusive Pathé Weekly Review, an educational film, and dedicatory speeches by the mayor and the president of the Chamber of Commerce. As if this were not enough, the entertainment continued with solo baritone Eduardo Ciannelli from Naples, Italy; and an orchestra of 20 conducted by H.P. Stothart. Mustering no more than last-line status on the program was organist William S. O'Brien. No details about the organ were given other than that the instrument was one of the largest pipe organs in the city.

The original organ at the Circle was a 2/22 Hook and Hastings, installed in preparation for the 1916 opening. The instrument remained until 1922 when a 3/15, Style 260SP Wurlitzer debuted. Wurlitzer Opus 541, the sixth of 50 Style 260s built, was shipped from the North Tonawanda factory on April 27, 1922. Following shipment to Indianapolis and installation, the organ was premiered on Sunday, June 18, 1922. Feature film on this day was *The Crossroads of New York*, with billing as "A 6-Reel Melodramatic

Comedy" starring Charles Murray, Katherine McGuire, Noah Beery, and Ethel Grey Terry.

Just as the opening of the theatre six years prior had generated excitement through newspaper advertisements, debut of the Mighty Wurlitzer came with the same publicity splash. Local newspaper ads boasted, "The Circle's new mammoth

orchestral organ starts Sunday. It will be the talk of Indianapolis!" Other ads claimed, "Another Surprise! The New \$50,000 Wurlitzer Organ is Ready!" While the instrument was, no doubt, a major expenditure for owners of the Circle, records from Wurlitzer ledgers in Cincinnati for this specific instrument dated 2/11/1922 put the cost at a more realistic \$22,620. From



*Restored pallets in the Tibia offset chest
Tuba offset pneumatics and primary boxes ready for installation*



these boastful ads it is known that Lewis R. Swain was the opening organist.

Sharing console duties with Mr. Swain at the new Wurlitzer were Chief Organist Dorothy Knight Green, as well as Walter Flandorf, and a young Dessa Byrd. Dessa Byrd may be a name familiar to many theatre organ enthusiasts—she began theatre organ performing at age 20 in Indianapolis, becoming a staff organist at the Circle in 1919 at age 21. Connections between Dessa Byrd and the Circle Theatre go well beyond her performing on the Wurlitzer. Edward Resner, her first husband, was conductor of the Circle Theatre Orchestra. Her second husband, Leo Rappaport, was owner of the Circle Theatre at one time. Dessa Byrd continued performing for many years, becoming a legendary theatre organist, and in 1976 was inducted into the ATOS Hall of Fame.

Following departure of Dorothy Knight Green, the then Miss Byrd became Chief Organist in 1920, remaining the star attraction at the Wurlitzer for nine years. Although she moved a few blocks away to the Indiana Theatre in 1929, she did return to the Circle's Wurlitzer on occasion. Public records indicate Walter Flandorf remained on staff as an organist at the Circle until the early 1930s. His employment likely came to an end during this period when theatre organ fell out of fashion in Indianapolis, as in many other U.S. cities.

Opus 541 resided at the Circle Theatre until 1959 when the instrument was sold and removed. The organ went to a broker, only to suffer the same fate as many others during the era—sold off in parts. Reportedly, the broker was en route from California to buy the brass saxophone and brass trumpet ranks from a Wurlitzer installation in New York City, stopping in Indianapolis along the way. During his stopover, the broker learned his trip to New York would not be necessary, for he was able to buy the entire Opus 541 (brass saxophone and trumpet included) for a mere \$1,000.

Since 1959, the Circle has undergone many exciting changes. Those in attendance at the *Hitting the High Note* ATOS 2001 convention in Indianapolis will recall some of the excitement with an amazing performance by Walt Strony on an equally amazing Allen digital theatre organ with many speakers in both pipe chambers. Yet,



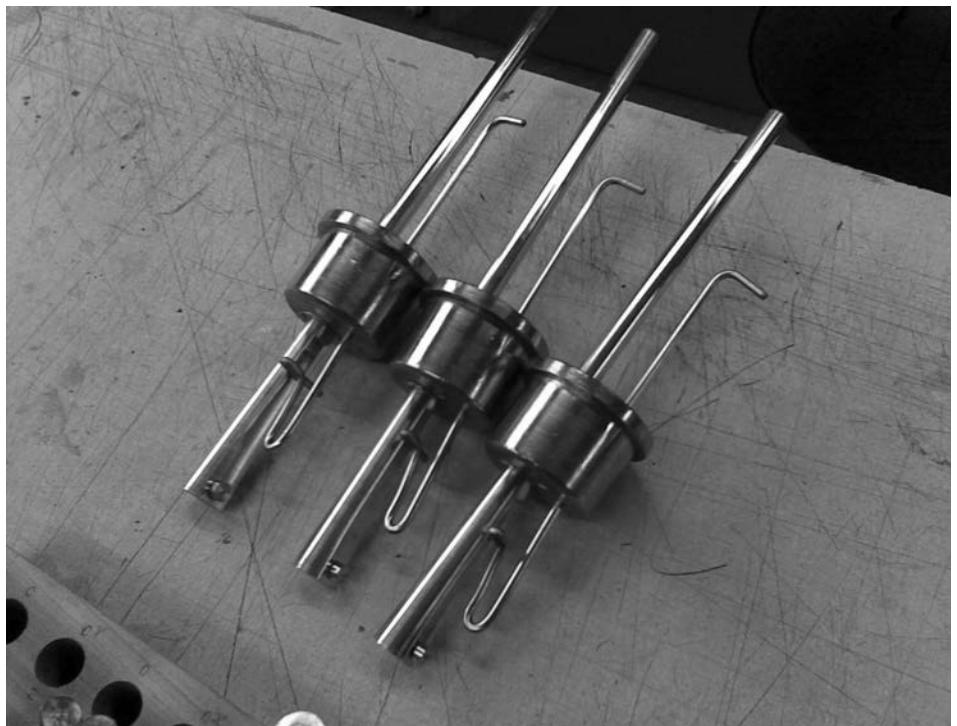


Not only are the resonators for the Brass Trumpet like new...

nothing could be as exciting as the return of the real thing to the pipe-barren chambers of the Hilbert Circle Theatre.

The instrument making an ATOS Convention debut during the *Back Home Again in Indiana* ATOS 2014 convention began life as Wurlitzer Opus 2155, a Style 240. This 3/13 instrument was shipped from the Wurlitzer factory on March 26, 1931, and was the last Style 240 produced. The original destination for Opus 2155 was the Warner Theatre in Youngstown, Ohio. The Warner family emigrated from Poland in the early 1880s, eventually settling in Youngstown in 1896. Brothers Sam, Jack, Harry, and Albert Warner became early leaders in the film industry, founding Warner Brothers Studios in 1918.

Sam Warner died in 1928, and the Warner Theatre was built as a memorial to him by the three surviving brothers. Designed by renowned theatre architects Rapp and Rapp in the Renaissance



...look at these reconditioned blocks and reeds from the same rank

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All the wood receives a new finish. Here, Justin Nimmo applies finish to a rebuilt reservoir

Revival style, the Warner opened on May 14, 1931 with the movie *The Millionaire* which starred George Arliss. The theatre prospered from the 1930s to late 1950s, yet nearly became lost to history with the downturn of the motion picture industry in the late 1960s. The venue closed on February 27, 1968 and was set to be vastly altered. Plans included tearing down the auditorium to make room for a parking lot: the large lobby would become an arcade of retail shops, and the front office building would remain intact.

A newspaper article in the *Youngstown Vindicator* from September 12, 1968 announced an auction was scheduled for

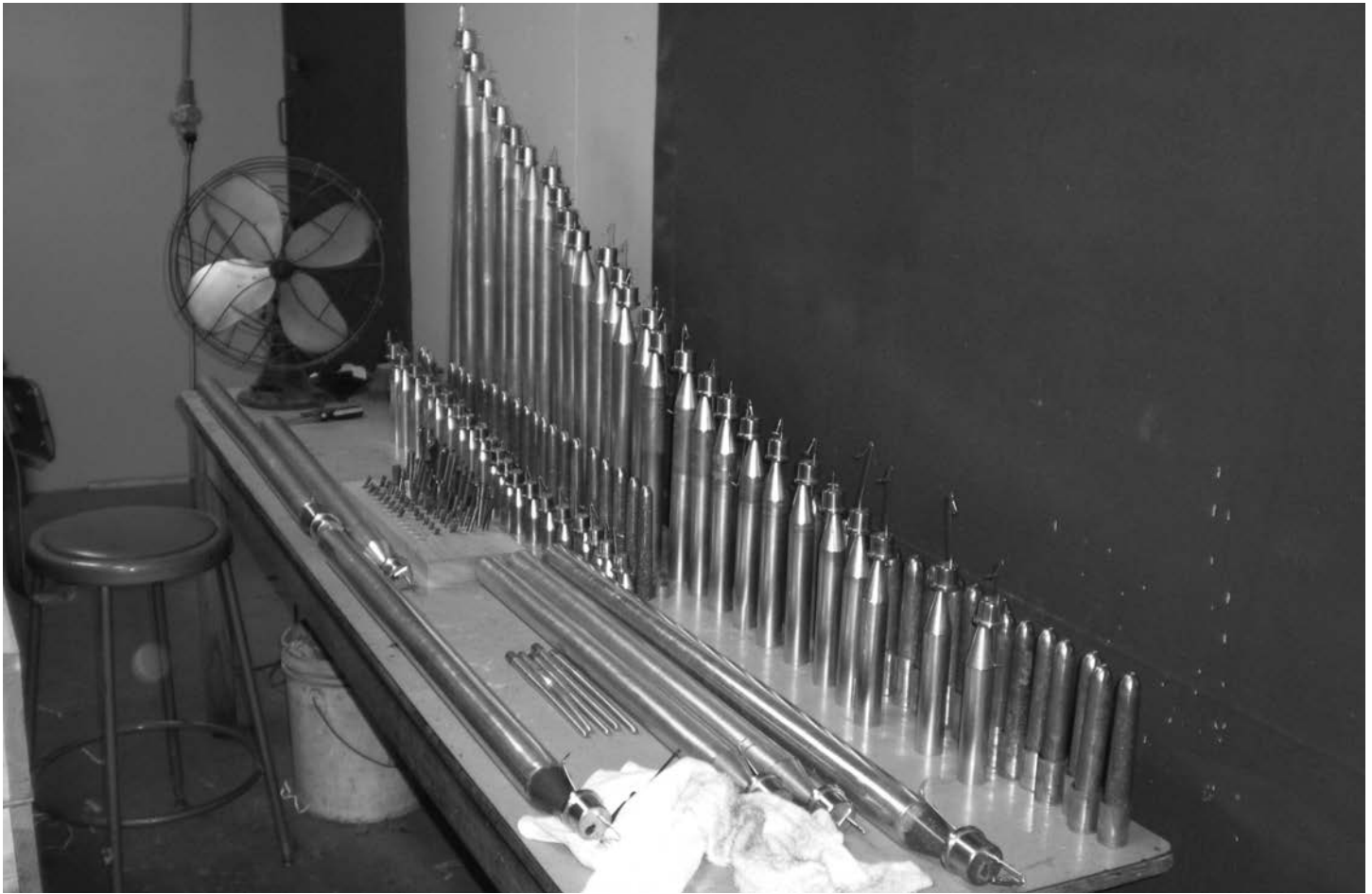
September 21 to sell everything at the Warner, from décor to the air conditioning units. However, only days prior to the auction, it was announced Mr. and Mrs. Edward W. Powers had pledged the funding necessary for the Youngstown Symphony Society to acquire title to the Warner Theatre and prevent demolition of the landmark. Following an extensive renovation, the Warner reopened in 1969 as the Powers Auditorium, and remains home of the Youngstown Symphony.

During the bleak period when the Warner nearly went from featuring sounds of organ pipes to fumes of exhaust pipes, Wurlitzer Opus 2155 was sold to Harold

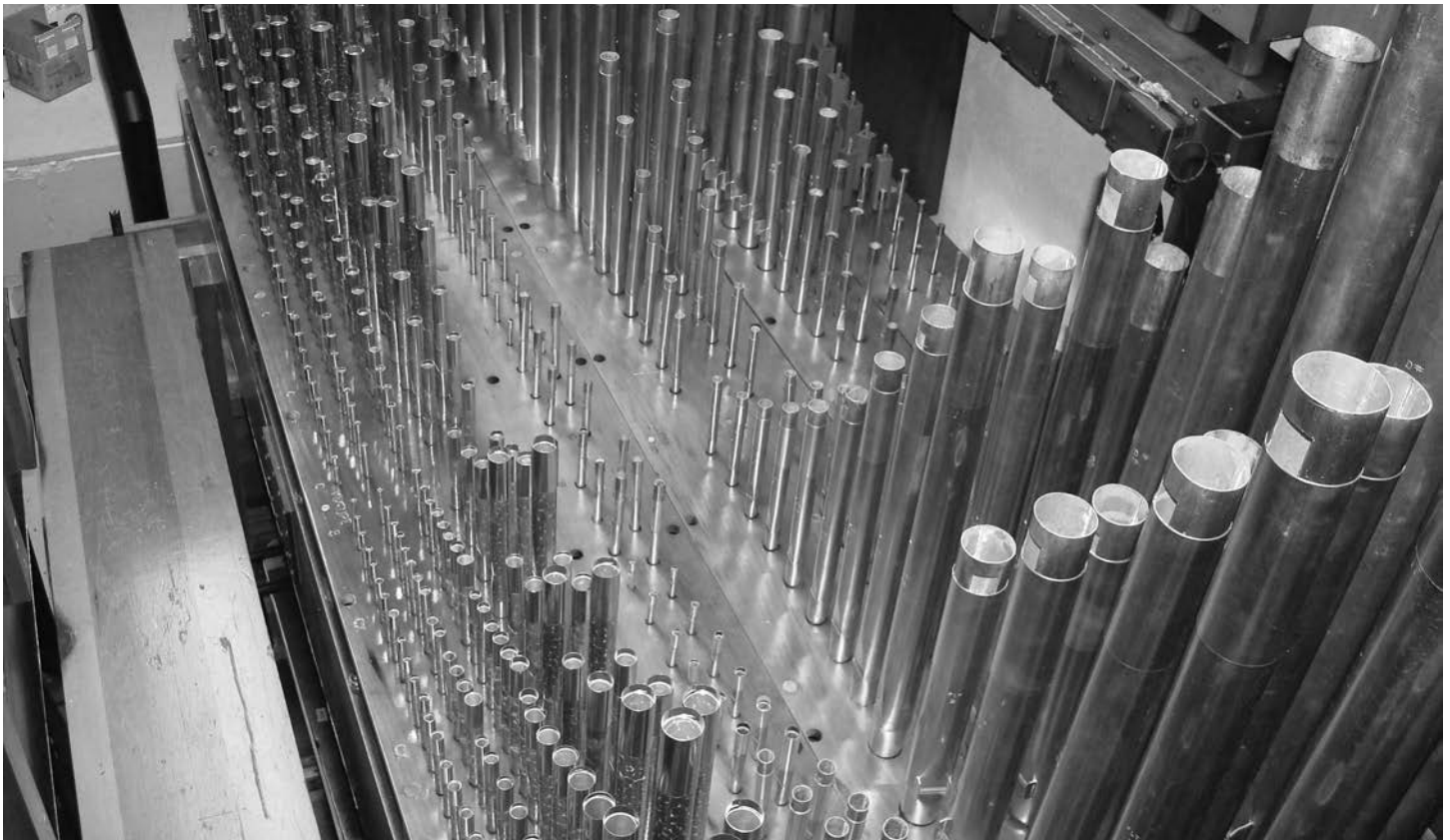
Huffman to generate capital for the theatre owners. Mr. Huffman was removing the instrument at the very time Mr. and Mrs. Powers came forth to help save the Warner. In fact, the Youngstown Symphony Society tried to stop the sale of the instrument, but a signed bill of sale from the former owners was already in place. Following removal from the theatre, Mr. Huffman moved Opus 2155 to his Fairfield, Ohio home with hopes to install the instrument there. It remained in storage at the location until, in 2002, Mr. Huffman realized his project was unlikely to come to fruition. To ensure a secure future for Opus 2155, he donated the instrument to the Central Indiana Chapter of the American Theatre Organ Society, Inc. (CIC-ATOS).

During the cold, early months of 2003 a group of volunteers traveled from Indianapolis to survey, crate, and pack the instrument for moving to the Circle City. Another fortunate occurrence during this same period was notice to CIC-ATOS of a sizable donation to the Indianapolis Symphony Orchestra from the estate of Miss Sally Reahard—a bequest to the orchestra for the specific purpose of acquiring, installing, and maintaining a vintage theatre pipe organ in the Hilbert Circle Theatre. As a young girl, Miss Reahard attended the opening evening of the theatre in 1916. She attended many performances at the Circle during her life and very much enjoyed theatre pipe organ music. Gene Wilkins, a long-time friend of CIC-ATOS member Tim Needler, and also Miss Reahard's attorney, learned of these interests while assisting with her estate planning. With Mr. Wilkins' guidance, the specific details of the bequest were established. In appreciation of his efforts toward arranging the bequest which would facilitate the return of a theatre pipe organ to the Hilbert Circle Theatre, CIC-ATOS made Mr. Wilkins a lifetime honorary member in 2005.

The final piece in this amazing series of events was a decision by CIC-ATOS to approach the Indianapolis Symphony to discuss donating Opus 2155 to the orchestra for installation in the Hilbert Circle Theatre. From these discussions it became apparent that this would be the most sensible way to return a Wurlitzer to the venue and to best utilize the generous gift from Miss Reahard. Subsequently, the orchestra contracted with Carlton Smith Pipe Organ Restorations for



*The Clarinet is ready for reassembly, and like the Brass Trumpet, appears new
The organ received nine symphonic ranks, several of which are shown here*



professional restoration and installation of the instrument. The Style 240, with its original 13 ranks, now has additions of an 8' English Horn, 8' Voix Celeste, and grand piano (all Wurlitzer). In order to be of optimal usefulness in performances with the Indianapolis Symphony Orchestra, Opus 2155 was also augmented with nine ranks of symphonic pipe work. The augmentation was done as part of the restoration and installation contract, at the request of the Symphony. Selection of symphonic pipe work to include in the new installation was a collaborative decision between Carlton Smith, Clark Wilson, Dr. John Schwandt, and ISO organist Martin Ellis. The augmentation voices are: 16' Tromba (Kimball), 8' Lieblich Gedeckt (Wurlitzer), 4' Principal (Wurlitzer), 2' Octave (Estey), 4' Harmonic Flute (Estey), and Mixture IV (Austin/Russell).

Since completion of the installation in 2009, the now 3/24 Wurlitzer has been featured in performance with the Indianapolis Symphony Orchestra, in stand-alone theatre organ concerts, and in presentation of silent films. In addition, the instrument has held a high profile role in the annual Yuletide Celebration each of the four years since installation. The *Yuletide Celebration* concert series runs nearly 30 performances each Holiday season, and is the second largest Christmas concert series in the United States, second only in ticket sales to the Christmas show at Radio City Music Hall with The Rockettes.

Although no longer the owner of the newly restored Wurlitzer, CIC-ATOS is immensely proud to have been a link in the chain of events leading to a full circle of theatre organ history at Hilbert Circle Theatre. We look forward to hosting each of

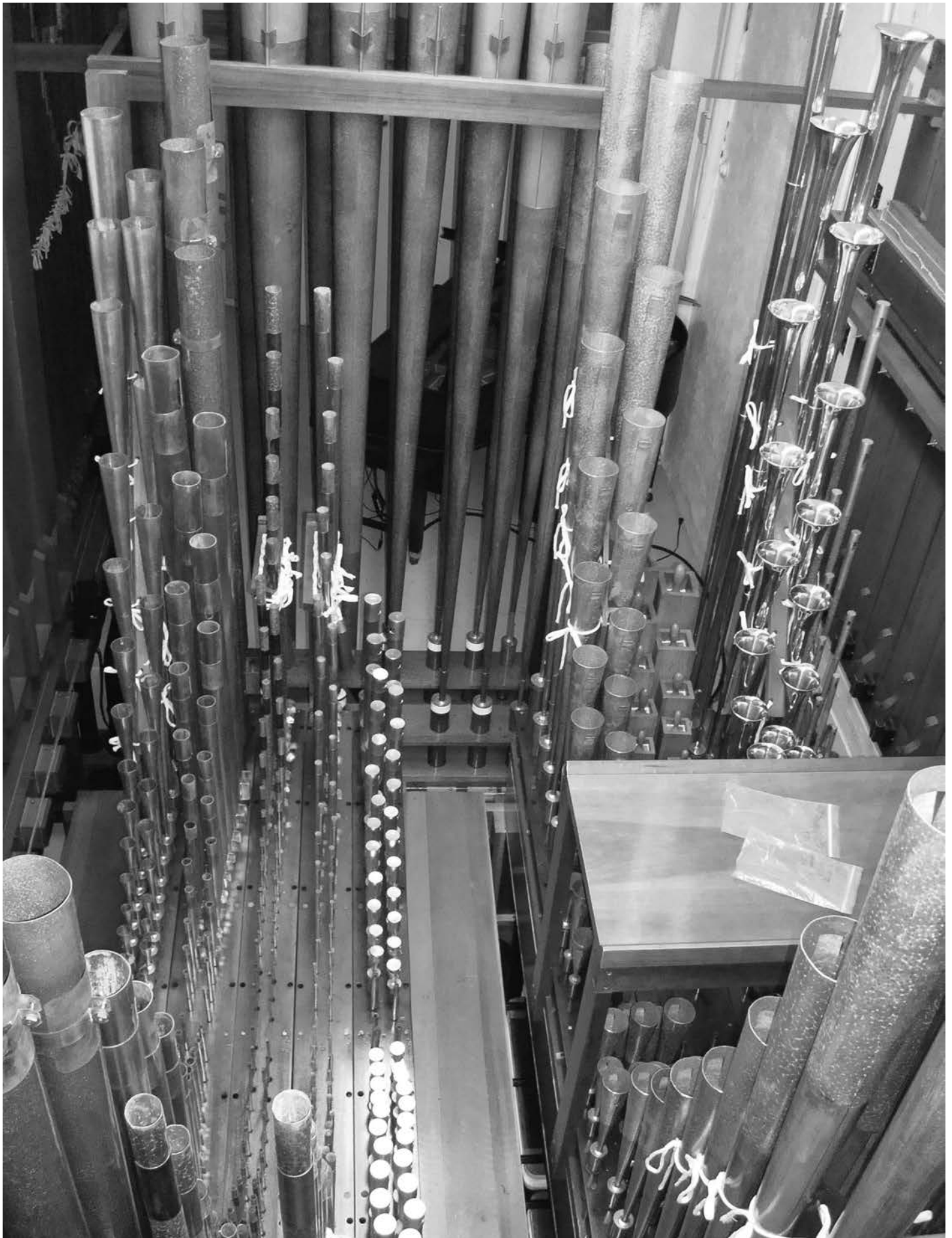
you in 2014 *Back Home Again in Indiana* when the 59th Annual ATOS Convention will open on Friday, July 4, with Richard Hills at the 3/24 Wurlitzer in the elegant surroundings of this most historic theatre.



(Facing page) The Solo chamber — the Wurlitzer grand piano is visible between the pipes on the offset chest

Carlton Smith in the Main chamber; the Mixture IV will go on the chest on which his hand is resting



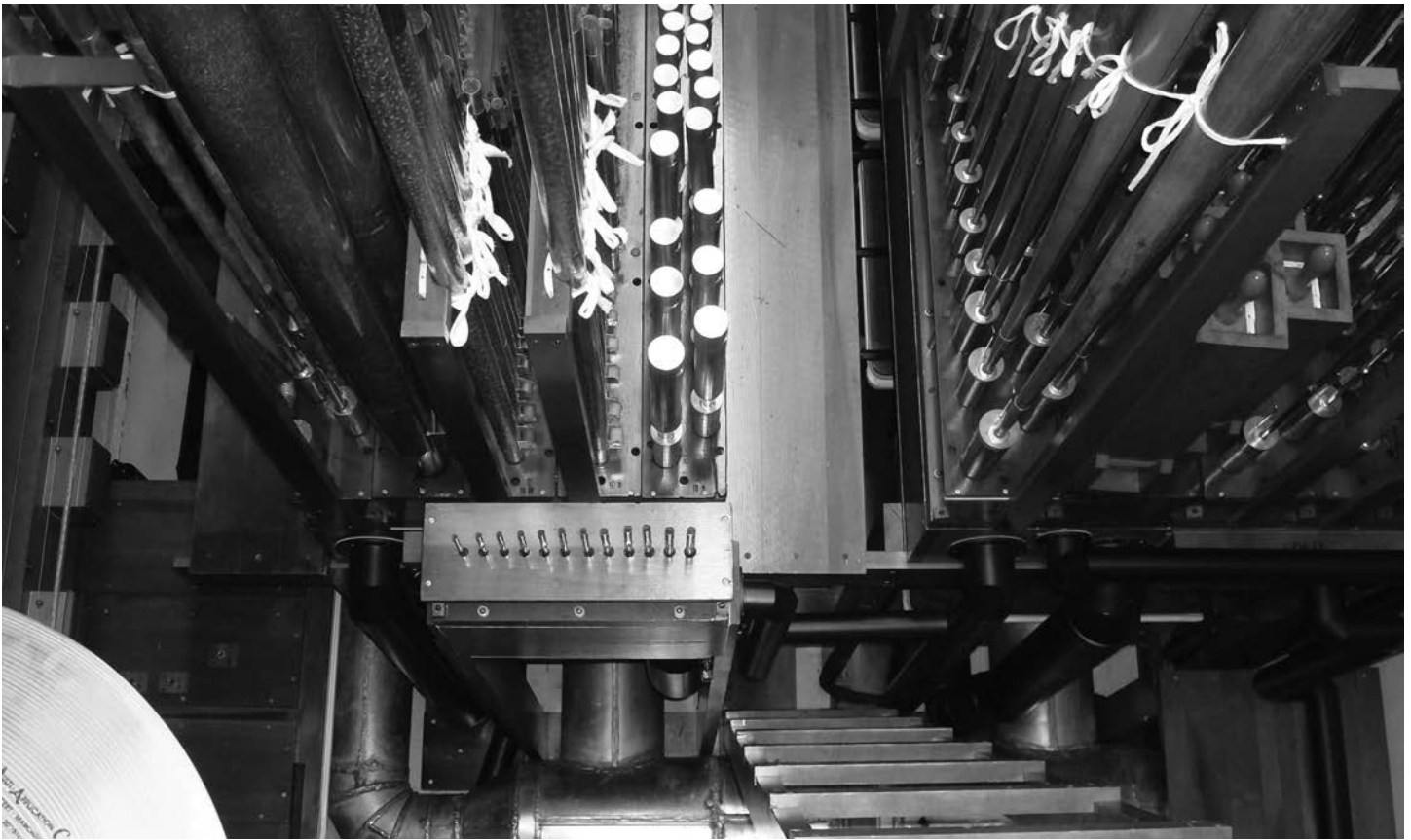




The Wurlitzer grand piano in the Solo chamber



Before the organ was moved into the chambers, it was erected in Carlton Smith's shop. Here's the Solo chamber in the erecting space: note the percussion stack on the left

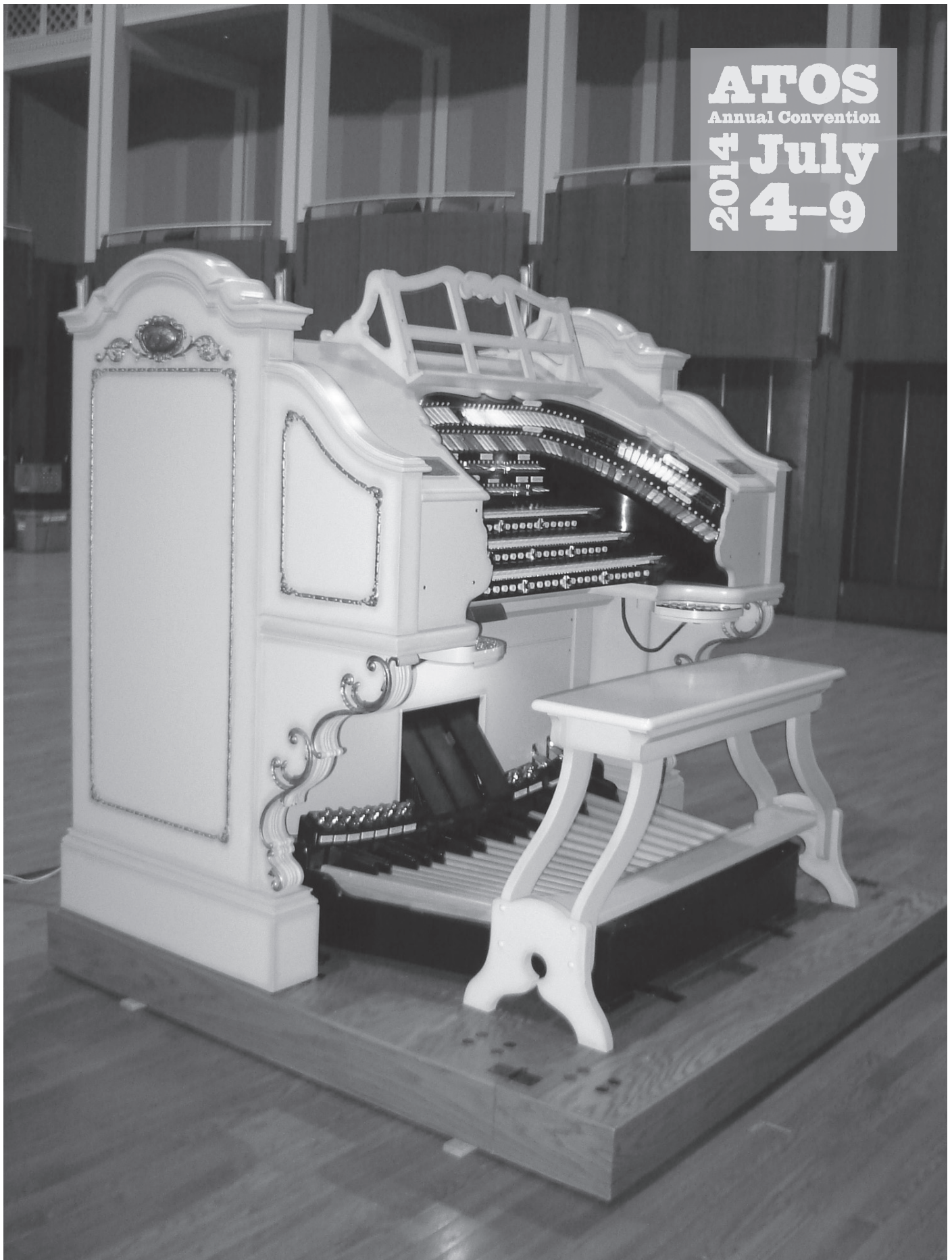


This view is taken from the percussive stack in the Solo chamber. Compare this view to the previous shot



The console has received its base finish, but gold leaf work has not yet begun

ATOS
Annual Convention
2014 July
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The finished console on stage at the Hilbert Circle Theatre



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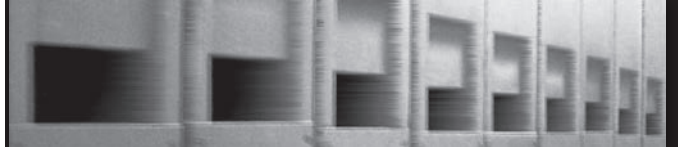
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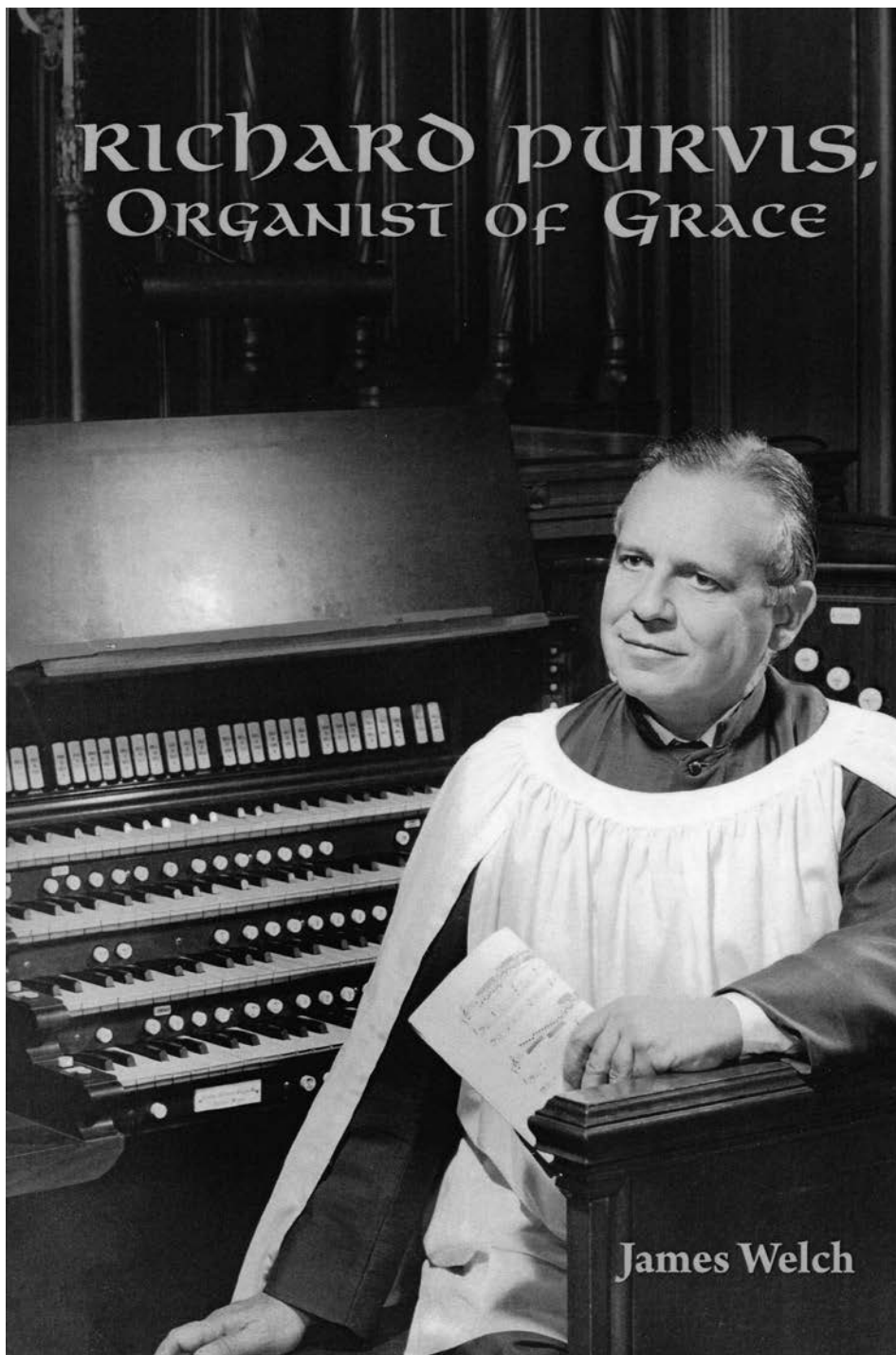
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RICHARD PURVIS, ORGANIST OF GRACE



A biography of Richard Irven Purvis, the iconic organist and composer who was one with San Francisco's Grace Cathedral for almost a quarter of a century, has been long overdue. And theatre organ aficionados will find this outstanding book to be a work of high professionalism; one that embraces Purvis' impact on the art forms of the classical/orchestral organ and that of the theatre organ. Simply put, Purvis had a passion for both sides of the king of instruments, and guiding this look into his life and work, James Welch tells his readers at the outset that in his own formative years he was listening to recordings by E. Power Biggs and Gus Farney concurrently. That statement readily beckons followers of our art form to the reading table since Gus Farney, a former demonstrator for the Wurlitzer Company and an artist who brought theatre organ to the multitudes with his Warner Brothers recordings in the late '50s/early '60s is one of our own icons.

Welch's approach to Richard Purvis is highly detailed and documented, but it never loses sight of the unique persona that was Purvis, and it emphasizes repeatedly a tenet that should be special to all who embrace the organ...that it is the music that should drive us.

This great California-born organist "crossed the line" far more often than most of us realize. To wit:

- He served as organist for the Chapel of the Chimes radio program which featured an enlarged version of a Wurlitzer Style E instrument. Receiving an appointment as staff organist with San Francisco's Radio Station KRE around 1927, Purvis—under the *nom de plume* of Don Irving—began his broadcasts with the signature tune, "I'll Take an Option on You."

- As a composer, he dedicated many compositions to his colleagues in the theatre organ world, including George Wright, Terry Charles, Larry Vannucci, Tom Hazleton, Bill Thompson, Donna Parker, John Seng, Helen Dell, and Gaylord Carter.
- He was a featured artist at several ATOS national and regional conventions. (Purvis chose to showcase the classical cousin of the theatre organ, but in so doing, he often included lighter selections more akin to theatre organ literature.)
- He was a pedagogue and friend to many artists in the theatre organ world, including Jonas Nordwall and Tom Hazleton (equally trained as classical artists), Donna Parker, Chris Elliott and Lyn Larsen. He was a good friend of George Wright and Ed Stout, who maintained the Aeolian-Skinner organ at Grace Cathedral and who is an equally gifted journalist in his own right.

In fact, Purvis' love and respect for the theatre organ warrants an entire chapter in Welch's book!

It is clear, and fully confirmed by the author, that Purvis embraced music in the highest "CinemaScopic" terms. He surrounded himself with colleagues from all sectors of music, or at least good music, and it is safe to say that his prolific performing and conducting life...and his impressive output as a composer, was driven by those friendships. Proof positive are the numerous compositions bearing the names of these colleagues in the dedicatory space of his sheet music.

Born in 1913, Purvis was to embrace music early in his childhood, and he was led to the organ soon after beginning piano lessons at age four. In those early years, he regularly heard theatre organs in the Bay Area, including the Granada's Wurlitzer in San Francisco's Market Street area. In 1926, Purvis began his studies with the eminent organist, Wallace Sabin. Sabin, who helped found the San Francisco chapter of the American Guild of Organists, was an accomplished musician and one who fully embraced the concept of orchestral playing.

Welch carefully documents the journey of this "boy wonder" from those early days, his years as a student at the Curtis Institute of Music, and his time of enlistment in the Army in 1942. It is at this juncture that many readers will be astounded. Purvis was taken prisoner in the infamous Battle of the Bulge. As a survivor of Stalag 13 (upon which the TV series *Hogan's Heroes* was based), Purvis not only survived but brought back to the states numerous compositions and even Hammond organ registration tips, many of which were written in bomb-riddled fox holes!

Purvis never recounted much to his friends about those years, but obviously they had a profound effect on him. For us, the effect was one of great musical production—in concerts, recordings, the Grace Cathedral choir and an astounding number of compositions. And from it all, Purvis emerged greater than ever, and in a distinct guise differing from contemporaries like Virgil Fox and E. Power Biggs.

There was another great side to Purvis—as a teacher. His methodology was actually quite simple, allowing the music to guide everything, from interpretation to technique. It was in this teaching situation that the great friendships with Donna Parker, Jonas Nordwall, Lyn Larsen, Chris Elliott and others emerged. Especially noteworthy is the long-standing friendship that Purvis and his life partner, John Shields, held with theatre organist Donna Parker. Donna contributed much to this book and to Purvis' legacy, including recollections of the very personal side of the artist and his partner, including photographs. She was responsible for saving many of Purvis' personal papers and memorabilia in a desperate rescue prior to their slated destruction after his death in 1994.

In terms of James Welch's approach to this book, this reviewer wishes to note that his method is at the top of journalistic research standards. Since Purvis touched the lives of many, each person reviewed or studied brings a slightly different reading to this musical giant. Welch chooses to give us documented evidence of these accounts, but he never brings the reader to boredom or to some point that might suggest an empirical scientific study. For those who wish documentation and supporting appendices, there are no disappointments.

Welch, who knew Purvis, and who is a formidable classical organist in his own right, has given the organ world—correction: the music world—another masterwork. And there is much here for disciples of the theatre organ and for the king of instruments in general. It is recommended without reservation. *Richard Purvis, Organist of Grace* should be on the shelf right next to Junchen and Weiler's *Encyclopedia of the Theatre Organ*.

—John Clark McCall, Jr.

Richard Purvis, Organist of Grace by James Welch, ©2013. ISBN: 978-1481278010

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

State Office Building—333 Willoughby 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

Berkeley Community Theatre—1930 Allston Way, Berkeley (4/42 Wurlitzer) www.theatreorgans.com/norcal. February 16, 2:30pm: Walt Strony; March 30, 2:30pm: Scott Harrison; June 22: Nathan Avakian.

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/19 Page) www.ecatalina.com/about-movie-theatre.html. Pre-Show concert, Friday and Saturday, 6:15pm, John Tusak.

Old Town Music Hall—140 Richmond Street, El Segundo, 310-322-2592 (4/26 Wurlitzer). Organ played before and during shows, including silent movies. The theater opens on Friday at 8:15pm, Saturday 2:30pm, and Sunday at 2:30pm.

Warnors Theatre—1400 Fulton Street, Fresno (4/14 Robert-Morton). January 16, 7:00pm: Silent Film; February 20, 7:00pm: Silent Film.

Plummer Auditorium—201 E Chapman Avenue, Fullerton (4/37 Wurlitzer) www.octos.org/details/history.htm. January 12: Scott Foppiano.

Johnson's Alexander Valley Winery—8333 Highway 128, Healdsburg, 707-433-2319 (3/10 Robert-Morton). Daily, in tasting room, from 10:00am to 5:00pm.

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

Harmony Wynelands—9291 E Harney Lane, Lodi, 209-369-4184 (3/15 Robert-Morton) www.harmonywynelands.com. Tasting room open Friday, Saturday, and Sunday, 11:00am to 5:00pm, or by appointment. Bob Hartzell, live and recorded performances.

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

Grand Lake Theatre—3200 Grand Avenue, Oakland, 510-452-3556 (3/18 Wurlitzer). Intermission concerts. Intermissions: Friday, Warren Lubich; Saturday, Kevin King.

Paramount Theatre—2025 Broadway, Oakland, 510-465-6400 (4/27 Wurlitzer) www.paramounttheatre.com. Public tours on first and third Saturday at 10:00am, starting at the box office.

Stanford Theatre—221 University Avenue, Palo Alto, 650-324-3700 (3/21 Wurlitzer). Organ played before and after the 7:30pm movie by David Hegarty, Jerry Nagano, or Bill Taylor. Call ahead to verify theatre is open for the evening.

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

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

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. 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. January 25: TBA; March 15, 7:00pm: Donna Parker; April 6, 3:00pm: Don Kinnier; April 22, 10:00am: Wayne C. Zimmermann, Sr. April 26, 7:00pm: Jerry Nagano; June 14, 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.

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

GEORGIA

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

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

Grand Theatre—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, six 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.

Schedules subject to change.

Downers Grove High School—4436 Main, Downers Grove (3/10 Wurlitzer). February 25, 6:30pm; March 20, 6:30pm; April 15, 6:30pm; May 6, 6:30pm; May 8, 6:30pm; May 22, 6:30pm; May 29, 6:30pm: David Rhodes, Taylor Trimby.

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.

INDIANA

Warren Performing Arts Center—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) www.wicatos.org. March 9, 2:30pm: Clark Wilson; June 8, 2:30pm: Jelani Eddington.

MARYLAND

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

MASSACHUSETTS

Shanklin Music Hall—130 Sandy Pond Road, Groton (4/34 Wurlitzer) www.emcatos.com.

Knight Auditorium, Babson College—100 Forest Street, Wellesley (4/18 Wurlitzer). January 12, 2:30pm: Justin Stahl; March 22, 7:30pm: Phil Kelsall.

MICHIGAN

Michigan Theatre—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. 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. January 18, 8:00pm: Dennis Scott. Organ concerts, \$15 at the door.

Grand Ledge Opera House—121 S Bridge Street, Grand Ledge, 517-394-9881 (3/20 Barton) www.ifo-pops.org. March 30, 3:00pm: Steve Schlesing; May 4: Mark Herman.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). Tours by appointment; 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.

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 of every month January 2, 6:30pm: Andrew Van Varick; February 6, 6:30pm: Bernie Anderson, Jr..

Trenton War Memorial—1 Memorial Drive, Trenton, 973-256-5480 (3/16 Möller) www.gstos.org. January 5, 2:00pm.

NEW YORK

Broome Center for Performing Arts, Binghamton (4/24 Robert-Morton). December 29, 2013 2:00pm: Jim Ford.

Auditorium Theatre—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) rtonline.org. April 6, 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 (3/8 Robert-Morton) w/ digital augmentation 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.

Around the Circuit

Theatre Organ Programs
and Performances

OKLAHOMA

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

OREGON

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

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

Oaks Amusement Park Roller Rink—1 SE Spokane Street, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune is the principal 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

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).

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

VIRGINIA

Byrd Theatre—2908 W Carey, Richmond, 804-353-9911 (4/17 Wurlitzer) www.byrdtheatre.com. Overtures Saturdays at 7:15pm and 9:30pm. Bob 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, 2013 2:00pm: Jelani Eddington; February 1, 2:00pm: Clark Wilson; March 8, 2:00pm: Jonathan Orloff; June 13 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. February 16, 2:00pm: Simon Ellis, Bernard Walz; March 23, 2:00pm: Mathew Loeser; July 20, 2:00pm: Donna Parker; October 19, 2:00pm: Dwight Beacham.

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. May 18, 2:00pm: Dr John Atwell; December 7, 2:00pm: Tony Fenelon.

West Ryde Anglican Church, West Ryde (2/8 Christie). November 15, 2:00pm: Richard Hills.

SOUTH AUSTRALIA

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

VICTORIA

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Auckland (3/16 Wurlitzer) www.theatreorgans.com/wota. March 23, 2:00pm: Chris Powel; April 20, 2:00pm: Ron Clark; May 4, 2:00pm: Scott Harrison, Tauranga's Bay Dixie Band; June 29, 2:00pm: Ron Clark; July 27, 2:00pm: Donna Parker; August 31, 2:00pm: Rob Richards, Alex Zsolt (on piano); November 9, 2:00pm: Dwight Beacham.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk.

EAST SUSSEX

Rye College—Love Lane, Rye (2/6 Wurlitzer) www.ryewurlitzer.co.cc.

MANCHESTER

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

WEST MIDLANDS

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

WEST YORKSHIRE

Town Hall—Market Place, Ossett (3/13 Compton) ossetttheatreorgan.weebly.com.

Victoria Hall—Victoria Road, Saltaire (3/11 Wurlitzer) www.cosnorth.co.uk. March 9, 2:30pm: Nicholas Martin; April 13, 2:30pm: Mark Laffin; May 11, 2:30pm: Nigel Ogden and the Daleian Singers; June 8, 2:30pm: Phil Kelsall MBE and Claudia Myles; August 10, 2:30pm: Howard Beaumont; September 14, 11:00am: Various; October 12: Robert Suddall; November 9, 2:30pm: Robert Wolfe; December 14, 2:30pm: Richard Hills FRCO.

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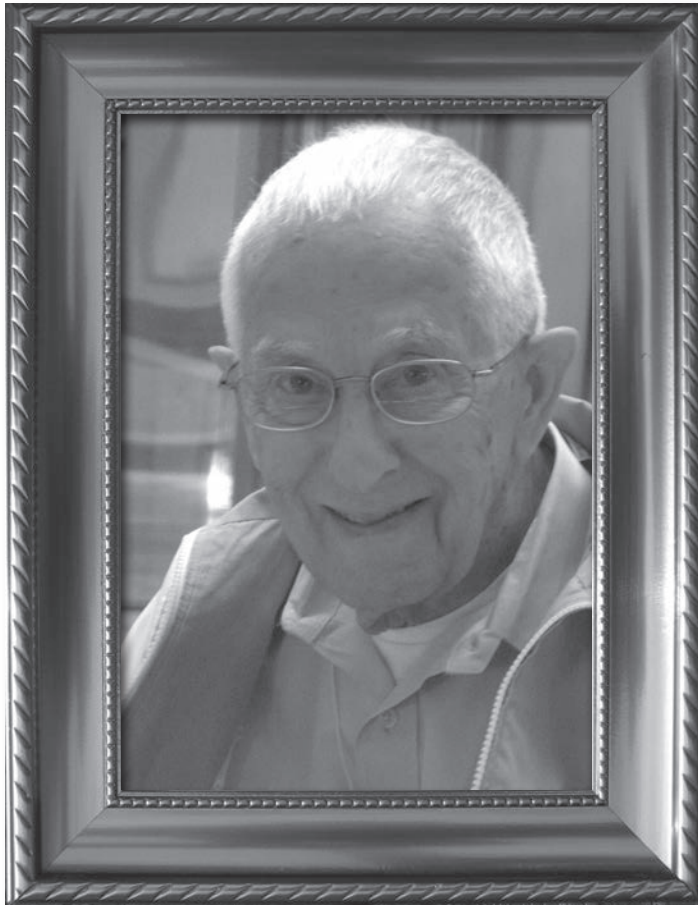
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Closing Chord



Robert F. Mertz
(1924-2013)

Despite his quiet and genteel nature coupled with the fact that he was a relative “latecomer” to the world of the theatre organ, Lafayette, Indiana native Robert F. (Bob) Mertz, who passed away November 24, 2013, had a major impact in the theatre organ world in a short period of time. He was 89 years old.

Bob Mertz was born in Lafayette, Indiana on February 15, 1924, one of five children. He graduated from Lafayette Jefferson High School and studied business at Indiana University. He made his career as a bookkeeper and accountant, which served him well throughout his life as Bob took good care of his dollars, and was most generous with them as well.

Those of us in Lafayette involved with the Long Center and the Wurlitzer there became aware of the kindly gentleman attending concerts, usually in the company of his older sister (and later, his brother) who was wheelchair bound. But Bob made sure they got to the concerts.

The rebuilding and reinstallation of the instrument from 1989-1991 caught Bob’s attention. While attending an annual meeting of the Long Center Theatre Organ Society, he became aware of a \$14,000 debt still owed a local bank after LCTOS completed the

reinstallation. Imagine the surprise when this mild-mannered gentleman dropped off a check for the full amount of the debt—and it was not the last check LCTOS received from Mr. Mertz. Over the years, Bob donated more than \$50,000 to the Long Center Theatre Organ Society. In June 2012, the organ concert series at Long Center was officially named in his honor.

He continued to support the organization, almost single-handedly keeping it afloat during some lean attendance years. And he began attending concerts in Indianapolis staged by the Central Indiana chapter. With ATOS moving into full fund-raising mode, Bob expanded his supportive reach with a gift of \$100,000 to ATOS back in 2011, the third-largest donation the organization has ever received.

During his life, he supported many causes in the Lafayette area; was a member of the local Elks Lodge; the Masonic Lodge; a 60-year member of the American Legion having served his country during WW II; and he was a member of the Trinity United Methodist Church.

His quiet demeanor masked a delightful wit. He took great joy in the fact that the Christmas tree in the window of what was his home nearly his entire life was always up and lit 365 days a year. He will be missed by the many people he touched through his friendship, his service, and his generosity.

—Ken Double



Jim Koller
(1951-2013)

Jim was first exposed to the magic of theatre pipe organs when he worked the checkroom at the Elm Roller Rink where Tony Talman played high above the skate floor. When he wasn’t working, Jim became an avid skater and fan of the music. Co-workers asked Jim to join them at various CATOE events and the rest, as the saying goes, was history—he was hooked!

Jim wanted to join ATOS (then ATOE) and CATOE, but he waited until his 21st birthday. So, at the end of 1972 he gave himself a birthday present: membership in both ATOE and CATOE.

He attended concerts, helped with the organ at the Elm and, with the personality he had, met and made many friends. As time went on he also joined JATOE, Land of Lincoln, and Dairyland chapters. He was active in all, and attended most all socials and concerts. Another way in which Jim became involved was attending national conventions, the first in 1976, and many of the regionals. Not only was he passionate about the organ and the music, but the beautiful theatres as well. His camera was a constant presence whenever he visited a new venue.

For a period of five years he sort of disappeared. His wife didn't share his passion, and that held him back. After a split in 1985, Jim got back to enjoyment of his beloved hobby, this time having found someone new to share the music with. While weekends were spent in pursuit of his passion at socials and concerts, he and his gal Cyndae spent several nights each week pursuing her passion, square dancing. It was the best of both worlds. They attended concerts not

only within Illinois and Wisconsin, but at places like Good Time Charlie's in Grand Rapids—three weekends in a row before it closed, out to Davenport, Iowa, or down to Lafayette or Indianapolis for concerts and socials. For years to come, they would attend many national and regional events. Both Jim and Cyndae were active participants in Dairyland chapter's two national conventions.

Jim's health began to decline, making travel a challenge; his last two conventions were in Indianapolis and Cleveland. He made the most of both of them because he knew that they would not make it to the next several.

Jim slipped away quietly on July 5, 2013 following a brief hospitalization. He left behind his loving wife, four stepchildren, their spouses and 10 grandchildren, ages 24 to 3, as well as all his friends from the theatre organ world.

Our lives were enriched by our association with Jim Koller.

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Indianapolis, Indiana 46208
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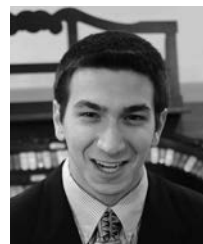
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Youth Representative
to the Board
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294 Bayview Avenue
Massapequa, New York 11758
516-795-0211
d.minervini@atos.org

ATOS Corporate Office

American Theatre Organ
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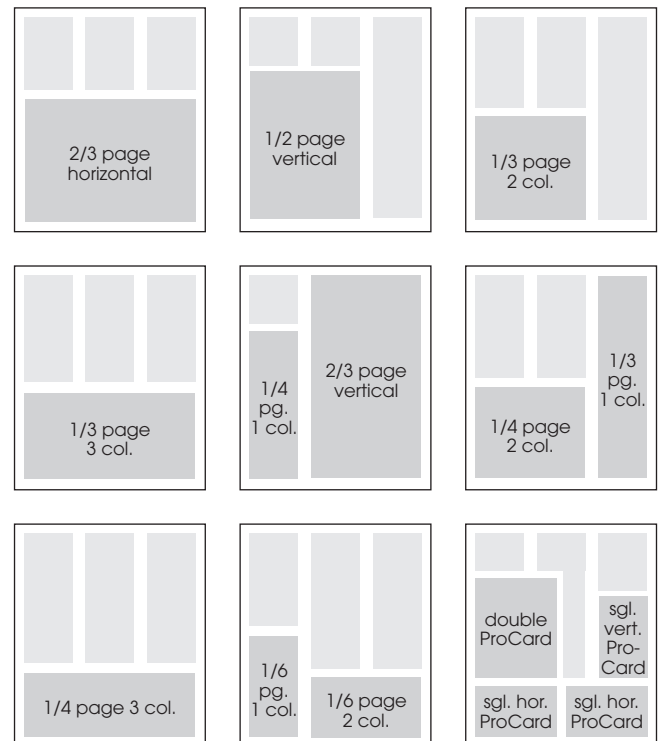
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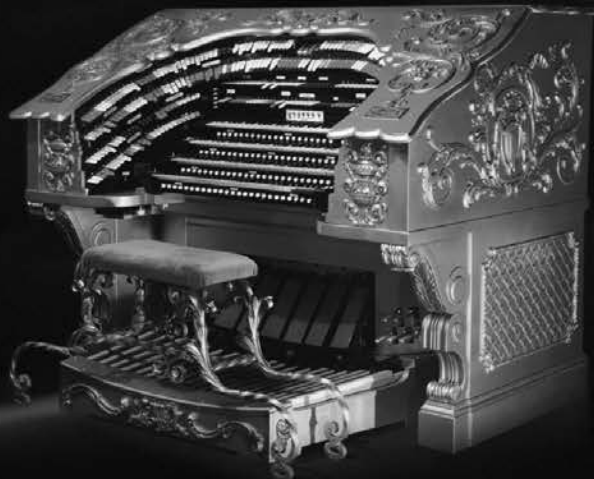


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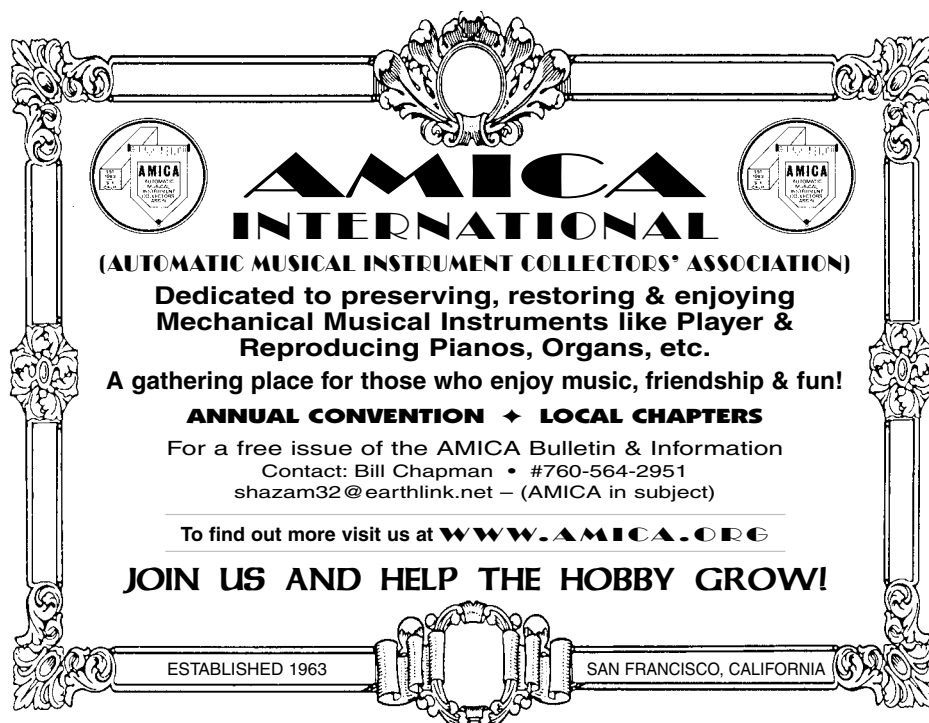
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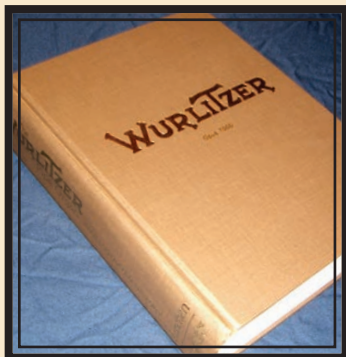
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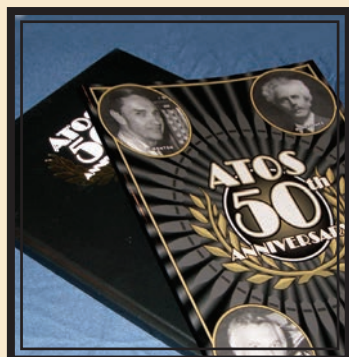
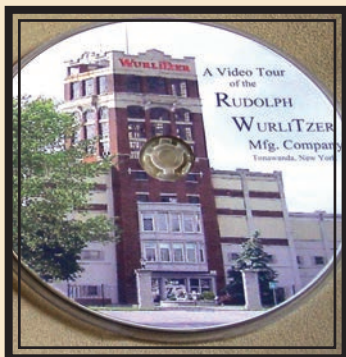
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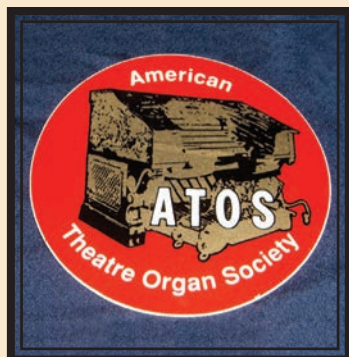
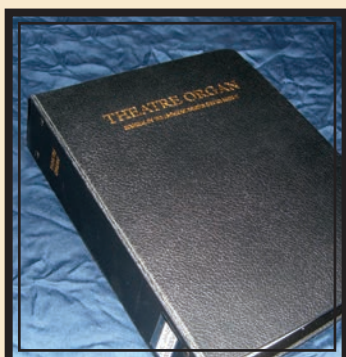
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