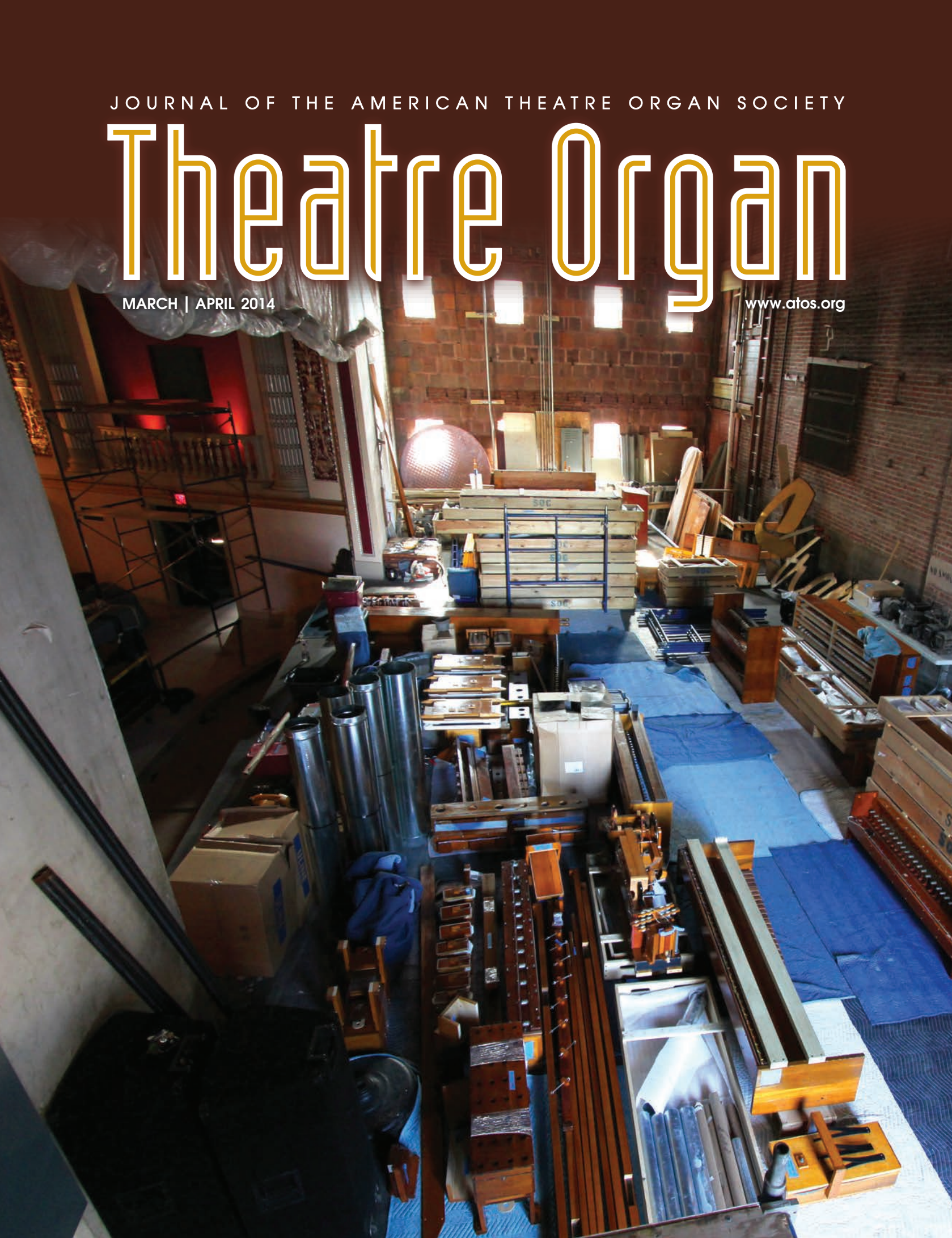


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

MARCH | APRIL 2014

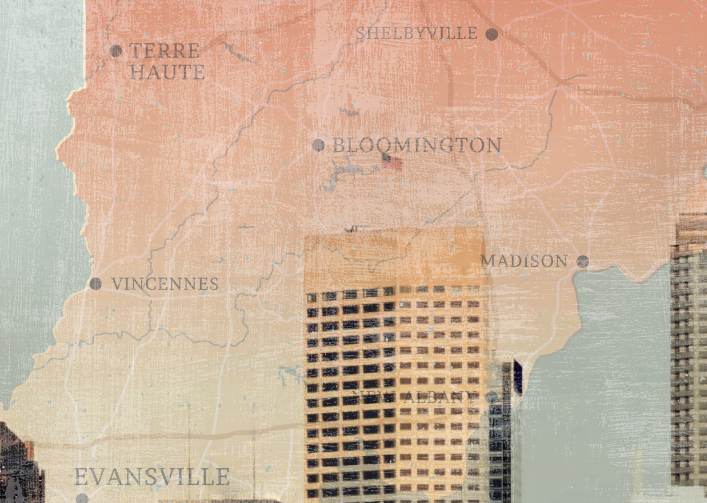
[www.atos.org](http://www.atos.org)





# Back home again in Indiana

**ATOS**  
Annual Convention  
**July**  
**2014**  
**24-9**



## 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.

Visit [www.atos2014.org](http://www.atos2014.org)  
for more information or to  
register online.

To register by mail use the  
registration form included in  
this issue.



# Contents

THEATRE ORGAN MARCH | APRIL 2014 Volume 56 | Number 2



Indiana Roof Ballroom  
(Photo by Nathan Wilcox)

*On the Cover:* The Plattsburgh Wurlitzer spread out on stage at the Strand at the beginning of installation (Photo By Jonathan Ortloff)

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## FEATURES

- 16 The Niemiec Wurlitzer
- 24 The Don Baker Memorial Organ goes to Mexico
- 25 The Plattsburgh Wurlitzer
- 38 The Indiana Barton Organ
- 46 2014 ATOS Annual Convention
- 48 The Indiana Roof Ballroom

## DEPARTMENTS

- 3 Vox Humana
- 4 President's Message
- 5 Letters
- 6 Directors' Corner
- 8 Meeting Minutes
- 10 News & Notes
- 14 Fanfare
- 52 Chapter News
- 62 Around the Circuit

# Theatre Organ

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AMERICAN THEATRE ORGAN SOCIETY

*Feel the Music!*

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

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

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

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

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# Vox Humana

If you live in the Midwest or the eastern regions of the USA, here's hoping this issue reaches you more quickly than the January/February issue did!

I spent better than half of January in Reno, Nevada, where they experienced no measurable precipitation between December 3 and January 28, and daytime temperatures were in the mid- to high 50s. Most of California experienced similar but longer-lasting conditions, severe enough that California Governor Jerry Brown declared a drought emergency for a good portion of the state.

In the Midwest through the East Coast regions, though, it was a very different picture. Winter weather of such severity and covering such a wide area (snow in Atlanta and Florida?) that very few aspects of "normal" day-to-day life were not disrupted—and not just for a day or so, but for weeks. (As I write this in early February, the good folks in the East and Midwest are getting hammered again! Air travel is a nightmare.)

Since we began having the Journal address labels affixed to a carrier sheet inside the polybag, our incidence of missing Journals has dropped to very nearly zero. We're happy about that for two reasons: first, the issue arrives pretty much when you expect it, and second, it costs us a lot to mail out a single piece for replacement.

Such was not the case in January. Delivery of the Journal was very, very late in many parts of the country (the West was not much affected). We heard from quite a few members, and Publisher Donna Parker did some research into the causes. She's written a piece for this issue on the subject, and we think you'll find it both interesting and eye-opening.

One thing she didn't cover, since we didn't know it until well after her piece was finished, was that the mailing labels for January/February weren't inside the polybag, but instead were on the outside as they used to be. We're following up with our printer to find out if the mistake occurred on our part or theirs. Either way, we'll do everything in our power to see

that your Journal reaches you as soon as possible—but as Donna points out, once the copies are in the hands of the US Postal Service, we can't influence delivery times.

We always look forward to a submission from Jonathan Ortloff, partly for selfish reasons (he writes very well, so his work is an "easy edit"), but also because he tells a great story. You may recall the very well-researched article on the 5-manual Wurlitzer in the Providence Performing Arts Center from a couple of years ago. He's done it again with an excellent and very well-illustrated article about an instrument that few of us knew was in the works.

A point we'd like to emphasize about this article is that a great deal of the work on this instrument was done by (and we cringe to use the term) hobbyists. Why do we cringe? Simply because the term "hobbyist" has very nearly become an epithet over the past many years, with the implicit suggestion that work done by a hobbyist is substandard, shoddy, or just plain wrongly done.

Sadly, very often the work done by hobbyists does fall into that category and the generalization gains more of a basis in fact. That's why it's especially gratifying to see an installation which turns that same generalization on its ear. The Plattsburgh Wurlitzer appears to do just that, and it reinforces our idea that hobbyists are capable of turning out fine work, given the willingness of the "pros" to provide suitable guidance and teaching, and the hobbyist him- or herself to be willing to learn and to put forth the care and effort required to work to a professional standard.

Our hat is off to both the hobbyists and the professionals involved in the Plattsburgh Wurlitzer project, who came together to turn out what, from all reports and appearances, is a very fine instrument indeed.

Take a look at the picture of the theatre's auditorium on page 38. That's nearly 1,000 people in the auditorium, and we're told that about 200 people were turned away because there were no seats left. All this in a small town in Upstate New York.

Just think what might be possible in a larger metropolitan area!

We're also fortunate to have an article on an organ with one of the most unique consoles ever produced by Wurlitzer. Ned Niemiec has written a great piece on the organ belonging to him and Jan, which was heard during the Preglow day at the Providence convention in 2011. Now you can learn what the dots and circles on the keys really mean!

We think you'll enjoy the article on how the Barton came to be installed in the Warren Performing Arts Center—one of the convention venues—and please pay heed to President Ken Double's words about "the business of our hobby." He's covered some topics that are all too often overlooked because we fail to recognize that our actions and organizations frequently blur the line between hobby and business.

Keep in touch.

—Mike Bryant  
—Don Feely





# President's Message

## The Business Of Our Hobby – Covering Important Bases

Greetings to you all as we approach springtime!

I want to take this opportunity to discuss several important issues for our chapters, all under the umbrella of simply conducting business properly. While this topic is a tad dry, there have been recent developments—one quite alarming—that demand we spend some time in this area to attempt to help all of you in ATOS chapters.

First: filing tax returns. “What?” you say? Yes, Virginia, every 501(c)(3) tax-exempt organization MUST file an annual tax return. If the chapter’s gross revenue for a year is under \$25,000, one still must file, but it is a very simple form and can be handled online. (Example: Because of the success of the recent convention, the Atlanta chapter must file the more rigorous document because annual revenue will exceed \$25,000.)

If you have been rolling along unaware of this provision, and you have missed three consecutive years of filing, you will automatically lose your tax-exempt status and must go through that, at times, arduous process all over again.

That means, among other things, a mountain of paperwork, plus donations that will NOT be tax deductible for the donors. There is one chapter currently going through this process, and another working with an accountant to avoid losing its tax-exempt status.

If necessary, hire an accountant with expertise in non-profit organizations. It will be dollars well spent.

Next: insurance. There are three important areas that could affect each chapter: liability insurance; property insurance if you own an organ; and what is called D and O insurance for your board of directors and officers.

If you are having regular monthly chapter meetings or conducting open-to-the-public concerts and films, be sure you have proper liability insurance. With

our demographic, the accidental falls, the possibility of a broken hip, and whatever else might occur could become a serious problem for a chapter that does not have liability insurance. In most instances, theatres hosting concerts will demand the presenting chapter have such liability insurance in place.

Insuring an organ a chapter owns might be a trickier subject. My experience in Lafayette, Indiana proved to be costly as water damage at Long Center wiped out the Main Chamber. Our insurance was neither up to date nor adequate, and the city’s insurance did not provide for the organ. \$50,000 later, after much fundraising and two years without the organ, the Main Chamber was finally rebuilt.

D and O insurance can be important. ATOS has a policy which covers the board members and officers. Again, in this litigious-loving society, should something disastrous happen, a lawyer is going to involve every entity possible in an effort to sue and collect. Even in your little chapter (or big chapter), having fun with this hobby could turn very serious depending on circumstances. Your volunteers on the board and your officers deserve to have this protection in place.

Insurance regulations vary from state to state, so there is no simple one-stop-shopping suggestion to be made here. The point of this exercise is to bring to your attention some important matters in today’s world, whereby our hobby interest might intersect with our business interest, and each chapter needs to have its house in order.

Finally, take a look at whatever agreement is in place where the chapter has an organ in a building it does not own. Sometimes these agreements go back 10, 15, even 25 years, and desperately need updating and serious clarification. If there is no agreement in place, get one in place and be certain it is specific in terms of use

of the organ and responsibilities of each party. If it is an older agreement, read it carefully or have an attorney read it, and suggest proper updating and protections.

Taxes, insurance, accounting, legal—today it’s more important than ever. And hiring a professional to be certain your chapter does not misstep could turn out to be the best investment ever made. Don’t risk your tax-exempt status; don’t risk a lawsuit; don’t risk disaster which might ruin your pipe organ; all for the sake of trying to save some money.

While not wanting to be alarming, the personal experience I’ve had in Lafayette, Indiana knowing what a few of our chapters are struggling with right now, makes this an important message for all of us today. I hope it is helpful information for you. And many of our chapter leaders are happy to share their information and experience in these matters. Just ask!

Meanwhile, enjoy this issue, with more information for you on the upcoming Indianapolis convention. Our hosts have provided some great background information on the Indiana Roof Ballroom and the Grande Barton in the Warren Performing Arts Center. And, too, there is a great article on Ned and Jan Niemiec’s Wurlitzer which features perhaps the most unique console ever to come from the Wurlitzer factory.

—Ken Double





# Letters

## An Important Job Well Done – One More Item For Chapters

The world of travel has changed significantly since the infamous date known as 9/11. At last year's Atlanta convention, much time and energy was spent making certain our international artists—Tony Fenelon, Richard Hills and David Gray—had completed all the necessary paperwork and documentation for proper visas allowing them to enter the United States legally and perform for us.

Our key “point person” was Lee Lanier (our convivial co-chair of the Atlanta convention). Lee, with great assistance from a friend who had worked for the State Department, worked for months making certain everything was in place.

To our benefit, he is handling this task again not only for the upcoming ATOS convention in Indianapolis, but has advised EMCATOS regarding an appearance by Blackpool organist Phil Kelsall.

An important note to our chapters wishing to book international artists: You can't simply fly them in and have them play any more. Proper documentation is required.

The process for applying for and receiving a visa for travel to the United States costs some money, and can be technically a bit tricky. Lee Lanier has handled this for ATOS, and his experience might prove helpful in the future. (His seminar at the Atlanta convention on the topic was excellent.)

We will have more in this important subject both in the Journal and on line in the near future.

Meanwhile, “Thank You” Lee Lanier for excellent work on behalf of ATOS and our chapters.

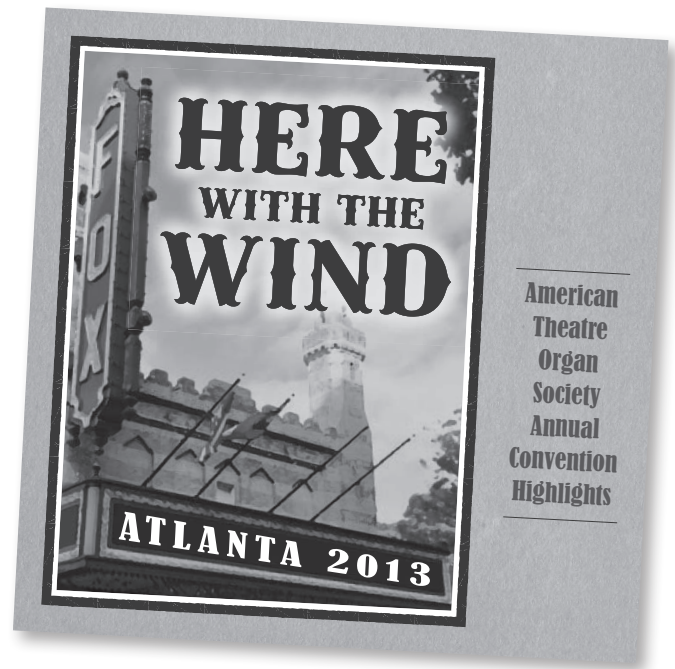
## Atlanta Convention CD

I just received my CDs of the 2013 convention in Atlanta and have listened to part of the selections. Overall, the recordings are nicely done except for the inevitable hacking, coughing, and whispering among the audience members. Of course, that couldn't be helped by the recording engineers. Sometimes I wonder if the coughers purposely sit close to the mikes, and they always seem to time their hacking for the softest passages. I wish when the announcer gets up before the program and tells everyone to turn off their cell phones, he would also ask the audience members to try to stifle their coughs, if possible.

However, I was very disappointed with at least one facet of the CDs. That is because nothing at all was included from the historical Austin organ at the Soldiers and Sailors Auditorium in Chattanooga. I realize, of course, that the Austin organ may not be of the type that the typical theatre organ lover would like, and most of the program was played without tremors. Nevertheless, that is a very famous and rare organ having been designed and played by Edwin Lemare, and it is one of only a handful of the large Austin municipal organs left in existence. It was also superbly played by Walt Strony. It's too bad that at least one selection from that very rare organ was not included on the CD.

—Tom Spiggle, *Old Hickory, Tennessee*

(While we all would have enjoyed having part of Walt's excellent program on the disc, we simply did not have permission to record at the Auditorium.—Ed.)





# Directors' Corner

## BOB EVANS



This past year has been a year of change as ATOS begins to seek new direction for growth and development. The transition from a hobbyist-oriented group to a vital music/arts organization without forgetting that ATOS is a chapter-based entity takes much thought. Change is seldom easy and great change is even more difficult.

Through the efforts of our President and Chief Executive, ATOS has received some generous financial gifts. These gifts have enabled the organization to grow and have provided for the growth of the Endowment Fund. This growth has allowed for more and larger grants for chapters and other organizations to carry

out their mission to preserve and present the theatre organ.

In my role as secretary I have striven to get information out to chapters as quickly as possible and provide assistance for any individual or chapter that asks.

As a board member I have been concerned with how ATOS can better serve its chapters. What are the best ways that the larger organization can serve its membership?

I was asked by Don Phipps to assist in the planning and preparation of a DVD Technical Series. This series would be designed to help ATOS chapters and members receive instruction in the various areas of maintenance and restoration of theatre pipe organs according to current professionally accepted standards. These DVDs will be available for purchase in the future. Some of the finest theatre organ technicians will demonstrate proper techniques for maintenance and restoration.

One of the most attractive aspects of this series will be the viewer's ability to instantly play back all or part of the lesson.

Admittedly, progress has been slower than expected. Conflicting schedules and the separation of technicians and

technical video personnel have made for slow going. We do feel, however, that the series will be worth the wait. Two offerings are, for the most part, "in the can." These offerings are "Proper Keyboard Adjustment" and "Rebuilding Theatre Organ Regulators." We will keep readers apprised of progress.

ATOS is a chapter-oriented organization. Its heart and soul is made up of chapters and their members. Chapters, however, could help by providing up-to-date listings of officers, contributing regularly to the "Chapter News" section of THEATRE ORGAN, and informing ATOS leadership, in a constructive way, specific ways that ATOS can provide assistance.

Whether it's help with methods to increase membership, effectively promoting concerts and silent films, writing effective advertisement copy, or revising chapter bylaws, the ATOS Board needs to hear from chapters.

I look forward to working with some of you in the future. If there's anything that I can help with just let me know. I'm only an e-mail or telephone call away.

— Bob Evans

## ATOS Young Organists Scholarship Program 2014



The ATOS board is very pleased to be able to offer in 2014 \$4100.00 in scholarships. Through the scholarship program, theatre organ students are given assistance to their studying with a professional theatre organ teacher.

The ATOS Scholarship Committee is willing to help beginning theatre organ students locate a professional theatre organ teacher as close to them as possible geographically. Make inquiries to the committee chairperson.

Recipients of scholarships in 2013 are eligible to apply for a scholarship in 2014 if the student demonstrates exceptional progress at the discretion of the committee. However, if individuals applying have been performing public concerts as the feature artist they are no longer eligible. Please obtain and read the

description and application documents from the ATOS website or contact the committee chairperson for details.

Applications must be submitted by **April 15, 2014**. After review by the committee members, the candidates chosen will be notified of their scholarships.

*Carlton B. Smith, Chairperson  
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Indianapolis, In 46219-2220  
Voice: (317) 356-1240  
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carlton55@comcast.net*

Save the dates for the eighth annual ATOS

# SUMMER YOUTH ADVENTURE

August 4-8, 2014  
Portland, Oregon  
(and surrounding areas)



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



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

The ATOS Summer Youth Adventure returns to the beautiful Pacific Northwest this August with an impressive array of instruments. Among our teaching facilities will be **Cleveland High School** (3/24 Kimball), **First United Methodist Church** (4/107 Classical/Theatre), **Scottish Rite Temple** (2/8 Wurlitzer & 3/16 Wurlitzer), **Bill Keller Residence** (Allen TO-5), **St. Columban Parish Hall** (3/10 Robert Morton), and the **Hollywood Theatre** (3/21 VTPO).

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

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

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



# Minutes

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

Wednesday, December 11, 2013  
9:00pm EST

Chairman of the Board Bob Dilworth called the meeting to order at 9:02pm EST

Secretary Bob Evans called the roll:

**Officers Present:** Bob Dilworth, Chairman of the Board; Larry Fenner, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** Jelani Eddington, John Ledwon, Michael Fellenzer, Dan Minervini, Jack Moelmann, Don Phipps, Bucky Reddish, Carlton Smith. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Gregg Bellamy, IT Manager.

The minutes of the September 9, 2013 Virtual Board Meeting were accepted as amended.

Treasurer's report (Hutcherson):

- No sizable donations thus far this fiscal year. We normally receive any sizable donations during the annual fund drive.
- CPA Financial Review has been completed. This will be presented to the board at a future date.
- Larry Fenner asked about the increase in the Endowment Fund totals. Mr. Hutcherson replied that because some of the grants issued this year have not been used to this date.

### American Theatre Organ Society

#### Statement of Financial Position

December 11, 2013

#### Unrestricted Funds / Assets:

Operating Account	\$ 53,360.95
Reserve	546,920.64
<b>Total Unrestricted Funds</b>	<b>\$ 600,281.59</b>

#### Restricted Funds / Assets:

Endowment Fund	\$ 1,213,923.64
Endowment Grant Fund	29,255.54*
Endowment Loan (NYTOS)	15,000.00
George Wright Fund	53,768.04
<b>Total Restricted Funds</b>	<b>\$ 1,311,947.22</b>
<b>Total Funds</b>	<b>\$ 1,912,228.81</b>

\*Endowment Grants Awarded But Not Yet Paid

President/CE Report (Double):

- Mr. Double has a firm commitment for a six-figure donation that may be split between two years for tax benefits.
- Dr. Bill Worden has made a generous donation to the Youth Silent Film Festival
- Mr. Bob Mertz has remembered us in his estate.

Membership Secretary (Parker):

- Working on database. Just in preliminary stages of utilizing the updated database. The full database should be up and running by January 1, 2014. The team is working on exporting the database to the web site. The web site has been active and "live" for collecting new and renewed memberships by credit card. The number of on-line renewals is constantly rising.

- The most recent list of members (for fundraising purposes) was 3300.

DVD Initiative Report (Phipps/Evans):

- Two projects underway: "Keyboard Adjustment" and "Regulator/Reservoir Rebuilding."

- Carlton Smith stated that a few days of still and video recording are necessary to fill in the gaps for the "Regulator/Reservoir Rebuilding" DVD. The majority of recording is "in the can" for this DVD.

- Don Phipps noted that Tony Wilson has offered to edit and "finish" the recorded lessons.

2013 Summer Youth Adventure Report (Nordwall):

- Jonas Nordwall reported that the total cost of the Summer Youth Adventure was \$18,242. The cost to ATOS was \$1,255.

- Chris Elliot will be the guest instructor for the 2014 SYA in Portland, Oregon.

- The dates for the 2014 Summer Youth Adventure: August 3-8, 2014.

Strategic Planning Report (Fenner/Double)

- The OHS Board of Directors has recently participated in a planning retreat that concentrated on the possible restructuring of the OHS Board and corporate structure. Ken Double feels that we should consider moving in this direction. Board members John Ledwon, Bob Dilworth, Larry Fenner, and Mike Hutcherson along with Ken Double conferred with Scott Hungtington (OHS President) and expressed their impressions of the conversation with the ATOS Board.

- The next step would be for the above-mentioned ATOS representatives to do their own interviews with the OHS counselors. The group will compose a list of questions to ask to each of the OHS participants. The group will endeavor to finish this list for presentation at the 2014 ATOS Mid-Year Meeting.

Nominations and Elections Report (Dilworth/Double/Moelmann):

- The deadline for the published call for nominations for the ATOS Board of Directors to be published in THEATRE ORGAN was missed.

- The request for nominations will be included in the mailing with the ATOS Annual Appeal Letter. The process is ready to go if the approval for a one-time change of the date for the return of nominations is extended.

**MOVED (Moelmann)** to make the close of nominations, for this year's elections only, the fifteenth of February (February 15, 2014). **(Motion CARRIED)**

- John Ledwon noted that to make the nominating process more meaningful we should look for candidates in areas that would add strength to the ATOS board. Members of the board should actively recruit qualified candidates.

Web Site Proposal (Bellamy/Double):

- Mark Herman is ready to present a web site proposal to the ATOS board.
- Greg Bellamy will confer with Mark Herman and report to the board at a future date.
- The board discussed the current web site and listened to the plans for improvements to the current web site.
- Several board members expressed concern with the progress of the ATOS web site.
- One board member pointed out that we seem to be frustrated with the same issues as in previous years.
- Greg Bellamy will convene the IT Committee. He would also like to involve some marketing professionals in the discussion of future plans for the web site.

Discussion of Plans for ATOS 2014 Mid-Year Meeting

- One board member suggested that if we are going to consider the proposal for a strategic planning retreat we should meet in person. Many Board members agreed with this observation.
- Bob Dilworth suggested either the weekend of February 14-16 or February 21-23. The Board seemed to favor February 21-23. Ken Double will investigate possible locations and hotels and report via e-mail to the board.

Action Items from Previous Meetings

- Jack Moelmann suggested that action items from the previous meeting be covered in the next meeting. Bob Evans pointed out that a detailed action item "to do" list is included with every agenda. The Secretary and President/CE will follow up on this point. The Chairman of the Board, President/CE, and Secretary will create meeting agendas as a team with input from board members.

The meeting adjourned at 10:37pm EST.

/s/ Bob Evans, Secretary

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

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# News & Notes

## WELCOME NEW MEMBERS

September 16, 2013 to December 31, 2013

Steve Allen, Batavia, Idaho  
Carole Ann Ball, Lakewood, Colorado  
Kevin Ballard, West Chicago, Illinois  
Jon Best, Saginaw, Michigan  
Stuart Bull, Crook, UK  
Josephine Cheng, Monterey Park, California  
Larry Chew, Rancho Mirage, California  
Herbert Cihla, Rhineland, Wisconsin  
Ralph Daniel, Marietta, Georgia  
Ross Dixon, Ottawa, Ontario, Canada  
Timothy Downing, Indianapolis, Indiana  
Peter Fluchere, Carmel, New York  
Henry Golson, Gadsden, Alabama  
Charles Hague, Richmond, Virginia  
Jeannie Hall, Leesburg, Georgia  
Jeffrey Harbin, Alpharetta, Georgia  
Heidi Hartmann, Bismarck, North Dakota  
Toni Hodges, Las Vegas, Nevada  
Michael Hoff, Inverurie, UK  
Paula Hubner, Put-in-Bay, Ohio  
Keith Huffstetter, East Point, Georgia  
Wendy Hupp, Louisville, Kentucky  
Sheila and Tom Kneeshaw, Detroit, Michigan

Francois Lembree, Henniker, New Hampshire  
David Libby, Winnipeg, Manitoba, Canada  
Lawrence Lowary, Clinton, Washington  
Robert Main, Sherman Oaks, California  
Terry Marvel, Asheville, North Carolina  
Theodore Mathues, Las Vegas, Nevada  
Linda Minervini, Massapequa, New York  
Susan Norris, Westland, Michigan  
John Novacek, Saint Petersburg, Florida  
Ruth Oberg, Wheaton, Illinois  
Joe Peer, Tacoma, Washington  
Donovan Razmus, Salem, Oregon  
Greg Reynolds, Dallas, Texas  
Martin Riedel, Seattle, Washington  
Tom Sanchez, Victoria, Texas  
Jack Sandifer, Carmel, Indiana  
Cynthia Sedlak, Dearborn, Michigan  
Anthony Wayne Thomas, Memphis, Tennessee  
Mark Wagner, Norwalk, Connecticut  
Jeffrey Wildin, Dallas, Texas  
Betty Louise Williford, Atlanta, Georgia  
Charles and Lindakay Wood, Sturgis, Michigan  
James Wozney, Lafayette, Louisiana

## NEW DUES STRUCTURE IN PLACE

Effective January 1, 2014, Regular membership dues increased from \$40.00 to \$50.00 annually. Many members took advantage of our “early-bird” renewals (before January 1) to extend their membership an additional year at the lower rate.

A reminder to chapters: if you list the ATOS dues on your website, please be sure you have updated the amount. Updated brochures are being prepared, and should be available by the time you read this.

All other membership levels remain at previous amounts. Since none of the higher-level memberships (except Lifetime) involve any additional benefit to members, you may be able to deduct the difference between the regular membership (\$50.00) and the higher-level membership from your taxes. You should consult your tax advisor on this.

If you join or renew at a level between “Contributing” and “President’s Club” we will provide you with a letter of donation annually (during the first quarter of the year) acknowledging your remittance in excess of the Regular membership amount. This letter will also include the amounts of any additional contributions you have made during the previous calendar year.

You have the option, for any amount in excess of Regular membership, of either directing your contribution to any of our programs, or leaving it “unrestricted” and allowing the leadership of ATOS to direct it where it is most needed and will do the most good.

Whichever you choose, we are very grateful for your continued support; it is through your generosity that we are able to continue our support of this unique art form.

## LARRY FENNER RESIGNS FROM THE ATOS BOARD OF DIRECTORS

After much thought and deliberation, I decided that I must regretfully submit my resignation as a member of the Board of Directors and also as Vice-Chairman of the Board of Directors of the American Theatre Organ Society.

Recent health issues involving my 91-year-old parents have greatly reduced the amount of time I can devote to the position, and I won’t be able to travel to attend annual and mid-year board meetings or annual conventions for the foreseeable future. Recognizing that these factors will severely limit my effectiveness on the board, I made the difficult decision to resign so that someone else who has the necessary time to devote to the position can take my place.

My thanks to all of the ATOS members who voted for me in the 2012 and 2013 elections, and I offer my sincere apology for not completing my current term. My 18 months on the board was a great learning experience and my commitment and support of ATOS is unwavering; however, I’m sure you’ll understand that my obligation to my parents must be my priority at this time.

— Sincerely, Larry Fenner

## 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](http://www.atos.org). **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

## 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.

Application deadline is **May 1, 2014**. For an application and further information visit [www.atos.org](http://www.atos.org) or contact Dan Minervini, Youth Representative to the Board, at [d.minervini@atos.org](mailto:d.minervini@atos.org).

# CONVENTION RECORD SHOP

**ATOS**  
Annual Convention  
**2014 July**  
**4-9**

### ARTISTS, PRODUCERS AND VENDORS:

If you have recordings, sheet music, books or other items to sell in the ATOS Convention Record Shop in Indianapolis, please contact Shawn Chase, Record Shop Director.

Phone: 317-345-8121

E-mail: [sdchase@gmail.com](mailto:sdchase@gmail.com)



Join us this summer for the 6th Annual

# ATOS TECHNICAL EXPERIENCE



**AUGUST**  
**11-14**  
INDIANAPOLIS, INDIANA

Hosted By  
Carlton Smith Pipe  
Organ Restorations

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

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

The official hotel is the Comfort Inn East. A special rate of \$79.00+tax (single or double) for king or double and includes continental breakfast. When making your reservation mention "ATOS" for the group rate by August 6, 2014.

Tuition for the experience is \$385.00 per person. Space is limited to 15 persons.

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

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

Deadline for registration is July 12, 2014

(Photos by Richard Neidich)

# News & Notes

## POSTAL SERVICE: A COMMENTARY FROM THE PUBLISHER

From time to time we receive inquiries from members about the delivery times for the Journal. The number of such inquiries seemed to take a big jump with the January/February issue, and one member went so far as to contact our printer, Johnson Press of America (JPA), about what he considered to be an excessively long delivery time before he received his copy of the January/February issue.

The answer he received from JPA is the same answer he has received from us in the past. Once Johnson Press delivers the copies to the post office, it is out of our hands, both figuratively and literally. We have no way to influence the delivery time.

We can't make anyone believe what we or anyone else may have to say, but we are sympathetic to your frustration over the widely-varying delivery times. The best we can do is to explain how our production and mailing process works, and you can draw your own conclusions.

Our printer's target is to deliver copies to the US Postal Service for mailing by the first day of the "cover month" or, if the first falls on a weekend or holiday, by the first business day thereafter. We take into account the number of days in-house JPA needs for production, and from that we establish our internal deadlines for me and our editors to produce the mailing files and deliver them to JPA along with the finished content for the issue. That deadline is the 20th of the month prior to the cover date (February 20 for this issue).

During my tenure as Publisher, our editors—Mike Bryant and Don Feely, and Jeff Weiler before them—have not missed a deadline for delivering a finished issue to JPA. During that same time, JPA has never failed to deliver the issues to the post office by their deadline.

Why does your neighbor in the same zip code—or a friend halfway across the country—sometimes receive his or her copy a week or more before you do? We addressed the issue with the post office and found it is related to the classes of mailings we use.

Our shipments fall into three classes: Domestic Periodicals, Domestic First Class, and International. We'll only

look at the domestic classes, since the International mailings are a whole separate process.

As you might expect, First Class is the quickest, with a projected delivery time of three days anywhere within the continental United States. Of course, holidays and weekends can and do impact that time. It costs ATOS close to \$3.00 to mail a Journal First Class (between postage and the envelope cost) so we make the option available to members for a \$15.00 per year surcharge. At first glance it might appear that we're losing money at \$15.00 per year, but we don't have the cost of the Periodicals mailing for that piece, so there is an offset—even with the postage increase which took effect in late January.

Most domestic members choose the standard mailing, which is called "Periodicals" class (it used to be called "Second Class Mail"). The postage is determined by the piece weight and the distance it must travel within the USPS system; even the highest-cost Periodicals piece is considerably lower than First Class postage. As you might guess, there is a cost benefit to having a printer/mailer close to the geographic center of the country, both in terms of cost and delivery time.

The downside to Periodicals is that there is no guaranteed delivery time, and handling of Periodicals mail is not a priority (it is one step above Standard Mail, which we used to call "junk mail"). Usual delivery times within the continental United States seem to vary, in our experience, anywhere between 7 and 21 days. The post office representative explained that much of the variation depends on mail volumes at processing facilities between the point of mailing and the point of delivery, but since Periodicals mail goes by truck, the impact of weather and other factors shouldn't be ignored. Periodicals mail going to Hawaii and Puerto Rico goes by boat, which further increases delivery time.

Delays can occur at any point between the entry into the postal system in Illinois and your mailbox, and there's no way you

will know where or when they occur—nor will we. But you will see delays, and you should expect them. Delays are most likely around the year-end holidays, and this past season was no different.

The January/February issue this year was a very unusual situation. The Midwest and East were battered through a big part of January by extreme weather, while the West was experiencing near-drought conditions. On January 28, Co-Editor Mike Bryant and I were on the phone with ATOS Treasurer Mike Hutcherson who told us it had been snowing all day—in Atlanta, Georgia, which seldom sees snow (it actually snowed for two days!).

The USPS representative I spoke to fairly late in the month said that they had no idea how long it would take for Periodicals and Standard Mail to catch up.

We know it is frustrating to not receive your Journal until late in the month, but it is a fact of life for Periodicals mailings. You can, of course, upgrade to the First Class option if you wish, and you will generally receive it within the first week (please note that neither we nor the USPS guarantee that!). If your Journal is not delivered by the end of the cover month, we will mail you a replacement. We do ask, though, that you wait until the full month has elapsed before requesting it.

— Donna Parker



## United Kingdom Young Organists

If you attended the Southern California Convention in 2012, you no doubt remember the contingent from the Rye Wurlitzer Academy in the UK. Michael Wooldridge, Principal Tutor, Richard Moore, President of the Friends of Rye Wurlitzer, and Chantal Batterbee accompanied several very enthusiastic theatre organ students to the convention.

What you may not realize is that the Young Theatre Organ Competition originated in the UK back in the late 1970s and was shortly thereafter established in the United States. Michael Wooldridge was one of the early UK YTOC winners in 1980.

Michael has been in touch and let us know that this year, after a break of eight years, they are re-launching the ATOS London and South of England Chapter's UK Young Theatre Organist of the Year Competition.

As Michael reports, "Over the years, here in England we've had some notable winners and runners up, many of whom have gone on to enjoy successful careers in the music industry. There is a full list

of winners on the Information for Entrants document [we've linked to it on the ATOS website, [www.atos.org](http://www.atos.org)] but they have included Martin Harris, who is now a key figure in design of Yamaha arranger keyboards; Richard Hills FRCO, who has become one of the most highly celebrated players in the world; Tom Horton, who now works for the UK Lowrey importer alongside teaching and performing; and of course, from the early days, myself (!) who, although never called to play in America, because I was before that opportunity was available, has been fortunate enough to have a career including times working for Yamaha, Hammond and Wersi organs, many concerts in England, Europe and Australia, lots of work as show MD and now alongside this, my role as Principal Tutor for the Rye Wurlitzer Academy."

John Ledwon, who chairs the committee responsible for youth initiatives, including the Young Theatre Organist Competition, visited the Rye Academy last fall. At that time, he and the Academy folks discussed the UK competition, which at the time had

been dormant due to lack of entrants since 2006. Len Rawle suggested that perhaps it was time someone new came in to re-invigorate the UK Competition and none too subtly hinted that Michael Wooldridge was the person to do it. Michael accepted the challenge.

Michael's passion for the event comes not from the fact that he is a past winner but because, as he says, "...at that time I felt I benefitted so much from taking part, as I made so many friends who have remained friends to this day and the chapter gave me many wonderful opportunities that I wouldn't have had if the competition hadn't existed. I think bringing the young people together will be a really good opportunity for them to see there are other young people sharing the same interest, and it will be a great experience for them."

Ably assisted by the President of the Friends of Rye Wurlitzer, Richard Moore, and with very strong support from the London and South of England chapter, Michael has set the competition to take place on a very fine 3/11 Compton theatre organ in the Midlands, owned by the Cinema Organ Society. The venue was selected, in part, with the thought that a location in the centre of the country may help to stimulate entries, and following discussions with some young players, the date was set just at the start of the school summer holidays, on Sunday, 26th July 2014.

Entrants must be aged 18 or less at the end of August and entries must be in by 30th April, to be sure that there are sufficient entrants for the event to run. All of the information and the entry form are available on the London and South of England chapter website, [www.atos-london.co.uk](http://www.atos-london.co.uk) (select "Young Organist of the Year" from the navigation panel on the left).

Michael reports that "it already looks as if we shall have perhaps three or four entrants from around the UK, plus some of my Rye Wurlitzer Academy pupils, so it looks as if we are going to have a worthwhile



*The Rye Academy students along with Ken Double at the Southern California convention in 2012 (Photo by Michael Wooldridge)*

competition and that the entrants will get to make lots of new friends.”

We're looking forward to a report in the fall on the outcome of the competition along with plenty of pictures of what we are certain will be more very enthusiastic young theatre organists.

*The Rye Wurlitzer console. The video cameras not only enable the audiences to view the organist's manual and pedal technique up close, but are also an effective teaching tool*  
(Photo by John Ledwon)



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THE NEW YORK THEATRE ORGAN SOCIETY PRESENTS

# Richard Hills in Concert

Long Island University/Brooklyn Paramount  
4/26 Mighty Wurlitzer  
Sunday, May 18, 2014 at 3:00 p.m.

Long Island University  
1 University Plaza, Brooklyn, NY  
(Flatbush & DeKalb Avenues)

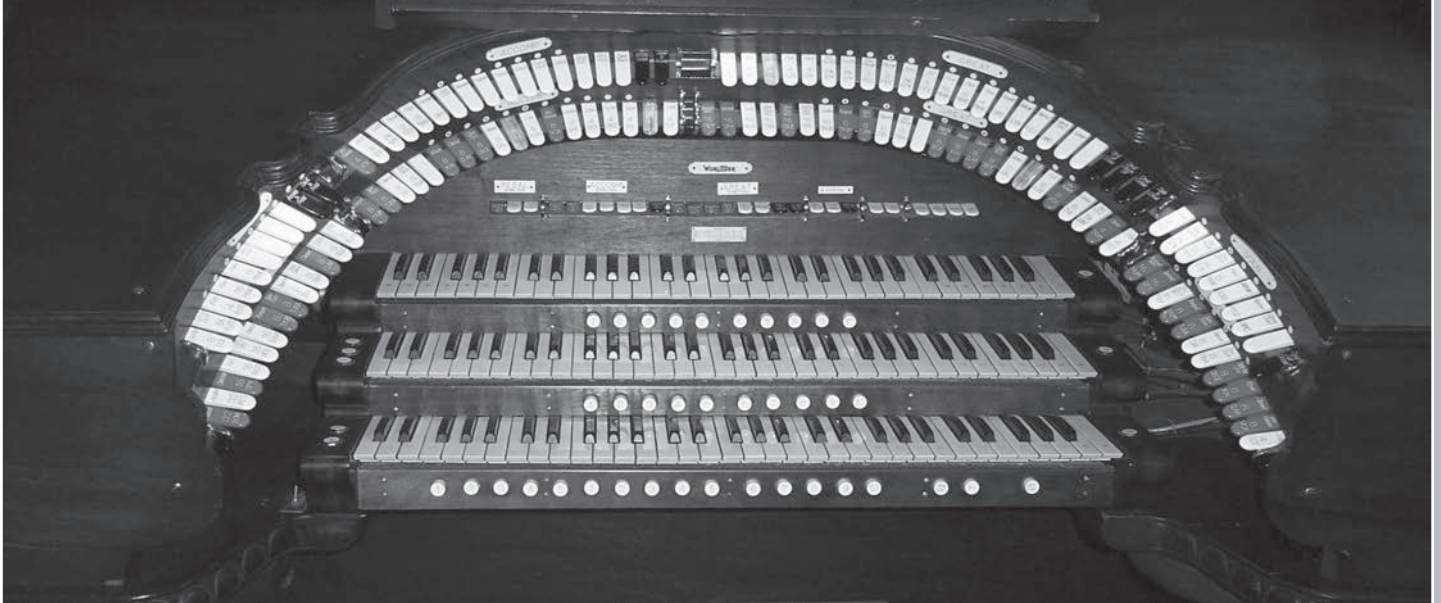
Tickets \$15.00; Senior Citizens \$10.00  
Information: [www.nytos.org](http://www.nytos.org), 845-457-5393





# The Niemiec Wurlitzer

BY NED NIEMIEC



*The front office of the Niemiec 3/14 Wurlitzer*

*The console is a one-off design, unlike any other built by Wurlitzer*

*The console case is hand-carved from walnut*

(All photos courtesy of the author unless otherwise noted)



In a sense, the story of the organ you see and hear in our home started when I was a youngster. Occasionally, our family would go to the movies at the Temple Theater in the neighboring city of Saginaw, Michigan. The Temple Theater had—and still does have—a Barton theater organ that was played before and after some of the movies. I was captivated by the sight and sounds of the theater organ at this young age. Later, in the late 1970s, while living in Grand Rapids, I was able to hear the Wurlitzer at the local pipe organ/pizza emporium and really liked what I heard. Later still, while living in St. Louis, Missouri I heard the big Wurlitzer in the Fox Theater. These exposures strengthened my interest in theatre organs. After moving to Massachusetts in 1991, I started to think of the possibility of having my own theater organ built into the house. Originally, I purchased a small (2/4) Wicks pipe organ that had been stripped of all its percussion instruments and traps. I soon decided it would require finding too many parts to make the instrument anything close to what I hoped for. I sold it and, in 1993, answered an ad for a Wurlitzer R-16 advertised in the Theatre Organ magazine. I committed to buying the organ and, as they say, the rest is history!

The console of our organ is from the Wurlitzer factory boardroom/studio. Many noted artists of the day, including Jesse Crawford, played the organ to create master rolls for Wurlitzer's Roll Player system. The console is believed to have played an R-16 specification organ in the studio that never received an Opus number. We have a copy of an original Wurlitzer blueprint of the chamber layouts for the R-16 installed in the factory studio.

The console is a one-of-a-kind design in carved walnut. Of note are 61 of the manual keys engraved with circles, indicative of which keys were not to be used when organists played for the purpose of creating the original "reproducing rolls." Keys bearing a circled dot were never available for use during recording, and those with a circle alone were not available when the solo manual had any stop tabs on. A pilot hole in the roll would transpose the notes from the Accompaniment and Great Manuals to

*The side of the console, hand-carved from walnut (Photo by Peter Beames)*

*Carving detail (Photo by Peter Beames)*

*As explained in the text, the circles and dots on the tops of the naturals and the fronts of the sharps indicate to the organist notes which should not be played for roll recording*



the Solo manual. The marked keys are at the bass and treble ends of the Solo and Accompaniment manuals, and the treble end of the Great manual. These limitations were due to the limited number of holes available on the rolls. The pipework, chests, regulators, etc. from that organ may have been combined with parts from other organs and incorporated into a theater organ that was subsequently shipped to Johannesburg, South Africa, as Opus 2232, Wurlitzer's last theatre installation.

The console remained in the boardroom studio until the 1950s, when it was shipped to a church in Pittsburgh, Pennsylvania. However, it was never installed in the church. Instead, the console made its way to the West Coast, where a Mr. Goslin of Flint Ridge, California intended to install it, along with the pipework and internal workings of Opus 2051, also an R-16 model organ which had been originally installed in the Ambassador Hotel in Los Angeles. Mr. Goslin hired an architect to make the necessary alterations to his home to install the boardroom console and Opus 2051.

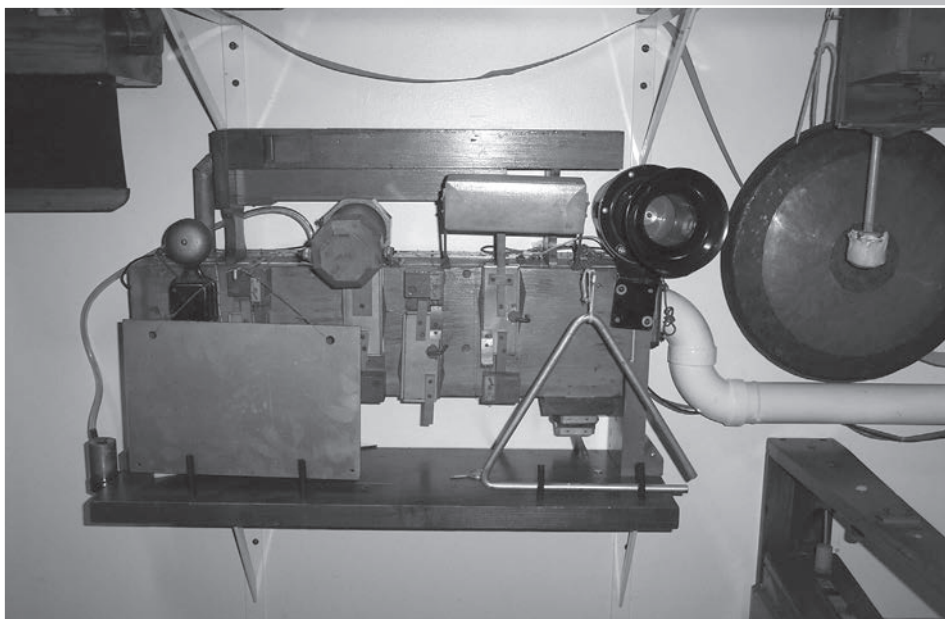
Unfortunately, Mr. Goslin became ill before the alterations had proceeded very far. In 1969, he advertised the organ for sale in the Los Angeles *Times*. Professional organist Dean McNichols of Downey, California, saw the ad, and visited Mr. Goslin to see it. Mr. McNichols found the organ to be stored in a haphazard way in various buildings at Goslin's property. A price was agreed upon, and the process of moving the organ to storage near Mr. McNichols' home began. After construction of an organ chamber addition to Mr. McNichols' house was complete, Opus 2051 was installed and, in 1972, the completed organ finally spoke. Dean related to us that he had an opportunity to speak to Fanny Wurlitzer shortly before Mr. Wurlitzer's death, and Fanny shared his amusement with some of the organists' reactions when they heard via the roll player what they had just played, mistakes included.

During his years of ownership of the organ, Dean added a number of Wurlitzer traps (percussion instruments and sound effects) and a Leonard & Company player

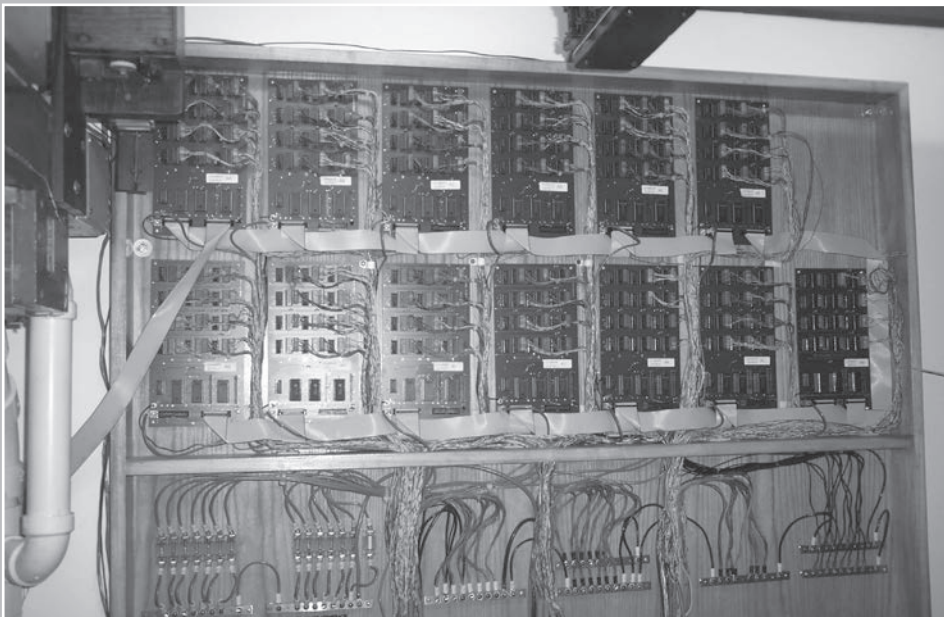
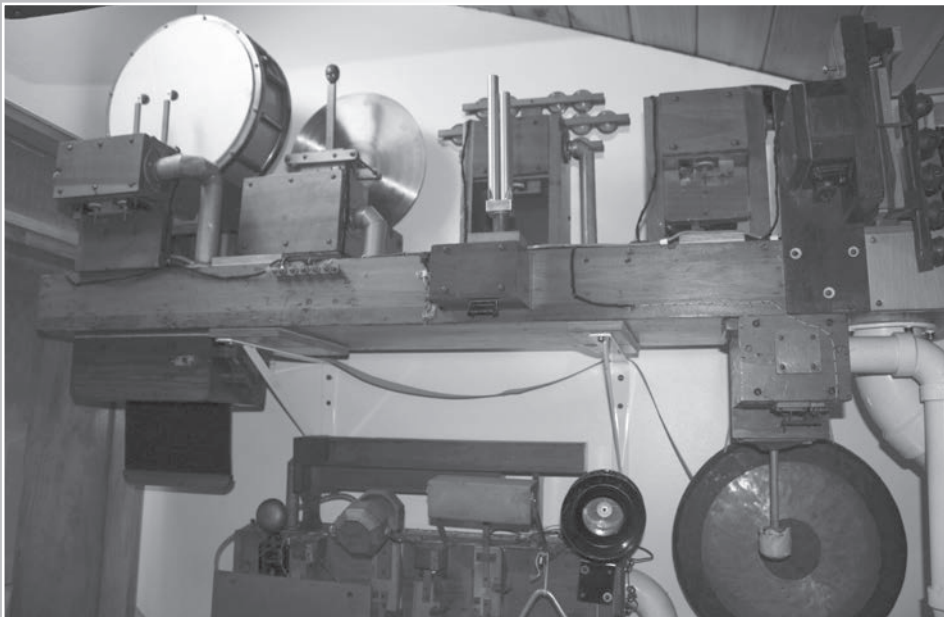
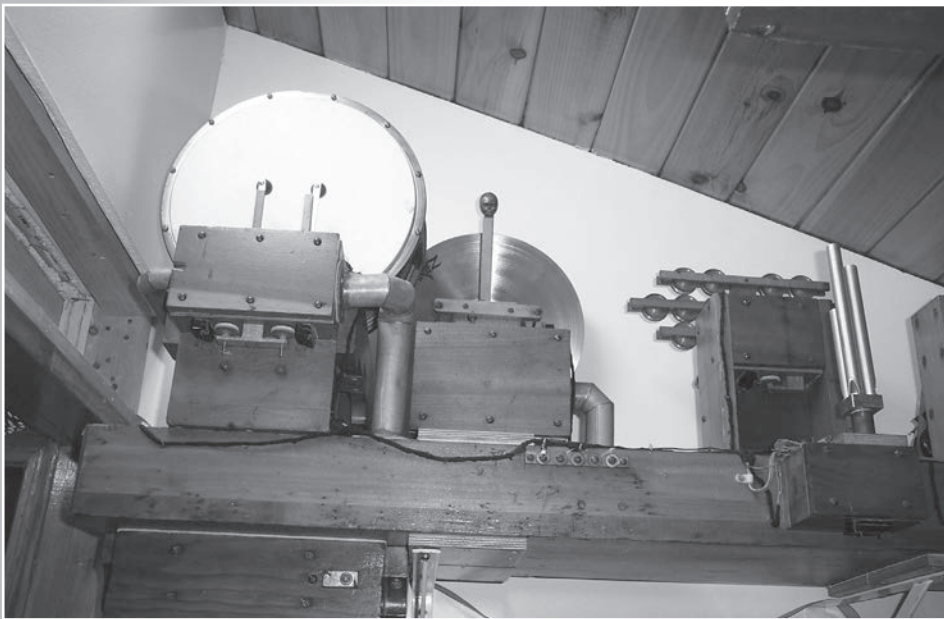
*The console prior to acquisition by Ned and Jan Niemiec. Notice the lack of red or yellow stop keys, and the presence of only five pistons per manual, both typical of R-series consoles.*

*Compare this photo with the earlier configuration; considerable expansion has taken place*

*Part of the Wurlitzer toy counter*







piano that could be played from the organ console. In 1993, Dean was moving. He advertised the organ in the American Theatre Organ Society magazine. I saw the ad, and in August 1993, I hired organ man Gary Phillips to fly to Downey, California with me to disassemble, pack and ship the organ here to where you can see it today. This daunting task was accomplished, with the help of Dean and his wife, who had pre-constructed the shipping boxes, in a period of three and a half days. The commercial household mover shipped the organ to Lakeville with absolutely no damage.

## Restoration

It was decided that the organ was in need of a total restoration. The restoration of this organ has been a labor of love, requiring much help and dogged perseverance. It was accomplished over a period of 10 years, during which time I was very fortunate to have help from many people, but I am especially grateful to:

Alan Goodnow—for endless technical and artistic support and advice, for countless hours releathering pneumatics, rebuilding components, and heading our Wednesday night work groups for over two years, and for his ongoing, invaluable advice:

Gary Phillips—for help in relocating the organ from California to Lakeville, for chamber layout, regulator restoration, baffle box and dust filter fabrication, tonal work, and general support of the project:

Donald Phipps—for technical advice and willingness to answer my seemingly endless pipe organ questions, and for fabrication of certain structural components for the chamber.

The organ was first playable in April, 2003. The restoration was thorough, with all gasket leathers replaced, new primary valves, valve nuts and felts. All pallet valves, primary, secondary, and motor pneumatics were releathered, and new magnet cap gaskets and armatures installed throughout. Trems and regulators, and tuned percussions were completely rebuilt. New Cabretta leather was used for the motor pneumatics of the Chrysoglott, but wine motor cloth covering was used for the motor pneumatics of the Chimes, Glockenspiel, and Xylophone. Wine motor cloth was used for cost savings as compared

*The trap trunk and traps*

*Traps trunk and toy counter*

*The Uniflex output boards in the chamber*



to Cabretta leather, and any noise from the motor cloth is not an issue with these louder percussions in the chamber.

The Wurlitzer relay was replaced by a Uniflex 2000 computer relay which, in addition to saving a lot of room and further restoration time, has the versatility of record-playback and other features.

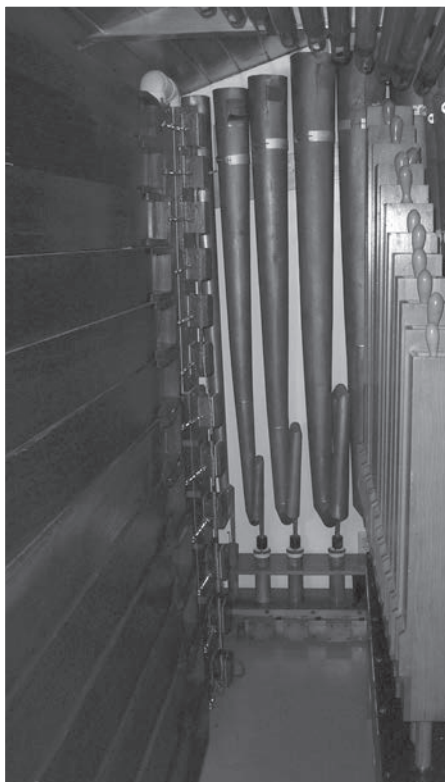
The organ was completely re-wired. The pneumatic combination action of the console was enlarged and rebuilt. Because this was originally a residence-model console, all stop tabs except for couplers were ivory. Console stop tabs were replaced with new tabs from Hesco using color-coded stop tabs in keeping with traditional theatre organ practice. Tonal work is ongoing, with some of the flue pipes still in need of tonal finishing. The reeds have been cleaned and professionally voiced and finished.

Interestingly, Dean McNichols had the ranks on the solo chest set at 10" pressure and the six ranks on the main chest set at 8" pressure. This I assume he did as apparently 8" pressure was often used on residence installations. As tonal finishing proceeded, we observed that the reeds on 8" pressure weren't happy, and the organ wasn't hanging together. At the suggestion of local organ enthusiast Alan Goodnow, we raised the pressure on the main to 10". The reeds settled in very nicely and the organ seemed to hang together much better. Is it possible that Wurlitzer just took 10" pressure pipe work, lowered the pressure to 8", resulting in a little softer volume, but also negatively changing the tone of the pipework? I'd be interested if any readers know about this situation.

Many of the smaller residence organs, primarily the RJ models, had smaller scale pipework and smaller chests. Our R Model has all standard size chests and pipework with the exception of the Clarinet, which is of smaller scale. Interestingly there are two markings on some of the Tibia pipes (for example, 8' F# has F# stamped on the front and C on the bottom) and the bottom six pipes of the 8' Tibia have no permanent markings, indicating the rank scaling was fattened up by six notes at some point in time. Another Wurlitzer mystery to solve!

## Winding

A baffle box was installed to reduce blower noise and the Tibia was put on its own wind supply and tremulant. The original practice of winding the Tibia with the Tuba and Oboe Horn was, at best, a compromise. By putting the Tibia on its own trem, it can really sing, and the reeds are happier with a



*Note the horizontal orientation of the swell shutters (left)*



*Looking from the rear of the chamber to the shutter wall*



lighter trem. Two additional regulators and tremulants were added to accommodate these modifications to the organ. A special air filtration unit was added to the front of the blower intake to keep the insides of the chests clean and prevent “dirt ciphers.”

## Additions

We decided certain additions would be useful to allow the organ to play a wider repertoire. Having been originally a residence organ specification, the organ lacked both a Glockenspiel and a Xylophone. Both were added to make the instrument more suited for playing many popular theater organ pieces:

A nice 8' Welte trumpet was added. It's a little brighter and more assertive than a Wurlitzer “Style D” trumpet, and works well with this installation;

An 8' Wurlitzer Kinura was added to accommodate playing novelty tunes and certain Kinura-based registrations;

A 16'-8" Austin Cor Anglais was added to give another lovely, softer voice to use in the pedal and the manual;

An 8' Trivo Post Horn was added for those effects that can't be duplicated by other ranks;

A 2' extension was added to the Tibia to give unification at the 2-2/3', the 2', and the 1' pitches; and

A 32' Austin Contra Bombarde and 16' Wurlitzer Tuba were added. The 32' octave is in the basement, suspended from the living room floor joists, and speaks through an opening into the front stair well. These 12 pipes were from Austin Opus 952, a 59-rank organ originally installed in Saratoga Springs, New York. They provide the sonority and authority to the pedal that belies the organ's mere 14-rank size.

We were fortunate that the larger of these pipes just fit through the basement window. Low C, C#, and D extend through the space above the doorway to the room the pipes are mounted in and speak directly into the hall at the base of the front stairs.

## The Installation

The den, with its cathedral ceilings, was converted into the pipe chambers. A

*Due to space constraints, many pipes are mounted horizontally*

*The Wurlitzer toy counter; the bass drum is visible at the bottom*

*The organ was featured during the Providence convention in 2011, with Ron Rhode at the console*



second layer of drywall was added to firm up the walls, and a new wall with a door was constructed to enclose the den. A small half-door was cut into the lower part of the wall beneath the shades to allow access to the underside of the chests in the pipe chamber. The half-basement beneath the pipe chamber houses the blower, regulators, and tremulants.

The installation is the proverbial six-pound ham in a five-pound can: tight, but serviceable, with a number of pipes, due to height limitations, mounted horizontally both along one wall and even against the rafters. The Glockenspiel and the Xylophone are high up in the pipe chamber. The Piano is in the living room, but is not yet hooked up. The swell shades are mounted horizontally and the frame is hinged to swing open from the top to aid in tuning. This allows the front three ranks to be tuned without getting on the crawl board (height limitations make it a crawl board instead of a walk board). Two measures were taken to soften the Chrysoglott in the front hallway: first, the front and top were covered with clear Plexiglas; second, foam pipe insulation collars were fitted to the base of the hammer rods. This slightly decreases the travel of the hammers and quiets any noise as the hammers return to the felt bumpers. The result is a Chrysoglott that balances well with the rest of the organ.

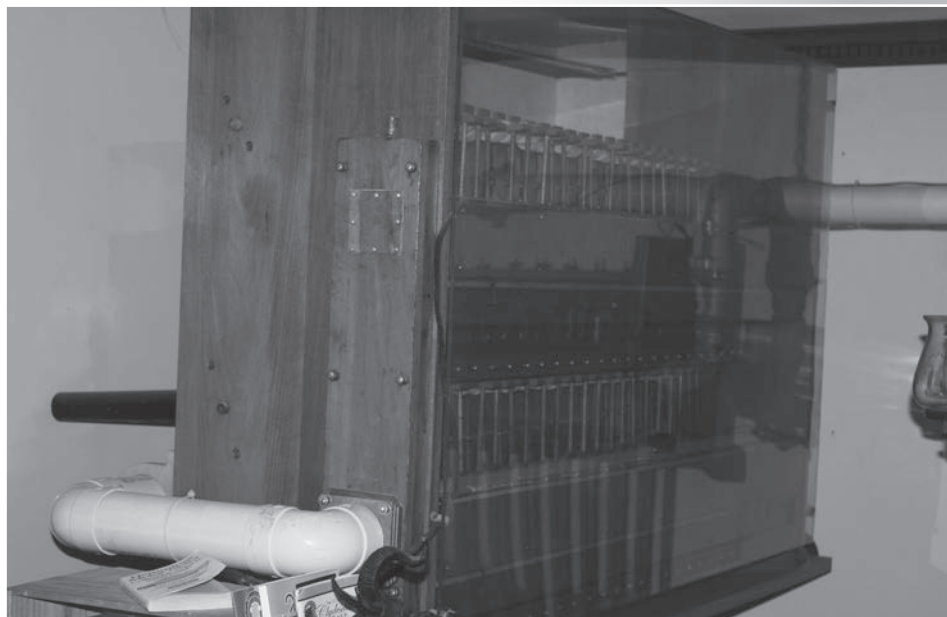
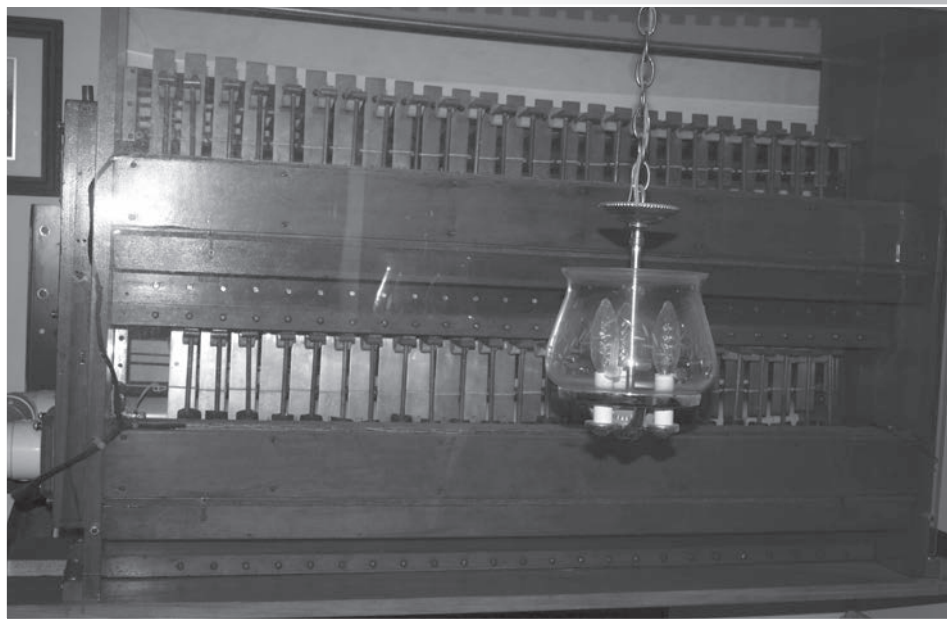
In 2012, we were able to acquire a Wurlitzer R roll player and associated decoder pneumatic relay along with quite a few original rolls from Dr. Ruth Dresser of Visalia, California. We are restoring the roll player with the help of organ technician Frank Thompson. It will be wired into our Uniflex relay. Stay tuned, as we think this will bring the story full circle by having a functional Wurlitzer R roll player in the same room as the console from which the original master rolls were played.

We have been fortunate to have a number of organists record selections on our Wurlitzer via the Uniflex record/playback system, which has added greatly to our enjoyment of the organ. We would encourage anyone contemplating installing a theatre organ in their home to include a record/playback system.

We would also encourage anyone contemplating a restoration to take each sub-project to completion, stick with it, and the whole project will take care of itself.

*The Chrysoglott, showing the Plexiglas "enclosure"*

*The blower intake is filtered*



*Tuba Horn, Oboe Horn, Diapason, and two ranks of strings with the Concert Flute between*

*Ron Rhode during the Providence convention in 2011 (Photo by Richard Neidich)*



*Jonathan Ortloff and the author*

*The chimes, adjacent to the Chrysoglott, are unenclosed in the listening area*



# The Don Baker Memorial Organ goes to Mexico

BY BILL MURDOCK



*3-manual Wurlitzer console*

(All photos by the author)

Retirement? Well... not exactly.

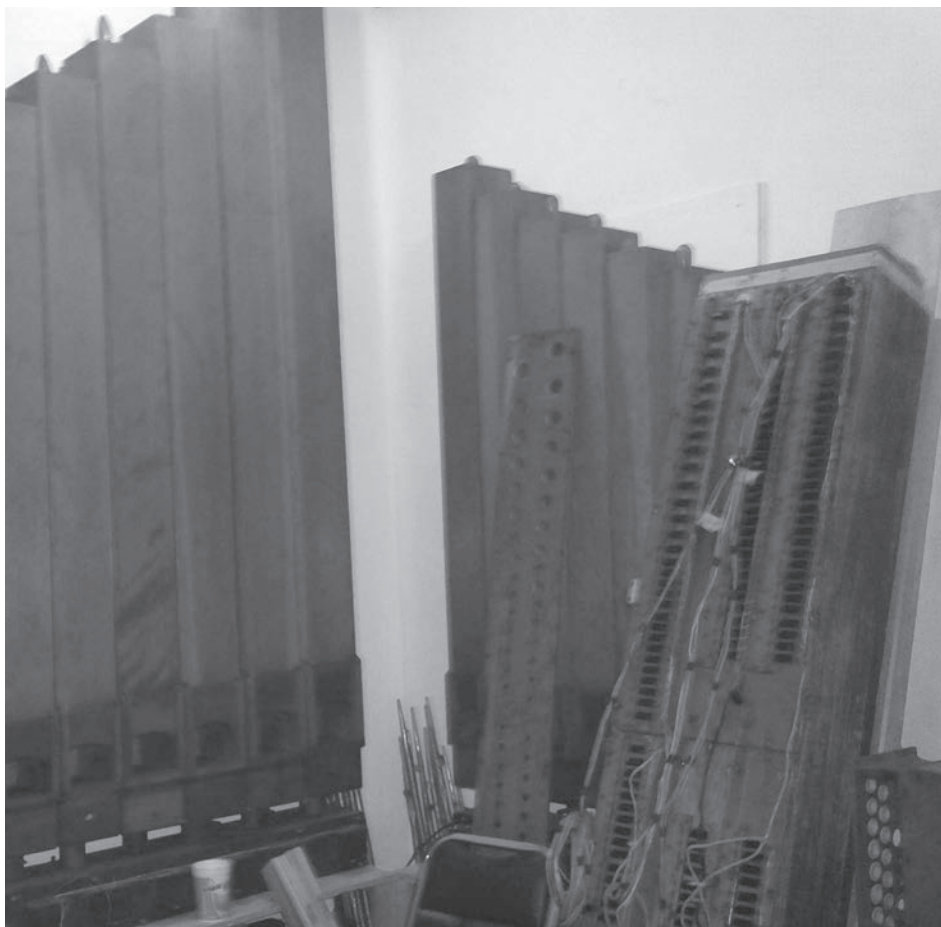
In 2004, after retiring, I moved to Mexico, thinking I would have to leave ATOS and all my pipe organ fun behind. Surprise! While visiting Mexico City, I found, in the Basilica of Our Lady of Guadalupe, a four-manual Wurlitzer pipe organ. It had just been restored and enlarged from a 33-rank to a 40-rank instrument with the addition of seven ranks from another Wurlitzer in a small church nearby. It has a new relay and the console is updated with new stop actions.

That made me think: My church in Ciudad Hidalgo has an ancient seven-rank tracker and a Hammond which are used for masses—usually the Hammond. I talked to the priest, Father Biscetti, to see if he had any interest in installing a Wurlitzer in the 480-year-old structure and, to my surprise, he was very enthusiastic.

The hunt began, with phone calls to the USA, Canada, the UK, and even Panama City, to find a Wurlitzer for my church, Templo De San Jose, Taximaroa in Ciudad Hidalgo. Ken Double came through with not just a 2/5 or 2/10, but a 3/20! The organ was installed in Lake Brantley High School in Orlando, Florida, and although the school's current administrators were no longer interested in keeping the organ, they did want to find a new home for it. After I spoke with a number of local ATOS members, the chapter agreed to donate it to my church, so I called Father Biscetti to make sure he was still interested. He was. I flew to Florida and, with three helpers, dismantled the chambers and brought everything down to the stage, where it was carefully packed and loaded onto a truck bound for Mexico.

At the border, it took a week to process and complete all the paper work. The authorities didn't quite understand the concept of the American Theatre Organ Society in the US donating a large pipe organ to a church in Mexico. Finally, after a total of 3,000 miles, the organ arrived in Ciudad Hidalgo, my adopted home town. The people at the church had no idea what an organ looked like in pieces and by now Father Biscetti was wondering what he had so willingly approved.

I built new chambers on each side of the balcony of the 480-year-old church, installed the chests, pipes, and swell shades. The 15-hp blower was hoisted into the bell tower to its new home next to the balcony. There was maybe an inch to spare



*Flute offset in main chamber*



*Solo chamber under construction*





*Finished solo chamber*



to get it thru the window 40 feet up. The chambers are wired and winded.

Some of the pipework had been damaged in the move to Mexico. Inspectors opened every pipe crate to examine the contents, but did not secure the lids properly before the final leg of the journey.

I found a four-rank Wurlitzer in the Mt. Pisga United Methodist Church in Virginia, which had all the pipework necessary to complete the damaged ranks. The church was kind enough to donate it to my project. I took a road trip to Virginia, to pack the organ and drove it back to Mexico.

What remains to be done are adjustments, tuning, re-leather work for the glockenspiel, xylophone and toy counter, and the wiring of all electronic components.

The entire project has taken about 2 years so far.

I would like to thank the people, without whose help this project would not have been possible: Father Biscetti and volunteers from my church, Ken Double, John Hill, Thom Day, Mt. Pisga United Methodist Church, Brian Durak, John Alford and the Artisan Instrument company, for giving their time on the phone and putting up with all my "how to" questions.

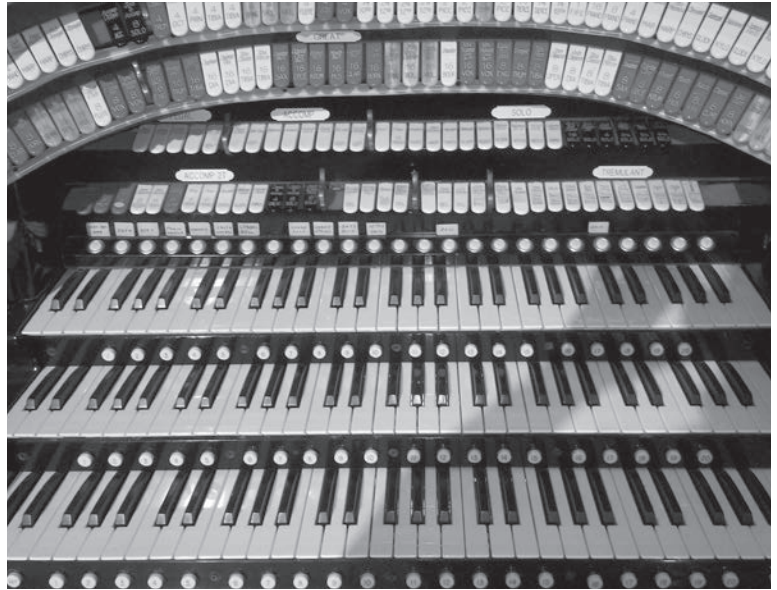
This organ now has a new home and will be appreciated by many people. The church has begun a book on upkeep and repair for the next generation. The people of Mexico have a great love of pipe organs and Wurlitzer is right at the top of the list.

About the church: A Franciscan Monastery was established in 1522 and construction of the church was begun in 1531. The adobe walls are four to five feet thick. The sanctuary is about 50 feet wide, 65 feet high and 160 feet long. The balcony has a seven-rank tracker, a Hammond and now a 20-rank Wurlitzer, with room for two organists and 20 choir members.

*Tibia offset inside solo chamber*



Two of the 15 church volunteers



Console close-up



A muffer box helps to reduce wind noise through the system



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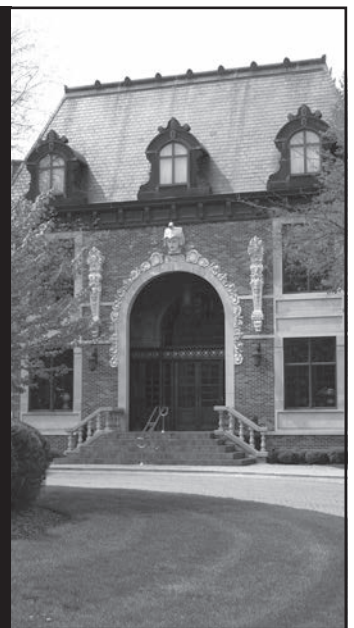
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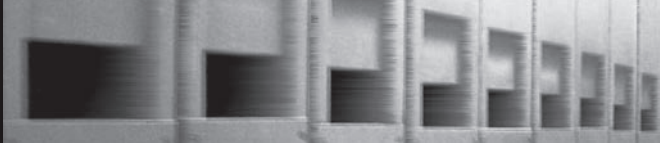
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# The Plattsburgh Wurlitzer

BY JONATHAN ORTLOFF

## The Restoration of Wurlitzer Opus 970, Strand Theatre, Plattsburgh, New York

Plattsburgh, New York resembles dozens of under-sung small cities in the United States. A small, working class town on the shores of Lake Champlain, Plattsburgh lies an hour south of Montreal and has a history stretching back to pre-Revolutionary times. Originally settled by French fur trappers in the 17th century, its strategic location on a major inland north-south waterway saw battles in the American Revolution and the War of 1812. Until 1995, a United States Air Force Strategic Air Command base drove much of the local economy. Today the town maintains two colleges amid roughly 20,000 residents. As the principal city in this rural, agrarian area of New York State, Plattsburgh sits as the economic and cultural center of the north. And, it happens to be my hometown.

### The Strand Theatre and its Savior

The self-proclaimed “Pride of the North Country,” the 1,326-seat, neo-classical Strand Theatre opened in 1924, the largest of Plattsburgh’s four houses. Given its location between New York City and Montreal, the theatre could draw some large names; famously, Harry Houdini played the Strand the night before his fatal appearance in Montreal in October 1926. Despite being the region’s premier showplace, the Strand had no organ, even though chambers were included in the original plans. Opening night advertising proclaimed the feature *Our Gang* accompanied by “The Strand Orchestra.” Presumably a pianist provided accompaniment when this ensemble was unavailable.

Well into mid-century the Strand maintained its self-possessed elegance. In 1964 Dick Weber, a former General Electric art director, purchased the theatre and installed “Winifred,” his 3/20 Wurlitzer. Described in the August 1967 issue of *Theatre Organ Bombarde*, this organ proved popular both with audiences and recording artists, most notably Billy Nalle. By 1976,

however, the Webers had moved on to Marietta, Georgia, taking Winifred with them.

The next 30 years saw the Strand at its nadir. The house was divided into two theatres, its original elegance covered in cheap paint and curtains, its lobby blighted by gaudy Chinese-style lanterns. A new concrete-block wall filled the proscenium, cutting off the stage house and its leaking roof. By the 1990s, the Strand was showing second-run B movies to patrons who knew to keep their feet off the floor for fear of what might be crawling around. In 1995, the closing of the Air Force Base dealt a heavy blow; almost overnight, 5,000 residents vanished. Already barely hanging on, the Strand closed in 2002 and was listed for sale, with a heavy municipal lien for unpaid taxes.

### Enter the NCCCA and Wurlitzer Opus 970

Plattsburgh has long enjoyed exceptional arts education in its public schools, and for years has craved a performing arts outlet. Small community theatre groups and two youth orchestras provide a channel for those still in school. A local dance studio mounts *The Nutcracker* every year, importing principal dancers from Montreal.

Still, there remained the need for a single, overarching organization. To answer this charge, the North Country Cultural Center for the Arts was established in 2000, a central source for arts support in the form of grants, classes, and sponsored performances. Its vision expanded considerably in 2004 with the purchase of the Strand Theatre. A mammoth undertaking for the fledgling organization, the plan was to restore theatre to its 1924 opulence and run it as the region’s premier performing arts center.

The idea for an organ was seeded early in the Strand’s restoration planning. Plattsburgh residents remembered “Winifred” so fondly that they simply

couldn’t imagine having their theatre back without a pipe organ. In 2004, NCCCA president Sylvia Stack approached me about finding an instrument, and that November, Leonard Johnson of Hingham, Massachusetts responded to an online ad, telling us about his Wurlitzer Opus 970, a 3/8 Style F Special that had been installed in his home since 1964.

Opus 970 left the Wurlitzer factory by rail on December 22, 1924 destined for the 1,985-seat Colney Theatre in Philadelphia (the Wurlitzer opus list, as well as markings on the organ call the theatre “New Olney,” though no record exists of such a theatre); it was in place for opening night on April 11 the following year. Its history at the theatre is not chronicled, and the Colney apparently sold the organ in the 1930s or ’40s to an unknown church in Gardner, Massachusetts. Here it underwent an ecclesiastical transformation, with trap trunk, Xylophone and Glockenspiel discarded, and the Vox Humana replaced by one of more “churchly” species. Worst, the lowest 14 pipes and chests of the Ophicleide didn’t survive, depriving the organ of its signature bass.

By the end of the 1950s the church had purchased an electronic organ, and contracted to have the Wurlitzer removed. The contractor responsible for its removal stored it for a few years, when Len Johnson and his wife Louise came along. Len was one of those quietly amazing people. An M.I.T. graduate and electrical engineer at the famous Draper Laboratories, Len proudly displayed a certificate signed by President Lyndon Johnson proclaiming Len’s critical design work on the radar for the Apollo program’s Lunar Module. The Johnsons purchased the organ, and after building an addition to their house, installed Opus 970 in the basement, the sound coming up into the living room where the console was.

Len completely releathered the organ, and over time added six ranks, including some rare material from the 1923 Skinner, Opus 369, at Boston’s Capitol Theatre.



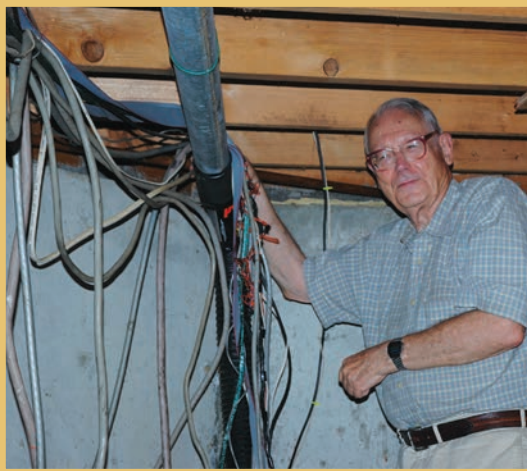
The group that removed the organ from the Johnsons' home in Hingham, Massachusetts pose with the Spencer blower upon its removal from the basement. (front, L-R: Andy Koch, Ernie Dossin, Kevin Smith, Pat Russell, Jonathan Orloff, Len Johnson; rear, L-R: Louise Johnson, Jan Russell)



The five-horsepower blower is delivered to Manion Electric in Plattsburgh for restoration



Lynn LaClair and Ernie Dossin clean primaries (Photo by Diana Cron)



Len Johnson pulling cables during the organ's removal (Photo by Andy Koch)



Lynn LaClair and Diana Cron at work on one of the Solo bottom boards



Ernie Dossin installs pallets in the Solo chest

Each pneumatic Len Johnson recovered was dated and initialed, such as this switch board secondary, recovered in Polyton. Original zephyr covering is visible on other pneumatics



(Photos by the author except as noted)



Opus 970 was a constant project for Len. Not a year went by without some work on it, as initials and dates on every releathered pneumatic attest, and for the next four decades, the organ was a major presence in the Johnsons' lives. By 2004, however, when Len contacted the NCCCA, the Johnsons had been quietly looking for just such a new home: a public space where the organ would be enjoyed publicly. With typical generosity, the Johnsons offered to donate the Wurlitzer to the Strand.

The following January, organ builders Stephen Russell, Theodore Gilbert, and I drove to Hingham to inspect the instrument. While it was showing fatigue and missing the aforementioned components, we all agreed the organ was eminently restorable. Most pleasing, the additions had been incorporated without compromising the original organ's historic core. The formal donation was negotiated that spring, and a volunteer crew organized to remove and transport the organ to Plattsburgh. For a blisteringly hot June week, six volunteers dismantled and packed the organ, all while enjoying the hospitality of the Johnsons.

## The Restoration Begins

From the outset, we determined the scope of work as a strict restoration without change. It was around this time that a catalogue of extant, unaltered theatre organs produced the sobering results chronicled in an article in this journal in 2007. We strongly felt that this organ's status as being unaltered (though added to) demanded its restoration to a pristine 1924 state. This would include removing the additions, locating vintage components to replace what had gone missing, restoring all original equipment, retaining the original specification, and re-engineering and re-installing the instrument in a manner consistent with original Wurlitzer practice.

Furthermore, we were adamant that the organ not be over-restored. It should still look all of its 85 years. Adopting this ethic does create some difficulty: wanting to go far enough as responsible restorers to ensure the organ continues to function well, but keeping the reins on unnecessary practices that, in an almost apologetic fashion, make the organ "better than new." The organ should still have its blemishes. Except where it presented structural or functional challenges, any damaged wood would not be repaired; only because so much of the organ had been coated in polyurethane would we sand and refinish the wood in amber shellac. Pipes would be re-rounded and cleaned,

but not polished to look brand new. Finally, anything new added to the organ, such as framing, wiring, etc., would be clearly new, but not glaringly so, and anything not used would be archived.

With these guidelines set, the restoration began in earnest in the summer of 2005. More volunteers joined our crew, and with several donations totaling around \$5,000, sufficient material was purchased to begin rebuilding the three-rank Solo chest. Our volunteers—two elementary school teachers, a retired corporate executive with a lifetime love of theatre organ, parents of school friends—took to the task immediately. Spirits were high; the organ was slowly coming back to life.

As I was at college in Rochester most of the year, we developed a system that enabled the volunteers to work on their own. Whenever I was back in Plattsburgh, the crew would assemble and learn the next task to be completed. Work continued in this manner for several years, through the releathering of the three- and five-rank manual chests, the console's pneumatic machinery, and the electro-pneumatic relay and switch boards. Throughout these early years, seasoned experts gave generous support and advice, including Larry Chace, Allen Miller, Carlton Smith, Jeff Weiler, and Clark Wilson.

Assistance from outside sources was also vital to our progress. In the summer of 2011, technicians Russ Shaner of Rochester and Harold Wright of Cleveland generously came to Plattsburgh for a week to assist in the restoration and partial reassembly of the console. On his way home, Harold brought all the offset chests, tremulants, and swell motors to Jim Stetts in Williamsport, Pennsylvania, who kindly and skillfully restored all of them for us. In Plattsburgh, local businesses were eager to help. Most touching was the motor repair shop that rebuilt the five-horsepower blower. When the owner was approached and told there wasn't really any money for the work, he said without hesitation, "You know, I got my first kiss in the balcony of the Strand. I'd do anything for that theatre."

As the organ's restoration was progressing, so was the theatre's. Initial fundraising had garnered enough to overhaul the exterior, including a new roof, insulation, heating, plumbing, and electrical systems. Initial progress was slow, and consequently we felt little pressure to have the organ finished for the still-unscheduled opening of the theatre. As the years progressed however, and the theatre's restoration sped up, it became

clear that with our financial outlook and our working arrangement, the organ would not be finished for many more years, let alone for opening night. While the crew happily continued working, I worried about how we would complete our task, honor the Johnsons' generosity, and give Plattsburgh its Wurlitzer. Len's sudden death in 2010 made these concerns seem all the more urgent.

## The Icing on the Cake

Plattsburgh, however, answered the call. In the spring of 2011, residents Alan Tetreault and David Cohen approached the NCCCA about providing financial support to complete the organ's restoration. A longtime organist, Alan owns a cake decorating supply company that, with customers in more than 90 countries, could pave all Plattsburgh in fondant. Together with his pediatrician husband, David, they had always wanted to support the Strand restoration. The organ presented them an ideal marriage of support and personal interest.

At this time I approached Joseph Rotella, president of Spencer Organ Company (where I was employed at the time), about the firm's becoming involved in the project. Joseph was duly impressed by the volunteers' work, and even more so by the intense community nature surrounding the project. Together, he and I drew up a proposal for Alan and David, and delivered it in January 2012.

Later than spring, we were called to Plattsburgh to move the rebuilt blower into the theatre, and at the same time meet with Alan, David, and Leigh Mundy, the new president of the NCCCA. The three of them arrived with a bottle of champagne and the cheering news that Alan and David would fund the remainder of the restoration and installation, the single largest private donation to the theatre project. The Spencer proposal blended the best of two worlds. Having more than proved themselves, the Plattsburgh volunteers would complete the majority of the releathering work that remained, namely the Main's five-rank chest. Everything else would be shipped to Spencer's shop outside of Boston. Once complete, the Spencer staff and Plattsburgh volunteers would jointly install the organ. Thus, in the spring of 2012, the entire organ was shipped to Waltham, and the final phase of the restoration began.



Above (l to r): To ensure wind tightness, 5/16" -thick felt and leather gaskets are used on all flanges in the organ  
The short key rail before restoration

The short key rail after restoration. Pneumatics were affixed with burnt shellac, as per original Wurlitzer practice

Left (l to r): The console's stoprail under restoration, with recovered pneumatics and new contact blocks  
Harold Wright strips new wires for the stoprail contacts

Below (l to r) The empty Solo chamber at the beginning of installation

The first component of the organ is installed: the upper swell shades in the Solo chamber

After one day of work in the Solo, the swell frames, floor frame, and major legs are in place. Erik Spooner inspects the work

More components fill the Solo chamber, including percussion stack above manual chest, wind trunk and regulators, chime action, and Tibia Clausa offset





## Layout and Setup

Once the chamber architecture was finalized, the organ was drawn out in three-dimensional CAD. In both chambers, the manual chests are placed directly behind the swell shades with the mouths of the smallest pipes level with the bottom of the shade openings to provide optimal egress. Although the original shade frames aren't overly large, they were plenty for these lower openings. Due to the small chamber size, the percussions are elevated above the manual chests, about 12 feet off the floor. Smaller, upper sets of shades provide direct egress for their tone. Also, these shutters have been made to open first, providing a more gradual crescendo for the pipework. Offset chests are placed around the chamber perimeter in typical fashion. Winding was planned in CAD as well; trunking has been kept simple, preserving short regulator-to-chest runs, with chest-to-tremulant runs of sufficient length to promote ideal resonance.

In this project, we went to great lengths to honor the Wurlitzer aesthetic. In particular, soldered zinc windlines with cast lead flanges are used for all regulated wind. In all, over 300 feet of rolled zinc tube (in five diameters) was employed, together with 56 lead flanges cast in the Spencer shop in custom-made molds. A singular departure from original Wurlitzer practice was the use of 5/16"-thick felt and leather gaskets on all flanges to ensure wind-tightness. Following their fabrication, all windlines were coated in lacquer to resist corrosion. While more expensive and labor intensive than PVC, galvanized metal, or even mitered and cemented ABS windline, the result is of particular pride, being, as far as we know, the first Wurlitzer restored with this detail replicated.

Placed upon a new floor frame made at Spencer, the organ was set up, winded, and tested, paying particular attention to wind-tightness. A repetition tester disclosed the volunteers' good work; the Tuba Horn manual chest was able to repeat 52 times per second! With this phase complete, all components were dismantled and packed for shipment. The new framing was given several coats of sprayed shellac, tinted to mimic the peculiar color of Wurlitzer poplar but not exactly. This allows easy identification of new and old wood, while blending generally with the original material.

## Pipework Restoration

Opus 970's pipework was in particularly rough shape, and required more intensive restoration than the rest of the organ. All metal pipes were washed in hot water and a mild detergent, then re-rounded and dented. Dozens of split solder seams were repaired, particularly in the Hoyt metal Diapason, Tuba, and Clarinet. Any zinc portions of pipes were stripped of their shellac coating, cleaned, and recoated in amber shellac. New leather of original thickness was applied to the upper lips of the Diapason. The replacement 16' Ophicleide, nearly flat when we received it, alone took a week to restore.

Covered in polyurethane and with dozens of ripped, torn, or missing regulating flaps, the Tuba Horn required the most work. Each pipe was stripped of the non-original finish using a chemical paint remover, and recoated in amber shellac. In the case of damaged or missing flaps, the slots were cut out, and a new piece of spotted metal, planed side out, was soldered in. Finally, a new slot and flap were cut into the new metal following measurements of the original. The original cut-out pieces were clearly labeled, and are archived in the Solo chamber.

The tips of both sets of 16' metal resonators, Ophicleide and Diaphone, required particular attention to repair seams crushed in their maple "thimbles" from the weight of the pipes. After melting the solder out of the damaged seams, the tips were flared out again, resoldered, and a copper retaining ring soldered to the resonator right at the top of the thimble, to prevent the resonator from sliding any further into the thimble and causing repeat damage.

The two wood ranks, Tibia Clausa and Concert Flute, received new packing leather over the original cork-only packing, and were damp wiped and blown out. With few exceptions, original coke-tin tuning slides, universally well-fit and with an honest 90 years' patina, were cleaned and retained. All reed pipes had their tongues and shallots polished, shallots placed at their original voicer's marks, and in the case of the Tuba Horn, new wedges fitted. A.R. Schopps's Sons provided two replica Tuba Horn pipes, CC and CC#. Following restoration, each rank was reviewed on the voicing machine for consistent speech and timbre.

## Relay, Console, Percussions

In the spring of 2013 we faced the hardest decision in any true restoration. Despite being in fine pneumatic shape, the electro-pneumatic relay, having been moved nine times in its life, was in poor electrical shape. Even in the Johnsons' home, dozens of notes were dead from broken conductors within the relay and its switches. After much soul-searching, weeks of further review, and concern from Spencer about the need to honor its warranty, we elected to supersede the original relay with solid-state. We did not make this decision lightly, and put great thought into choosing the most suitable replacement for this particular project. We wanted a system that would be not only staunchly reliable but just as importantly could not be re-specified on the fly. The Z-Tronics system met all of these criteria, and our relay was ably assembled for us by Allen Miller Associates to simply drive the original specification. A singular departure is the provision of a sub coupler to the Great manual, operated from the unused Sleigh Bells tab. We purposely made no effort to hide the existence of circuit boards in chambers or console, incorporating them neatly along with everything else. The original relay has been archived in the blower room per the original project goals.

The console's restoration, begun by the Plattsburgh volunteers, was completed at the Spencer shop. All pedal and manual keys were re-bushed. The manuals were recovered in epoxy-impregnated cow bone, giving as close an appearance and feel to ivory as possible at a fraction of the cost. New pedal natural covers and sharps were fitted. Showing its age, and with non-original finish on it, the console cabinetry was beautifully refinished to its original color and sheen by Carl Blenkhorn of Royal Finishing Co. in Deerfield, New Hampshire. Replica brass nameplates replaced missing ones. Inside, all pneumatic machinery had already been restored, and once reassembled, proved to be as quick and responsive as one expects from a Wurlitzer console. Several days of thorough testing of every circuit in the console followed its reassembly, paying particular attention to the 973 circuits of the combination action, only four of which needed addressing.

Jim Stetts had meticulously restored the organ's four tuned percussions, and while the original relay suggested that the organ had been prepared for them, tuned Sleigh Bells were never actually installed. Given their expense and scant usefulness, we





*The completed Main chamber, with Chrysoglott above manual chest*



*Erik Spooner and Joseph Rotella install pipes of the 16' Bourdon in the Main Chamber*



*The Main chamber, looking towards Bourdon and Diapason offsets*



*The Solo chamber, mid-installation, with winding complete, before pipes are installed*



*Jonathan Ortloff plants pipes of the Vox Humana in the Solo chamber (Photo by Joseph Rotella)*



*The completed Solo chamber with the 16' Ophicleide in the foreground*



*The completed Solo chamber. New metal inserts to replace torn or missing regulating flaps are visible on the pipes of the Tuba Horn*



*All regulated windlines in the organ were fabricated in mitered zinc with cast lead flanges, duplicating original Wurlitzer practice*



elected not to include them but to provide for their later incorporation. Jeff Weiler kindly met our need for a trap trunk by donating an unadulterated unit. Erik Spooner, Spencer's resident pneumatic specialist, took on this project alone, and it turned out gorgeously.

## Installation

By the end of July 2013 the organ was ready to ship. Once unloaded in Plattsburgh, the sight of the entire organ spread across the full stage floor brought both curious onlookers and media attention. With a crew of four from Spencer, and Plattsburgh's ever-dedicated volunteers, the installation began. A team of two began the long process of running 10" diameter galvanized windlines from the blower room to the chambers, a task that involved creating 12" diameter holes in the basement's 12" thick concrete walls.

Organbuilders are used to doing their work once all the other laborers have finished up, often in clean churches and in peaceful quiet. Alas, the opposite prevailed at the Strand, still very much a construction site as everyone raced toward opening night. Radios and saws, concrete cutting and jackhammering were the accompaniment to our installation, along with plenty of dust and crowded quarters. By the time the blower was running, we were replacing its filters every three days. The upside to this, however, was the genuine interest all the contractors and electricians took in our work during the five-week installation.

By mid-September, the organ was mechanically erected, winded, and all chests blown out. In a powerful moment for everybody involved, the entire volunteer crew was called to the theatre to form a brigade to pass the 608 pipes into the chambers. With so many on hand, it took all of three hours. By the evening of September 22, the wiring of both chambers and console was complete and checked out. With one last check through, the blower and rectifiers were switched on, and the organ finally came to life. The Odyssean journey of nine years was overtaken by a flood of inimitable Wurlitzer tone.

## Tonal Finishing

The final task in any organ project is the most crucial to its musical effect: tonal finishing. From the outset, I solicited advice from Clark Wilson on many points, and had always planned to engage him

as tonal finisher. As much as any other professional working in our field, Clark has both an appreciation for unaltered organs and an ear for how they sound. When I had reviewed pipes on the voicing machine, he provided insight on the general shape each rank should take throughout the compass, as well as the relative power between ranks. This advice served the project well, as site adjustments were minor in nature.

Finishing, including careful setting of the tremulants, took five days. The reeds received the most attention, in particular the Tuba, whose tongues required considerable recurving to achieve correct power, tone, and tremulant response. Clark was not only skill itself, but a joy to work with. While thrilling out of the box, the organ took on new refinement and shape under his guidance, especially necessary in a small organ. The ensemble belies the organ's size, as the size of the chambers, the ample shade openings, and the good state of the pipework ensure that the tone saturates the theatre.

## Dénouement

Even simple organ projects are complicated; theatre organ projects often seem to be notoriously long-lived. The story of Opus 970 is no different, and its success is the result of the tremendous dedication and stamina of dozens. For the volunteers who gave eight years to this project, all have remarked that the experience was one of the defining achievements of their lives. They continue to gather for lunch once a week, having become a family unto themselves.

A number of colleagues participated in the restoration. GHP Associates, of Attleboro, Massachusetts, rebuilt the organ's five regulators, also providing replicas for two that were damaged beyond restoration. J. Zamberlan & Co. of Wintersville, Ohio, produced three replica windtrunks in authentic Wurlitzer fashion, as the originals were also deemed beyond restoration. Russell & Co. Organbuilders of Chester, Vermont performed a few extensive pipe repairs requiring a fully outfitted pipe shop.

From the beginning, we have been spurred on by dedication and respect, not for what the organ didn't have, or might benefit from having, but for what it actually was. Having been convinced of that from the start made it easier—simpler, really—to do the best possible work while letting the organ have its own voice. In the end,

Opus 970 has rewarded us beyond any expectation. When respectfully restored, installed, and finished, it's a revelation to experience just how good eight ranks can sound.

*The three-manual console was refinished and restored with no changes, including retaining the original combination action and specification. The manuals were recovered in epoxy-impregnated cow bone. The original birch sharps were retained*



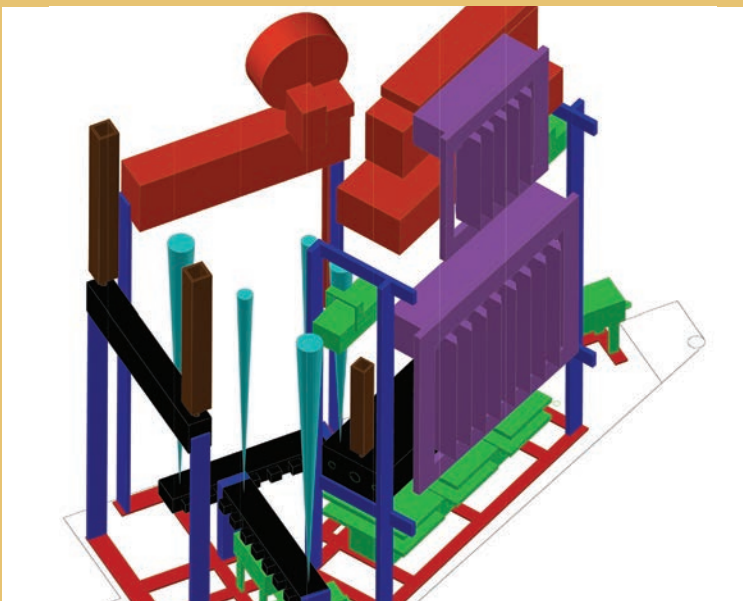
*The Solo chamber set up in the shop, with winding in progress*



Beneath the Main manual chest, showing static windline, and large diameter regulated windline for offset chests. The unfinished wall section is a temporary panel. Eventually a removable panel will be put in its place to facilitate removing any large organ components in the future



Another view of the Solo chamber erected in the shop



Both chambers and relay room were laid out in three-dimensions in CAD, facilitating the design of the very tight chambers. Here the rendering of the Solo chamber is viewed in its final configuration

## Wurlitzer Opus 970

Three manuals, eight ranks Style F Special  
Colney Theatre, Philadelphia, Pennsylvania  
(1924)

### Main Chamber:

16	Diaphonic	
	Diapason	85 pipes
8	Clarinet	61 pipes
8	Violin	85 pipes
8	Viol Celeste	61 pipes
16	Bourdon	97 pipes
	Chrysoglott	49 bars

### Solo Chamber:

16	Ophicleide	85 pipes
8	Tibia Clausa	73 pipes
8	Vox Humana	61 pipes
	Xylophone	37 bars
	Glockenspiel	30 bars
	Cathedral	
	Chimes	25 tubes
	Trap Trunk	

### SPECIFICATION

#### Pedal

16	Ophicleide
16	Bass
16	Bourdon
8	Tuba Horn
8	Open Diapason
8	Tibia Clausa
8	Clarinet
8	Cello
8	Flute
4	Flute
	Bass Drum
	Kettle Drum
	Cymbals
	Crash Cymbal

#### Great

16	Ophicleide
16	Bass
16	Contra Viol (Ten C)
8	Tuba Horn
8	Open Diapason
8	Tibia Clausa
8	Clarinet
8	Violin
8	Viol Celeste
8	Flute
8	Vox Humana
4	Clarion
4	Octave
4	Tibia Clausa
4	Violin
4	Viol Celeste
4	Flute
2 2/3	Twelfth
2	Fifteenth
2	Piccolo
1 3/5	Tierce
	Cathedral Chimes
	Sleigh Bells (Prepared)
	Xylophone
	Glockenspiel
	Chrysoglott

### Great Second Touch

16	Ophicleide
8	Tibia Clausa
8	Clarinet

### Accompaniment

16	Contra Viol (Ten C)
16	Vox Humana (Ten C)
8	Tuba Horn
8	Open Diapason
8	Tibia Clausa
8	Clarinet
8	Violin
8	Viol Celeste
8	Flute
8	Vox Humana
4	Piccolo
4	Violin
4	Viol Celeste
4	Flute
4	Vox Humana
2 2/3	Twelfth
2	Flute
	Chrysoglott
	Snare Drum
	Tambourine
	Castanets
	Chinese Block
	Tom Tom

### Accompaniment Second Touch

8	Tuba Horn
8	Open Diapason
8	Clarinet
	Cathedral Chimes
	Xylophone
	Triangle

### Solo

16	Ophicleide
8	Tuba Horn
8	Open Diapason
8	Tibia Clausa
8	Clarinet
4	Clarion
4	Piccolo
	Xylophone
	Glockenspiel
	Cathedral Chimes

### Tremulants

	Main
	Tibia
	Tuba
	Vox Humana



# The Dedication of the Plattsburgh Wurlitzer

BY RUSS SHANER

Dreams do come true! It has been a long project. I knew this from my many years' association with Jonathan Ortloff. He has shared news and information of the project with me since it began some eight years ago. Growing up in Plattsburgh, Jon of course knew of the derelict Strand Theatre on Brinkerhoff Street. He had often dreamed of the day when the theatre would be restored to its former glory and that there would be organ pipes in the skeletal remains of the chambers high above the orchestra floor. He even dared to dream that when this came to be that he would sit at the gleaming Wurlitzer console, bathed in the spotlight as the house lights dimmed on a room filled to the rafters. And then, at that moment, he would be the Toast of Plattsburgh! Dreams do come true!

In Plattsburgh, the pace is slow, the history is rich, and the scenery in the heart of the Adirondacks, particularly in autumn, is spectacular. And, apparently the dedication of a real live Wurlitzer is a big deal. On October 29, after eight years and thousands of hours of volunteer and professional labor,

the organ was ready for its *débüt*. The event garnered, among other publicity, the front page and a big chunk of the inside of a local paper, *The Lake Champlain Weekly-Serving New York, Vermont & Quebec since 2000*. By late afternoon of the day before, the theatre had sold out its 974 seats. By the time it was all over, two hundred people had been turned away.

If anyone thought that this would be "just another organ concert" they were very wrong. Apparently all of Plattsburgh had been eagerly awaiting this unveiling. Before the doors were opened to general admission, over fifty patrons who had paid \$100 for premium tickets were enjoying a champagne reception in the auditorium. When we arrived, a line of patrons stretched around the block from both sides of the entrance doors. Thankfully we had heeded Jon's advice to purchase our tickets in advance as it was a long drive through the mountains from Rochester. Local dignitaries galore were on hand to welcome the Wurlitzer. At 7:35, the gleaming chandelier, a reproduction of the original,

was raised from 'half-staff' to the ceiling, the Strand's longtime sign the show was to begin. The audience cheered.

We were welcomed by Leigh Mundy, president of the NCCCA who in turn introduced Louise Johnson. Before Mrs. Johnson could even begin speaking, the entire assembly rose to its feet to give her a 90-second standing ovation. Her words, simple and brief, expressed her family's desire that Plattsburgh would receive as much enjoyment from the organ as they had. We also heard from benefactors Alan Tetreault and David Cohen as they were introduced and thanked for their generous donation. Alan spoke of the great economic and cultural impact the Strand, and specifically the Wurlitzer, would have on the community. As benefactors, Alan and David were offered naming rights of the organ. But rather than attach their names, or the Johnsons names to Opus 970, they announced they had elected to christen it "The Plattsburgh Wurlitzer," honoring the community that banded together to bring an irreplaceable piece of history back to life.



The sold-out house of 974 at the Strand Theatre on October 29 for the organ's dedication. Over 200 had to be turned away (Photo by Richard Neidich)

Jonathan Ortloff opens the organ at its dedication on October 29 (Photo by Richard Neidich)



Finally, Jonathan, the last speaker of the evening, spoke eloquently about the great vision for the organ and for the Strand, and was careful to acknowledge the dozens of people involved in restoration while deflecting attention from himself.

Finally, the house lights dimmed, and Jon made his way to the console. Starting with the very softest stops in pitch blackness, the organ and stage lights crescendo'ed through an introduction to "Another Op'nin', Another Show" from *Kiss Me Kate*. When Jon finally threw open the shades and launched into the chorus, the audience exploded in applause and cheers. Their Wurlitzer was here at last. To call the crowd electrified would be an understatement. Next on the program was a lovely rendition in both French and English of *Autumn Leaves* by local songstress Janice Tobin, followed by several organ solos skillfully rendered by Jon. Following intermission Jon introduced the main attraction of the evening, a screening of the original 1925 *Phantom of the Opera* starring Lon Chaney. The audience loved it! He provided absolutely spot-on accompaniment for this timeless epic. Having toured the as yet unrestored dank 'catacombs' beneath the Strand's stage it was easy to imagine that the Phantom could be lurking in the wings ready to drop the theatre's massive (and moveable) chandelier on the unsuspecting patrons below.

It was a perfect evening! Even with a capacity house, the organ speaks beautifully. While the organ is but eight ranks it really gets out nicely. It doesn't scream but has a smooth, well-rounded ensemble with just the right amount of spice from the 'color' ranks. A dedicated theatre organ preservationist, Jon saw to it that the organ has been returned as closely as possible to its as-built specification, and the chambers demonstrate an uncommon attention to detail and highest quality workmanship. The restored pneumatic console, brought back to its original rich mahogany, is magnificent. Careful attention was paid to the size and shape of the chambers, rank placement and the shutter openings, and it has really paid off. The vision of the NCCCA, the generosity of the Johnsons, Alan Tetreault and David Cohen, and the Plattsburgh community and the work of the volunteers, Spencer Organ Company, and the magic touch of Clark Wilson, all under the supervision of Jon's watchful eye has brought another spectacular theatre organ to the Northeast. Long may it serve to entertain the residents of this most fortunate community.

My hat is off to Jon. Besides being a top-notch organist and a brilliant technician, Jon Ortloff truly was "The Toast of the Town" in Plattsburgh on October 29, 2013.

#### Volunteers:

Diana Cron  
Ernie Dossin  
Käthe Fairweather  
Malcolm Fairweather  
Laurie Gokey  
Gina Gratton  
Jim Gratton  
Meredith Gratton  
Laurie Gokey  
Dora Harris  
Joanne Hughes  
Andy Koch  
Lynn LaClair  
Meg Meyer  
Jackie Miller  
Susan Mueller  
Chris Ortloff  
Jonathan Ortloff  
Ruth Mary Ortloff  
Deb Price  
Pat Russell  
Jan Russell  
Russ Shaner  
Kevin Smith  
Micki Smith  
Richard Smith  
Jim Stefts  
Bill Tisdale  
Harold Wright

#### Spencer Organ Company, Inc. Staff:

Aravinda Ananda  
Rick Cutler  
Josh Lawton  
John Kennedy  
Mike LeLeivre  
Martin Near  
Joseph Rotella  
Erik Spooner

#### Professional Assistance:

- Allen Miller Associates – Glastonbury, Connecticut
- Jonathan Ambrosino – Cambridge, Massachusetts
- Nelson Barden – Newton, Massachusetts
- GHP Associates – Attleboro, Massachusetts
- Russell and Company Organ Builders – Chester, Vermont
- Joseph Sloane – Milton, Massachusetts
- Jeff Weiler – Chicago, Illinois
- Clark Wilson – East Liverpool, Ohio
- J. Zamberlan and Company – Wintersville, Ohio

Louise Johnson and Jonathan Ortloff at the reception prior to the dedication of the Plattsburgh Wurlitzer on October 29 (Photo courtesy of Shawn Ryan/Lake Champlain Weekly)



The restored console on the night of the dedication. A custom-built dolly allows the console to be rolled anywhere in the front of the orchestra (Photo by Richard Neidich)





(All photos by Nathan Wilcox unless noted)



# Indiana Barton

**ATOS**  
Annual Convention  
**2014** July  
**4-9**

Like many good-sized American cities in the mid-1920s, Indianapolis had some sizeable downtown movie houses, such as the Lyric (1,700 seats, 4/15 Marr & Colton), Loew's State (2,600 seats, 3/17 Möller) and the Circle (3,000 seats, 3/16 Wurlitzer, a second instrument installed in 1922). Thus, it was somewhat of a surprise when the owners of the Circle Theatre announced their intention to construct the largest theatre in town, the Indiana Theatre on West Washington Street that would seat 3,200 and have a large ballroom on the top floor.

The planned movie palace would, of course, require a properly suited theatre organ. Part of the decision was placed upon young Circle organist Dessa Byrd (ATOS Hall of Fame honoree) when she was contracted to travel to Chicago to visit the Patio Theatre to see and hear the 3/17 Barton that had been installed there

in 1926. Evidently, she liked what she encountered as her recommendation was that the Indiana Theatre should have a similar 3/17 Barton instrument, resulting in one of the most ornate consoles Barton ever constructed, sitting on a rotating turntable lift.

The six-story theatre with its ornate white glazed terra cotta exterior, in addition to its top floor Indiana Roof Ballroom, housed a bowling alley, barber shop, lunch counter and billiards room in the lower level. Local architects Rubush & Hunter, who were also investors in the project, created a "Churrigueresque" Spanish Baroque fantasyland in the theatre interior with polychromed terra cotta architectural details that were also incorporated in the Barton organ console. Famed sculptor Alexander Sangernebo fashioned the terra cotta molds used in the architectural details of the theatre interior.

Opening at 7 p.m. on June 16, 1927, entering patrons were charmed by the main lobby (entitled "The Grand Corridor") of Spanish tile and marble containing a bubbling Rookwood tile fountain at one end and a white marble grand staircase at the other beneath a large painting of the Taj Mahal by artist Randolph LaSalle Coats. The Grande Barton organ filled the auditorium with plenty of impressive volume and was played daily for the films, as well as being broadcast on the radio on occasion.

In September of 1960, the organ was silenced by the installation of a wide Cinerama movie screen that extended over the organ lift pit. The trapping of the console in the pit resulted in the instrument being stilled and nearly forgotten by audiences. However, the confinement is also viewed to be the eventual saving grace for the entire (and intact) instrument. Many in the Central Indiana chapter believed the lack of access to the console became a time capsule of sorts, locking away the Barton for safekeeping until the time was right for a second act.

The Cinerama screen was not the only saving intervention in the Barton's fate. In the late 1950s, organ brokers began to canvass the area for unused instruments, and one was able to acquire the Circle Wurlitzer, the Lyric Marr & Colton, and was offered the Indiana Theatre Barton but declined the offer because (thankfully) the truck was filled with the other two instruments. Thus, the silent but intact instrument remained entombed in its original location.

However, in 1966 amidst talk that the Indiana Theatre might be repurposed or even torn down, a local organ enthusiast, Tom Ferree, with four others formed a small group that obtained an option to buy the





Barton for \$1,500 to save it from outside purchasers in hopes that someday the theatre might be renovated and the organ used again. (Tom Ferree had owned the Louisville Uniphone 3/18 that he and other Central Indiana chapter members installed in the neighborhood Rivoli Theatre in 1966, hosting many concertizing theatre organists from around the world and also presenting new talent of the day, such as Lyn Larsen, John Seng and Tom Sheen. He also operated other central Indiana theatres and later hired young Carlton Smith, from Anderson, Indiana, to be his head of maintenance.) The five-man group did some restorative work on the instrument to repair damage from an air conditioning leak originating in the Indiana Roof Ballroom overhead that damaged a solo chamber chest and the organ piano, and thus the organ was mostly playable while residing in the covered pit, amazing the group and their close friends with its great sound in the cavernous theatre.

When the future of the theatre became even more cloudy and questionable, the group quietly exercised its option and removed the instrument to storage in 1977, where it remained for nearly seven years until the tragic murder of group leader Tom Ferree in early 1984 by two young home invaders who were attempting to steal his stereo equipment. Tom protested, was stabbed, and bled to death.

Meanwhile, in the late 1970s when Indianapolis's most popular pizza restaurant, the Paramount Music Palace, was opened, its first general manager and his organist wife (Bob MacNeur and Donna Parker) resided in an apartment complex in the Warren Township area of Indianapolis near the restaurant. Bob learned that there were plans to construct a new auditorium as part of the expansive Warren Township High School, and he approached the officials with the offer of acquiring for them a theatre pipe organ if they would include suitable chamber spaces on either side of

the proscenium arch. His salesmanship was effective, and they indeed did do as he asked. However, after the building was completed, a Robert Morton organ and installation funding was offered but was declined by the Warren Performing Arts Center's first manager for some unknown reason. Soon afterward, Bob and Donna departed Indianapolis for other ventures, and the new chambers remained empty. At this point, then, within the city of Indianapolis was now a new spacious venue with splendid but empty pipe chambers and a fine Barton theatre pipe organ sitting in storage. However, it was not yet time for these two disturbing facts to negate each other.

Following Tom Ferree's death in early 1984, the remaining four in the Indiana Barton group of owners, in conjunction with Tom's parents, his only heirs, donated the instrument in its entirety to the Indiana State Museum in Tom's memory. The museum had long wanted to build a new complex structure, inside which would be built a replica of a movie palace in which the donated Grande Barton would be installed and playing.

Unfortunately, despite the museum's lobbying efforts, funding from state legislators was denied session after session due to other more pressing state financial obligations. Nonetheless, with hope of creating renewed interest in the project, the Museum did contract with Carlton Smith to restore the ornate Barton console. Over the years, the original hand-carved gallery around the top perimeter had disappeared, so Carlton arranged to have it duplicated as part of the restoration effort. The restored and updated Barton console was displayed in 1984 in the main lobby of the downtown Hyatt Regency hotel at the first ATOS convention hosted by CIC, and afterward was put on display at the Museum's headquarters.



**ATOS**  
Annual Convention  
**2014 July**  
**4-9**



In late February of 1992, after reading in the newspaper once again that the museum project had been delayed due to funding issues, Tim Needler sent a letter to the Indiana State Museum asking if the Museum had considered deaccessioning the Barton organ and expressed Central Indiana Chapter's interest in the instrument. Tim did not receive a reply but in June of that year Carlton Smith heard from the Museum folks he knew there from the console refurbishing project that they would be interested in de-accessioning the instrument. The good news was: "Make us an offer."

The offer was made and accepted. CIC-ATOS, Inc. would acquire the instrument for \$999 (including the restored console and all other components, including a piano that the Museum had bought to replace the water-damaged original) and would then seek to work with the Warren Township officials to place the instrument in the Warren Performing Arts Center, an 1,100-seat auditorium with fine acoustics and, thanks to Bob MacNeur's earlier efforts, adequate chamber space for the 3/17 Barton organ (which was enlarged by an Orchestral Oboe rank to replace the synthetic orchestra oboe in the original spec). With a welcomed change in management of the new auditorium, a lease arrangement was made between CIC-ATOS, Inc., the lessor, and Warren Township Schools, the lessee, for a period of 15 years. CIC would own the organ, insure and maintain it at no cost to the school, would allow the school to use it for any school functions as approved by the chapter, and the school would allow CIC to have use of the auditorium for public theatre organ presentations and chapter meetings from time to time, plus practice sessions for members when the school calendar allowed.

The organ needed complete restoration, on which the chapter spent several years of volunteer labor, headed by Carlton Smith with crew chiefs of Michael Fellenzer and Bill Luecht. The chapter also raised over \$100,000 from its members, friends and several local philanthropies (The Lilly Endowment, the Indianapolis Foundation, the Indianapolis STAR Foundation and others). It was premiered for ATOS at the 1997 ATOS Annual Convention, hosted by CIC, with the exciting and joyful artistry of Ron Rhode. In memory of the two most well-known local theatre organists, the instrument has been named The Dessa and Virginia Byrd Memorial Organ and continues to entertain and thrill new



(Photo courtesy of Central Indiana chapter)



generations of theatre organ supporters and enthusiasts.

The original lease called for one 15-year extension to follow the termination of the original lease, signed in 1993, and CIC hoped to renew that term. However, the Warren officials requested instead a new lease period of FIFTY years, so pleased are they with the arrangement and the successful cooperation between the two parties, and CIC-ATOS happily agreed. Thus, Mark Herman and David Gray will “do the honors” in a dual concert on this historic instrument, in its appropriate new home, on Sunday, July 6, during the 59th Annual Convention of the American Theatre Organ Society.

And for those conventioners who will be staying at the downtown Hyatt Regency hotel on West Washington Street, they have only to look across Washington Street to the still brilliant white terra cotta facade of the Barton’s original home; and while the 3,200-seat theatre is no longer intact, in its place is a 700-seat auditorium built within the original theatre, now home of the professional Indiana Repertory Theatre. But still totally intact and beautifully restored are the main lobby of the theatre, known in its day as “the Grand Corridor,” available to see for anyone so interested; the original full-width Indiana Theatre marquee; plus the site of this year’s Convention Banquet and Awards Ceremony, the beautifully-restored Indiana Roof Ballroom with its atmospherically romantic Spanish village architecture. Come and enjoy it!



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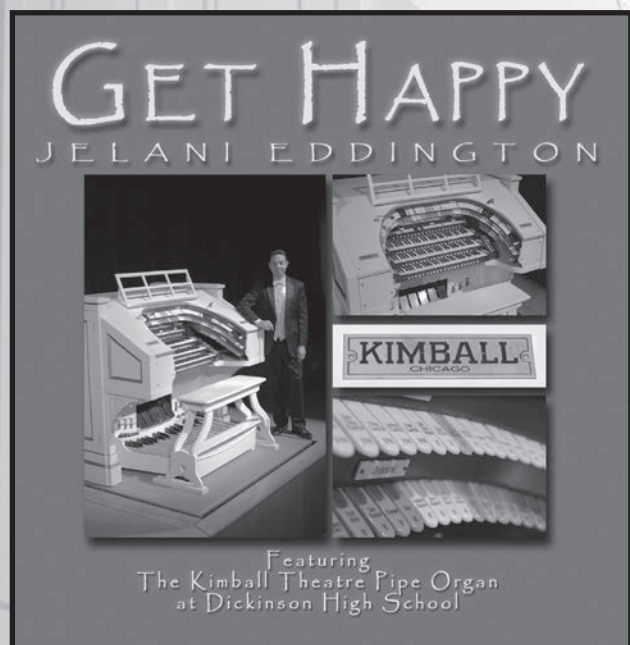
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My Funny Valentine  
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Times Square: 1944 (On The Town)  
Waltz (Divertimento for Orchestra)  
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**Take Five  
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Medley from "Swing Time"**

*A Fine Romance  
Pick Yourself Up  
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# Back home again in Indiana

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.

**ATOS**  
Annual Convention  
**2014 July**  
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*Ken Double*



*Jelani Eddington*



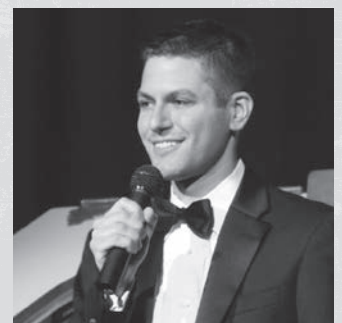
*Pierre Fracalanza*



*Simon Gledhill*



*David Gray*



*Mark Herman*



*Richard Hills*



*Nathan Laube*



*Justin LaVoie*



# Convention Schedule

<b>Fri., July 4</b>	Morning	Registration	Hyatt Regency
	Afternoon	Cocktail Reception	Hyatt Regency, Ballroom w/Hammond
	Evening	Richard Hills	Hilbert Circle Theatre, 3/24 Wurlitzer
<b>Sat., July 5</b>	Morning	ATOS & Seminars	Hyatt Ballroom, Annual Meeting & Forum
	Afternoon	Scott Smith	Warren PAC, 3/18 Barton
	Evening	Simon Gledhill	Paramount Theatre, 3/12 Page
<b>Sun., July 6</b>	Morning	Justin LaVoie and Young Artists Competition	Manual High School, 3/26 Wurlitzer
	Afternoon	Nathan Laube	St. Paul's Episcopal, 4/90 Casavant (2006)
	Evening	Mark Herman & David Gray	Warren PAC, 3/18 Barton
<b>Mon., July 7</b>	Morning	Dave Wickerham	Embassy Theatre, 4/16 Page
	Afternoon	Justin Stahl	Trinity English Lutheran, 3/12 Wurlitzer/Hybrid
	Afternoon	Pierre Fracalanza	Penn. Train VTPO, 4/450 Paramount VTPO
	Evening	Walt Strony w/ <i>The General</i>	Embassy Theatre, 4/16 Page
<b>Tues., July 8</b>	Morning	Clark Wilson	Hedback Theatre, 2/11 Page/Wurlitzer
	Afternoon	Ken Double	Long Center, 3/21 Wurlitzer
	Evening	Banquet & Awards	Indiana Roof Ballroom, w/Bill Tandy keyboards
<b>Wed., July 9</b>	Morning	Jelani Eddington	Ron Wehmeier Residn., 4/37 Wurlitzer
	Cincinnati Afternoon	Mark Herman	Music Hall Ballroom, 3/31 Wurlitzer
	Encore Evening	Dinner Cruise	B&B Riverboats, Cocktails & Dinner



Scott Smith



Justin Stahl



Walt Strony



Bill Tandy



Dave Wickerham

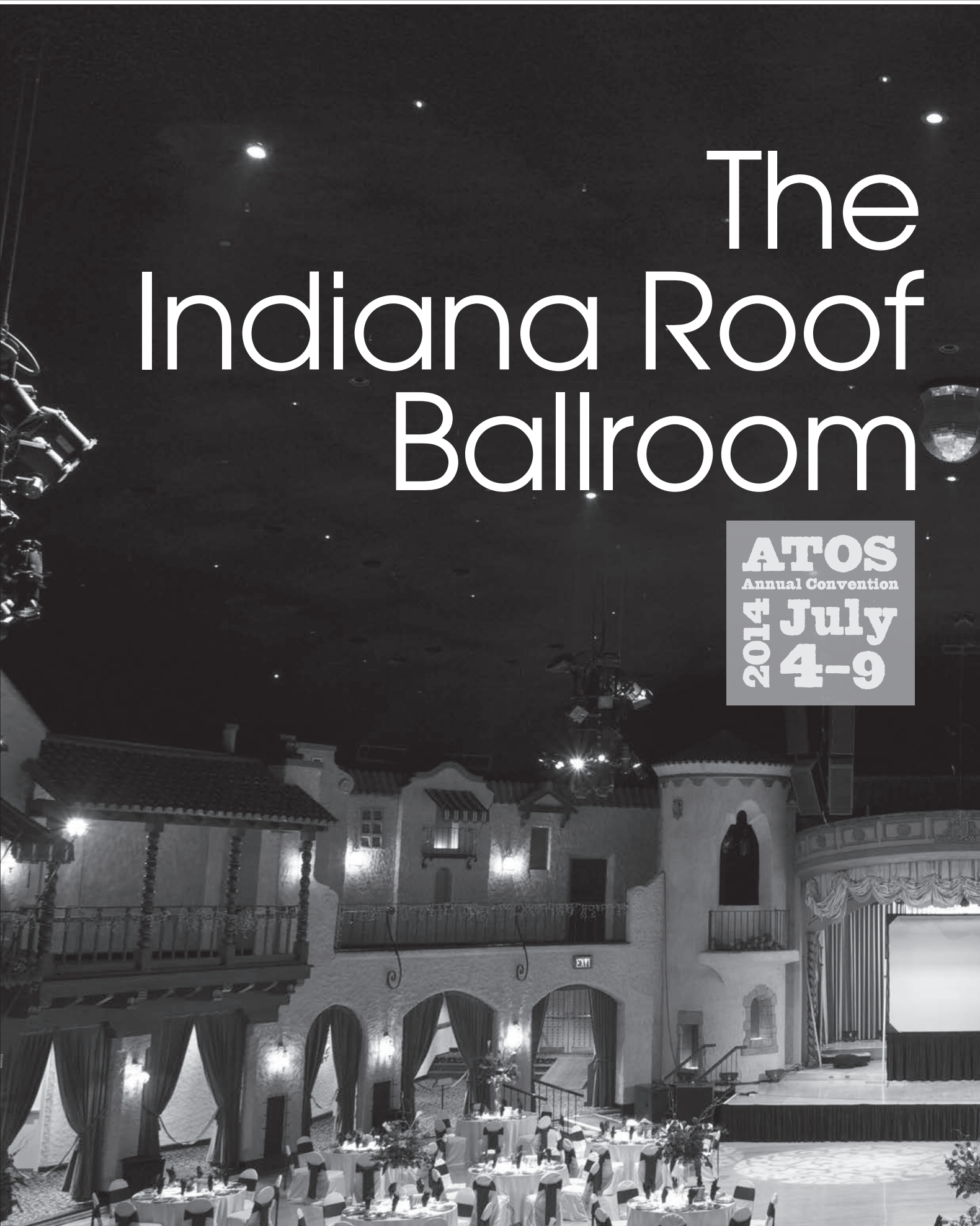


Clark Wilson

Visit [www.atos2014.org](http://www.atos2014.org) for more information or to register online. To register by mail use the registration form included in this issue.

Schedule is subject to change.





# The Indiana Roof Ballroom

**ATOS**  
Annual Convention  
2014 **July**  
**4-9**

The Indiana Roof Ballroom (IRT), site of our 2014 ATOS Annual Convention's Awards Banquet, was unveiled to the dancing public in 1927 when the Indiana Theatre, atop which it sits, opened with its 3,000 seats as the premiere photoplay house in Indianapolis. The Ballroom, on the top floor of the spacious building, has had a unique and storied existence in the many years since, retaining its unchanged atmospheric atmosphere with structural architectural details, such as stucco balconies, iron railings, tile roofs overhanging Italian facades and every detail so reminiscent of famed architect John Eberson. However, local Indianapolis architects, Rubush and Hunter, were responsible for its design and execution, not Eberson.

Their magnificent building, whose exterior sports one of the most ornate usages of architectural white terra cotta in the country, has long been a favorite landmark of downtown Indianapolis. It sits directly across Washington Street from the Hyatt Regency Hotel, headquarters for our 2014 ATOS Annual Convention. And while the original large theatre has now been reconfigured into a 700-seat auditorium for the Indiana Repertory

Theatre company, the Moorish lobby has been faithfully restored to original condition for use by IRT patrons.

The Ballroom has its own separate entrance, on the far right side beneath the canopied entrance, with its own set of elevators to take patrons up to the sixth floor where the 8,700 square-foot dance floor rests on two sub-floors and a cushion layer (which prompted famed bandleader Lawrence Welk to proclaim "the most comfortable dancing surface in the world") beneath the domed ceiling thirty feet high with its twinkling stars amidst the dark sky. As was the case with many atmospheric theatres (such as the Paramount Theatre in Anderson, Indiana), soft white clouds floated over the azure blue ceiling surface.

Many well-known orchestras and singers visited "the Roof" in the 1930s and '40s, including the Dorsey brothers, Cab Calloway, Duke Ellington, and Artie Shaw. Singers such as Bing Crosby, Frank Sinatra, Hoagy Carmichael, and Doris Day were headliners and visited often.

(All photos by Nathan Wilcox unless noted)





Although the Indiana Theatre below the Ballroom did have an organ installed in 1927 (the 3/18 Barton that is now owned by CIC-ATOS and installed at Warren Performing Arts Center), there never was any organ in the Indiana Roof Ballroom, unlike other ballrooms of the day, such as the Aragon in Chicago.

Today, the Indiana Roof is very busy with catered banquets such as we will have on Tuesday, July 8, as well as wedding receptions, high school graduations, and big band dances. Recently the Roof welcomed Liza Minnelli and Michael Feinstein in a gala finale to the "Great American Songbook" singing competition that Michael sponsors each year.

Adjacent to the ballroom area is a spacious cocktail area of 3,000 sq. ft. with a curving Italian full-service bar that is approximately 125 feet in length. A full complement of beer, wine and

cocktails will be available prior to our banquet, and the bar will re-open following the dinner/awards event and remain open until the dancing ends at 11 p.m.

Well-known musician Bill Tandy will be on hand to provide dinner music on the Ballroom's grand piano and will also utilize his keyboard setup that replicates music of the "golden era" of dance bands and combos, perfect for your dining and dancing pleasure. While the dinner is by reservation only (on your registration form), the after-dinner awards program and dancing to follow are open to all, and we encourage everyone to come and see this magnificent, historic space just a short stroll across Washington Street from our Hyatt Regency Hotel.





(Photo courtesy of Indiana Repertory Theatre)

**ATOS**  
Annual Convention  
**2014 July**  
**4-9**



(Photo courtesy of Indiana Repertory Theatre)





# Chapter News

## ALABAMA

Birmingham, Alabama—Thanksgiving week brought a wonderful opportunity for members and friends of the Alabama chapter with the visit of Ken Double to the Alabama Theatre to present a program on the Mighty Wurlitzer. Ken and Bertha are not strangers and their musical collaboration is always a special occasion.

Ken was a member of the artist lineup for the Alabama Jubilee, the 2009 ATOS Regional Convention, and was a featured artist on the convention recording.

As always, he proved himself the master of the instrument and presented a program ranging from the exciting to the toe-tapping to the beautiful—a truly delightful afternoon of music from one of our most talented and entertaining performers of the art.

At the chapter business meeting following the program, the financial success of the Phantom show was reported. Atlanta chapter President Tim Stephens and 2013 Annual Convention Co-Chair Lee Lanier, representing the Atlanta chapter, presented the Alabama chapter with a check that represented the Alabama chapter's share of the convention profits. The benefits of the chapter's efforts at the convention and with the Halloween show will be useful as the chapter moves forward to modify the Wurlitzer according to the recommendations of tonal finishing advisors Lyn Larsen and Tom Helms.

The historic Lyric Theatre, originally built in 1914, is across the street from the Alabama Theatre and has been acquired for the purpose of renovation and restoration. The process is ongoing but recently a major event occurred with the lighting of the new marquee, a reproduction of the historic original. The exciting public event attracted hundreds of people who joined the celebration.

—Larry Davis

Gary Jones, President

205-942-5611, smg4music@me.com



Ken Double at the Alabama Theatre in November (Photo by Larry Davis)

## ATLANTA

Atlanta— One of the most special chapter events each year is our annual visit to the home of Donna and Ron Carter, which we admirably call the Carter Center for the Performing Arts. An event at the Carters'—home to one of the finest Allen GW4 installations anywhere—is not just an organ concert, but a first-class variety show worthy of Samuel Rothafel himself.

Our November program opened with the fight song from the high school which Ron's granddaughter Abby attends. As the organ began the theme, a trumpet sounded from the balcony, played by Abby who is a member of both the marching and concert bands. During the afternoon, organ solos were interspersed with performances by Abby as vocalist and trumpeter, Ron's 9-year-old grandson Jake Carter on piano and organ, Ivy Belk Pirl, their teacher, on piano, and vocal performances by Catherine Moulton and Joe Arnotti. Catherine and Joe are acclaimed entertainers who perform at Marietta's Strand Theatre and they entertained us with songs of Victor Herbert, Romberg, and Rodgers & Hammerstein. The extended standing ovation at the end of the show was the tribute offered by the audience of more than ninety for the musicianship and entertainment all had experienced.

In December, chapter members returned to Stephenson High School for a Christmas program on the Grande Page. Ken Double opened the entertainment, followed by John McCall, John Baldwin, Bud Blubaugh, and Rick McGee.

During the Christmas season, chapter organists entertained throughout the area, including appearances by Ron Carter at the Strand Theatre in Marietta for three weeks of Christmas shows. Other chapter organists performed at the Strand for Christmas films, at the Callanwolde Mansion on the Æolian Residence Organ for Christmas at Callanwolde, at Stephenson High for the school's Christmas extravaganza, and at many other locations around Atlanta.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



Abby Carter, Joe Arnotti, Catherine Moulton, Jake Carter, and Ron Carter at the Carter Center for the Performing Arts (Photo by Elbert Fields)



Ken Double at the Stephenson High School Grande Page (Photo by Elbert Fields)

## CENTRAL FLORIDA

Pinellas Park, Florida—Winding up the final months of 2013 in November, our friend John McCall, house organist at the Rylander Theatre in Americus, Georgia, played our chapter theatre pipe organ in Pinellas Park, while members and guests attended a fundraising dinner sponsored by the chapter. After dinner, he played a mini-concert. John always has a good time when he visits and so do we. John, feel free to take off your jacket and shoes and make yourself at home at our console anytime.

Our December meeting was also the chapter Christmas party featuring Bill Vlasak on the chapter theatre organ. Bill and the holiday dinner attracted over one hundred members and guests to the meeting. It was great to hear Bill at the pipe organ again, and watch his fans submit requests. Bill is semi-retired, having played theatre pipe organ at the Ellenton, Florida Roaring Twenties Pizza and Pipes until it closed and before that at the Paramount Music Palace in Indianapolis, Indiana. We hope he will play for us more often in the future. Thanks Bill.

At the same meeting, three members were elected to the CFTOS board of directors:

Bill Shrive, Cliff Shaffer, and Charlie Foster. Congratulations on your election and thank you for serving the chapter going forward.

—Gary Blais  
Vince Mirandi, President  
321-437-6397, [vmirandi@yahoo.com](mailto:vmirandi@yahoo.com)



John McCall entertains (Photo by Kim Martin)



Bill Vlasak taking requests at the Christmas party (Photo by Kim Martin)

## CENTRAL INDIANA

Indianapolis, Indiana—Baby It's Cold Outside! I think we all know that tune and if you don't live in the South then you might be thinking of that Frank Loesser classic.

Throughout the past few months CIC has been keeping on with monthly socials. In November we put in the spotlight some of the local organists who volunteer to play the 2/11 Page/Wurlitzer at the Hedback Community Theatre before *Footlite Musicals* productions. This organ really is the workhorse organ in the CIC collection of organs. It is used, for the most part, every Thursday through Sunday during Footlite's show season.

In December we welcomed Ken Double to perform at our annual election meeting and social at Warren High School. Ken did a great job and it was nice to see quite a few extra people in attendance as well.

If you haven't been to Indiana in the winter, it's OK. How about coming this summer when CIC hosts the ATOS convention here in Indianapolis in July? CIC always puts in

the best effort to be sure it will be a great convention. With a few new artists debuting as well as two new organs not yet heard at previous conventions, this surely is one you don't want to miss!

—Justin Nimmo  
Tim Needler, President  
[tneedler@needlersales.com](mailto:tneedler@needlersales.com)

## CHICAGO AREA

Chicago, Illinois—Our November socials were amazing to say the least. First, we enjoyed the musical styling of Pierre Fracalanza with our sister chapter CTOS at the Steinway store on November 9. The standing-room-only crowd was in awe of his performance. He not only played the George Wright IV but also a Steinway grand, taking requests from the audience and intertwining all the requests together. Pierre also had videos that he accompanied—showing his true versatility. Thanks to Lee Maloney for his hospitality.

The following Saturday we were at Downers Grove North High School to hear the very talented Donnie Rankin play the 3/10 Wurlitzer. Unbeknownst to us, the DGNHS swim team had a swim meet that morning, the football team had a home playoff game, and the science department was holding an open house! The place was crazy. However, once in the auditorium, Donnie took us on a musical journey and proved why he is in such demand. His diverse program was enjoyed by all the CATOE and JATOE members in attendance.

On a sad note, past CATOE president and treasurer Jim Shaffer passed away on November 19 at 78 years of age in his Aurora home. He was a longtime volunteer at the Arcada Theatre, and played the 3/16 Marr & Colton/Geneva pipe organ before each show. "He was the heart and soul of the theater," said Ron Onesti, president and CEO of the Arcada Theatre. A special "Jim Shaffer Day" was held on January 19 at the Arcada Theatre and featured David Rhodes, Glenn Tallar and Taylor Trimby performing on the Marr & Colton/Geneva. A video tribute to Jim created by the Arcada management was shown to the audience. Jim will be missed by all.

—Taylor Trimby  
David Rhodes, President  
630-687-0380, [DVRhodes85@gmail.com](mailto:DVRhodes85@gmail.com)



Donnie Rankin at Downers Grove High School  
(Photo by Taylor Trimby)

## CHICAGOLAND

Chicago, Illinois—Back in 1998 the leadership of CTOS walked away from the club. Dennis Scott stepped forward and breathed new life into the organization. For the past 15 years Dennis, with the help of Thom Day, has kept the group together and the music playing year after year. Many thanks to Dennis and Thom for their energy, expense, and expertise, and to Lee Maloney/Piano Gallery in Naperville.

In February 2013 Dennis and Thom decided to step aside as officers. No one or two people were up to the task of replacing them, but a small committee volunteered to carry on their legacy. The committee appointed the following officers: Jan Challender, President and Assistant Program Chairman; Merritt Bethig, Vice President; Gretchen Fleming Curry, Secretary; Alex Nisivaco, Treasurer; Jay Kalman, Membership, Newsletter, and Program Chairman; with Bill Curry, Lee Maloney, and Mary Alice Sylvester, Directors.

For our first social on April 7 our friends at JATOE invited us to hear Don Springer on the 4/27 Golden-Voiced Barton Grande theatre pipe organ in Joliet's beautiful Rialto Square Theatre. We all enjoyed his '20s and '30s music.

Ron Newman, a well-known organist in the area, played a sweet, sentimental program of old favorites at Maloney's Gallery in May. Mary Alice shared her Mother's Day roses to make a colorful and lovely table to feature a bounty of refreshments. Many enjoyed hands-on the beautiful four manual George Wright Signature GW-IV Allen Organ during open console time. With two successful socials under our belt, the board was eager to move forward!

—Jan Challender, President  
815-726-7665, [janfromjoliet@gmail.com](mailto:janfromjoliet@gmail.com)



# Chapter News

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, December 8, 2013, the Theatre Organ Society of the Delaware Valley held its annual *Holiday Extravaganza* at the Colonial Theatre in Phoenixville, Pennsylvania.

President Wayne Zimmerman put the Wurlitzer 3/24 through its paces with holiday music in the first half as well as accompaniment for two Laurel and Hardy silent shorts, *Liberty* and *Big Business*.

The second half featured a young TOSDV member, Luke Stasiunas, who proved to be an extremely talented theatre organist with a promising future. He is 16 years old and in the 11th grade at Mercersburg Academy! We will certainly be hearing more from this young gentleman.

Unfortunately, there was a serious snowstorm that day and the wonderful entertainment was enjoyed by a very small audience. Ironically, the Philadelphia area had temperatures in the 70s a few days before Christmas.

—Dick Metzger

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



Luke Stasiunas at the Colonial Theatre Wurlitzer (Photo by Lucille Russell)

socializing with refreshments, this event was indeed a treat for members and the many invited guests.

The official November concert of EMCATOS featured the return of Dave Wickerham on the Wurlitzer and Dick Kroeckel on piano with their program of ragtime-based duets. These great improvisers presented two dynamic pre-Thanksgiving shows, one on Saturday night at Babson College and one on Sunday at the Shanklin Music Hall. The music was spirited and spontaneous as they continuously interacted, building the pieces as they went along. The result was arrangements that were never heard before and will not be heard again exactly as presented.

As is the custom, the December social meeting was devoted to a magnificent holiday party in the Shanklin Music Hall, featuring a turkey and roast beef buffet with all the fixings and a mini-concert of holiday music on the Mighty Wurlitzer. This year's featured artist was Jonathan Ortloff, who presented very unique and delightful arrangements of the traditional Holiday songs.

—Roger Austin

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



Jonathan Ortloff at the Shanklin Music Hall for the EMCATOS Holiday Party (Photo by Jim Duncan)

organ, visit [www.gstos.org/rainbow.htm](http://www.gstos.org/rainbow.htm) and read all about Wurlitzer Opus 2185.

The Loews Wonder Morton played a key role in the Landmark Loews annual *Old Fashioned Holiday Show*. Bernie Anderson played a mini-concert and accompanied various musical acts, including a sing-along, from the bench of the magnificent 4/23 instrument. In the same month, Paul Citti stepped up to the console to play for a portion of the mayor's holiday party held at the Loews.

Our annual Christmas party capped the year's programs. Members gathered at the home of Bob and Cathy Martin for a celebration of music and of our friendship. Andrew Van Varick, talented young artist and GSTOS member, played a festive mini-concert to set the tone for the day. His sister Katie Van Varick, on cello, joined him for two lovely duets. Andrew created a very happy mood which continued as the group ate, talked and enjoyed a variety of music well into the evening. Folks took turn playing violin, piano, and accordion as well as theatre pipe organ. The 3/24 Griffith Beach proved itself an exciting instrument whether played solo or in accompaniment to other instruments.

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



Katie and Andrew Van Varick at the Garden State Christmas Party (Photo by Tony Rustako)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—In the final two months of 2013 EMCATOS had a grand crescendo of theatre organ events, ending with a Holiday party.

By popular demand, Linda and Jim Duncan returned for the November EMCATOS membership meeting at the Shanklin Music Hall with *Duets and More*, another round of the music that was so much enjoyed by members and guests a year previous. Again, Linda and Jim took turns at the Wurlitzer and the Mason and Hamlin grand piano with a wide selection of appealing music, selected and arranged by them especially for this audience. They were very ably assisted by their talented vocalist friends Mary Desautels, Conrad Koch, and the Dream Singers. Followed by a period of

## GARDEN STATE

Little Falls, New Jersey—GSTOS members worked hard in November to review our 2014 budget. It was well worth it afterwards when various organists took turns at open console on the 2/10 Wurlitzer. Easily-accessible organ chambers were opened for tours; Crew Chief Mike Fox and crew members filled everyone in on their progress in the final steps toward full restoration of the instrument. Once the musical centerpiece of the famed Rockefeller Center Rainbow Room in New York, the organ now plays monthly as part of the Rahway First Thursday Arts Event. Ed Baykowski and Ed Alstrom performed for the residents of Rahway in November and December respectively. To learn more of the history of this interesting



Katie Van Varick and Bernie Anderson perform on the Martins' 3/24 organ (Photo by Tony Rustako)

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## JOLIET AREA

Joliet, Illinois—JATOE had a great social November 16 at the Downers Grove High School with Donnie Rankin at the keyboard. This was a joint meeting with CATOE and was very well attended. Donnie is a fine organist and we were thrilled to hear him again.

On December 22 we will go back to the Rialto Barton with Bill Tandy at the keyboard. Bill is so talented and has a wonderful sense of humor, and we always enjoy him. This will be a very special event.

We went to a social at the Steinway Piano Store in Naperville recently and heard Pierre Fracalanza play the Allen organ and the Steinway grand piano. He is one of the best organists I have ever heard. He has it all in his head and can even intertwine three songs into a medley upon request.

Pierre will be playing in Ft. Wayne, Indiana for the ATOS National Convention in July. Mark your calendars so you don't miss this one!

Hope you had a happy Thanksgiving and Christmas.

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

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## LAND O' LAKES

Minneapolis-St. Paul, Minnesota—LOLTOS members and guests gathered at the home of chapter secretary Dave and wife Barb Kearn for the annual Christmas party on December 7. Karl Eilers played a mini-concert on the three-manual Devtronix organ. After his concert, we enjoyed a dinner provided by our hosts, followed by open console. Many thanks to Dave and Barb for hosting this year's party!

Events at the Heights Theatre included Stephen Thompson in concert at the WCCO Mighty Wurlitzer on October 22. He performed a nicely varied show, mixed in with some comedy. This was the first time a solo organ concert was presented at the Heights, and we look forward to future concerts. The December 7 showing of *White Christmas* was sold out, prompting an additional date. Harvey Gustafson played a pre-show concert on the Wurlitzer; then popular vocalist Maud Hixson performed some Christmas favorites, accompanied by Rick Carlson on piano before the film. Ed Copeland played for a December 14 event, sponsored by the Columbia Heights Library Association, a big hit with the community and theatre patrons alike.

News from the Phipps Center: Ron Rhode was scheduled to open the 2013-14 organ series October 19 but was cancelled due to problems affecting the Uniflex relay system. The new system was completed in time for

Jelani Eddington's December 21 concert, and the organ performed flawlessly. Jelani's program consisted of many Christmas songs. He accompanied the 1920s silent *A Christmas Carol* and performed two numbers using the pre-recorded organ while he played the grand piano.

Clark Wilson will accompany the Buster Keaton silent film *Sherlock Jr.* on February 1. Ticket information can be found at [www.thehipps.org](http://www.thehipps.org). Special thanks to Dave Kearn and Ed Copeland for contributing to this report.

—Kim Crisler  
Terry Kleven, President  
651-489-2074, [nlttak@comcast.net](mailto:nlttak@comcast.net)

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## LONDON & SOUTH OF ENGLAND

Woking, Surrey—In November we welcomed a newcomer to our Woking Wurlitzer: Mark Laflin. Mark has been interested in theatre organ for many years, but it is only in the last few that he has started playing theatre organ concerts, having studied classical organ for many years. His choice of music and clean playing were appreciated by our audience, and we look forward to welcoming Mark again in the future.

Our annual Len Rawle Christmas show found our Leisure Centre hall transformed into a Christmas Grotto by our dedicated concert team: The ceiling adorned with icicle strings and slowly changing coloured lights; the walls decorated with festive lanterns; and the console flanked by a Christmas tree and a lighted reindeer.

Musically, we were entertained by a glorious variety of performers: Len at the Wurlitzer; his youngest grand-daughters, Sian and Zahra, playing recorder and singing; Sue and Charley Brighton playing brass; and the St Lawrence Chobham Handbell Ringers providing a wonderfully seasonal sound.

Organist Michael Wooldridge, who was in the audience for the afternoon concert, needed little persuasion to join Len in a piano-organ duet. The whole show was compere'd with enthusiasm and humour by Richard Coles.

The two shows are always great fun and much enjoyed by the audience, a tribute to Len who does the work in bringing the musical threads together to form a sparkling concert.

—Peter Collett  
Nick Ashton, Chairman  
+44 7580 332217,  
[chairman@atos-london.co.uk](mailto:chairman@atos-london.co.uk)



Christmas Reflections at Woking  
(Photo by Peter Collett)



Musicians at our Christmas shows  
(Photo by Tim Willetts)

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## LOS ANGELES

Los Angeles, California—During the last quarter of 2013, LATOS analyzed audience turnout and demographics of those attending its events in 2013 with the intent to develop new strategies for increasing public awareness of its mission, promoting new membership and, most importantly, introducing young people to the unique and versatile theatre pipe organ.

Several weeks ago our President, Angie Hougen, and board member Dorsey Caldwell met with Joel Shapiro, Superintendent of the South Pasadena Unified School District. The purpose of this meeting was to explore additional ways the district can utilize the LATOS Wurlitzer which is in their high school auditorium. Several ideas were discussed that promise to be of great benefit to future communication with faculty, parents and students, district-wide.

A final computer update on the Wurlitzer at South Pasadena High School occurred at the end of 2013. The organ now has two separate computers running Windows 8 with touch screen monitors for the existing Uniflex system. These enable the organ to be controlled from two different locations while at the same time being more "user friendly" to faculty and students.



# Chapter News

LATOS is planning several events for 2014 which will include a combination of concerts, organ-accompanied film showings, an increased number of open console sessions for our members and guests to enjoy and, finally, more events tailored to spark the interest of our youth.

Our redesigned website is now on-line after extensive work between LATOS member Tony Wilson and Mark Herman Design. We are very proud of the new look that embodies Southern California and the rich history of LATOS. Mark's design also allows routine postings and maintenance to occur without the need for knowledge of complex code. We can now (with ease) update the site with current material and handle online ticketing more efficiently. We invite you to visit [www.latos.org](http://www.latos.org).

—Dorsey Caldwell  
Angie Hougren, President  
818-667-4785

## NEW YORK

New York, New York—A number of New York chapter members and guests took advantage of the opportunity to play open console on our 2/11 Ben Hall Memorial Mighty Wurlitzer at the Lafayette Theatre in Suffern, New York, on November 23. There was ample time for everyone who wanted to play to take a turn at the console, and all were invited to stay for the Saturday morning classic film, *Raiders of the Lost Ark*.

When the doors opened to the public following open console, house organist Jeff Barker performed a very enjoyable play-in mini-concert, concluding with the popular theme song from *Raiders*, to which the audience of several hundred movie patrons responded with spontaneous cheering and enthusiastic applause. Many thanks to the Lafayette management and staff for their hospitality and support.

On December 8, F.D.R. High School in Hyde Park hosted *A Hudson Valley Holiday Spectacular* in conjunction with the New York Academy of Ballet. NYTOS member and organist John Baratta provided musical accompaniment for the program on the Gus Pratt memorial theatre organ located in the school. The program was very well received by those who attended.

—Dan Minervini  
Steven Frank, Chairman  
718-456-9741, [steve@virgilfox.com](mailto:steve@virgilfox.com)



Jeff Barker at the console of the Ben Hall Memorial Wurlitzer (Photo by Tom Stehle)



Betty McCord at the NTC/MPAC Wurlitzer (Photo by Ken Brown)

## NORTH TEXAS

Dallas/Ft. Worth, Texas—The North Texas Chapter assisted in putting out the welcome mat for the Arlington, Texas Convention and Visitors Bureau for a November 20 program featuring the chapter's 3/18 Wurlitzer. Two busloads of visitors from the city that is home to both the Texas Rangers and the Dallas Cowboys traveled to McKinney for a tour of the area which was highlighted by a concert at the McKinney Performing Arts Center. Mike Tarzis narrated the program giving a brief history of the chapter's organ and theater organs in general, as Bob Whiteman provided a variety of theatrical music and appropriate holiday tunes. The program concluded with a tour of the pipe chambers, with a couple of the visitors actually taking a turn at the console. The day's activities were viewed as a tremendous success by both the visiting and sponsoring organizations.

Our year concluded with a very special treat as visiting organist Mark Herman presented a delightful holiday-themed program on chapter member Bob Acker's 4/46 Walker. Bob opened his home to nearly 80 guests for an evening of food, fellowship and wonderful seasonal music presented by this very talented young artist. All in all, the event was a perfect way to end the year as our chapter looks forward to our scheduled events for 2014!

—Mike Tarzis  
Don Peterson, President  
972-422-7757, [dpete.tx@verizon.net](mailto:dpete.tx@verizon.net)



Bob Acker and Mark Herman at the console of Bob's 4/46 Walker (Photo by Ken Brown)

## ORANGE COUNTY

Fullerton, California—Back in September my better sense was overcome and I raised my hand to do the Chapter News beginning January 1, 2014. We had a concert planned for November 17 with Jerry Nagano concertizing at Plummer Auditorium and an Open Console/Potluck meeting in December. I had no doubts that I could dash off the requisite 300 words. I downloaded the Writer's Guide from ATOS.org and made a new folder on my desktop named CHAPTER NOTES—and time passed.

After the concert was artfully presented by Jerry, I asked for pictures for Chapter News, but they did not materialize.

Open Console welcomed 35 souls. At the console several new seats met the bench. Chamber tours—filled to capacity—were hosted by Don Near. Up the tower stairs, over the solo chamber and below the ethereal, from where we viewed the 1931 Seth Thomas tower clock mechanism which Bob Trousdale and Ed Bridgeford had coaxed into keeping accurate time.

I might have gotten some interesting comments from delighted guests for this article, but didn't. I opened the empty folder on my desktop and time passed. After Christmas I started to write about organ maintenance, but the one cipher only

needed the dollar removed and a blow out of compressed air, and one of the three remote tuners was replaced. What to say? What to say?

In 2013 we were pleased to welcome 10 new members, double the five new members of 2012. OCTOS presented 4 events which included three concerts with short silent comedies and one feature, Buster Keaton's classic *Steamboat Bill, Jr.* We also hosted two potluck open console meetings.

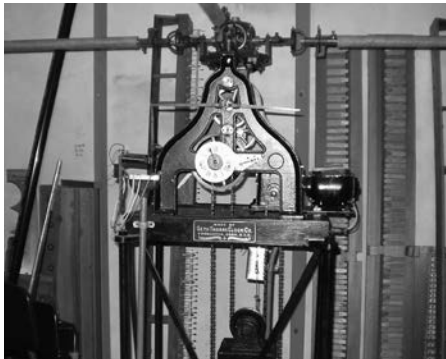
We plan that 2014 will be much fun and follow this same pattern.

Procrastination is self correcting if you wait long enough....

—Judy Merry

Ed Bridgeford, President

714-529-5594, ebridgeford@sbcglobal.net



Plummer Tower Clock works  
(Photo by Peter Stafford Van Horn)

## PUGET SOUND

Seattle, Washington—Christmas festivities were in full swing Sunday, December 8, as Pete Eveland played a fine concert on the PSTOS 3/9 Wurlitzer at Haller Lake Community Club. The event began with a short business meeting with financial and project reports and installation of officers. The audience of about 60 then enjoyed beverages and strawberry-topped cheesecake as Eveland (which rhymes with “Cleveland”) performed a lively and engaging program of mainly Christmas music.

Just before the program there was a little uncertainty about whether the artist would actually arrive, as he was flying in from Sacramento, California with only minutes to spare! But he did arrive, went straight to the organ, got a quick tour of the stops from caretaker Bob Zat and, having never touched this console before, played a polished concert that brought out some of the best sounds recently heard from the instrument.

As a novel feature of the concert, Eveland presented a fanciful travel narrative linking the tunes together. The journey began in Ohio (his home state) and proceeded to

Indiana (“Back Home Again”), on to New York (“New York, New York”), stopping on Broadway for the musical *Mame* (“We Need a Little Christmas”). With side-trips to Ireland (“Christmas in Killarney”) and Hawaii (“Mele Kalikimaka”), the journey concluded with a Christmas walk through the city, encountering Macy’s (“White Christmas”), a cathedral (“What Child is This?”), and assorted traffic incidents (“Sleigh Ride,” “Grandma Got Run Over by a Reindeer”). The program ended with a brief sing-along of Christmas songs and carols.

Judging from the applause and comments afterward, the audience was delighted and impressed with Eveland’s performance, and was eager to have him back. Without a doubt, everyone was in the holiday spirit by the end of the afternoon.

Many thanks to Pete Eveland for a marvelous afternoon of music.

—Jamie Snell

Jeff Snyder, President

206-546-0975, jeff@pstos.org



Pete Eveland at the Haller Lake console  
(Photo by Gil Drynan)

## RIVER CITY

Omaha, Nebraska—The RCTOS Christmas party and potluck dinner was held on December 2, 2013 at the Markworth residence in Omaha. A special thanks to Joyce Markworth for providing the main dish and hosting the dinner. As always Bob Markworth sponsors an amazing theatre pipe organist for chapter events and this year was no exception. The talented Mark Herman was the guest artist for this event. Since it was Christmastime, Mark’s program consisted mainly of seasonal music. His interpretation, orchestration and registration of some of the seasonal classics was simply amazing. Mark truly presented a very entertaining musical program on the Markworth’s Kimball 3/24 to a full house and put all in a very holiday mood.

RCTOS is anticipating the April 13 chapter meeting when Simon Gledhill will man the Markworth Kimball.

Visit our website: [www.rctos.com](http://www.rctos.com) for current news and videos.

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Mark Herman at the Markworth Kimball in December (Photo by Jerry Pawlak)

## ROCKY MOUNTAIN (JAN/FEB)

Denver, Colorado—Our September club social featured Jim Calm and *Keep Calm and Carry a Tune*. Several buckets were circulated through the audience and returned with requested tunes, many of which were performed on the Holiday Hills GW4Q and grand piano. Jim prerecorded the organ and sang several tunes, with some solo leads performed on tuba, piano, and nose flute. Jim also brought his 415i Touring Organ and played a few solo selections and a duet with the prerecorded GW4Q.

In October the *Music, Music, Music* was “outstanding, outstanding, outstanding!” Our chapter delights in sharing great music with the golden textures of yesterday while occasionally stepping outside the box. Our audience enjoyed meeting several new musical friends and welcoming back an old friend, Kenny Orr, who performed a classical suite on the organ followed by a rousing march, demonstrating excellent technique and adventurous registrations. He also performed a few tunes on the violin, accompanied by his own prerecorded organ accompaniment and by Jim Calm on piano. Kenny is home-schooled, and performs on both instruments with joy tempered with discipline.

Bob Stadherr usually joins us for *July Jamboree*, with his fascinating Wind Synthesizer that plays like a reed instrument but, by using MIDI, can sound like anything. He played a few trombone solos then switched voices to clarinet. Bob and Kenny played a beautiful unaccompanied violin duet.



# Chapter News

Our second talented teenager, Daniel Herman, a church musician, performed some medleys of beautiful music on the piano.

Kenny's organ teacher, Douglas Macomber, closed the program with some exciting and energetic French classical music.

We are happy to report that Bob Castle has returned home following three months of rehab after breaking his leg. Planning is underway for *Pipes & Stripes 8* at Bob's Castle, the Paramount. Visit our web site, [www.rmcatos.org](http://www.rmcatos.org), for lots of photos.

—Jim Calm, President  
[jimcalm32@yahoo.com](mailto:jimcalm32@yahoo.com)



Jim Calm croons a tune at Keep Calm and Carry a Tune (Photo by Bill Kwinn)



Kenny Orr and Bob Stadherr perform a violin duet (Photo by Rich Brooks)

## ROCKY MOUNTAIN

Denver, Colorado—Got Gospel? Once again the answer was yes! Our November club social featured Bev Bucci and a talented cast of musicians, all from Brighton, Colorado. Bev and Randy Morris took turns at the GW4Q and grand piano playing toe-tapping duets of many favorite old-time hymns. Vocal soloists included Randy, Jerry Glass, and the Jubilation Men's Quartet accompanied by Marlys Harp, who also performed on the piano. Before Randy came to Colorado he spent time as a pizza parlor organist in the Midwest. We look forward to hearing more from this outstanding organist.

Bells were jingling and hooves prancing in December at our Christmas potluck. Doris Beverly did her consistently outstanding organization of this annual event. Lee Traster provided background dinner music on the theatre organ and grand piano and, with the assistance of DeLoy Goegelein on piano, accompanied the Christmas sing-along led by Jim Calm. The GW4Q's toy counter was busy with the sounds of jingle bells, horse whinny, trotting and galloping hooves.

Denver Paramount house organist Bob Castle's rehab is going well following his broken leg. Bob joined us at the December social and took a turn playing holiday music on the piano.

Visit our web site [www.rmcatos.org](http://www.rmcatos.org) for lots of photos.

—Jim Calm, President  
[jimcalm32@yahoo.com](mailto:jimcalm32@yahoo.com)



Randy Morris sings accompanied by Bev Bucci (Photo by Bill Kwinn)



Randy Morris at the GW4Q  
(Photo by Rich Brooks)

## ST. LOUIS

St. Louis, Missouri—November 17 was an unusually warm day when the monthly SLTOS meeting was held at the home of Dennis Rathert in Crestwood, Missouri. Dennis, an SLTOS board member, is the proud owner of an Allen R311. Another board member, David Stephens, was the featured organist of the day. For his program, Dave chose a number of songs from the 1950s not usually performed on theatre organ. These included several examples of pop standards, show tunes, and classic rock of that era. Most everybody was familiar with the majority of tunes and had a really good time listening, playing 'Name That Tune,' or singing along. Dave's style of playing is quite orchestral/big band, and very enjoyable to listen to. Many thanks to Dennis for hosting the meeting, as he does every year.

December 14 was the annual SLTOS Christmas party at the home of ATOS board member Jack Moelmann near Scott Air Force Base at O'Fallon, Illinois. Indeed, the party took place, but attendance was considerably down due to threatening weather of snow and ice. St. Louis had five inches of snow, and O'Fallon appeared to have had a bit more. However, those who did attend had even more fun, and even more to eat! Jack and Dave Stephens took turns playing Jack's Wurlitzer-Rodgers hybrid organ with Jack even generating rain and thunder (via MIDI) for a certain show tune. In addition, there were duets with Dave on the Wurlitzer-Rodgers, and Jack on his "souped-up" Hammond. Jack also invited Tom Finger, a well known pianist and piano instructor who excels at playing ragtime, to join him at the piano for a duet. In addition, Jack regaled us all by accompanying a silent movie, and playing for a Christmas sing-along. Thanks, Jack, for a great party!

—Gary Broyles

Jim Ryan, President

314-416-0146, [jim@sltos.org](mailto:jim@sltos.org)



November meeting host Dennis Rathert and featured organist Dave Stephens at the Allen 311 (Photo by Gary Broyles)



December meeting host and featured organist, Jack Moelmann at his Wurlitzer-Rodgers hybrid (Photo by Gary Broyles)

## SIERRA

Sacramento, California—November 10 was the 16th annual George Wright Memorial Concert featuring Donna Parker at George's high school alma-mater organ, the 4/22 Wurlitzer at Grant High School in Sacramento. Over the years every organist to play this series has related to the audience how George influenced the development of their own playing styles. While some had actual contact with George himself, for nearly all it came mostly through his recordings on the HI-FI and Dot labels. Those records have become a common currency of influence for nearly all who are currently playing and listening to theatre organ. Donna played a wide variety of tunes from the late twenties through early forties emblematic of George Wright's Grant High years, as well as several much more current numbers for a very well-played spread of old and recent music.

December 1 was the chapter Christmas party at the Fair Oaks Community Club House, a small WPA-era auditorium which seats about 200, home of the Chapter's 3/13 Wurlitzer with Morton console.

We have found over the last three years that members prefer to pay \$6.00 for a

prepared casual dinner instead of our many years prior parties of "potluck" luncheons. Playing a mini-concert for the party was Thom Greathouse, who played selections appropriate to the season—including a very tasty Richard Purvis piece. Thom is a skilled classical musician, even though he insists he is not a theatre organist, and will very likely be asked to play for us again. A noted attendee at the party was one of our newest members, now local to our chapter, Walt Strony.

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



Donna Parker greeting audience members after the 16th annual George Wright Memorial Concert (Photo by Randy Warwick)



Thom Greathouse at the Sierra chapter's console after the Christmas party in Fair Oaks (Photo by Randy Warwick)

## SOONER STATE

Tulsa, Oklahoma—Our meeting for November 15, 2013 consisted of a silent movie, *The General*, starring Buster Keaton and accompanied by our own Bill Rowland on the 1928 Robert-Morton theatre pipe organ. The movie was made in 1926 and premiered in 1927.

The story takes place during the Civil War and is based on an incident which occurred in 1862. "The General," which is a train, was involved in a complex chase and the engine chasing it was actually destroyed near the end

of the film, creating the most expensive scene filmed in the silent era.

While the film is of a serious nature, there were some light-hearted and very funny moments as well. All 350 in attendance enjoyed the movie along with refreshments of popcorn and lemonade. We wish to take this opportunity to thank Bill for his usual outstanding performance in accompanying this feature-length film.

Our December meeting, planned to be our annual Christmas party, had to be canceled due to inclement weather conditions. We look forward to January, 2014 which will start with another great silent movie, Harold Lloyd in *Safety Last*.

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



Bill "Buster" Rowland gets in character to accompany *The General* (Photo by Rudy Geissler)

## SOUTHERN JERSEY

Franklinville, New Jersey—South Jersey was blessed with three events that featured the theatre organ as it was originally intended. That is, providing accompaniment for silent movies. Two of the organists in our chapter, Nathan Figlio and Wayne Zimmerman, did this.

On Sunday, October 27, we enjoyed the silent movie *The Boat* starring Buster Keaton, at John and Barbara Breslin's home. Nathan played their two-manual Allen digital theatre organ, beautifully synchronized with Keaton's antics.

On Saturday, November 16, the silent was *Spite Marriage*, again starring Buster Keaton. It was sponsored by Music Around the County/Salem County Arts Alliance and presented at the United Methodist Church in the town of Elmer. Wayne Zimmerman used the church's pipe organ very effectively, making it sound theatrical. His performance was enthusiastically received by the audience.

On Saturday, December 14, our movie was a very old and very silent 1929 *The*



# Chapter News

*Wizard of Oz*. It starred and was directed by Larry Semon, with Oliver Hardy as the Tin Woodman. Nathan Figlio played the Austin 3/20 pipe organ in the Rementer basement organ studio, accenting the action perfectly.

This December 14 event was the chapter's official Christmas party. A short business meeting was held during which the 2013 chapter officers were reelected for 2014. Also, the party was attended and enjoyed by Steven Ball, the Organist and Director of Outreach for the Atlantic City Boardwalk Hall historic organ restoration. This organ is the Midmer-Losh 7/449 which had endured poor maintenance for many years. The organ restoration has progressed to the point that it could be played effectively for the recent Miss America Pageant.

You can visit and experience Atlantic City's Midmer-Losh organ and the ballroom Kimball 4/55. Email [acchostour@gmail.com](mailto:acchostour@gmail.com) for details.

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



Nathan Figlio plays for a silent movie  
(Photo by Fred Oltmann)



Steven Ball at the console of the Rementer's  
Austin 3/20 organ (Photo by Fred Oltmann)

## SPOKANE FIRST NAZARENE

Spokane, Washington—The extensive organ restoration project at Spokane First Church of the Nazarene reached a milestone in 2013 with the installation of a new double-bolster console providing significantly enhanced control of the instrument. Originally installed in Seattle's Liberty Theatre in 1914 as Wurlitzer Hope-Jones Opus 42, a 3/16 Special, the organ is currently 3/24 and growing toward 3/31. There are four chambers: Main, Foundation, Solo, and Percussion. Space has been allocated in the sanctuary for two others, Pizzicato/Traps and Echo.

In addition to several open-console chapter meetings throughout the year, Spokane First Nazarene Theatre Organ Society produced two successful autumn concerts.

At the SNFTOS Dinner/Concert, Donna Parker presented the first public performance with the new console. The event attracted an audience of over 100, more than twice the usual attendance at this annual dinner. Donna's program featured a wide variety of genres, beautifully demonstrating the musical versatility of a theatre organ. To the amazement of some members of the audience unfamiliar with the pizza-and-pipes era, she even included a steam locomotive simulation.

Our second big event was the 13th annual production of *Holiday on Pipes*, a community concert and sing-along that has become a huge Christmas tradition. Anxious to get favorite seats, many people arrived a full hour before show time. About 425 people eventually filled the crowded sanctuary. As always, Ken Fuller was at the console and Carol Fuller joined in at piano for several duets. To illustrate the musical variety offered by a theatre organ, Ken played several Christmas carols with each successive verse registered to sound like a different type of organ, from baroque to harmonium to theatre.

—Jim Park, President  
317-565-7275, [sfntos@sfntos.org](mailto:sfntos@sfntos.org)



Ken Fuller and Donna Parker  
(Photo by Jim Park)

## SUSQUEHANNA VALLEY

York, Pennsylvania—Our October 14 meeting was held at the Capitol Theatre in York, Pennsylvania and featured Michael Britt from Baltimore playing the 3-manual, 20-rank Wurlitzer. This was a joint meeting with the York chapter of AGO. Michael is an accomplished organist in both classical and theatre organ music. He is currently serving as Minister of Music and organist at Brown Memorial Park Avenue Presbyterian Church in Baltimore and is also on the faculty at the Community College of Baltimore County. Michael delighted our members with a mixture of both light classical and theatre organ music and received a standing ovation after his performance.

On November 10 we held our first public silent movie program at the Allen Theatre in Annville, Pennsylvania. Don Kinnier played a 30-minute concert before the movie on a three-manual digital theatre organ after which he accompanied the Buster Keaton silent comedy *College*. Although this was our first silent movie program open to the public, we are planning to do more of these programs next year at the Allen Theatre. As always, Don did an outstanding job and the audience thoroughly enjoyed the program. To Don's surprise we also honored him with a birthday cake after the program.

Our annual Christmas program was held December 10 at the Masonic Village in Elizabethtown, Pennsylvania, where several members performed various Christmas selections on the Allen theatre organ. Judy Townsend also sang, accompanied by Don Kinnier on the organ. The highlight of the evening is always the "Jingle Bell" finale where all of our members take part in ringing the bells. The residents and staff always look forward to this annual event and everyone had lots of fun.

—Roy Wainwright  
Barry Howard, President  
717-274-2254, [pres@svtos.org](mailto:pres@svtos.org)



Michael Britt at the Capitol Theatre  
(Photo by Larry Fenner)



Don Kinnier's birthday cake at the Allen Theatre (Photo by Roy Wainwright)

Our December 7 chapter Christmas party was held in Adrian Phillips' music room. The potluck luncheon featured an abundance of delicious foods. After satisfying our appetites, we sat back to enjoy songs of the season presented by Ron Rhode on the music room's two organs. He played several popular holiday tunes on the Wurlitzer, including some from Bing Crosby, Gene Autry and Mel Tormé. He then moved to the 102-rank Midmer-Losh for a few more traditional pieces. It was a lovely afternoon.

—Madeline LiVolsi  
 Johnny Sharp, president  
 623-337-5961,  
 johnnysharp55vots@yahoo.com

## VALLEY OF THE SUN

Phoenix, Arizona—Although we have a lot of great local talent, it's nice to hear someone from somewhere else once in a while. Such was the case November 17 when we heard Juan Cardona, Jr. from Connecticut play at the Orpheum Theatre. He set the tone for the afternoon when he stated "I don't know who's gonna have more fun today—you or me."

Juan's selections ranged from a Puccini aria of 1899 to a 2007 show tune. He included some Sousa, Romberg, ballads, a little jazz, and a 1920s novelty song. In his varied program, Juan managed to bring out many individual sounds of the organ. He and his parents planned to spend the rest of the week visiting the sights around our state. He's already planning for a return visit, and we look forward to hearing him again. In addition, we had eight people participate in open console after Juan's program.

We enjoyed the talents of another out-of-state visitor when Brett Valliant filled in for Lew Williams at Organ Stop the first two weeks in December. Several of our chapter members went in to hear him. He handled all of the usual pizza parlor requests quite well, and even managed a few classical pieces. He has already agreed to come back and play for the chapter sometime soon.



Juan Cardona, Jr. at the Orpheum Theatre (Photo by Beverly Fizzell)

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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](http://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](http://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](http://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](http://www.theatreorgans.com/norcal). 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](http://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.

**Fox Hanford Theatre**—326 N Irwin Street, Fresno, 559-583-9528 (2/10 Wurlitzer) [www.FoxHanford.com](http://www.FoxHanford.com). May 3: Dean Mora, Silent Film; July 12: Dean Mora, Silent Film; October 18: Dean Mora, Silent Film.

**Warnors Theatre**—1400 Fulton Street, Fresno (4/14 Robert-Morton). March 6 7:00pm: Silent Film.

**Plummer Auditorium**—201 E Chapman Avenue, Fullerton (4/37 Wurlitzer) [www.octos.org/details/history.htm](http://www.octos.org/details/history.htm). April 6 2:30pm: Jonathan Ortloff.

**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](http://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](http://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](http://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](http://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](http://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](http://www.sandiegosymphony.org).

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

**Arlington Theatre**—1317 State Street, Santa Barbara (4/27 Robert-Morton) [sbtos.org](http://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 Nethercuff Collection**—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74 Wurlitzer) [www.nethercuffcollection.org](http://www.nethercuffcollection.org). October 24 8:00pm, October 25 2:00pm, October 25 8:00pm; Dean Morra; December 5 8:00pm, December 6 2:00pm, December 6 8:00pm; Ron Rhode; December 12 8:00pm, December 13 2:00pm, December 13 8:00pm; Chris Elliott. 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](http://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](http://www.dtoskimball.org). March 15 7:00pm: Donna Parker; April 6 3:00pm: Don Kinnier; April 22 10:00am: Wayne C. Zimmerman, Sr.; April 26 7:00pm: Jerry Nagano; June 14 7:00pm: Jonathan Ortloff.

### 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](http://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](http://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](http://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](http://www.fitzgeraldgrand.org). Organ is played 60 minutes before every film, 6 nights a week, monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keator, 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](http://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](http://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.lincolntheatre-belleville.com](http://www.lincolntheatre-belleville.com). Movie overtures: Friday, David Stephens; Saturday, volunteers.

**Downers Grove High School**—4436 Main, Downers Grove (3/10 Wurlitzer) Model H. 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.

Schedules subject to change.

**Tivoli Theatre**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10 Wurlitzer) [www.classiccinemas.com](http://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](http://www.beggarspizza.com/location-il-lansing.php). Tuesday and Friday, 6:00pm and 9:00pm: Glenn Taller.

**Arcada Theatre**—105 E Main Street, St. Charles (3/16 other) Geneva / Marr & Colton [www.onestientertainment.com/arcada/arcada.htm](http://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.wicafos.org](http://www.wicafos.org). March 9 2:30pm: Clark Wilson; June 8 2:30pm: Jelani Eddington.

## IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) Organ used by the Sioux City Symphony and for special events. Call for schedules.

## MARYLAND

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

## MASSACHUSETTS

**Shanklin Music Hall**—130 Sandy Pond Road, Groton (4/34 Wurlitzer) [www.emcatos.com](http://www.emcatos.com). March 23 2:30pm: Phil Kelsall.

**Knight Auditorium, Babson College**—100 Forest Street, Wellesley (4/18 Wurlitzer). March 22 7:30pm: Phil Kelsall.

**Hanover Theatre**—Southbridge Street, Worcester, 508-831-0800 (4/35 Wurlitzer) [thehanovertheatre.org](http://thehanovertheatre.org). The Hanover organ is regularly used for pre-show music at events. For a list, please visit: <http://thehanoverorgan.org>.

## MICHIGAN

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). Lance Luce, Fr. Andrew Rogers, Stephen Warner, Henry Aldridge, Newton Bates. 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](http://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 Theater**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) [www.dtos.org](http://www.dtos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. March 16 3:00pm: Lance Luce; April 27 3:00pm: David Wickerham; May 18 3:00pm: Justin LaVoie; June 22 3:00pm: Tom Hoehn; September 21 3:00pm: Nathan Avakian; October 19 3:00pm: Tom Fortier; November 16 3:00pm: Melissa Ambrose-Eidson; December 7 3:00pm: Donnie Rankin. Organ concerts, \$15 at the door.

**Grand Ledge Opera House**—121 S Bridge Street, Grand Ledge, 517-394-9881 (3/20 Barton) [www.ito-pops.org](http://www.ito-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, and TSO guests welcome to hear organ weekly on Friday Mornings. Story time slide program Wednesday mornings year-round.

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://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](http://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](http://www.kctpo.org). All events 2:00pm.

**City Museum**—701 N 15th Street, St. Louis, 314-231-2489 (3/17 Wurlitzer) [www.citymuseum.org](http://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](http://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). Call for exact times. Bruce Williams.

**Loews Jersey Theatre**—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) [www.gstos.org](http://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](http://www.gstos.org). Organ played monthly and for special events. Free public concert - first Thursday of every month. This organ originally from New York Rainbow Room in Rockefeller Center.

## NEW YORK

**Broome Center for Performing Arts**—Binghamton (4/24 Robert-Morton). April 8 7:00pm: Scott Foppiano.

**Long Island University (Brooklyn Paramount)**—1 University Plaza, Brooklyn, NY (4/26 Wurlitzer) Publix #4 [www.nytos.org/liu.html](http://www.nytos.org/liu.html). May 18 3:00pm: Richard Hills.

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

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://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](http://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](http://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

**Lakeside High School Performing Arts Center**—660 Sanborn Road, Ashtabula (3/14 Kimball). April 12 2:30pm: Jelani Eddington.

**Cincinnati Music Hall**—1241 Elm Street, Cincinnati (3/31 Wurlitzer) [www.ohiovalleychapteratos.org](http://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](http://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](http://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/soonerstateatots](http://www.theatreorgans.com/soonerstateatots). 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.cinematolovers.com](http://www.cinematolovers.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](http://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](http://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](http://www.elsinoretheatre.com). Silent film programs Wednesdays at 7:00pm. Rick Parks, organist.

## PENNSYLVANIA

**Grand Theater**—252 Main Street, East Greenville (2/6 Marr & Colton) [www.thegrandtheater.org](http://www.thegrandtheater.org). Organ is played before selected events.

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

**Strand-Capitol Performing Arts Center**—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) [www.strandcapitol.org](http://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](http://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](http://www.tennesseetheatre.com). Organ played before movies throughout the year and at free First Monday concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events.

## UTAH

**Peery's Egyptian Theatre**—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) [www.peerysegypthiantheater.com](http://www.peerysegypthiantheater.com). Silent Films; entrance and exit music at some other programs.

## VIRGINIA

**Byrd Theatre**—2908 W Carey, Richmond, 804-353-9911 (4/17 Wurlitzer) [www.byrdtheatre.com](http://www.byrdtheatre.com). Overtures Saturdays at 7:15pm and 9:30pm, Bob Gulledge.

## 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](http://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](http://www.thephipps.org). 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](mailto:craigkeller1966@gmail.com) to confirm. Players and listeners welcome. 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.

### SOUTH AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) [www.capri.org.au](http://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.

## WESTERN AUSTRALIA

**John Leckie Music Centre**—Melvista Avenue, Nedlands (3/12 Compton) [www.tosa-qld.org/](http://www.tosa-qld.org/). Regular player afternoons on the first Sunday of each month (March to November) at 2:00pm. Free admission. Players and listeners welcome. Contact Rodney Raymond at email (at) tosawa (dot) org (dot) au for more information. May 18 2:00pm: Mathew Loeser; October 19 2:00pm: John Atwell.

**Karrinyup Center**—Perth (3/21 Wurlitzer). April 12 2:00pm: Chris Powell; June 1 2:00pm: Tony Fenelon; July 6 2:00pm: Donna Parker; August 10 2:00pm: Ray Clements, John Fuhrmann; September 28 2:00pm: Dwight Beacham; November 2 2:00pm: Richard Hills.

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Auckland (3/16 Wurlitzer) [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota). March 23 2:00pm: Chris Powell; 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, +44 01335 350258 (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). April 12 7:30pm: Stephen Foulkes; April 27 2:30pm: Phil Kelsall; June 15 2:30pm: Kevin Grunill; June 21 7:30pm: Christian Cartwright; October 18 7:30am: Stephen Foulkes, Michael Maine; October 26 2:30pm: Robert Wolfe; November 30 2:30pm: Christian Cartwright; December 7 2:30pm: Stephen Foulkes; December 13 2:30pm: Stephen Foulkes; December 14 2:30pm: Christian Cartwright.

### MANCHESTER

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) [www.voxlancastris.org.uk/heritage](http://www.voxlancastris.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

**Victoria Hall**—Victoria Road, Saltaire (3/11 Wurlitzer) [www.cosnorth.co.uk](http://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 Sudall; November 9 2:30pm: Robert Wolfe; December 14 2:30pm: Richard Hills.

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

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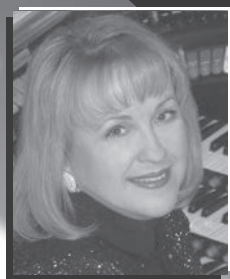
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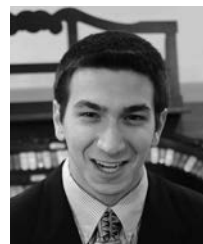
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d.minervini@atos.org

## ATOS Corporate Office

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



President/CE  
Ken Double  
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Atlanta, Georgia 30318  
404-790-5400  
k.double@atos.org

*It shall be the duty of the board of directors (elected or appointed) to accept full fiduciary responsibility for the governance and operations of the American Theatre Organ Society, in accordance with all established bylaws, policies, and job descriptions.*



# Theatre Organ

## ADVERTISING

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SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
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Full Page	\$1,000	\$425	\$400	\$375
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1/2 Page	\$500	\$280	\$260	\$240
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1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
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**DISPLAY AD SPECIFICATIONS**—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

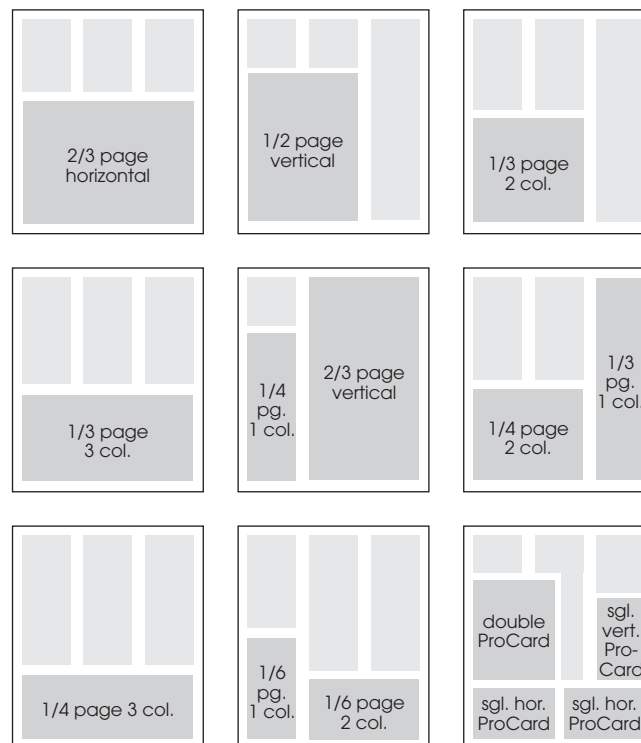
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### SIZES

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1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
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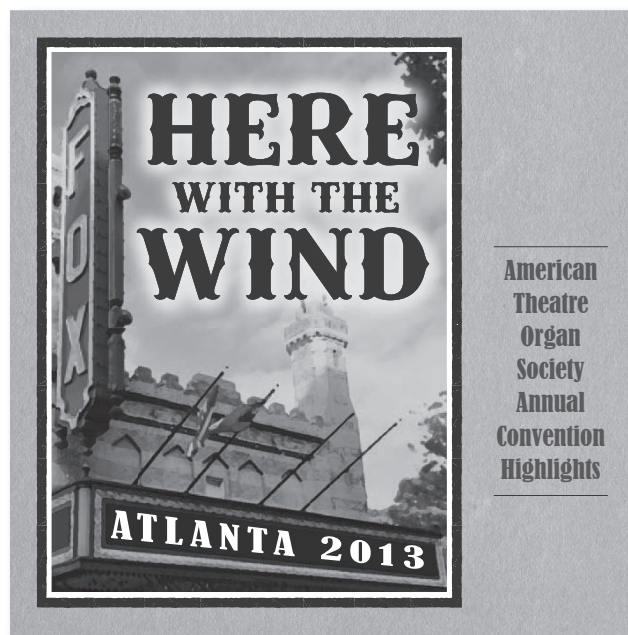
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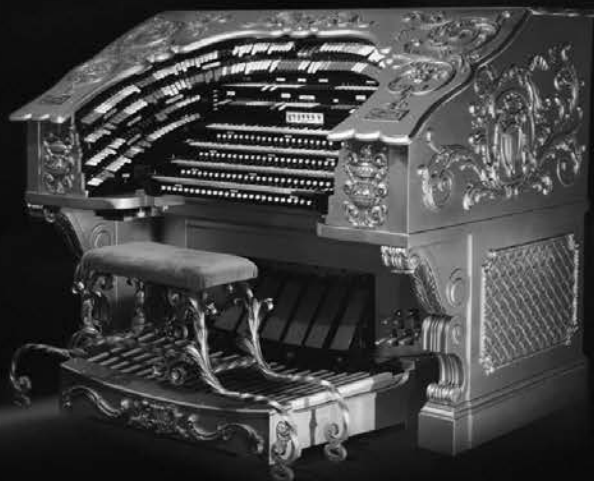
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## ADVERTISER INDEX

Allen Organs .....	BC
Organ for Sale .....	7
Amica International.....	71
Arndt Organ Supply Co.....	66
Ashley, Steve.....	45
ATOS 2013 Convention CD Set .....	69
ATOS 2014 Annual Convention.....	IFC
ATOS 2014 Record Shop .....	11
ATOS Summer Youth Adventure .....	4
ATOS Technical Experience .....	12
ATOS Young Organist Scholarship .....	6
Bailey, Rosemary .....	66
Ball, Steven (Silent Film) .....	65
Crome Organ Co.....	29
Diapason.....	71
Double, Ken .....	66
Eddington, Jelani (concerts) .....	15
Eddington, Jelani (recording).....	45
Hills, Richard .....	15
Joliet - Rialto Extravaganza.....	27
League of Historic American Theatres .....	61
Ledwon, John .....	66
Luce, Lance .....	29
MIDI Concepts.....	29
Moelmann, Jack .....	29
Musical Box Society .....	15
Ortloff Organ Company .....	44
Organ Expressions .....	29
Organ Historical Society .....	65
Parker, Donna.....	66
Rhode, Ron .....	66
Rogers, Fr. Andrew .....	66
Scott Smith Pipe Organs.....	65
Theatre Historical Society of America.....	65
Wilson, Clark.....	29
Zollman Pipe Organ Services.....	65

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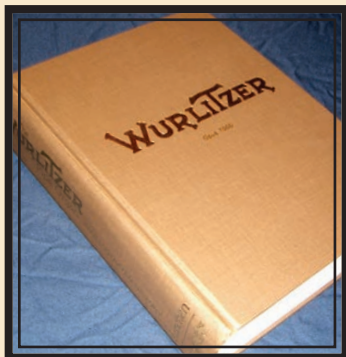
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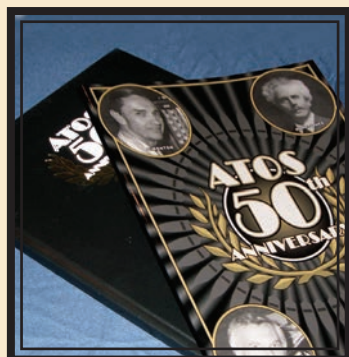
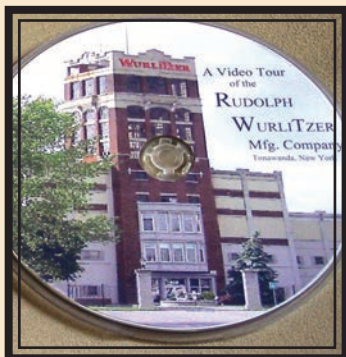
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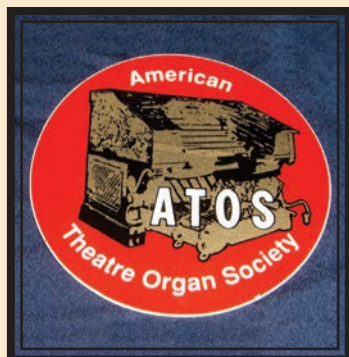
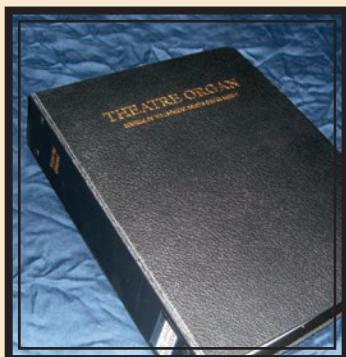
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