

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

JANUARY | FEBRUARY 2015

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THEATRE ORGAN JANUARY | FEBRUARY 2015 Volume 57 | Number 1



*Construction of the rear Solo chamber in the Colonial Theatre*

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*On the Cover: A future theatre organist  
watches the Colonial Theatre Wurlitzer rise  
from the pit*

(Photo courtesy of the Colonial collection)

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

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

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

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# Vox Humana

And so, we begin another year, one which no doubt will pass as quickly as 2014. Working two to three issues ahead on Journal content, it seems to us the time passes even more quickly. At the editorial desk, it already feels like May....

No matter, though. There are plenty of reasons to look forward to summertime 2015, not the least of which is the upcoming annual convention. There are many fine organists throughout the country who are seldom heard outside their “home” regions. If the convention organizers are so inclined, we may hear one of these regional favorites at a convention. Bob Dilworth and his team apparently are so inclined, so we’ll hear not one, but two during this year’s convention: John Baratta and Don Kinnier.

Donna Parker dropped me a note along with her Membership Secretary’s column. She asked if we could somehow give added emphasis to one of the points she made in the column; it appears to her that despite repeated reminders that checks and money orders should not be sent to the Oregon post office box, some members remain confused about where to send them. So it continues to cause a considerable amount of extra work for Donna.

We’ve changed our forms: we’ve put both addresses in the masthead—with capital letters to point out that one is for correspondence only (the Oregon PO box) and one is for remittances only (the Atlanta lockbox). Donna has mentioned it in her messages more than once. And yet,

checks continue to come to the Oregon PO box.

There isn’t much we can do to add emphasis beyond boldface or underlining; what we really need is flashing arrows but that doesn’t work in print. So, I’m going to do the next best thing—suggest you stop here and read her column start to finish, then come back....

Back already?

As you read, there’s some very important information in her column, and not just about where to send checks and money orders.

In addition to her role as Membership Secretary, Donna is also the Publisher, meaning the editors report to her. We were heavily involved in the discussions surrounding the policy of Journals to expired members, and we wholeheartedly support the change.

We’ve noted, both editorially and through the summaries of the minutes published in each issue, the budget process and cuts imposed on expense areas. From the minutes, you’ve learned that implementation of the new budget was delayed until after the retreat, at which time the budget committee revisited all expense areas.

One of the actions the committee took during this second pass was to reverse the cuts recommended for the Journal. That

said, we still have an obligation to operate as efficiently and cost-effectively as possible. We’ve made one change which you may or may not notice—so we’ll tell you about it.

We have run 76 pages of which 20 (including the covers) are full-color as a “standard” length for an issue, which has kept us within budget. We sometimes run 68 pages when content permits, which gives us some flexibility to run additional color or length from time to time—such as the issue in which the convention is reviewed—without exceeding our budget.

To reduce our costs, we have elected to reduce our standard length to 68 pages, with the same amount of color. We expect this will save several thousand dollars per year.

We expect the change in policy on sending Journals to expired members will also result in a fairly substantial reduction in our costs, although it’s premature to project just how much that will be. We’ll keep you posted.

Keep in touch.

—Mike Bryant  
—Don Feely



## Ciphers

Clint Meadway was the author of the article on the Spokane Nazarene (ex-Seattle Liberty) organ in the November/December issue. We apologize for the omission.

It is with sadness that Ken Double reports the sudden passing of Fred Brufflod of Lansing, Michigan, a long-time ATOS member who among other things, was a talented recording engineer. He was 72 years old.

In addition to the outstanding work Fred did for ATOS on the EMCATOS 2011 Convention Highlights recording, at the time of his death he was working on the Indianapolis event. His passing will delay final production on the convention recording. On this topic, updated information will be posted on the ATOS website as it becomes available.

Our condolences to the Brufflod family and all in the theatre organ world in Michigan who knew Fred, and will miss him.

# President's Message



A question for you: How many of your New Year's resolutions have you already broken? I confess I have already popped popcorn with lots of salt and butter, and downed a bag or three of potato chips. No wonder the tux doesn't fit!

As we focus on the new year for ATOS, there are two things I would like to write about. We will continue to report on the progress of *Retreat Forward*, the ongoing effort to put in practice the aims and goals coming out of the retreat. To that end, the Finance and Bylaws Committees continue their work. (See the update following this article, and see the website for continuing updates.)

The board and staff have also begun the transition to the proper organizational split of governance and operations. While this doesn't carry the same weight and excitement that issues like finance and funding carry, this is a crucial step toward a better functioning organization, and progress is being made.

Meanwhile, of all the items we write about—membership, youth, technical matters, conventions, etc.—we have not spent much time on an issue of vital importance.

Where are we going to find spaces for the instruments that are available or soon to be available?

Back in the '70s and '80s, we were awash in pizza parlors and performing arts centers wanting organs, and we had major collectors either acquiring or expanding instruments. That is not the case today. We need to do some detective work all around the country, and begin to find spaces that might house a theatre pipe organ.

How and where?

I can write about some interesting developments, and suggest that our local chapter leadership can do the same sort of homework, and might find a warm

## A Focus On The New Year, And New Installations

welcome to the idea of installing a theatre pipe organ in a new venue.

Example A: A developer in a southern city is building a spectacular hotel and retail complex in an old factory building, and the idea of a theatre pipe organ is of great interest. The initial work is underway, and an historic instrument is available.

Example B: A wealthy suburb of a major city is doing a \$250 million project which includes a large auditorium. The initial inquiries about including a theatre pipe organ have been met very positively.

Examples C and D: Two large school districts are building new high schools, and the approach has been made about installing theatre pipe organs.

Example E: There is an idea floating around about a museum/restaurant complex that will focus on a theatre organ.

These are five possible installations. We have chapters spread across more than 50 locations.

What can be done? Example B came to our attention via newspaper articles about the planned complex and auditorium. Some simple digging got ATOS representatives in front of the city government and discussions are ongoing.

Examples C and D resulted from one contact who knew people at the school board level. Some simple homework with school representatives or keeping an eye and ear to the ground can open these doors.

There is no question we have instruments needing homes, and we will have more to come. There is also no question that some simple steps can be taken to become aware of what is happening in a community that might open a door for a new installation.

This is an area where ATOS can provide some specific assistance in terms of a proper, professional approach to city officials, school officials or developers.

If you are in a local chapter and this opportunity avails itself, please know we

can help prepare for an initial visit and will be most happy to do so. Contact me if you have news. Now, go find us a great new home for a pipe organ! And Happy New Year, too!

—Ken Double

## AN UPDATE ON RETREAT FORWARD

There are currently two active committees working on the suggestions and goals coming out of the ATOS retreat. The first, the Finance Committee, is actively engaged in several areas including ATOS investment practices, vehicles and management. Handling the Endowment Fund and Reserve Fund dollars is vitally important as we seek to keep the conservative approach that protects our investment while also generating the best “bang for the buck” for the organization.

Meanwhile, the research is underway as ATOS prepares for Treasurer Mike Hutcherson's departure this July as he wishes to step away from the position. He has done so much to organize ATOS finances, and thus hand off the baton to the new full-charge bookkeeper who will take on the day-to-day duties of tracking ATOS finances.

Mark Renwick is heading up the Finance Committee.

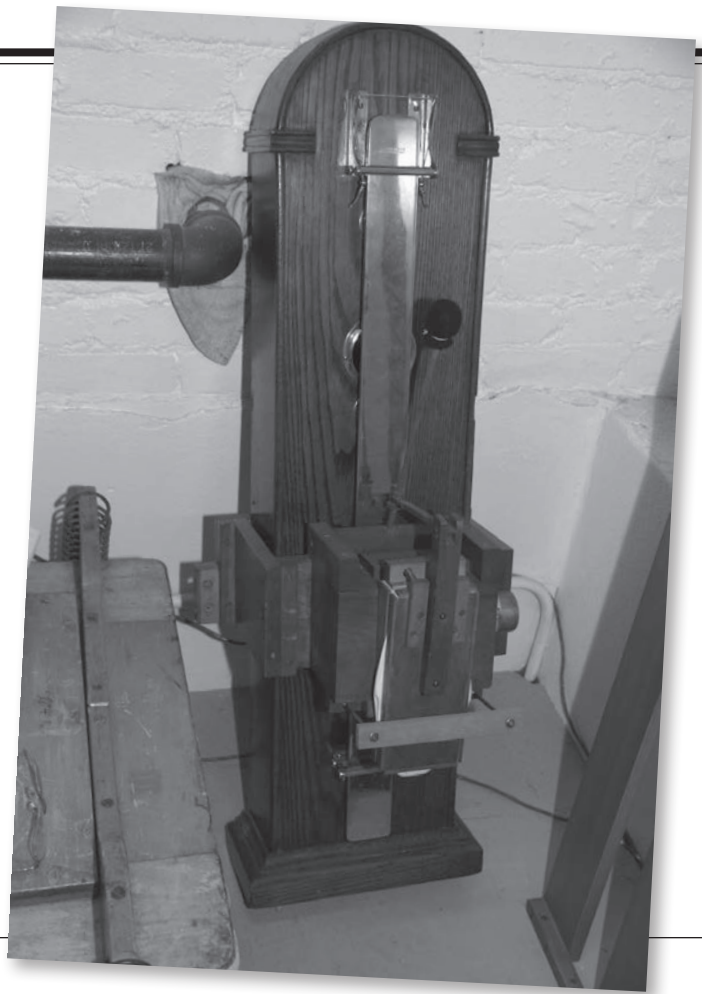
Meanwhile, Jack Moelmann and his Transition and Bylaws Committee is continuing the effort to design and define the organizational chart, the split between governance and operations, and work through the ATOS bylaws and policies to update appropriately.

The ATOS board of directors has moved the mid-year meeting back a few weeks to allow these two committees to complete more work before reporting. We will continue to update these efforts via the website, and here in the Journal.

# Mystery Photo

This one is a little unusual. Most of the time, we know the answer. This picture was one selected for possible inclusion with the article on the Colonial Theatre Wurlitzer. When we sent the list of pictures for captions, this one (and the similar one running with the article) came back with “We’re not sure what this is. We’re calling it a gong. If someone knows, please let us know.”

So, the mystery is not its function (presumably, a gong of some sort), but what Wurlitzer called it. Anyone? Anyone?



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Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
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# Directors' Corner

## JACK MOELMANN



I hope that each of you had a blessed holiday season and that you will enjoy a prosperous New Year. ATOS has had a generally good year with, among other

things, a great convention in Indianapolis and your board of directors attending a retreat in September which provided the opportunity for ATOS to regroup and realign its focus and manpower on the ways to achieve its mission in the future.

As for myself, many of you know that I have had some mobility problems after back surgery, but the effects of my Parkinson's disease now appear to be somewhat under control through improved medications. I am now able to once again play things on the organ I haven't been able to in the past few years. Up until recently my attempts to emulate Cameron Carpenter have been hampered, to say the least.

One of my biggest concerns with ATOS is its financial wellbeing. The good news: the balance in the Endowment Fund is \$1,260,823 as of October 2014. I am an advisor to the board of trustees of the Endowment Trust and help keep a close eye on accounting for grants which are paid out of the interest of the fund and given out each year to worthy organizations for theatre organ-related projects. It is interesting to note that since the fund's beginning in 1995, a total of 91 grants have been awarded for a total of \$209,573. There is certainly an opportunity here for your chapter's worthy projects to be considered for an Endowment Fund grant. Procedures for applying for a grant are on the ATOS website.

This past year I spent time working with the Budget Committee to attempt to approach a balanced budget for 2014–2015. The committee's task was motivated by the past fiscal year which had a substantial deficit—our revenues fell far short of our expenses. Did our work achieve a recommended balanced budget for the upcoming year? No! Are we

closer to it? Yes, but not by much! ATOS does have money, but we need to increase revenue through your donations, increase our membership and, at the same time, reduce expenses.

During the Indianapolis convention, I offered a challenge whereby I would match members who would include ATOS in their estate planning. When the Endowment Fund was formally established in 1997, I was the first to include ATOS in my will at \$10,000. From the stage at the convention I announced that I had increased that amount to \$25,000 and that I would match any member there who would make a bequest in their estate in increments of \$5,000 up to a total of \$25,000. My contribution would then be \$50,000. The end result was that we ended up with a little over \$100,000 in bequests to ATOS, thanks to a few who rallied to the challenge. That achieved some success for the future of the ATOS financial situation. I hope that others will consider ATOS in their estate planning. Bequests can be unrestricted or designated for a particular purpose. It's a painless way of helping ATOS in the future.

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

Following the retreat in September, I have been appointed chairman of the Bylaws and Policies Committee. It will have the important responsibility of promulgating changes in the way ATOS does business and manages things deemed necessary in the bylaws and policies to bring them in line with a new management philosophy and structure.

Another most interesting major job I have is being the ATOS Historian. That function deals with internal historical material within ATOS. One of its elements

is to complete the 2015 edition of the index of articles in THEATRE ORGAN, a listing which goes back to the beginning of the ATOS journal publications. It should be online and available for download by the time you read this.

Two years ago I received five four-drawer file cabinets of material which had been in the ATOS Archive and Library. It was not deemed appropriate for this to be retained at Oklahoma University with the other archive material, so I offered to store it and work through it to see just what we have. It is amazing to find, for example, chapter newsletters which, in many cases, go back to their first one published. I would encourage each chapter to send me a copy of their newsletter so I can add it to your file.

Another fascinating project which I started a couple of years ago is a compilation of video interviews with personalities within the theatre organ world. These include organists, technicians, leaders of ATOS, educators, and other important categories. All of these are on YouTube and can be seen by anyone, so why not check it out. If you can't find them in any other way, check out the direct links to these interviews in the video gallery of my website, [www.JackMoelmann.com](http://www.JackMoelmann.com). So far I have done 55 of them, most of which are targets of opportunity at the annual convention. I enjoy doing it and am amazed by the background information one gets even from some of the most celebrated theatre organ personalities.

ATOS is blessed with a wide variety of people from all walks of life. We also have a wide variety of musical and technical skills in many fields of music. I feel we are very fortunate to have a good number of young organists today, many of whom were nurtured through the Young Theatre Organist Competition, and have had their talents displayed at the annual conventions. We do, however, have a couple of weak areas. One is a lack of enough experienced technicians to restore, install, or maintain these great instruments which we love. The annual Technical Experience held each summer is assisting in this area, but we need more. A second area of weakness is attracting audiences for the many theatre organ programs our chapters produce. Our



members are great listeners (otherwise they wouldn't be members), but we need to attract more of the general public to our programs. How do we do that? I'm not totally sure, but an increased emphasis on advertising is certainly a step in the right direction.

In closing, I hope to see many of you at this year's convention. My term on the board of directors ends this year, completing 29 years on the board and involvement in one capacity or another over those years. I hope that you will carefully consider the candidates running for election to the board, and perhaps consider how your own talents might benefit ATOS. Consider volunteering to help this great organization. If I can be of any help in providing information or answering a question, please do not hesitate to give me a call.

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## DAN MINERVINI



As my term as Youth Representative to the ATOS board of directors is coming to an end, I reflect on what I have learned from my experience.

More than anything, I have learned that interest in the instrument among people under the age of 30 is not nearly as sparse as many believe. On the contrary, I believe that we are entering another golden age of the theatre organ. News from around the country often makes mention of theatres reopening. Many of these theatres, thanks to the intervention of ATOS, local theatre organ groups, and concerned individuals, are including new organs or restorations of existing organs in their plans.

As I have learned through my participation in the Young Theatre Organist Competition the past two years, we have plenty of young organists who will be ready to play professionally very soon. We have even more who are still fairly new to the instrument but who show great promise. My participation in the 2009, 2011, and 2012 Summer Youth Adventures also showed me how many young organists are active. Mike Bryant wrote an excellent article on the 2014 SYA in the November/December issue, and I encourage all who have not done so to read it. This program has produced several new professional organists, and if we are to keep interest in the instrument alive among younger people, we must do all we possibly can to send them to this program. I will boldly say that this invaluable program is one of ATOS' top three most important initiatives. The opportunities to receive instruction from three professional organists and a guest organist, to receive feedback from fellow attendees, and to meet other young organists are all invaluable.

I would have liked to have done more during my term to promote education programs for high school students throughout the country. The most common complaint I have heard from people

throughout the country is that students are interested, but that no sort of instruction program exists locally. My home chapter, NYTOS, runs an education program using the LL-324Q theatre organ installed at FDR High School in Hyde Park, New York. The program has seen great success, and I often wonder why more chapters have not done the same thing. I understand that funding can be an issue, but I believe that if chapters plan on surviving, they should do their very best to find creative ways to start and sustain these programs. John Vanderlee's efforts have sustained NYTOS' program. Instructors for these programs need not be professionals; every student needs to start by learning where middle C is located, and if a student does advance past his or her instructor's ability, the Summer Youth Adventure is a great way for a student to receive instruction from the very best in the field.

In addition, students need not learn on a theatre pipe organ. As those of you who are friends with me on Facebook know, I have spent the past several months intermittently working on my virtual organ project. I certainly would never have been able to have a 31-rank instrument controlled from a 3-manual theatre organ console any other way. I believe that virtual organs have made the instrument exponentially more accessible than it was even ten years ago, and I believe that chapters should pursue the virtual option for any young people who are interested in the theatre organ and who need an organ to practice on.

Having some sort of program in place for young people is not difficult with the proper planning. As virtual organs have gained more ground, the instrument has become more accessible to interested young people than it has ever been in the past. ATOS' Summer Youth Adventure is an excellent program available to young people all over the world, and fostering interest in young people is easier than it ever has been. Involvement at the local level is all that is necessary.

—Dan Minervini

# News & Notes

## FROM THE MEMBERSHIP SECRETARY

Several times since we began using a bank lockbox to process checks and money orders, we have explained that the membership post office box (the one in Oregon) is for CORRESPONDENCE ONLY. Please, please, please, do NOT send checks or money orders to this address—they must go to the lockbox. If you send them to the Oregon address, I just have to turn around and send them on. This could work against you—read on and you'll see why later in this article.

Since at least the early 1970s, there has been concern over the gradual decline in membership. Some years we actually gained a few members, but in most years we ended the year with fewer members than we had at the beginning of the year.

From time to time, different promotions and policies have been tried in an effort to slow down the decline, if not actually reverse it. These efforts have met with varying degrees of success, but none has achieved the goal over the long term. Our membership continues to decline, although at a relatively slow rate.

AMMS, our new membership management system, allows us to track membership activity with a much greater degree of detail and accuracy than ever before, and that has enabled us to see patterns and trends in membership that should allow us to do a better job of not only serving you, but encouraging you to keep your membership active.

Last spring we sent letters to members who had been expired for a considerable period of time asking them to consider rejoining ATOS, and we had a good response. Quite a few of those who rejoined included a note that said, in effect, "By the time I realized I had expired, it had been a long time and I was used to not seeing the magazine."

Lesson number one: There's no substitute for a personal touch. We think that chapters can play an important role in that just as well as ATOS. We know that many chapters are experiencing declines in membership, just as we are at the national level. If your chapter is one of those, consider reaching out with a note or a phone call to those lapsed members. You might be surprised at the results. By the way, that works for recruiting new members, too.

In 2003, the board established a policy whereby expired members would continue to receive the Journal through two publication cycles following expiration. The policy also stated it would be evaluated after a year to judge how effective it had been. Like many well-intentioned plans, though, it seems the evaluation after a year never took place. Our historical data shows that if the review had been conducted, the conclusion would have been that the policy wasn't effective.

The policy continued, however, and gave rise to an unintended consequence. A surprising number of members learned this was a way to "game the system," as co-editor Mike Bryant described it. There was no urgency to renew, and by waiting until the two "free" issues had come before renewing, a member could wind up getting as much as a year and a half out of a one-year membership.

At the October board meeting (minutes summary is printed in this issue) the policy was rescinded. Before advocating for this change, we did research policies of other non-profit organizations and magazine publishers. We didn't find a single one who extended benefits to members after expiration. We seemed to be unique, and considering the cost of publication and the current focus on operating as efficiently as possible, that didn't seem to be a good thing.

We notify you that your membership renewal date is coming up two Journal cycles (four months) in advance of your actual expiration date through an insert in the Journal mailing. We think this should be adequate advance notice and, for the great majority of you, it is.

We have discontinued sending a Journal to expired members. If you renew within one month of your expiration date, your membership will be considered to have been continuous, an important point if you intend to run for a seat on the board of directors, and the new expiration date will be one year from the old one. If you miss a Journal during that period, we will replace it on request for just the cost of postage (approximately \$3.00 in the United States—considerably more outside the US).

In the first paragraph, we mentioned that sending checks or money orders to the Oregon PO box might work against you. If I have to send a check or money order on to the lockbox, the date of the transaction will be the date it's processed by the bank. If that pushes you over the one-month boundary, you'll lose the benefits of uninterrupted membership.

If you renew more than one month after expiration, your membership will be considered "New" and will expire one year after the renewal is received. If you missed Journals during the time you were lapsed, you may purchase any missed issues from the Marketplace at the published price (currently \$6.00 in the US).

We aren't ignoring our advice about the personal touch, though. If you don't renew within the month immediately following your expiration, we'll stay in touch through the mail and do our best to encourage you to renew. Your membership is important to us, and we don't want to see you leave our ranks. At the same time, we can't afford to send Journals to expired members.

—Donna Parker

## CALL FOR 2015 AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the 2015 ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

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

All nominations for ATOS awards require a written nomination not to exceed one typewritten page. Any member of ATOS may nominate any other ATOS member for any of the following awards:

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

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

If you need more information, criteria, or other details just contact Jack and he will be glad to help you. Nominations for any of the above should be submitted to Jack not later than February 1, 2015, and please verify that your nomination was received. Let's continue our tradition of recognizing outstanding members, and please, don't wait until the last minute! Nominations are being accepted now.

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

## YOUNG THEATRE ORGANIST COMPETITION

It's time to start looking for young theatre organists and help them enter this years YTOC! The Young Theatre Organist Competition began in 1985 and continues to offer young theatre organ artists an opportunity to exhibit their talents to the theatre organ world.

Presently the Young Organists Competition is looking for theatre organ students. If you know of any organ students between the age of 13 and 24 please let us know. Remember that talent and enthusiasm are two of the most important factors so even if the student isn't “concert ready.” Please contact us so that we might encourage them to pursue continuing their education on the theatre organ.

Likewise for teachers, if you have a student that you think has potential send us their name so that we might reinforce your efforts. Need a theatre organ for demonstration and/or teaching? Contact us with your needs and we will attempt to put you in touch with either a home or public installation that is available. On this vein...organ owners, either private

or public, won't you help young organists by offering your instrument for a budding young artist?

The next YTOC will be held at the 2015 ATOS Annual Convention in Wilmington, Delaware on July 4.

Need more information? Rules and guidelines for the 2015 competition are now available on the ATOS website ([www.atos.org/youth/young-theatre-organist-competition](http://www.atos.org/youth/young-theatre-organist-competition)) or contact John Ledwon at [j.ledwon@atos.org](mailto:j.ledwon@atos.org) The deadline for entering the competition is April 1, 2015.

In case you missed the announcement, candidates may now use any digital or analog electronic organ having no less than two 61-note manuals and 32 pedal notes as an alternative to a theatre pipe organ.

Please remember the YTOC in any donations you might be interested in making to ATOS...just make sure that you earmark the donation to benefit the YTOC!

Thanks!

## SHOPPING FOR RECORDINGS AND AROUND THE CIRCUIT UPDATES

A correspondent recently pointed out that our Shopping for Recordings listing is woefully out of date, and we have noted that many of the entries in Around the Circuit are as well.

Shopping for Recordings is a free listing for those who have CDs available for sale. We are happy to include you in the list if you just let us know your contact information and (optionally) one sentence giving a general indication of what you have for sale. .

In order to be sure our listings are as accurate as possible, we're going to take a “clean sweep” approach to the entries. Between now and March 15, you must let us know if your entry should still be active, and of any changes.

Send your current information to [editor@atos.org](mailto:editor@atos.org), and please include the word “Shopping” in the subject line.

If we don't hear from you by March 15, your entry will be dropped beginning with the May/June issue. Going forward, you will have to confirm during the month of October that your listing is still active and should continue to run. If you confirm, you'll be good for another year. If not, you'll be dropped.

Around the Circuit is also a free listing. It is the responsibility of the venue to assure the accuracy of entries. We've noted some listings which still contain the names of performers have who moved away or died, and others which omit organists we personally know perform on a regular basis.

If you are responsible for an Around the Circuit listing, please review the entry in this issue and if changes are required, visit the ATOS website and update your entry.

# News & Notes

## WELCOME NEW MEMBERS

September 16 – November 15, 2014

James Ayres, Richmond, Virginia  
Keith Bird, Toronto, Ontario, Canada  
Robert Bower, Honeoye Falls, New York  
Mitch Bramstaedt, Burbank, Illinois  
Howard Brecht, Hockessin, Delaware  
Kenneth Dorner, Fairport, New York  
Dr. Quincy Dobbs, Flint Theatre Organ Club, Flushing, Michigan  
William Fluck, Hereford, Pennsylvania  
Graham Goode, Johannesburg, South Africa  
Susan Haines, Downingtown, Pennsylvania  
Audrey Harbula-Markus, Bear, Delaware  
Barbara and Michael Hardy, Fargo, North Dakota

Bryan Hendrix, Seymour, Indiana  
Bob and Mary Ann Hollingshead, Birmingham, Alabama  
Kenelm Lufkin Trust, Scottsdale, Arizona  
Edward Makowski, Greenville, Delaware  
James Millsap, Highland, Indiana  
Nick Myers, New York, New York  
Nancy Faustine Peterson, Fremont, California  
Robert Rouquette, Covington, Louisiana  
Matthew Rust, Lewis Center, Ohio  
Hugh Sides, Williamsport, Pennsylvania  
Merritt Solomon, Lincoln Park, Michigan  
Bradley Steinbauer, Mesa, Arizona  
Robert Wild and Pauline Shen, West Lafayette, Indiana

**THE ST. LOUIS THEATRE ORGAN SOCIETY PRESENTS**

## 2015 PARTY ON THE PIPES

**May 14, 2:00 PM  
THROUGH  
May 18, 1:00 PM  
FOUR**

**DAYS OF  
FOOD,  
FUN, AND  
ORGAN.  
\$339.00**

**PLUS LODGING**

## FEATURED ARTIST DAVE WICKERHAM

Plus local artists and members of  
our Party on the Pipes family.

There will be open console at all locations,  
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**CONTACT US AT [WWW.SLTOS.ORG](http://WWW.SLTOS.ORG) OR 314.416.0146 day time please.**

**All meals, local transportation, including to and from airport or train is provided.**

# Letters

## ACCOUNTABILITY

I really appreciate your, and the ATOS board's, openness in reporting the activities and minutes of the ATOS board. I read the minutes of the July and August meetings and the articles about the retreat with great interest. While I acknowledge there may be certain narrow situations concerning the ATOS board and staff that should remain private, I too appreciate transparency regarding all ATOS business. At first I was very skeptical of the September retreat led by Dr. Weary, and strongly questioned the expense. Since I'm here in St. Louis I thought I might even drop in on the retreat to see what it was about. Unfortunately, other things occupied my time. However, after reading about the process and the enlightenment that resulted, my attitude has changed. I'm hopeful the new paradigm the board has embraced will continue, and not devolve into self-serving agendas a few months down the road, as all too often happens. The new attitude can only be assured to continue if the bylaw changes and additions needed to ensure accountability and transparency to the membership are enacted. Hopefully, that's already happened. Perhaps I should check the ATOS website for updates!

—Gary Broyles, Maryland Heights, Missouri

## MINUTES

First, I want to say that I appreciate your editorials with respect to the disconcerting actions by the ATOS board of late. Secret voting and attempts at stifling debate are troubling actions which warrant having a light shined upon them, and I am glad you are doing so through your editorials. Please keep it up.

As I read the minutes of the board meetings and Jelani's memo to the board I'm left with the impression that the board is struggling. A few folks seem to want to control the debate, and that just isn't proper in my opinion. Where this is all headed will be interesting to see. Certainly for those dealing with a 20% cut in pay, and having no say in the matter, it must be a discouraging time.

Second, I appreciated your article on the Summer Youth Adventure (SYA). As you may know this most recent SYA was my first experience with the program. I came away with a very positive view of the

program. Indeed, I feel it's probably one of the best things ATOS has ever done, and is absolutely vital if we are serious about keeping interest in theatre organ alive.

I received Ken's Annual Fund donation request and happily responded with a contribution, and you can guess which program I designated it for—yes, the SYA.

—Christian Elliott, Santa Clara, California

(At the most recent board meeting the budget committee presented a revised budget addressing issues arising out of the retreat. One of the changes was a change to the cuts in remuneration from 20% to 10%. Chris would not have known that at the time he wrote his letter, but his conclusion is equally valid.—Ed.)

## OPEN WINDOW

I appreciate your editorial. I don't see any reason not to have an "open" window on most votes, but I suspect that most people, most of the time, [couldn't] care less. I think few people even read the board minutes. Although not "theatre organ" stuff, they keep the window open. I'm glad to see the space made available for them.

The important point to me is to have free communication that helps to support the idea of community (we all should be working for the same end together—but separately).

In their rebuttal Bob and Ken, I think, rightly point out another problem: hashing out an issue and then having to re-hash it again for another audience. [See note below.—Ed.]. However, I feel that they did not support the "open" window as much as I'd like to see in the organization.

I also note that the previous issue points out things are changing in theatre-organ land and therefore the organization must respond. Maybe I did not pay attention over the past few years, but I see that the current membership reported is only 2,400, with 600-plus not renewing. It does not sound good to me.

I suspect that it is one reason behind the across the board 20% cut (although I don't think it's a good way to cut, but maybe it is the only agreement to be found).

So what should be the aim of ATOS? Where should the money be spent?

A good article out of the September retreat on where we need to go, and how,

will keep the window open and maybe provide some new ideas.

At this point, I'd hope that necessary changes in the "rules" have been discussed, voted on, and changed to keep the window open and to continue the show.

Thanks for the open window

—Paul Vines, Middletown, Delaware

(At the time Mr. Vines sent his letter, the minutes of the August 25 special board meeting, which were published in the November/December issue, had not been approved, so the extent and nature of the dissent was not public. The first audience to which he refers was the budget committee; the second audience is the full board. Rather than "rehashing," what he described is actually part of the normal process of budget preparation and approval, where the budget committee proposes a budget, which the full board reviews and may request adjustments to on a line-by-line basis.)

## PRESTIGIOUS?

I agree totally with the opinion given by Mike Bryant in his article "Dancing in the (Bus) Aisles."

I've been appalled by what some of our members wear when they present a "prestigious" award. Prestige is conferred not only by what we say but also by how we present the award. How would you feel if you were an actor and your Academy Award was presented to you by someone wearing blue jeans or shorts? We're not Hollywood but the awards we bestow should be important to us.

Every single award we give during the convention should reflect this importance—not just those given during the banquet. This includes the judges during the Young Artist competition. Being well dressed reflects the gravitas of the award we are bestowing.

It's not that difficult. Men can wear nice slacks, shoes, short-sleeved buttoned shirt (not knit, tee shirt, or pullover), sport coat and tie. After the presentation, you remove the tie and jacket. Women should wear a nice dress or, at least, a nice blouse and slacks.

I hope, in the future, the presenters' appearance will reflect the esteem in which we hold the recipients of our awards.

—Jerry Planck, Richmond, Indiana

# ST. LOUIS THEATRE ORGAN SOCIETY

# Party on the Pipes-2014

Party on the Pipes, also known as “POP,” is a wonderful celebration of the theatre pipe organ presented by the Saint Louis Theatre Organ Society (SLTOS), a chapter of the American Theatre Organ Society (ATOS). SLTOS has been hosting these parties, each one uniquely memorable, since 2003. The 2014 edition had been planned and organized throughout the previous year to be special. This party ran for five beautiful days from Thursday, March 27 to Monday, March 31, 2014. Showcased were theatre organs and venues in the St. Louis region played by national and local theatre organists.

There were many returning visitors, and several first-time guests. They saw and heard eight organs and nine organists:

## ORGANS

- City Museum (3/17 Wurlitzer)
- Fox Theatre (4/36 Fox Special Wurlitzer)
- Fox Theatre Lobby Organ (2/11 Wurlitzer)
- Lincoln Theatre (3/15 Composite)
- Masching Residence (3/14 Wicks)
- Moelmann Residence (3/“everything but the kitchen sink” Hybrid—which, after he sees this, Jack will probably start working on connecting for POP 2015)
- Ryan Residence (4/29 Composite)
- Scottish Rite Cathedral (4/53 Kimball)

## ORGANISTS

- Henry Evans
- Mark Gifford
- Ralph Haury
- Bob Heil
- Mark Herman
- Bert Kuntz
- Judy Matarelli
- Jack Moelmann
- Dave Stephens

All transportation from the hotel to and from each venue was provided as well as transportation to and from the airport, train, and bus terminals as needed. The buses always provide a lively forum for fun, discussion, or just enjoying the passing scenery. In addition to transportation, all meals are included. After the breakfast buffet at the hotel attendees enjoyed a

variety of foods for lunch and dinner at various restaurants. Everybody was very well fed! POP is not the time to be on a diet!

The organ venues ranged from the 4,500 seat Fox Theatre to residences. However, no matter the size of the venue, all attendees enjoyed a personal experience with each organist and instrument. Not only that, but open console time was provided on every instrument as well. All those who wanted to play were accommodated.

## Thursday, March 27

The day began with registration in the lobby of the Hampton Inn Saint Louis – Columbia in Columbia, Illinois, a nearby St. Louis suburb. The registration table was staffed by Dave and JoAnn Bartz, Sandy Buchheit, and others. In early afternoon it was time to load the buses for our first event in mid-town St. Louis, a concert at the Scottish Rite on the recently restored 4/53 Kimball by SLTOS’ own Henry Evans.

The Kimball, built in 1924, has seven divisions in five chambers, and 3,854 pipes. Henry gave a very good explanation of this type of organ as not being typical theatre, but more orchestral/classical in nature. In addition to the classical sounds, there are a Tibia, Kinura, four tuned percussions, and a toy counter. The Kimball speaks throughout the large auditorium with full dynamic range from the soft and luscious Kimball Strings

to two Tubas on 20 inches of pressure and six Diapasons.

Following the Scottish Rite it was back on the buses to the City Museum a few blocks away for a dinner of assorted pizzas and salad. After dinner there was a concert on the City Museum Wurlitzer (Opus 839, a 3/17 Wurlitzer) by none other than famous audio engineer and theatre organist Bob Heil.

The City Museum Wurlitzer was installed in the museum by SLTOS, and speaks out into an area of the museum known as “The Enchanted Caves.” This is a labyrinth on two floors of the 10-story atrium in the center of the museum. The sound in this area, and throughout the museum, is quite remarkable. There are two pipe chambers containing 1,112 pipes with most of the bass pipes and all the percussions exposed in the caves.

The console came from the Rivoli Theatre in New York City. Much of the pipe work came from Stan Kann’s Ruggeri Restaurant organ. The organ is very accessible, and visitors to the museum are allowed to play it under controlled conditions. The July/August 2011 issue of THEATRE ORGAN contained a full article on the City Museum Wurlitzer.

After the concert and open console, we were all driven to the world famous “Ted Drewes Frozen Custard” on Chippewa where we purchased delicious “Concretes,” and other frozen delicacies. Then back to the hotel to rest, relax, and prepare for an eventful next day.

## Friday, March 28

After breakfast at the hotel, we departed for our first destination of the day, the Lincoln Theatre in Belleville, Illinois. This historical theatre on East Main Street opened on December 6, 1921 to vaudeville acts and silent movies. A Wurlitzer theatre organ was installed in 1927 at a cost of \$30,000 to replace the orchestra. Unfortunately, with the advent of “talkies,” the organ was later removed. From 1980 to 2000 the theatre was faithfully restored



*Henry Evans at the Scottish Rite Kimball*



*City Museum Wurlitzer*



*Bob Heil at the City Museum*



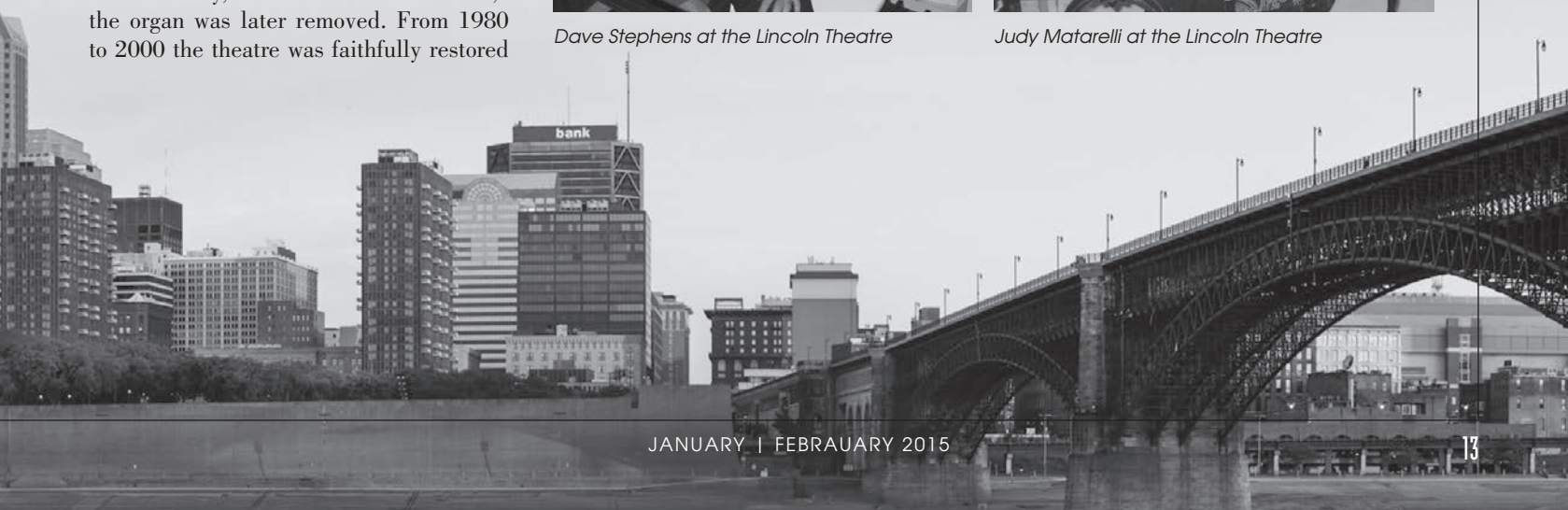
*Lincoln Theatre Wurlitzer*



*Dave Stephens at the Lincoln Theatre*



*Judy Matarelli at the Lincoln Theatre*





by its then-new owners, SLTOS members Richard and Betty Wright and others.

The organ is a true composite, with pipework from Wicks, Kilgen, Geneva, Wurlitzer, and a Vox Humana of unknown lineage. The nucleus of the organ was a Geneva Masonic Lodge organ from Belleville. Many thanks to the current owners, Dave and Sandy Shoenborn, the Wrights' daughter and son-in-law, for continuing to present this wonderful 3/15 instrument.

Prior to the concert Mark Herman gave a very enlightening seminar on theatre organ performance for those who registered for it. Everyone enjoyed the concert performed by SLTOS Vice President Dave Stephens.

Then it was just a couple blocks over to the Bellecourt Masonic Hall for a delightful light lunch of assorted soups, salads, and sandwiches. This was followed by a return to the Lincoln Theatre for a concert by the very talented Judy Matarelli of the Joliet Area Theatre Organ Enthusiasts ATOS chapter and, of course, open console.

Everyone then boarded the buses for a trip to Millstadt, Illinois for a wonderful dinner at the home of Richard and Pam Masching, followed by a great concert on their restored Wicks Opus 777.

The organ was manufactured by the Wicks Organ Company of Highland, Illinois in 1927 and originally installed in the Granada Theatre in Greencastle, Indiana as a 3/6. In 1936 it was moved to a funeral home in Bedford, Indiana, where it remained until April, 2004 when it was moved to its present location. It is now a 3/14 and includes piano, glockenspiel, xylophone, metal bar harp, tuned sleigh bells, complete toy counter, plus many other sound effects.

Our artist for the evening was professional theatre organist Bert Kuntz. Bert was a popular organist in the Sacramento, California area, and was a staff organist at Arden Pizza and Pipes. POP attendees once again got to participate in open console on the Wicks. A very tired bunch of people then boarded the buses for



*Clockwise from top left:  
 Masching residence Wicks Console  
 Burt Kuntz at the Masching residence  
 Mark Gifford at the City Museum  
 A few of the many Moelmann toy counter elements  
 Jack Moelmann and Sharon Theurer  
 Faye Wheeler at the Moelmann Hammond  
 Moelmann residence Rodgers  
 Cheri Day and Hank Steiger ham it up*



the trip back to the hotel, and much needed rest.

## Saturday, March 29

At 8:30am we were once again on the buses for a 9:00 concert at the Lincoln Theatre by the inimitable Mark Gifford of Springfield, Illinois. Reverend Mark, who is an associate pastor at Parkway Christian Church (DOC) in Springfield, has a real gift for entertaining, and never fails to provide lots of laughs, surprises, and great music.

Afterward we traveled to O'Fallon, Illinois to the home of ATOS board member Jack Moelmann for a nice lunch followed by a concert played by Jack on his hybrid Rodgers and Hammond organs. The Rodgers 340 "Century Custom" console, as well as the organ itself, has had many additions, far too numerous to mention here. He also accompanied a silent movie followed by open console.

Those who have never been to Jack's home were in for a unique experience. In the music room there is something of interest everywhere one looks—from a model railroad to bubble-blowing bears to tuned ducks and a vacuum cleaner, all playable from the organ console. However, the music room isn't the only unique room at Jack's. There is something unique in every room.

At 4:30 the buses departed Jack's for a banquet at Fischer's in Belleville. An Allen TH200 was provided by Jerry Roberts of Midwest Music for open console during and after the banquet. Jack Moelmann, Dave Stephens and others entertained while some sang and danced. After returning to the Hampton Inn, the party continued.

## Sunday, March 30

At 8:30am we left the hotel for another much-enjoyed concert at the Lincoln Theatre by this year's featured artist, Mark Herman. Mark was named ATOS Theatre Organist of the Year in 2012, and is the youngest organist to be so honored. He is very much in demand playing more than 30 concerts annually here and abroad. Mark is well able to carry on the theatre organ



*Clockwise from top:*

*Saturday evening banquet at Fischer's Restaurant in Belleville, Illinois*

*Dave Stephens entertaining during lunch*

*Mark Herman at the Lincoln Theatre*

*Richard Ahlvin tries out a new Allen Chapel Series Repertoire 2/24 provided courtesy of Midwest Music*



tradition, and even break new ground. Then we went to Aunt Maggie's restaurant in Columbia, Illinois for a very filling luncheon buffet.

Next was a fine concert at the home of SLTOS president and wife, Jim and Dee Ryan, on their Wicks composite by SLTOS member Ralph Haury. The Wicks console was originally a two-manual that was expanded to four by the late Joe Barnes from whom the entire organ was obtained. Since then several ranks and many stops have been added from many different sources. It has also been fitted with a Uniflex relay that allows the organ to play back previously-recorded performances. Once again there was ample opportunity for guests to play the instrument during open console.

At 5:00 all departed the Ryans' for another banquet at the Guild Center at Our Lady of the Snows Shrine near Belleville. Jerry Roberts and Midwest Music generously provided a Hammond organ for playing during and after the banquet. Mark Herman, Jack Moelmann, and other guests entertained while, once again, some sang and danced. At 9:30 the buses took everyone back to the hotel where, for some, the party continued.

## Monday, March 31

The final day of POP (sigh)! Does all this fun really have to end? The buses arrived at the Fabulous Fox Theatre in St. Louis, where featured artist Mark Herman made the Mighty Wurlitzer 4/36 Fox Special really sing! The Fox organ was installed in 1928, and still plays on the original relay in its original location. Additionally, there were tours of the theatre and the pipe chambers by SLTOS member and Fox usher Carl Vogt and SLTOS crew chief Al Haker, followed by open console on the Mighty Wurlitzer. This was followed by a fabulous lunch at the theatre in the Fox Club.

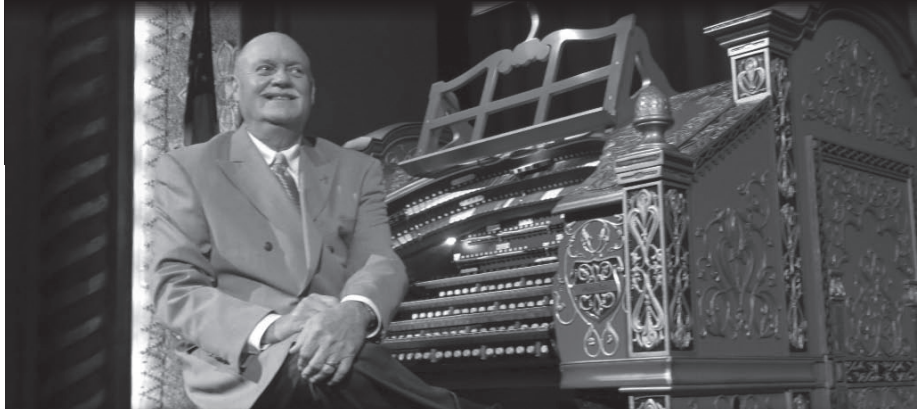
It was a wonderful five days of concerts, entertainment, delicious food, and friendship. Guest survey ratings for SLTOS POP-2014 were overwhelmingly positive. Many thanks to all those who worked very hard to make it a success, and to all our enthusiastic wonderful guests. Don't miss SLTOS POP-2015! Watch for the ad in the Journal for more information.

*Clockwise from top:  
Part of the group at the Ryans' residence  
Ralph Haury at the Ryans' Wicks  
Don Walker tries the new Allen  
Part of the banquet group at Guild Center-Shrine of Our Lady of the Snows  
Mark Herman entertains during the Sunday evening banquet*



Clockwise from top:  
Dave Stephens and Wallace Dittrich  
Open console participants at the Fox  
Theatre  
Mark Herman at the Fox Theatre  
Mighty Wurlitzer

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# A Blast From The Past: THE SUBURBIAN WURLITZER

BY JOHN C. BECICA

Most of us are aware of the numerous theatre pipe organs which have been played in pizza parlors; but here is the story of a Wurlitzer installation, envisioned and created by a prominent northern New Jersey organist, which provided appreciative patrons with music for dining and dancing in a continental cuisine setting. It is also the story of a venue which helped launch a local theatre organ society!

Shipped from the North Tonawanda factory on November 23, 1927, the 3/17 modified theatre pipe organ began its life as Opus 1793, a 3/15 Style 260 SP Wurlitzer. It was first installed at the RKO Chester Theatre, Bronx, New York. The building still stands today; it can be seen from the Cross Bronx Expressway with the fading stenciled words "Chester Theatre" on the stage house.

38 years later in 1965, Opus 1793 traveled from the theatre to ATOS charter member Richard Loderhose on Long Island where it remained in storage until 1969. North Jersey theatre organist Frank Cimmino then arranged for it to be installed at a restaurant where he was entertaining.

Frank Cimmino began his musical training under the tutelage of his mother, Ethel, a pianist, composer, and instructor. He became widely known throughout the New York/New Jersey area as a theatre organ concert performer, a popular entertainer, a teacher of theatre organ, and an organ designer, technician, and voicer for both pipe and electronic instruments. He served for a time as house organist at the Beacon Theatre on Broadway in New York City, where he performed at the 4/19 Style 250 SP Wurlitzer for shows featuring Bob Hope, Peggy Lee, and other famous entertainers. He also served as a substitute organist at Radio City Music Hall.

Since 1968 Frank had been playing his Rodgers 33E analog electronic theatre organ at Jimmy and Bobby Provissieros' Suburban restaurant. The 33E was a custom instrument designed by Frank for himself. The Rodgers factory liked the organ so much that they made it a regular production model.

The Provissieros' establishment, founded in 1962, served continental cuisine with a full bar, and was located in a vintage house at Belvidere Avenue off

Conklingtown Road, an obscure location in Wanaque, New Jersey. Wanaque is a relatively rural Passaic County town in northern New Jersey. It is best known for the huge Wanaque Reservoir located there.

When an addition to the Suburban restaurant was planned to bring the capacity to over 200, provision was made for organ chambers, a dance floor, and a rotating mirrored ball suspended from the ceiling. Opus 1793 was installed in the new addition by Warren Westervelt Organ Company under Frank Cimmino's artistic supervision.

The main and solo chambers flanked the percussion chamber, all with glass windows for viewing by the diners. The three sets of shades were installed horizontally above the windows and covered with grille cloth. The percussions were painted with luminous paint and lighted with a black light, and the original Wurlitzer instrument was enhanced with two added Robert-Morton ranks, a second Tibia Clausa, and a second Vox Humana. The original Wurlitzer Saxophone rank was not installed, however. It had been previously replaced with a Morton English Post Horn.

Frank Cimmino Circa 1982–1983  
(Dawson Collection)



Frank Cimmino entertains at the Suburban Wurlitzer circa 1980 (note the trumpet pipes and the lighted nameplate on top of the console)



A Rare LP—only a couple hundred records were pressed (note the 13-star flag for the American Bicentennial in 1976)



Organist Ralph Ringstad, Jr. in 1983 at age 22



Interior view of the Suburban from the dance floor. The bar and the original dining room are up the steps behind the white decorative wrought iron. Patrons who wished to converse during dinner knew to be seated in the original dining room where the lessened organ volume would serve as background music. (Post Card- Stehle Collection)

The original upright piano did not come with the organ, so it was replaced with a Welte-Mignon reproducing grand piano with a mirror behind the keys to emphasize their automatic movement when played from the organ console. The piano was unenclosed, located in an alcove to the far left of the dining room. All the other standard Style 260 percussions were installed: Marimba, Glockenspiel, Xylophone, Chimes, Tuned Sleigh Bells, and Chrysoglott. A full complement of traps were also included: Snare, Bass, Kettle and Tom-Tom Drums, Crash and Jazz Cymbals, Tambourine, Castanets, Wood Block, Triangle, Surf, Auto Horn, Thunder, Fire Gong, Train Whistle, Door Bell, Horses Hoofs, Siren, Bird Call, and Aeroplane.

The organ debuted at the restaurant on the July Fourth weekend in 1971. The console was placed on a raised platform at the right rear corner of the dance floor with a giant fisheye mirror for the organist to view the patrons behind him. Several cut-down and mounted Brass Trumpet pipes stood atop the console as decoration. Frank, assisted from time to time by young protégé Ralph Ringstad, Jr., entertained diners five nights a week—every night the restaurant was open, Wednesday through Sunday—for the next 10 years. He also played occasionally for special afternoon parties. Local artist Andy Kasparian also played at the Suburbian for a time.

The restaurant was described as offering “Continental cuisine, Wurlitzer music, and dancing in an elegant Mediterranean setting.” Its mottos were “Home of the Roman Table,” and “Hard to Find, but Worth the Search.”

Frank Cimmino was a showman and an entertainer, not just an organist. One can imagine the scene with dim lighting for dining and dancing: Lit chambers, blacklit percussions, and the sparkling mirrored rotating ball as patrons danced to arrangements such as “I Don’t Know Why,” “You Made Me Love You,” and “Moonlight Serenade.” Fine dining, dancing, and superb Wurlitzer organ music turned out to be a dynamite combination for the successful restaurant. Many nights Frank’s mother, Ethel, was in attendance, table-hopping and visiting with the guests.

On November 11, 1972, a little over a year after the Wurlitzer’s introduction, 77 charter members, led by Bob Balfour, Walter Froehlich, and Joe and Jinny Vanore, met at the Suburbian to officially form the Garden State Theatre Organ Society. The following July, the group was granted a charter as an ATOS chapter.

Eight subsequent visits to the venue by GSTOS members included concerts by charter member Frank Cimmino, by well known local organist Jerry Mendelson, and numerous open consoles, including a Christmas Party in 1979. Open console on March 23, 1980, however, was to be our last visit. We shall soon learn why.

During his years playing Opus 1793 at the restaurant, Frank Cimmino recorded three LPs: *Dining at the Suburbian*, *Christmas Joy*, and *The Suburbian Wurlitzer*. All were produced in relatively small quantities, and thus are rare today. They are the only known recordings of the organ as installed at the Suburbian.

Ten years after the organ’s debut, on Wednesday, August 26, 1981 at about 11:30pm, tragedy struck. The restaurant caught fire, caused by faulty wiring in the original house. It took until about 4:30 to put out the inferno. The older part of the building was reduced to rubble. The newer dining room and the organ were badly damaged. The console was burned, and the contents of the chambers suffered from water, smoke, soot, and tremendous heat which melted components. Fortunately, no one was hurt.

After the fire, the few restorable parts of the instrument had to be sold as salvage.

The Morton English post horn went to Chaminade High School’s 3/15 Austin-Morton in Mineola, Long Island. A replacement for the original Wurlitzer Brass Saxophone, the Morton rank came from the RKO Keith’s, Richmond Hill, New York via Richard Loderhose.

The console went to the late Ken Ladner of Hicksville, Long Island. Ken was instrumental in the installation of the Chaminade organ. He reworked the burned console in the style of the Radio City Music Hall consoles, and planned to hook it up to seven ranks of pipes set up in his garage. He died unexpectedly, however, before he was able to install a relay. As of 2013, his widow still has the rebuilt Suburbian console in her living room.

The Glock, Xylophone, Marimba and 16’ Wurlitzer Tibia extension went to the New York Theatre Organ Society’s 3/12 Wurlitzer at the Middletown Paramount in Middletown, New York.

The disposition of any other usable parts is unknown.

Ever the optimist, at the time of the fire Frank Cimmino predicted that the venue would be rebuilt and a bigger and better organ installed. His prediction did not come true. Patronage had been slowly declining before the fire, and the restaurant was never rebuilt. The land was finally redeveloped in 1993 when Suburbian Village, consisting of nine townhouses, was sited on the property.

Gone is the Suburbian Wurlitzer (1981).

Gone are artists Frank Cimmino (2008) and Ralph Ringstad, Jr. (2010).

Gone are Society organizers Bob Balfour (2004) and Jinny Vanore (2012).

But the Garden State Theatre Organ Society, founded at a unique Wurlitzer dining and dancing establishment, continues on today, stronger than ever!

Thanks to Tom Stehle, Michael Cipolletti, Dan and Elaine Dawson, Dave Kopp, Pete Panos, and Brother Bob Lahey for contributing the bulk of the information for this article.

John Becica first met Frank Cimmino in 1963 when Frank was working as a demonstrator at the DeWaard Brothers Rodgers dealership in Monsey, New York. During the summers of his high school years in the mid 1960s John took theatre organ lessons from Frank. After John left for college, they lost touch. John continued playing his early version 1963 Rodgers Trio 320, and never knew anything about the Suburbian Restaurant, or local theatre organ societies, for that matter. It wasn’t until 1996 that by happenstance he discovered GSTOS and ATOS. He has been active as the editor of *Pedals and Pipes*, the GSTOS newsletter, for the past 13½ years, and feels privileged to piece together the story of the Suburbian Wurlitzer from those who were actually there to experience it.

## The Suburbian Wurlitzer

### Ranks

#### SOLO CHAMBER

1. English Post Horn (Robert-Morton)
2. Brass Trumpet
3. Tibia Clausa (Robert-Morton)
4. Orchestral Oboe
5. Kinura
6. Oboe Horn
7. Solo String
8. Quintadena
9. Vox Humana (Robert-Morton)

#### MAIN CHAMBER

10. Tuba Horn
11. Diaphonic Diapason
12. Tibia Clausa
13. Clarinet
14. Viol d'Orchestre
15. Viol Celeste
16. Concert Flute
17. Vox Humana

### Percussions

Marimba  
Glockenspiel  
Xylophone  
Chimes  
Tuned Sleigh Bells  
Chrysoglott  
Grand Piano

### Traps & Toys

Snare Drum  
Bass Drum  
Tom-Tom  
Crash Cymbal  
Jazz Cymbal  
Kettle Drum  
Tambourine  
Castanets  
Wood Block  
Triangle  
Surf  
Auto Horn  
Thunder  
Fire Gong  
Train Whistle  
Door Bell  
Horses Hoofs  
Siren  
Bird Call  
Aeroplane

# Theatre Organist Frank Cimmino — The Mastermind Behind The Suburbian Wurlitzer

Born in northern New Jersey in March of 1939, Frank Cimmino grew up in Wayne. He was educated at Wayne High School, William Paterson University, and at a subsidiary of Carnegie Institute on Fifth Avenue in New York. Frank began his musical training under the tutelage of his mother, Ethel, a pianist, composer and instructor.

He started with the drums at age three. By age seven he was playing the piano, and by age 26 he had mastered 14 instruments. His “Aha!” theatre organ moment took place when at age 14 his parents took him to hear the Radio City Music Hall Wurlitzer. He first realized his dream of playing that instrument at age 22. Frank became widely known throughout the New York/New Jersey area as a theatre organ concert performer, a popular entertainer, an organ teacher of popular and theatre organ, and an organ designer, technician, and voicer for both pipe and electronic instruments. He also served as a director for several choirs, including the First Army Company Choir when he was in the service at Fort Dix.

But he is probably most remembered for his 13 years of entertaining diners and dancers at the popular Suburbian Restaurant in Wanaque, New Jersey. He started there with his Rodgers 33E electronic theatre organ in 1968. Beginning in 1971 he played for 10 more years the 3/17 Style 260 SP Wurlitzer which he arranged to have installed in the Suburbian's new dining room. It was there that the organizational meeting for the Garden State Theatre Organ Society was held in 1972.

After the Suburbian Restaurant and organ were destroyed by fire in 1981, Frank entertained at his Rodgers 33E for several years at Marco's Restaurant on Hamburg Turnpike in Wayne, and later at the Triangle Hofbrau Restaurant on Route 23 in Wayne.

He recorded four LP records, three at the Suburbian, and a fourth at two different venues: the Beacon Theatre Wurlitzer, and Rahway, New Jersey's “Biggest Little Wurlitzer” (see discography).

Frank was an accomplished theatre organ designer, technician, and voicer. He had a great ear. Immediately after graduating from Carnegie in 1961, Frank started working for a pipe organ company in Pennington, New Jersey, where he learned the trade. Soon after, in May of 1962, he purchased a vintage 1932 2/4 Möller pipe organ from the Gorny and Gorny Funeral Home in Bloomfield, New Jersey. The instrument had been damaged by a flood several months earlier. Frank then began collecting parts to expand the instrument and turn it into a hybrid theatre organ. As of April, 1965 he had six ranks playing (flute, solo string, soft string, vox, diapason and trumpet), with plans for two more ranks. The Westervelt Pipe Organ Company of Pompton Lakes fabricated a new limed oak two-manual console with black and gold trim for the instrument. A 1928 Xylophone and Glock were obtained from the Roosevelt Theatre in Flushing, New York. A set of 1932 chimes which came with the funeral home Möller were installed. The 1924 toy counter, including snare, bass, and kettle drums, wood block, triangle, tom-tom, tambourine, castanets, sleigh bells, train bell, boat whistle, siren, and bird call came from the Sunnyside Theatre on Long Island. The 1922 vintage

swell shades were obtained from the State Theatre in Jersey City, and the organ played in a soundproofed garage at Frank's home in Wayne. What became of this instrument is unknown, but several years later Frank embarked on another home pipe organ project.

In November 1976, during his time at the Suburban, Frank purchased, restored, expanded and installed Wurlitzer Opus 1416 in his Wayne home.

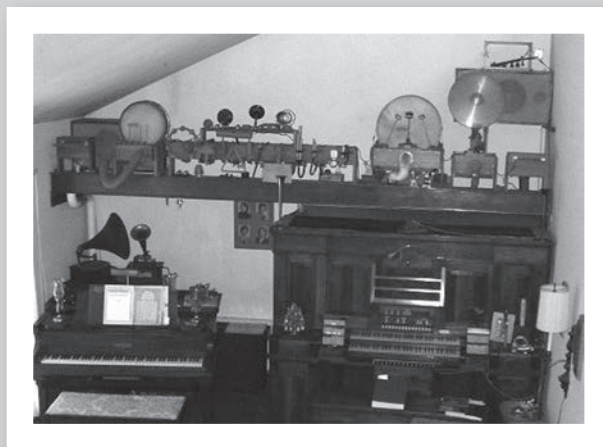
The organ, originally a 2/4 Style B with Trumpet, String, Flute, and Vox Humana, was first installed in 1926 at the 650-seat Pastime-Osborne Theatre in the Bronx. The instrument was later repossessed and

set up as a demonstrator at Wurlitzer's 42nd Street showroom in Manhattan. In September, 1935 it was installed at the Fordham Skating Rink, and three years later in January, 1939 it moved to the home of Garden State Theatre Organ Society charter member Quinby DeHart Gurney, M.D. in Hawthorne, New Jersey. The instrument was subsequently damaged by a flood and became unplayable. At this point Frank bought it, restored it, expanded it to six ranks, and had it playing in his home. In February, 1979 he sold the Wurlitzer to Harold Benz of Morris Plains, New Jersey, who installed it in his basement. In September, 1987 the instrument, still

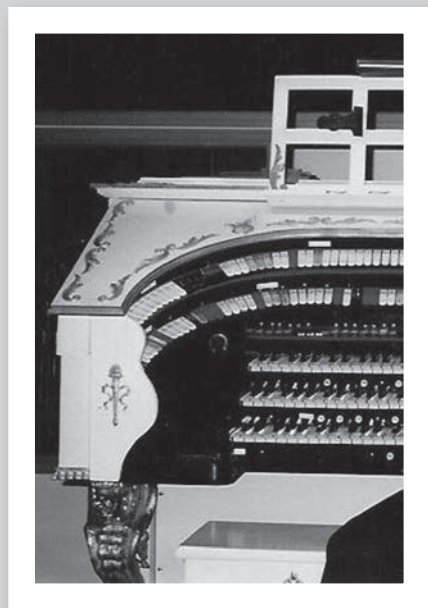
the 2/6 that Frank restored, moved to its current home in the heart of Pennsylvania's Lehigh Valley at the Roxy Theatre in Northampton, where it plays today.

As a technician, Frank is also remembered for the education he gave founding Garden State member Joe Vanore, as they took a pile of organ parts and assembled "the monstrous jigsaw puzzle" into Joe and Jinny's 2/3 Estey Minuet. He was also responsible for the stop respecification when Bob Martin added a second stop rail to the Griffith Beach theatre organ in his home in Little Falls, New Jersey.

*Roxy Theatre, Northampton, Pennsylvania  
(north of Allentown in the Lehigh Valley)*



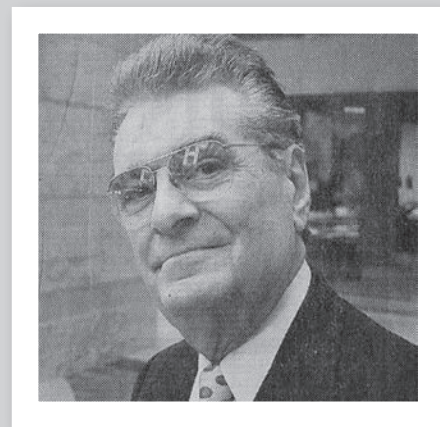
*Vanore Estey  
2/3 Minuet  
with Ampico  
reproducing  
grand piano  
and toys*



*Martin 3/24 Griffith Beach with  
added stoprail*



*Ethel Cimmino entertains at the piano in  
Florida. She was reportedly age 101 when  
this photo was taken!*



*Frank in May 2007, about a year before  
his death*



In the early 1960s Frank worked as a demonstrator at DeWaard Brothers, the local Rodgers organ franchise, just across the state line in Monsey, New York. While there, he had the Rodgers factory build him an analog electronic theatre organ to his own custom specifications. The factory liked the instrument so much, that they turned it into a regular production model—the Rodgers 33E. The Rodgers wood-slat music desk and dogleg bench were other innovations inspired by Frank’s custom design.

Frank also left his mark as a theatre organ instructor. He is known as mentor to talented professional organists Greg Owen, and the late Ralph Ringstad, Jr. In addition, several Garden State members also took lessons from him including Michael Cipolletti, and John Becica.

After the death of his father, Frank and his mother, Ethel, moved from their home in Wayne to a condo, also in Wayne. Several years later they relocated to the Cape Coral area of Florida. Ethel predeceased Frank by several months at age 103 in March of 2008.

A charter member of both the New York and Garden State ATOS chapters, Frank is remembered not only as a musician, but also as a person who was always positive, optimistic, outgoing, generous, friendly and kind. An extremely upbeat and outgoing personality—a true entertainer and showman, not just an organist, Frank is greatly missed by all who knew him.



# Frank Cimmino Discography

## Golden Moments With Frank Cimmino

### HMR 932

Recorded by HMR Productions, Inc.  
Scotch Plains, New Jersey  
Harry M. Randel

### Side 1

Beacon Theatre 4/19 Wurlitzer, Broadway,  
New York City  
Style 250 SP, Opus 1891, Shipped June 6,  
1928

Live concert recorded November, 1974

- 1 Italian Medley  
Speak Softly Love  
I Have but One Heart  
Finiculi-Finicula
- 2 Medley d’Amour  
My Way  
So in Love
- 3 Tea for Two
- 4 September Song

### Side 2

Rahway Theatre 2/7 “Biggest Little Wurlitzer”  
Rahway, New Jersey  
Style EX, Opus 1923, Shipped August 3, 1928  
Live concert recorded February, 1966

- 1 Sunrise, Sunset
- 2 Somewhere my Love
- 3 Three Coins in a Fountain
- 4 Hernando’s Hideaway
- 5 My Own True Love
- 6 Poinciana
- 7 Bye Bye Blues





## Dining At The Suburbian

### HMR 1082

Frank Cimmino plays the Suburbian Wurlitzer

Released 1977

Recorded by HMR Productions, Inc.  
Scotch Plains, New Jersey  
Harry M. Randel

#### Side 1

- 1 Tonight
- 2 If
- 3 Tie a Yellow Ribbon Round the Old Oak Tree
- 4 Today
- 5 Spanish Eyes
- 6 The Way We Were

#### Side 2

- 1 All Because of Spring (Ethel M. Cimmino, composer, Frank's mother)
- 2 Beer Barrel Polka
- 3 And I Love You So
- 4 Loco Locomotive
- 5 Bridge Over the River Kwai
- 6 The Party's Over



## Christmas Joy

### HMR 1083

Frank Cimmino at the Suburbian Wurlitzer

Release date - Not printed on Album (Circa 1977-1981)

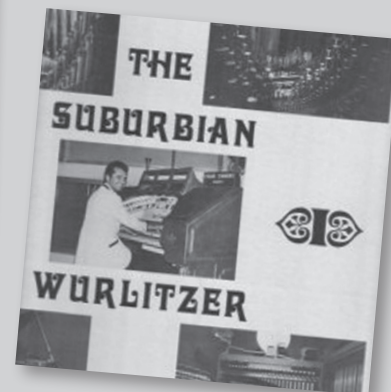
Recorded by HMR Productions, Inc.  
Scotch Plains, New Jersey  
Harry M. Randel

#### Side 1

- 1 Christmas Joy (Ethel M. Cimmino, Composer, Frank's mother)
- 2 I've Got My Love to Keep Me Warm
- 3 Star of Bethlehem
- 4 Winter
- 5 Jingle Bells / Ring Merrily Bells
- 6 Winter Wonderland
- 7 Song of Joy

#### Side 2

- 1 Adeste Fidelis
- 2 It Came Upon a Midnight Clear / Deck the Halls
- 3 O Holy Night
- 4 Hark the Herald Angels Sing
- 5 Silent Night



## The Suburbian Wurlitzer

### HMR 1084

Frank Cimmino at the Organ

Release date - Not printed on Album (Circa 1977-1981)

Recorded by HMR Productions, Inc.  
Scotch Plains, New Jersey  
Harry M. Randel

#### Side 1

- 1 S' Wonderful
- 2 I Don't Know Why
- 3 From This Moment On
- 4 Moonlight in Vermont
- 5 I Could Have Danced All Night
- 6 Feelings
- 7 In the Mood

#### Side 2

- 1 Moonlight Serenade
- 2 You Made Me Love You
- 3 Remember
- 4 Military Medley  
Marines March  
Caissons Go Rolling Along  
Army Air Corps  
Anchors Aweigh  
God Bless America
- 5 Always
- 6 Till Tomorrow

# 2015 ATOS ANNUAL CONVENTION

The 2015 American Theatre Organ Society Annual Convention will be hosted by the Dickinson Theatre Organ Society chapter. With all this region has to offer, it's sure to be...

## Something Big

### **Overture July 2, 2015**

Morning & early afternoon – Longwood Gardens – Jonas Nordwall – limited to 300  
Late afternoon/early evening – Welcome Cocktail Party  
Special Concert (not part of Overture) – limited to 300  
Evening – Macy's Grand Court – Peter Conte

### **Day 1 July 3, 2015**

Morning – Membership Meeting  
Late morning – Group A – Macy's Greek Hall – Ron Rhode (lunch provided)  
Afternoon – Colonial Theatre – Mark Herman – dinner provided  
Evening – Dickinson HS – David Peckham

### **Day 2 July 4, 2015**

Morning – Membership Forum  
Late morning – Group B – Macy's Greek Hall Ron Rhode (lunch provided)  
Afternoon – Colonial Theatre – Young artist competition & Andrew Van Varick (dinner provided)  
Evening – Dickinson HS – Dave Wickerham

### **Day 3 July 5, 2015**

Morning – Group A – Allen Organ Co. Octave Hall – Lance Luce  
Group B – Grand Theater – John Baratta with film (lunch provided for both groups)  
Afternoon – Group A – Grand Theater – John Baratta with film  
Group B – Allen Organ Co. Octave Hall – Lance Luce  
Evening – Banquet at Sunnybrook Ballroom – Dick Smith

### **Day 4 July 6, 2015**

Morning – seminars in hotel  
Afternoon – Dickinson HS – Hector Olivera  
Late Afternoon – Wilmington & Western Train Ride (dinner provided)  
Evening – Dickinson HS – Simon Gledhill & Richard Hills

### **Encore July 7, 2015**

Morning – Broadway Theatre – Don Kinnier  
Noon – Concert on Boardwalk Hall Midmer Losh – Steven Ball (lunch on your own)  
Afternoon – Concert Boardwalk Hall Kimball – Steven Ball  
Late Afternoon/Early Evening – on the Boardwalk at Atlantic City (dinner on your own)

# The Dickinson Kimball

BY BOB DILWORTH



## Why?

We have often been asked, “Why did you make it so big?” After all, 66 ranks make the Dickinson Kimball the fourth-largest theatre organ in the world!

We didn’t start out to make it this size. Let me explain how it happened.

The original organ we removed from Philadelphia’s Boyd Theatre and installed in the John Dickinson High School was a 3/19—certainly not a small organ.

The first contributing factor was the desire on my part to hear such sacred oratorios as Theodore Dubois’ *Seven Last Words of Christ*. The storm sequence would sound wonderful on the Kimball. The school’s choir director was not interested. So, I drew in some other people interested in choral music and we started the Northern Delaware Oratorio Society. It was a success, with a chorus of about 125 singers, but they chose another oratorio for their inaugural concert.

However, by the time the chorus (on stage) could hear the organ, the volume was so great that the audience could not hear the chorus.

Our solution came in the form of a four-rank Kimball organ from the RKO-Keith Orpheum Theatre in Champaign, Illinois.

There was no sense in putting these ranks in one of the chambers; we needed organ support coming from behind the chorus. We constructed a room on wheels to house these four ranks. The room, which we called our “two-ton cottage,” could be wheeled to the back of the stage when not in use.

So, now we had a 3/23 Kimball. However, in order to manage this, we had to add to the Kimball relay. A four-rank Wurlitzer relay was rewired and reconfigured to run not only the “cottage” but some other changes in the specifications on the console. Some additional couplers were needed to entice Virgil Fox to come for a concert. Virgil’s concert was a success.

Every time we hosted a theatre organ artist for a concert, a final question on the way to the airport was, “What do you feel was missing on the organ?” As a result of these questions, and the keen ear of our advisor and mentor, Brant Duddy, we began to realize that more changes and additions were needed.

One major request was to improve the bass of the organ. Although we had five 16’ stops, the auditorium was not kind to the bass. And so we kept our eyes and ears open.

The first major addition to the bass came when Brant Duddy heard that a church in New York City wanted to get rid of a 32’ Bombarde. He and I went to New York, removed the set of 44 pipes, and brought them back to the school for later installation. There wasn’t enough floor space in the regular chambers, so we put them on a balcony over the women’s dressing room.

By this time we were hearing from the artists that the organ should have two Tibias. We also were told that several other ranks were missing from the palette of sound. That’s why we added a second Tibia Clausa, a Quintadena, and an Orchestral Oboe.

I have always loved the sound of a chorus of Vox Humanas with some light strings and flutes. So, we added another pair of Voxes in the main chamber—all Kimball. Later, we found that we needed some different vowel sounds from the Voxes, and we replaced two of the Kimballs with a Gottfried and a Wurlitzer.

By this time, the organ had grown in size so that other suggestions were made by the artists to balance the existing sounds. Our additions were made to fill voids in the tonal palette.

We were lucky; most of the additions fell into our laps about the time we needed them. We heard of a chamber of commerce theatre organ in a church which was closing. From that we got a metal Diaphone, a 61-note Celesta, and a complete Diapason chorus of eight ranks.

Other additions over the years came from a variety of locations.

From a church that had burned came a wonderful Waldhorn (which sounds like a Style D Trumpet); a pair of Salicionals came from a church going out of business; a pair of Spitz Flutes came from the lobby organ of the Roxy Theatre in New York City; and so on.

The last rank to be added was the Egyptian Horn. This is a copy of the original set of pipes located in the Midmer-Losh in Boardwalk Hall in Atlantic City. The original set was borrowed by Al Bezik and he made two copies with spun brass bells. The one we have was installed in his home organ before his death. The results of this addition were a surprise. The sound by itself is not inspiring, but when added to the string chorus, it seems to double the volume of

Above: Front of Dickinson High School (Photo by Richard Neidich)

the strings. Interestingly enough, this useful addition was the one rank we added “just because.”

Each of these additions added another tone color to the ensemble. What we established was a palette of many varieties of sound. Yes, we could have stayed with the original 19 ranks, but think of the additional variety of sound—not volume—the artist can choose from when orchestrating his concert.

Over the course of the 35 years of our work in “finishing” the additions to the organ, many problems were uncovered. One of the first was the wind supply. The original blower in the theatre was not compatible with the electric supply in the school, and was left behind. We had lucked into a 10-hp Spencer blower from an organ being replaced in a church in East Orange, New Jersey. We purchased that for \$25.

When the organ was being installed in the high school, one of the teachers, son of a heating and air conditioning business owner, volunteered his services to run the main air lines. It was not until we turned on the organ for the first time that he discovered he cannot “sweat the joints” like in plumbing. We had to put up with leaks for several years until we could replace some of these air lines. During this time, the Solo chamber was starving for air. This was most evident during the dry winter season, which is also our concert season. Even increasing the size of the fans in the blower and changing to a 15-hp motor didn’t help.

To try to overcome this problem we added a second blower in a room behind the Solo chamber on a balcony to the side of the stage. Man, that Kinetic was noisy! The fix was to add another 10-hp Spencer in the basement beneath the stage and remove the Kinetic. It was a joy to disconnect the original air line running across the ceiling. This new blower also had an outlet for 25-inch air for the Tuba Mirabilis.

Over the years, moving the “two-ton cottage” was a chore requiring four men to push it into place. Eventually, it was left in the rear of the stage and used in that location. In addition, we found that the four ranks there seemed to fill in the center of the “wall of sound” of the organ. We liked the effect. After almost 10 years in this location, we decided that we did not need the portability and constructed a permanent chamber in the back of the stage. While doing this, we doubled the size and provided, underneath the



Three of the nine regulators in Main chamber (Photo by Lance Luce)



Terry Nace tuning in Solo chamber lower level (Photo by Lance Luce)



Front of house (Photo by Richard Neidich)



*Egyptian Horn in Solo upper level (Photo by Lance Luce)*



*Main Chamber Voxes and Chrys on upper level (Photo by Lance Luce)*



*Master console keydesk (Photo by Lance Luce)*

chamber, a storage “garage” for the grand piano and for our second console (more about that in a minute). Today that chamber holds 12 ranks including a somewhat rare Diapason Celeste and celestes for the Flute and String.

The Dickinson Kimball has two consoles. I had a dream: I could picture two artists playing a duet. After all, Jesse and his wife did this, and several theatres were equipped with two consoles. So, when the console from the Stanley Theatre in Baltimore became available, we bought it. However, it sat backstage for several years before we began work on it.

Actually, console problems created a need for a creative solution. When we installed the organ back in 1970, we did re-leather the stop action pneumatics—but we did not do a good job. About 1974, we spent a summer redoing the entire console, including the boxes of pneumatics for the stops. Naturally, we did them in Perflex since that was the rage at the time. Little did I know that rage would enter into the mix again a few years later when the Perflex began to deteriorate. What a mess! We realized that we had a console that was failing and that it could not be fixed in the eight weeks or so over a summer break.

George Wright came to our rescue. At his first concert for DTOS, he offered a possible solution. He had a 3-manual Möller console in storage and offered it to us to use while we did the rebuild on the Kimball console. Ah! A solution for our problems had been found.

Not so! When the console arrived at the school, it was not ready to be put on line. The power pneumatics needed to be re-leathered, as did the small regulator in the bottom of the console. We also discovered that many of the stop tabs did not have both an on and an off function of the mechanical combination system.

What to do? Ultimately we decided to start over. We removed the combination system and installed Syndyne tablet activators. One of our members claimed he could design an electronic combination system. Failure #1.

Another of our crew members claimed that the system he designed for a home installation could be adapted for a combination system. That one got much farther along. However, after all the boards were made and were ready to be installed, it was discovered that the stop activators were the opposite polarity.

Rather than start over, our electrical engineer crew member decided to add a second board over each of the first ones to reverse the polarity. When power was first applied, a gigantic puff of smoke arose. Failure #2.

In the meantime, the Kimball console was getting worse and worse. We had installed another “blow box” to take care of those tablets that had failed on the original system. But we were quickly running out of time.

Then we heard of a wonderful new system that would replace the pneumatic system. It was called Z-Tronics. We jumped on this new system, since it had been proved to work reliably. When powered up, it worked. Success!

And so, the Möller console became our concert console. With the success of the new Z-Tronics system, it was a no-brainer to decide it was the way to go with the rebuild of the Kimball console.

Since we now had a console that worked, we decided on a total rebuild and rehabilitation. New paint, new tablets, new SAMs (stop action magnets), new toe studs, new engraved plates, etc. This was not going to be a 10-minute job.

It was sometime during this rebuild period that we purchased the Stanton console. However, it was not part of our work at this time.

After the Kimball console was put back on line, our attention was drawn back to the usual organ work when another problem arose.

## FIRE!

In January, 1995 there was a major fire in the administration offices of Dickinson High School. The office complex was destroyed; this section of the building collapsed, taking about four classrooms, the office, guidance, and nurse's office out of commission. The school was closed to the public. That meant that our concert series was stopped.

Fortunately, the auditorium was spared, receiving only some smoke damage. After deciding to make lemonade from the lemons we were given, we got to work. We were given permission to work in that area. The first step was to take care of the organ. All the pipes were wiped down to remove any possible acid residue from the smoke. Then, while the pipes were out of the chambers, we completed the planned addition of a second level in the solo chamber and several other additions to the organ.

Also fortunately, the repairs to the building were completed by the start of school in September. The concert series could continue.

The new additions began to tax the Kimball console. It had not been constructed with the now-enlarged organ in mind. The original specifications (designed by Tom Hazleton) began to be compromised by taking a tablet not often used and changing its function. As a consequence, the console had to control 66 ranks instead of its design point of 42 ranks.

We began to look at the Stanton console and developed a plan that would allow it to control the 66-rank organ. Simon Gledhill was asked to design the specifications.

This time, Z-Tronics would be used for both the combination system and the organ relay.

Again, the console would be rehabilitated totally. New paint, new tablets, new engraved plates throughout, newly re-covered keys. Almost everything was to be new. This took time. Wiring the console took almost all of a year for our volunteer crew.

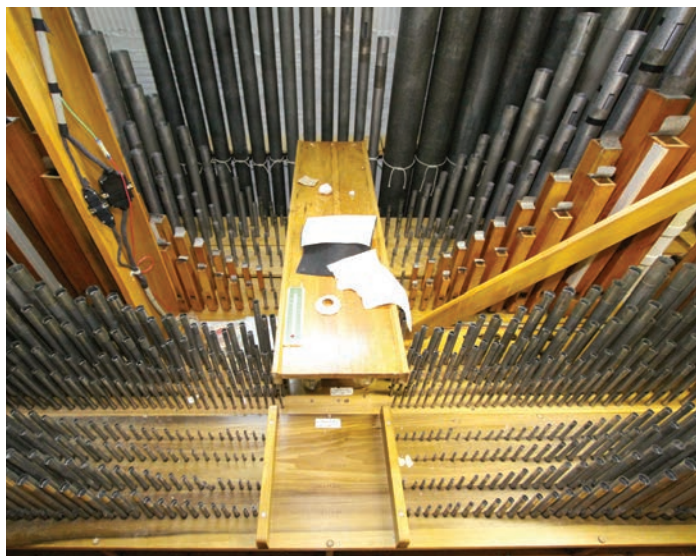
Back in the era of the rebuild of the original console we made a major modification. Even with 42 ranks, the 3-manual console didn't seem to have enough stoprail space for the needed tablets. We struggled with this for some time until I hit on a plan that might work.

We created a box to fit into the side of the console which held additional tablets. These tablets were included in the combination system so they could be controlled by the pistons as desired. However, to protect the artist from having unseen tablets causing sounds he did not want, we provided one tablet in each division on the stop-rails that turned off any signals generated from "the box." This box could be placed in a position during the artist rehearsals for his setup. Tom Hazleton then designed the specifications to include the box (mostly seldom-used stops).

The system, although unusual, worked beautifully. The rails held enough stops that even without "the box," satisfactory combinations could be achieved from the 42 ranks.

When we designed the Stanton console which was to become our master (concert) console, we kept this plan with a major difference. We did not need the tablet mechanism—any switch would do in the box. We decided on lighted push buttons. We have about 110 buttons in "the box." All are on combination.

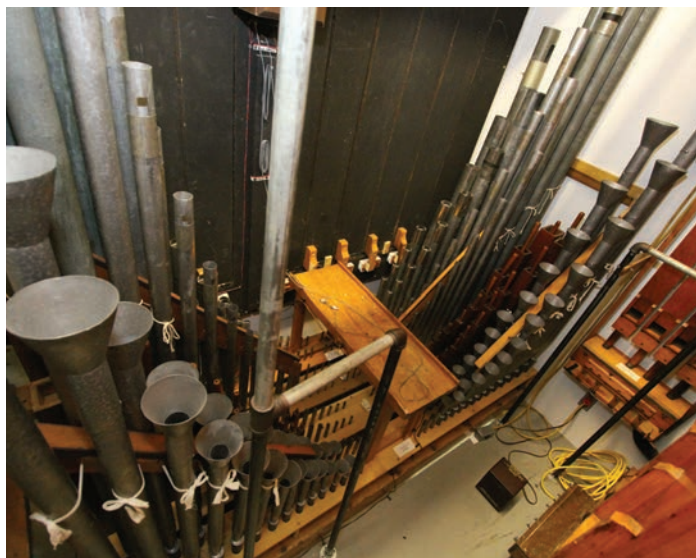
The final chapter in the console story is that we have created two totally independent consoles. Each has its own set of combinations.



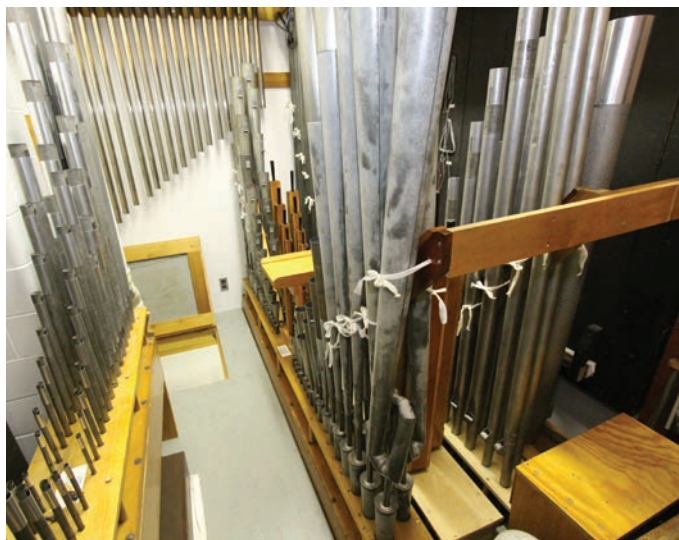
*Solo chamber upper level (Photo by Lance Luce)*



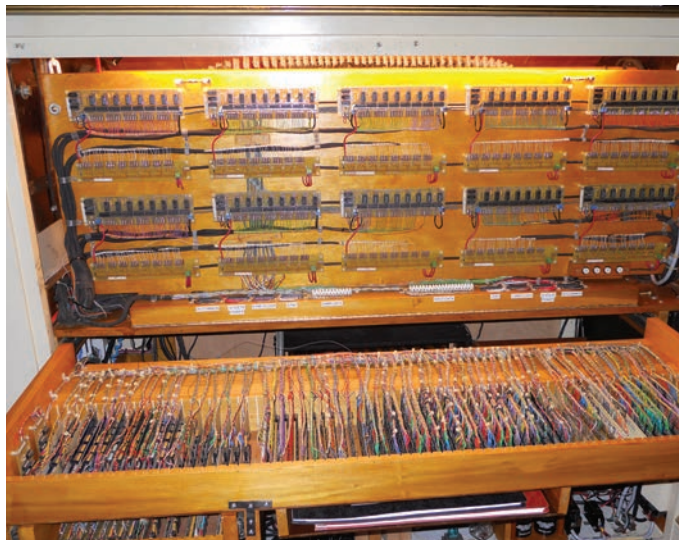
*Stage chamber and garage for second console and piano (Photo by Paul Harris)*



*Stage interior left side (Photo by Lance Luce)*



*Stage interior right side (Photo by Lance Luce)*



*Wiring harness in master console (Photo by Paul Harris)*

The only functions that are shared are the tremolos (first one who turns them on, controls them) and the shades (he who has the expression pedals open the furthest has control). We even have a system to switch the master oscillator in the control board to the opposite console if one quits.

One of the good qualities in the Z-Tronics system is that it is unlikely that a failure of a component will shut down the organ completely. That is why we have the duplicate set of controls in the second console. That is why we have a blower for each chamber. That is why we have two consoles. The failure of any one of these would not prevent a concert. I have heard of concerts being cancelled with the audience already in the theatre because of a component failure and the audience was sent home. That was a scenario we did not want to happen at Dickinson.

We have been lucky. When we faced a problem, we found the people who could solve that problem. The school has been kind to us. They provide no financial support, but they do supply us with the auditorium (no rent), heat, light, and cooling with 24/7 access. We do pay for custodial help, however.

Back in 1975, the school inadvertently helped us. After a financially disastrous concert DTOS could not afford to present the next concert. Luckily the school offered DTOS the opportunity to operate the concession stand for all the winter sports events. Later this expanded to auditorium events. This gave DTOS the financial cushion to continue.

The organ is owned by the school. DTOS has the responsibility for maintaining the organ and providing organists any time the school wishes to use the organ. They enjoy the positive publicity generated by our concert series. And, this comes to them with very little cost.

The school provided a loan of \$10,000 back in 1968 to remove the organ from the theatre, move it to Dickinson High School and install it in the auditorium. (Over the next 10 years we paid back half of the loan and the school district forgave the other half.)

We approached our first concert about \$2,000 in debt. One week before the first concert we had sold about 100 tickets and were severely worried that it was going to be a financial disaster. Then the local newspaper hit the street with a major article and photos of how this group of high school students brought this instrument from the theatre and installed it in the high school. By concert night we had 1,500 tickets sold (the auditorium seated 1,184). We had chairs all over, including some on the stage. For two and a half hours, Larry Ferrari wowed the audience with music in his style. Although most in the audience had never heard a theatre organ before, it was a successful night.

Since that time, DTOS has held a concert series of six or seven concerts a season. During the 1990s, we had numerous standing-room-only audiences. The Dickinson Kimball has earned the reputation of being a great organ and fun to play. That would not have been possible without the great group of volunteers who have maintained the organ, put on the concerts, and provided ideas for improvement.

Special thanks go to Brant Duddy, who has been our mentor throughout these last 47 years. I'm also grateful for the wonderful group of students who got this whole thing started back in 1968. And I'm grateful for the group of adults, including several ATOS members who were helpful in moving the organ society from a student club into an adult group of dedicated workers. And finally, I'm grateful for our audience who has remained loyal despite recession, weather, and age.



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# The International and Trans-Continental Odyssey of Wurlitzer Opus 585

BY WAYNE ZIMMERMAN

It was September 15, 2012.  
The house lights dimmed.

Magical musical sounds came from behind the fancy grillwork high above either side of the stage. Slowly, in the spotlight, and to the collective “WOW!” from audience members who had never experienced theatre pipe organ until this night, the natural wood, three-manual console rose from the orchestra pit with someone seated on the bench, playing to the enthusiastic applause of the assembled crowd. The song ended, the organist swung his legs around, picked up the microphone and introduced himself to the audience.

The formal debut concert of the Theatre Organ Society of the Delaware Valley’s 3/24 Wurlitzer Opus 585 theatre pipe organ, housed in the Colonial Theatre, Phoenixville, Pennsylvania had begun.

## The Early Life of Wurlitzer Opus 585

The Hippodrome was Michael Shea’s first movie house in Buffalo, New York. The magnificent movie palace opened in 1914. Designed by Leon H. Lempert, Jr., it had a seating capacity of 2,800. In 1921, the Rudolph Wurlitzer Co. was commissioned to build a theatre pipe organ for the enjoyment of the Hippodrome’s patrons, which included accompaniment to the silent films which



were shown there. The Wurlitzer Opus 585, an 18-rank 260 Special was installed in the theatre in 1922. Presumably, it was a featured part of the house’s daily programming for many years. Sadly, the Hippodrome was demolished in 1983, 26 years after the organ had been sold to Harold Logan of Niagara Falls, Ontario, who installed it in his residence.

## Back to the USA

In 1974, Bill Breuer purchased the instrument for a “Pizza and Pipes” restaurant he planned to open in Fresno, California. The instrument was expanded to 23 ranks and began playing in the



Facing page: The console is in place on the lift

Clockwise from top left:  
Main chamber being erected in shop  
The Glockenspiel prior to refurbishment  
The Solo chamber showing 3- and 4-rank chests installed at rear  
Console with Uniflex system installed  
The console prior to refurbishment

restaurant in 1977. The organ was played on a daily basis until the restaurant closed in January, 1999. [An article on the Fresno Pizza and Pipes restaurant appeared in the June, 1980 issue of THEATRE ORGAN.—Ed.]

## West Coast to East Coast

Roland Kurek was born in Kansas City, Missouri in 1946 and raised in Leavenworth, Kansas. He left Kansas when he began a career with the United States Army as a Microwave Communications Specialist and saw active duty in Southeast Asia during the Vietnam War. His final military assignment was with the U.S. Army Satellite Communications Agency at Fort Monmouth, New Jersey, and it was there that he began his civilian engineering career in satellite control systems. Kurek had a love of theatre organs and the music they produced. While living in New Jersey, he became a member of the Garden State Theatre Organ Society, and heard that the organ was for sale. In 1999 he traveled to California to purchase Breuer's Wurlitzer, and it was shipped back to New Jersey for temporary storage until a suitable venue for the organ, to be installed where it would be enjoyed by the public, could be found. This Wurlitzer was described as Roland's "dream theatre pipe organ."

As the saying goes, "We plan...and God laughs." Later in 1999, Kurek, at the age of 53, was diagnosed with a brain tumor. He

traveled to Germany for treatment at the St. Georg Cancer Clinic, where he died in 2000, his dream theatre pipe organ still in storage.

## A Little Trip Westward

In his will, Roland stipulated that the organ, and a sizable amount of money to help defray the costs of relocation, restoration and installation, be donated to a worthy individual or organization that would keep it intact and install it in a place where it would be enjoyed by the public. After negotiating since January, 2002 with those responsible for settling the estate, the proposal submitted by the Theatre Organ Society of the Delaware Valley, Inc. (TOSDV) was accepted, for the organ to be installed in the Colonial Theatre in Phoenixville, Pennsylvania.

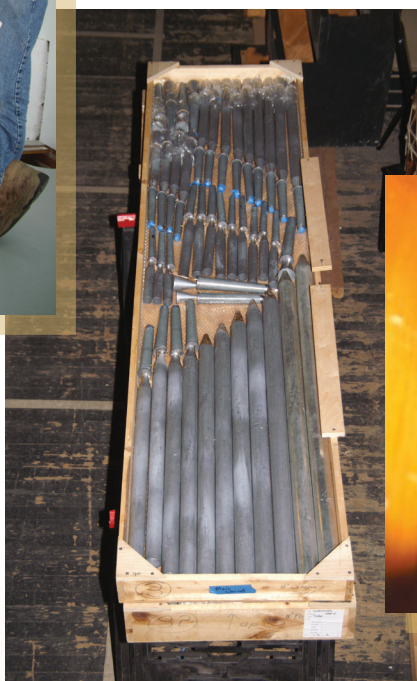
TOSDV is the Delaware Valley Chapter of ATOS. It is the second-oldest chapter, receiving its charter from what was then called AATOE in the mid 1950s.

The instrument officially passed to TOSDV on August 3, 2003. Once again, Wurlitzer Opus 585, now a 23-rank organ, was on the move.

## The New Home

In 1903, the Colonial Opera House in Phoenixville staged its first musical extravaganza to a completely filled house, and its first

# 2015 ATOS ANNUAL CONVENTION



*Clockwise from top left:  
5-rank chest being moved into  
main chamber, Jack Serdy  
standing by chest*

*View of Main chamber looking to  
the rear with chests and regulators  
in place*

*Pipe trays stacked back stage in  
theatre being readied for pipe  
installation*

*Main chamber showing 6-rank  
chests and VDO offset chest  
Tray of Clarinets*

dramatic (non-musical) play three days later, also to a full house. Silent movies were first shown there in December, 1903 with piano accompaniment.

Although it was designed and constructed with an organ chamber on both sides of the proscenium, it was not until 1917 that a Wurlitzer organ was purchased and installed. While it was played for twenty minutes before the Fox Movietone News, the organ, for some reason, was not used during the showing of movies and the piano continued to accompany the silent films until 1928, when sound was introduced in *The Jazz Singer*, the first “talkie.” Thus began the fading out of silent movies into history. Live music was replaced by “canned” music—Oh! What is lost in the name of progress!—and the Wurlitzer was sold and removed.

The decades rolled by. Ownership and management of the Colonial Theatre changed multiple times, each change taking the house further from its roots and original mission.

In 1957, scenes from the horror film *The Blob* were filmed in and near Phoenixville, including the theatre. Although the alien was supposed to invade the then-rural area of Downingtown, Phoenixville and its nearby countryside were deemed to be more

film-worthy locations for many of the scenes. The Colonial figures prominently, and the annual “Blobfest” includes a re-enactment of the iconic scene that has the terrified theatre patrons fleeing the theatre for their lives and running down the street.

By the way, the star of the movie was a young fellow billed as Steven McQueen in one of his earliest lead roles. Later he became just plain Steve McQueen.

In 1967, Jim Breneman, a student at Drexel Institute of Technology and familiar to the 3/8 Kimball theatre pipe organ work crew at the Lansdowne Theatre, purchased the long-silenced 3-manual Kimball theatre pipe organ installed in the long-dormant State Theatre, a very large ‘neighborhood house’ at 52nd and Chestnut Streets in West Philadelphia.

The organ was voiced for the greater-than-3,000-seat auditorium. He began its restoration and installed it in the Brookline Theatre, a very small house in suburban Philadelphia. After several episodes of flooding due to a sometimes rain-overloaded underground stream that caused damage to the console, Jim found a new home for the Kimball at the Colonial Theatre in Phoenixville.

# 2015 ATOS ANNUAL CONVENTION



*Clockwise from top left:  
Main chamber showing 8'  
Bourdons  
Main chamber 5-rank chest:  
(front to back) Vox Humana, VDO  
Celeste, Concert Flute, VDO,  
and Tuba. The single-rank chest  
in front is the Krumet, which was  
later changed to the Clarinet.  
3-rank chest in the Solo chamber:  
Oboe Horn, Kinura and Tuba  
Mirabilis  
8' Tibia pipes on the rear wall of  
the Solo chamber  
Wind lines were made of PVC  
pipe*

In 1978, Breneman purchased the Colonial and continued to restore and substantially enlarge the Kimball, placing a large part of it on the stage, behind the movie screen. A bigger console replaced the original. In 1986 a mechanical lift was installed so that the console could rise from the pit up to stage level. In addition to showing regular films, it was Jim's dream to return live shows, organ concerts and silent movies to the Colonial, and to make it a profitable business. His dream was mostly fulfilled. During this time, he actually lived in the theatre in a second-floor apartment above the front entrance of the building.

Following Breneman's untimely death from heart disease in 1991 at the age of 46, his business partner purchased the Colonial and the Kimball, in the hope of keeping Jim's dream alive. The theatre was unable to consistently show a profit, and in 1995 the organ was sold and the theatre closed. It sat dark and empty, its future uncertain, until the latter part of 1996 when the newly-formed Association for the Colonial Theatre (ACT) purchased the theatre. It re-opened under ACT ownership in 1999.

## Delaware Valley Chapter of ATOS — TOSDV, Inc.

In locations throughout the United States, as well as several foreign countries, silent film fans, theatre organ enthusiasts, and movie palace historians were keeping alive the glorious sound of the theatre pipe organ as a musical instrument, as well as a vehicle for accompanying the old silent movies, and preserving the theatres that used to house them.

As stated previously, the Delaware Valley Chapter is the second-oldest group among the chapters now spread around the world. In the early 1960s it began to restore a 3/19 large-scale Möller theatre pipe organ located in the Sedgwick Theatre on Germantown Ave. in the Mt. Airy neighborhood of Philadelphia. The chapter purchased the instrument when the owners of the Sedgwick decided to close it and sell everything. It was removed and put into storage, to be restored and subsequently installed in the Furey-Ellis Auditorium on the grounds of the Byberry State Hospital in northeast Philadelphia. The story of that Möller has yet to be told. It is now installed in



*Clockwise from top left:  
John Serdy and Dick Lusch fabricating wind lines  
Components were staged backstage while awaiting installation  
Toy counter being lifted into the Main chamber  
16' Tibia and Diaphone pipes, along with other parts, ready for transport to the theatre  
Construction of the rear Solo chamber*

the Keswick Theatre, Glenside (a suburb of Philadelphia) where its restoration is underway.

## The Nitty Gritty of Opus 585

As anyone who has ever restored, installed, and maintained a theatre pipe organ can attest, it is not a matter of “plug-and-play.”

When Opus 585 arrived in the Phoenixville area, the 80-year-old organ was ready for a complete rebuild. At this time it was also decided to upgrade the relay and combination action to a state-of-the-art digital system (the Uniflex 2000 was chosen) and to add one more rank of pipes, bringing the total to 24.

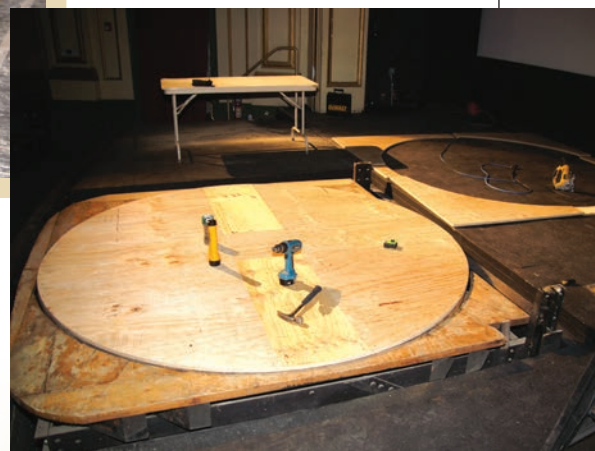
The Colonial seats 650 people. Consequently, the auditorium, including a balcony, is only moderate in size. At 24 ranks, Opus 585 was quite a bit larger than the two existing chambers could accommodate. In order to install this instrument a considerable amount of research and planning had to take place.

The existing chambers and stage areas were carefully measured. While both chambers have the same footprint (not rectangular, but with a width that increased front to back) the Solo chamber is approximately four feet shorter because it was originally built

with a separate space below the chamber floor, apparently to house some parts of the organ. All the organ components, wind chests, regulators, pipe ranks, etc., were also inventoried and measured. This information was then entered into a computer and with the aid of a CAD drafting program, the process of trying to fit “10 pounds into a 5 pound bag” began. It was soon obvious that only the manual chests and associated equipment would fit into the existing chambers. Pedal chests and pipes, tuned percussions and toys had to go elsewhere. Fortunately, there was available space behind each chamber over the stage wings, and an additional chamber was constructed behind each existing chamber to house the remaining components. These chambers have tone openings on the side facing the center of the stage and thus speak out into the auditorium over the stage area and through the stage opening.

Both existing chambers had to be completely refurbished and provided with electricity. The Kimball swell shades from Breneman’s organ remained over the existing openings, and it was decided to refurbish and use them. The new rear chambers were fitted with Wurlitzer shades.

# 2015 ATOS ANNUAL CONVENTION



*Clockwise from top left:  
Parts awaiting installation in the Main chamber  
16' Tibia and Diaphone pipes backstage  
The Uniflex relay being installed in rear solo chamber  
The Console lift platform was refurbished  
16' Tibia and Diaphone pipes being installed*

When re-leathering work began, it became obvious that over the years a lot of work had been done on the organ by amateurs. The biggest problem encountered was their use of adhesives other than hide glue where disassembly is required. Many frustrating hours were taken up in dealing with this situation.

The restaurant installation apparently did not have the pedal offset chests on separate regulators, thereby segregating them from the effects of the tremulants. A number of “winkers” were built and installed to solve the problem.

The original three-manual console did not provide enough space for the number of stop tabs required for the new specification. This was solved by building another bolster and adding a third row of stop tabs to the console. The console’s height grew by 2½”.

When installation began, all work proceeded as planned, generally. Of course, there are always the unexpected problems that come along. The biggest issue occurred in the Main chamber. As the framing was installed, it was discovered there was an approximately 2” interference in the framing between the front and rear chests. As indicated previously, the design was extremely tight and there was no room for error. Upon further investigation, it was determined that

the rear wall of the Main chamber was out of plumb, enough to cause the problem. After two days of head scratching, a way was found to make the necessary adjustments.

There are 10 tremulants in the organ, five for each division (Main and Solo). Of the 10 units that came with the organ, only six were Wurlitzer—the remaining four were Möller. The Möller units did not work well with the Wurlitzer regulators, so they were replaced with Wurlitzer trem.

Since most of the required work on the project was performed by volunteers, many of whom were professionals in non-organ-related fields and who had ‘regular’ jobs, progress was necessarily slow. However, the work was thorough and of the highest quality; installation finally began in the summer of 2009. Assistance was also provided by Patrick J. Murphy and Associates, a professional pipe organ builder.

Following two years of work, when the organ was finally turned on for the first time, many ciphers presented themselves. These were systematically addressed and corrected. It was determined that the issue creating the most ciphers was residual magnetism in the chest magnets, a problem with older instruments. Most of

# 2015 ATOS ANNUAL CONVENTION



*Clockwise from top left:  
A ramp was made to aid  
in placing console on the  
stage*

*Console being moved  
onto stage...*

*...and being placed on  
the lift*

*A future theatre organist  
watches the Colonial  
Theatre Wurlitzer rise from  
the pit*

*The console lift screw jack;  
notice the warning  
16' Tuba in rear Main  
chamber*



these were cleared up as the organ was played and the offending magnets were identified. One of the 'safety' registration features was to preset on the pistons several combinations that would activate only ranks in either the Main or Solo chambers. If a cipher occurred during a performance, and if the organist was able to determine the particular chamber, the 'master' combo piston for the other chamber would be pushed, the swell shades of the 'bad' side closed, thus allowing the organ crew to, hopefully, easily identify which pipe was the problem and to take corrective action.

Another problem occurred when it was noticed that the blower motor was running hot. Upon investigation by an electrician, it was discovered that the voltage to the motor was 240 volts. However, the motor was rated at 200 volts. Several solutions were discussed. Ultimately, the motor was removed and rewound for 240 volts. It is now performing as required.

In February 2011, Grahame Davis of Pipe Organ Artisans of Arizona, Inc., was retained as TOSDV's consultant to perform the final finishing of the organ. In October of the same year, Walt Strony was retained to work with Grahame to voice the organ. Issues with winding were addressed by Grahame, who continues to do

some tuning and voicing. The stops were re-specified by Walt in conjunction with crew chief Jack Serdy. The overall results were fantastic!

Throughout the installation process 'shakedown' presentations, designed both to introduce the Wurlitzer to the public and to test its mettle, had been held. Audience members who attended all or most of these programs witnessed the improvements that took place slowly as the project crew, both the volunteers who were performing the lion's share of the work, and the professionals hired and brought in from throughout the United States to add their expertise, worked to make this instrument, at least in our humble opinion, one of the finest sounding theatre pipe organs in the Delaware Valley area.

Three years after the installation began, and nine years after the organ passed into the hands of TOSDV, Wurlitzer Opus 585 was finally ready for its formal debut.

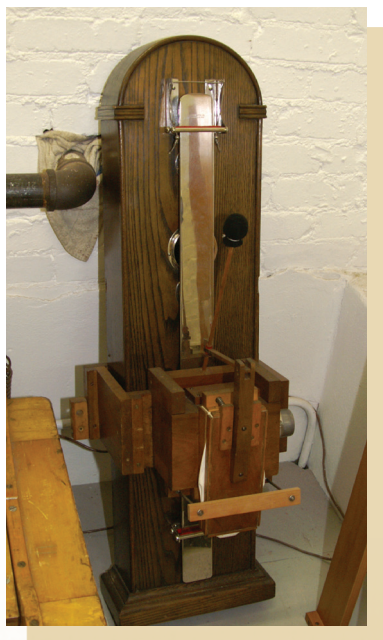
## Opus 585 Makes Its Formal Debut

On the evening of Saturday, September 15, 2012 the organ was officially introduced at the Colonial Theatre. TOSDV was most fortunate to have engaged Mark Herman to do the honors. Mark was





Clockwise from top left:  
 Chrysoglott in rear Main chamber  
 The Toy counter is in place in the Main chamber  
 Dick Lusch receives the "Craftsmanship Award"  
 What is it? See "Mystery Photo" on page 5



## Wurlitzer Opus 585

### SOLO CHAMBER

Rank	Pipes
16' Post Horn	73
16' Diaphonic Horn	
Diapason	73
16' Tibia Clausa	97
8' Tuba Mirabilis (Morton)	61
8' Brass Saxophone	61
8' Brass Trumpet	61
8' Solo String	61
8' Tibia Plena (TC)	61
8' Oboe Horn	61
8' Kinura	61
8' Solo Vox Humana	61
4' Harmonic Flute	61

### MAIN CHAMBER

Rank	Pipes
16' Tuba Horn	73
16' Concert Flute	97
8' Tibia Clausa	73
8' Krumet	61
8' Clarinet	61
8' Quintadena	61
8' Salicional	73
8' Salicional Celeste	73
8' Open Diapason	61
8' Viol d'Orchestre	85
8' Viol Celeste	73
8' Vox Humana	73

### Percussions and Effects

- Chrysoglott
- Xylophone
- Glockenspiel
- Chimes
- Marimba/Harp
- Acoustic Piano
- Tuned Sleigh Bells
- Accordion
- Bass Drum
- Kettle Drum
- Jazz Cymbal
- Ride Cymbal
- Crash Cymbal
- Triangle
- Snare Drum
- Tambourine
- Chinese Gong
- Wood Block
- Finger Cymbals
- Siren
- Castanets
- Claves
- Car Horn (Aah-Ooh-Gah)

the winner of ATOS's 2004 Young Theatre Organist Competition and also named Organist of the Year in 2012. His program included a silent film comedy as well as musical selections spanning many decades and several generations, proving yet again that the theatre pipe organ is a musical instrument still relevant in the 21st century.

In a way, this completed a circle that began almost a century before, when another Wurlitzer theatre pipe organ had been installed in this 109-year-old theatre.

## Epilogue

Since then, appreciative audiences have heard Chris Elliott and Clark Wilson, as well as local organists play our Wurlitzer. Work continues on it (it's never done) with the future addition of a real accordion and an acoustic piano. Plans are made for the addition of a string celeste in the Solo chamber (to replace the 8' Tibia Plena) as well as some other 'goodies.' The console is MIDI-equipped, but, at the moment, there are no electronic/digital sounds or effects connected, nor any amplifiers or speakers. The lift does have a turntable in its center which, hopefully, in the future will become operable.

Wurlitzer Opus 585 has come a long way, both geographically and technically, since its creation in 1921-22. The future for it is very bright.

It would be remiss to not recognize the financial support received from the ATOS Endowment Fund, as well as other contributors, both large and small, in this project. Their help is most graciously appreciated.

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**Dickinson Theatre Organ Society**—302-995-2603, [www.dtoskimball.org](http://www.dtoskimball.org)

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[rcrdengr@gmail.com](mailto:rcrdengr@gmail.com)

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# Vox Pops

## Organ Heritage and the Virtual Theatre Pipe Organ BY GRAHAM GOODE



*The author with a console undergoing conversion (Photo courtesy of Graham Goode)*

Greetings to you all. My name is Graham Goode, and I'm a 40-year-old South African technical writer with a passion for the sound of the theatre organ—all of them: pipe, analogue, digital and virtual!

I was introduced to the sound of the theatre pipe organ through the Miditzer software program about eight years ago (thank you Jim Henry!). Since then I have become a member of the local Johannesburg Theatre Organ Society and have been involved in seven console conversions—from broken analogue to MIDI with Hauptwerk—plus the creation of a few 'from scratch' MIDI consoles. I have also been the driving force behind the Freedom Special 3/29 for jOrgan, the Barton Series for GrandOrgue, Hauptwerk and jOrgan (soundfont and Gigastudio), the Ryhope Compton 3/9 sample set for Hauptwerk, the Freedom Morton series for jOrgan, Miditzer, and Hauptwerk, and most recently the Robert-Morton Opus 2401 Series for Hauptwerk (see [sites.google.com/site/meltonessoundssa](http://sites.google.com/site/meltonessoundssa) for more information).

I have been involved with the MIDI and jOrgan development used in the Duet project of [Midiconcepts.com](http://Midiconcepts.com), and other custom developments. In all of these projects I have worked with people who had access to theatre organs and were willing to record and share their work with others. I am also involved

in the process of raising awareness of and raising funds for the repair of Wurlitzer Opus 2232, a currently non-playable Wurlitzer that lives in a church building a couple of suburbs away from me.

### Organ Heritage

While software and acoustic reproduction technology may come close to re-creating the experience of playing a real theatre pipe organ, there is still nothing that beats the real thing. For me, from a heritage perspective, having an original pipe organ still being used and played in 100 to 200 years' time is an important goal. However, as we all know, life does not always work the way we would like. It certainly has not worked that way in South Africa, where I live: none of the Wurlitzer pipe organs that were imported into this country are in a playable state. I think we need to approach heritage both as a 'preserve and restore' function and as a 'document for the future' function. In response to a posting on an email organ forum that I am a member of, a 'to-do' list of heritage documentation activities was briefly discussed when the idea of using Virtual Theatre Pipe Organ (VTPO) technologies as an historical archive of the organ was raised. That list is as follows:

- Make blueprint drawings (or the modern equivalent) of the entire organ.
- Document accurate dimensions and scaling of all pipes.
- Create drawings of the console and layout.
- Create sonic (audio) recordings of every pipe.
- Document the dimensions of the chambers and what ranks are there.
- Perform and document an acoustic analysis of the room.

Yes, I am aware that original installations and subsequent installations may have been more 'install and leave' situations with no major voicing performed, and so the acoustic of the building or theatre may not be ideal. However, for heritage

purposes this information provides the context for interpreting much of the other material.

- Preserve all known/available recordings, including player rolls (if they exist) made on said organ.

I fully agree with this, and would like to add two more:

- Publish or duplicate all of these records so that they are available/stored in multiple places, and
- Create educational opportunities about your TPO within your community and within the modern social online community.

I add these two points because I think that they are part of the heritage package. It is not enough to create all these records if they are all located in one place where a fire or other natural disaster could wipe them out—perhaps with the organ being wiped out too! Spreading the information increases the chances that something survives regardless of what happens. As we continue the process of educating/entertaining people with theatre organ music (and whatever evolves from it), we will continue to drive a heritage endeavor, as well as create the performers and the audiences in the current generation and those to come.

### From a VTPO perspective

The process of creating the "archive of sonic recordings of every pipe" is much the same as recording an organ for use as a VTPO sample set. In order to create a sample set you would be recording the sound of each pipe for a period of about 12 (or more) seconds, with enough silence between the notes being played for all acoustic reverb to fade away. You would create a recording of both states of each pipe, one without tremulant, and the other with the tremulant on.

I have created a brief document outlining how one would go about recording an organ ([sites.google.com/site/savirtualorgans/home/guidelines-for-sampling-pipe-organs](http://sites.google.com/site/savirtualorgans/home/guidelines-for-sampling-pipe-organs)).

This information can be used by those wanting to create an audio recording of their instruments which, if desired, could then be used to create a sample set of that instrument.

The biggest difference between ‘creating sonic (audio) recordings of every pipe’ and ‘creating a VTPO sample set’ is what happens after the recording session. 90% of creating a sample set happens after the recording process (maybe more!). But without that first 10% (the recordings) there can be no sample set.

So why should we do more than just create the sonic archive? Sampling for VTPO:

- Creates an educational platform about your theatre pipe organ.

Creating a sample set of your theatre pipe organ creates a ‘distributable model’ of it. This creates a platform for educating people about that particular organ, and a package for sharing the sound of it in a way that places it in the reach of many more people.

- Both the process of creating the sample set, and then distributing the samples set to users around the world, creates an education platform for learning about a particular organ.

The process of sampling the organ can involve both club members and “outsiders” who may not usually be involved. Then the website, stop specification, and the sample-set itself become a tool for educating people about the theatre organ in general, and this particular theatre organ specifically. The resulting sample-set becomes a ‘portable simulator’ of the original instrument. People all around the world will be able to experience and learn about pipe organs, and in particular this theatre pipe organ—and experience the thrill of creating music with the sounds that it creates. Club members and others new to theatre organs can take home a sampled replica of the sound of this organ and practice on it in their own homes in their own time.

- Engages the younger generation.

This is something that has not gotten much attention—but many VTPO advocates are of a younger generation

than many (most?) theatre organ enthusiasts. The VTPO aspect of the theatre organ is something that I can download, install on my computer/laptop and get playing music today—it is an instant connection for the musical young adult. I have personal experience of being thanked for producing theatre organ sample sets by many teenagers, most of whom already own MIDI equipment.

- Provides a portable theatre pipe organ simulator for people to practice and perform on.

Real pipe organs are not portable. Sampled pipe organs (and particularly “Table Top” VTPOs) can be taken to a venue and set up for a particular show or event and then removed once that show is over. Silent movie accompaniment, concerts, “walk-in/atmosphere music” for fundraisers, civic events etc. and other musical performances can be supported by a VTPO in places where a real theatre pipe organ is not installed.

## Conclusion

I love the sound of the theatre organ, and I know that when I finally get to sit down at a pipe-based one and play it, I will be able to play something enjoyable. I know this because I have a virtual theatre pipe organ in my house. I have learned about these wonderful instruments and the sounds that they create through involvement in sampling projects. I see the creation of a sample set as a valuable part of the creation of a heritage documentation project for all of the remaining ‘pipe’ theatre organs, and as a valuable tool for educating more people about theatre organ and ultimately theatre pipe organ installations. If you’re interested in creating a sample set of your theatre pipe organ as part of creating a heritage documentation project, feel free to contact me for more information and help. And yes, this includes organs from the small 2/4 to the large 5/48!



### 4/23 Loews Jersey Wonder Morton Bob Maidhof Opening Night

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# Chapter News

## ALABAMA

Birmingham, Alabama—Every year, both the Alabama Theatre's Summer Film Festival and the Christmas Film Festival provide the opportunity for the theatre's organists Gary Jones, Stuart Thompson, and Kenny Lewis, to entertain thousands of enthusiastic audience members as they play for often-sold-out houses in the magnificent theatre. So excited are those in attendance at the opportunity to hear the glorious sound of the organ that any guest organist is admonished to play the house out with no more than two songs since most of the house will stay in their seats as long as the music continues.

This year, during the fall months between the two film series, there were three additional opportunities to hear Bertha—as the Mighty Wurlitzer is affectionately called—in concert and silent film performances.

In October, John McCall appeared in concert for the chapter, bringing his very special style and repertoire to this theatre organ that knows him well. The collaboration of artist, instrument, and music provided a delightful afternoon for those in attendance. John has recently released a new recording, *Live at Alabama Wurlitzer Again*, and this, his second recording on Bertha, showcases the collaboration wonderfully.

For the Halloween season, once again the chapter presented *The Phantom of the Opera*, with Tom Helms at the keyboards. This year, as always, the show was preceded by robed and masked denizens roaming the theatre, who then gathered and carried a coffin down the aisle and onto the stage. Mr. Helms emerged from the coffin to thunderous applause and took his seat at the massive red and gold console as the film began. Mr. Helms, a student of the legendary Lee Erwin, has accompanied this film more than three dozen times over as many years at the Alabama Theatre. The event is a treasured Birmingham tradition.

—Larry Davis  
Gary Jones, President  
205-942-5611, smg4music@me.com



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



Tom Helms at the Alabama  
(Photo by Larry Davis)

## ATLANTA

Atlanta—Mid-September was the appointed time for “Bucky’s Butler Birthday Bash,” continuing the tradition of Bucky’s gift to others on his birthday: a musical extravaganza at the console of the Walker RTO Opus 1. This year the featured artists were John McCall, Ken Double, Donnie Rankin, and Jelani Eddington. Bucky has moved to his hometown of Butler in southwest Georgia and a large group of chapter members traveled south to attend the event. They were joined by many of Bucky’s Butler friends who had never heard a theatre organ. All were amazed and delighted at the formidable artistry exhibited that afternoon.

At the end of September, the Strand Theatre in Marietta presented the fifth annual Silent Film Comedy Day, with Ken Double, Ron Carter, Rick McGee and Misha Stefanuk presiding at the console as Keaton, Chaplin, Lloyd and the Little Rascals brought laughter to the audience.

Following the tremendous success of the August silent film presentation at Chattanooga’s Tivoli Theatre, the chapter

returned to present the silent *The Phantom of the Opera* to open the Halloween season. Ken Double presided at the keyboards of the Wurlitzer, and once again personal appearances and publicity on several television and radio stations resulted in a large turnout. Chattanoogaans are learning anew the excitement to be found in their historic theatre and theatre organ.

Chapter member Rick McGee suffered a trial by fire two years ago when his home was struck by lightning. The subsequent renovation of the home and replacement of belongings turned two 3-manual electronic organs into one 5-manual digital behemoth. The October chapter meeting provided an opportunity for the first program on the new Allen TO-5. A determined Bob Fountain escaped from medical supervision and with console assistant John Alford, joined Rick and Ken Double in demonstrating the vast resources of the instrument.

—Larry Davis  
Tim Stephens, President  
404-725-1155, tcstephens@gmail.com



Ken Double, Bucky Reddish, Jelani Eddington,  
Donnie Rankin at Bucky Reddish's Birthday  
Bash (Photo by Elbert Fields)



Bob Fountain, Ken Double, Rick McGee, and  
John Alford (Photo by Elbert Fields)

## CHICAGO AREA

Chicago Illinois—Our president, David Rhodes, performed on the 4/27 Golden Voiced Barton Grande in the Rialto Theatre for a combined JATOE / CATOE social in September. A great turnout heard David play a very diverse program of theatre and classical music and produce many different sounds from the Barton.

In October, the University of St. Mary of the Lake in Mundelein unveiled the newly-restored console of the 4/21 Wurlitzer. At the console for this fantastic afternoon of music were Lew Williams and David Rhodes. Lew opened the program by getting us in the mood for the wonderful program that he prepared. The organ sounded better than ever in the Cardinal Mundelein Auditorium. David opened the second half with a few selections and then Lew came back to play “requests” from the audience. He even took us on a tour of the many sounds that the Wurlitzer has to offer.

The console has been completely rebuilt and she looks fabulous. The CATOE work crew (David Rhodes, Tim Charlton, Greg Simanski, and Joe Jonas) have been working for over 2 years on this project. Also thanks for Gail Lemke-Charlton and Andrew Szymanski for their help.

Special thanks to Fr. Tom Franzman and Linda Cerabona from the University of St. Mary of the Lake in Mundelein for their support on this project.

A more detailed story of the rebuild will be forth coming. Stay tuned!

—Taylor Trimby

David Rhodes, President

630-687-0380, [DVRhodes85@gmail.com](mailto:DVRhodes85@gmail.com)



Mundelein Stars: Fr. Franzman, Fr. Barron, Linda Cerabona, David Rhodes, Lew Williams  
(Photo courtesy of Mundelein Seminary)



Lew Williams (Photo by David Rhodes)

## CHICAGOLAND

Chicago, Illinois—You may recall the footwork of Hector Olivera, the artistry of Liberace, and the showmanship of George Wright, but Mike Basin has the fastest flying fingers ever seen on an accordion! He had our toes a tappin’—his music a joy to behold! We heard songs from France, Hungary, Russia, Brazil, Spain, and Italy—a trip around the world without leaving the room. The program was “something completely different” and fun. Open console featured Don Walker, Ted Gorski, and Bill Curry. Thanks, guys!

In honor of Memorial Day a show of hands revealed many veterans present. Tony Thomas began with a medley of patriotic tunes followed by an “easy” medley. He has an easy, jazzy style. Mark Demmin sang a few beautiful songs with his special vintage flair. Tony set the Allen for piano to play “Mozart’s Madness,” which he wrote using a musical score he learned as a child. His finale was a finger-buster by Dave Brubeck. Thanks, Tony, for your terrific talent, and Mark, for your marvelous voice.

Ken Double, ATOS President and CE, graced our area and played a wonderful Social for CATOE and CTOS on the 3/10 Wurlitzer in Downers Grove High School on June 1. His selections, always thoughtful, provoke a very mellow mood. Ken also included a few jokes that only he can tell. He tried them out on us before using them in his role as emcee at the upcoming Indianapolis convention. Ken gave quite a pitch for ATOS, regarding

membership, finances, and major changes that are on the way. He closed his program with a saloon song, “I Love Being Here With You.” We gave Ken a standing ovation, for we loved having him here with us—a great Social!

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

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, September 21, we were very pleased to present the 1924 silent film *Girl Shy*, starring Harold Lloyd and Jobyna Ralston, at the Colonial Theatre in Phoenixville. On hand to accompany the film was Clark Wilson on the TOSDV Mighty Wurlitzer 3/24 theatre pipe organ. Clark is no stranger to the Colonial Theatre or Phoenixville, as he played the final concert on the four-manual Kimball theatre pipe organ previously installed in the theatre some years ago.

In addition to providing a wonderful accompaniment for the film, Clark also provided a mini concert for the appreciative audience.

On Sunday, October 26, we returned to the Colonial Theatre for our annual “Spook Tacular.” Our guest ghoul for the afternoon was TOSDV president, Wayne Zimmerman, who selected the original silent film *The Phantom of the Opera* starring Lon Chaney to accompany on the 3/24 Wurlitzer. Over 150 ghosts and goblins floated into the home of “The Blob” and were well entertained.

As always, special kudos go to Jack Serdy, organ crew chief, Glenn Eshbach, and a group of TOSDV members and friends who volunteered many hours towards to this organ.

For more information about our chapter, our past and future events, please visit our website, [tosdv.org](http://tosdv.org).

—Dick Metzger  
Wayne Zimmerman, President  
610-429-5378, [WayneZimSr@aol.com](mailto:WayneZimSr@aol.com)

# Chapter News



Wayne Zimmerman, in costume  
(Photo by Dick Metzger)



Clark Wilson at the Phoenix Theatre  
(Photo by Dick Metzger)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS member, church organist, and entertainer Peter Krasinski opened the fall series of social events at the chapter's October meeting. This proved to be an interesting and exciting mini-concert by an organist who originally began performing before learning to work from musical notation. Obtaining Bachelor of Music and Master of Sacred Music degrees, he has combined his skill of improvisation with a solid understanding of classical and Broadway music. He began with a tribute to late Radio City organist Robert MacDonald, and proceeded with well-known classical and Broadway music selections. At the end he involved the audience in creating a series of silent movie scenes for which he improvised the accompanying score on the fly.

Later in October, EMCATOS presented the silent movie *Go West*, starring Buster Keaton and accompanied on the chapter's Mighty Wurlitzer at Babson College by Bernie Anderson, a well-known scorer and performer for silent films. In the movie, *Friendless* (Keaton), a drifter, could not grasp

the essentials of ranching and farming at the ranch where he sought employment. The perils of trying to hold his own were superbly underscored by Bernie's performance. The main feature was preceded by *Coney Island*, a shorter film starring Buster Keaton and Roscoe "Fatty" Arbuckle, shot on location at Coney Island's Luna Park. This was great entertainment on a Sunday afternoon.

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



Bernie Anderson at the EMCATOS 4/18  
Wurlitzer console (Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—Clark Wilson was the featured artist for the mini-concert preceding officer installation at our annual business meeting. George Anderson and Cal Bacon joined Cathy Martin, Virginia Messing, and Michael Cipolletti on the leadership team. Nina Heitz provided a warm welcome to her home. After Clark dazzled us with his performance on Nina's 3/23 Wurlitzer hybrid theatre organ, members took turns at open console while others picnicked. The youngest members stayed the latest.

Loews has had a busy season for those who play the audience in for classic films. There were also two silent films: *The Big Parade*, accompanied by Bernie Anderson, and *Nosferatu*, accompanied by Ben Model. They both achieved the silent film organist's desire to disappear while the movie is brought to vivid reality.

The Brook Theatre held its own horror-comedic silent with Bernie Anderson playing for *The Cat and the Canary*. Earlier that month, GSTOS participated in a Somerset County event which introduced the public to the area's arts opportunities. Henry

Appenzeller played for many newcomers to the Brook Theatre throughout the weekend.

We are delighted that the Biggest Little Wurlitzer has been brought back to life at the Union County Performing Arts Center (formerly the Rahway Theatre). Gary Phillips (GHP Associates) restored the instrument, and Bernie Anderson played for its re-inauguration. Then he brought the organ to life again accompanying the classic *The Phantom of the Opera*.

Another exciting venture in our area is Ed Alstrom's new web radio show, *The Mighty Organ*, which airs on the Internet at www.wfdu.fm 4:00 to 5:00 every Monday afternoon.

Keep your eyes open for the first-ever recording of the current Loews Wonder Morton with Bob Maidhof at the keyboards. Jim Stemke (DSP Recordings) is completing the project and it promises to be a stunning debut CD.

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



Ben Model plays the GSTOS Loews Wonder  
Morton (Photo by Steve Friedman)

## HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter, in association with MVP and Proctors Theatre, provide free organ concerts each month from September through June. The 2014 events included the following artists: March: Avery Tunningley; April: William Hubert and New York chapter member Dan Minervini; May: Nixon McMillan; June: Juan Cardona; September: Ned Spain; and October: Andrew Krystopolski and David Paul.

Our March meeting was held at the First Reformed Church of Scotia which boasts a new Allen 4-manual pipe/digital combination organ. On April 14, members celebrated the arrival of spring with a covered dish supper followed by open console at Proctors Theatre



in Schenectady, home to Goldie, the fabulous 3/18 Wurlitzer. The May event was an ice cream social followed by election of officers for the 2014-15 season. Longtime treasurer Marion Hackert retired, and Ray Stanton was elected to succeed her. Our June picnic was held at member Nancy Fitzroy's beautiful residence in Niskayuna, New York. The kick-off banquet for the new season (typically held in September) was delayed until October due to theatre renovation. The dinner is held on the stage of Proctors Theatre. Hudson-Mohawk members were joined by AGO members for a catered dinner, with "Spooktacular" organ music following the meal.

Other member events included an annual dual-organ concert at the historic Round Lake Auditorium in Round Lake, New York, presented by Carl Hackert, Claudia Bracaliello, Ned Spain, and William Hubert. The artists performed on the auditorium's Ferris tracker organ and an electronic instrument. In October, Avery Tunngley accompanied a classic silent film. This was part of Proctors "Film 100: The American Film Institute Essentials" series.

—Norene Grose  
 Frank Hackert, Chairman  
 518-355-4523, fhackert@gmail.com



Proctors stage during the October banquet  
 (Photo by Rob Kleinschmidt)

## JOLIET

Joliet, Illinois—September 14 we were very pleased to have David Rhodes, president of CATOE, as our guest artist. David is an amazing concert artist and plays classical as well as pop music. Our guests were very happy to hear his talented fingers perform.

We had much finger food to nibble on after David played for us and we were very fortunate to have many members play at open console. The Barton organ sounds wonderful, thanks to crew chief Glenn Tallar who, by the way, is a very fine musician also.

On October 19 we had the pleasure of hearing Matt Gerhard as our guest artist at the Barton. Matt has just made his debut on the theatre organ for the Central Indiana Chapter and comes to us from Kokomo, Indiana. This is his first time at the Rialto Theater in Joliet. We enjoyed his performance and hope to see him again soon.

After we began feeding our faces, we were entertained by many of our very talented members at open console. We have so much talent right here in our area that we could probably put on a social for several days with only our own people. We are a very lucky chapter to have these talented people and our wonderful Barton organ available to us at the Rialto Theatre. Thanks to the folks at the Rialto who allow us access to this beautiful theater and organ.

—Barb Petry  
 Jim Patak, President  
 708-562-8538, jpatak31@att.net

## LOS ANGELES

Los Angeles, California—We have had a wonderful association with the world famous Wilshire Ebell Theatre. In addition to our lovely 3/13 Barton, the stage has been home to the likes of Judy Garland, Glenn Gould, and Los Romeros. Amelia Earhart made her last public appearance at the storied Ebell before her fateful journey. We feel privileged to have our organ in such a magnificent venue with such a strong tie to Los Angeles history. Our organ installation is in honor of Ebell member Lulu Hull Lloyd, the grandmother of LATOS member Peter Crotty.

Our Open Console on October 13, 2014 was a resounding success. LATOS members drive hundreds of miles to enjoy the opportunity to play the organ and socialize with friends.

Thanks to the tireless efforts of Ed Burnside, Ken Kukuk, and crew chief and LATOS board member Steve Asimow, the organ was in fine condition for all to enjoy.

We have recently welcomed several new members to LATOS, and the majority of them have joined because they are fine musicians and enjoy the opportunity to play at open consoles. Our new members who came to the open console include Stirling Yearian, Charlton Quinn, Edward Torres, Roger Chaussee, and Tobias Glen. We hope that other Southern California ATOS members consider joining LATOS and hope to see you at an upcoming open console or concert.

—Angie Hougen, President  
 hougen@sbcglobal.net



Open Console at the Wilshire Ebell Theatre in October: (l-r) Roger Chaussee, John Reed-Torres, Stirling Yearian, Tobias Glen, Steve Asimow, Edward Torres, Marcus LaCroix, Bob Kambelitz (Photo by Angie Hougen)

## LONDON & SOUTH OF ENGLAND

Woking Surrey—Our September concert found Suffolk organist David Ivory at the console of our Woking Wurlitzer. In the past, David spent many hours of practice at the 3-manual, 19-rank Wurlitzer which used to reside in the Kitchen Brothers motor showroom at Diss in Norfolk.

So David was immediately at home at Woking where our Wurlitzer is of a similar size and specification. David was obviously in fine form as he took the Wurlitzer through its paces, giving us a wonderfully varied selection which even included a medley of tunes associated with elephants!

The second half was dedicated to music associated with our diverse capital city of London and saw David appear in a cockney pearly king outfit reading "Pearly King of the Organ."

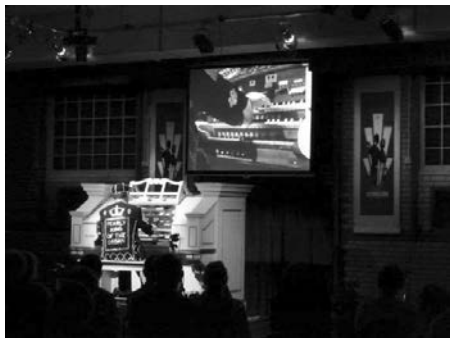
# Chapter News

David sounded thoroughly at ease with the organ, making good music and good use of the many tonal resources.

The one and only John Mann entertained us in October, bringing with him great musicianship, variety, and entertainment including a medley based around accompaniments to a selection of film snippets. John recently celebrated his 75th birthday and it's great to see him still providing wonderful entertainment.

John was joined on stage by Sarah Bryant (secretary of the John Mann Appreciation Society), who is a fine organist in her own right. Sarah played a few solo items and also provided the "orchestra" in duets with John playing the piano. An evening much enjoyed by all.

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



David Ivory in "Pearly King" mode  
(Photo by Keith Reeve)



David Ivory at Woking (Photo by Keith Reeve)

## MANASOTA

Sarasota, Florida—The Manasota Theatre Organ Society started the 2014-2015 season in September, headlining Tom Hoehn at our Forker Memorial 4/32 Wurlitzer. Bill Vlasak, featured at our October meeting, brought back many memories of Roaring 20s Pizza and Pipes in Ellenton, Florida. Both of the artists provided a varied program that made for two very enjoyable afternoons.

Our November meeting was a celebration of our 23rd Anniversary as a chapter of ATOS. Featured at our Wurlitzer for this event was Larry Davis from the Atlanta chapter.

Open console followed each of the September, October and November programs with several members participating.

Our public 2015 Concert Series—January, February, and March—began with Lance Luce at the console for the January concert. On February 15 we will feature Clark Wilson accompanying the 1928 silent film *Steamboat Bill, Jr.* with the great Buster Keaton. For the last of our 2015 Concert Series, Ken Double, ATOS president, will be featured along with singer Amy Conours on March 15.

—Ken Alexander  
John Fischer, President  
941-504-9945, johnalanf@verizon.net

## METROLINA

Charlotte, North Carolina—MTOS member David Nelms is the curator of the 5/212 Möller at the Calvary Church in Charlotte. At the time it was built in 1986, it was the largest and most expensive church organ ever made, requiring 18 semi-trailers to transport and over a year to install. The Sanctuary is 2.5 million cubic feet, seats 6,500, and has a ceiling height of 75'. On August 9, David arranged for MTOS to attend a classical concert on this amazing instrument by MTOS founding member, Scott Foppiano. The Atlanta chapter was also invited, with several attending including Ken Double. Following the concert, open console time was offered with Scott and David offering help as needed with registrations and setup.

On October 11, our members traveled three hours east to attend what has become an annual concert on the Allen LL324Q at the home of Vicky and Bob Conroy in Wake Forest. This year, the featured artist was Ken Double, who wowed an audience of 119 with

a variety of numbers, great jokes, and two vocals in which he accompanied himself using the MIDI features of the organ. The two-hour performance included an intermission with lots of homemade food and desserts. Ken used the opportunity to socialize with the audience, take pictures with individual attendees, and make a lot of new friends.

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



Calvary Church in Charlotte  
(Photo courtesy of MTOS)



Ken Double at the LL324Q  
(Photo by Vicky Aston-Conroy)

## NEW YORK

New York, New York—On Saturday, September 20, NYTOS and the Bardavon Opera House hosted the Hudson Valley chapter of the AGO. Organist Juan Cardona played a short program, and curator John Vanderlee spoke to the group about the organ. All who attended thoroughly enjoyed the program.

On October 24, Juan Cardona performed again on NYTOS' traveling GW319, accompanying the Silent Film *Nosferatu* at the Ulster Performing Arts Center in Kingston, New York. The crowd of over 260 people consisted mostly of people who were not

seasoned organ aficionados, and they loved the show.

On October 25, Organist Ben Model accompanied the Harold Lloyd silent comedy *Safety Last* at Chaminade High School on the 3/15 composite. The program was very well received. Thanks to all who were involved in preparing all of the organs and venues.

—Dan Minervini

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



Ben Model (Photo by Steve Friedman)

## OLD DOMINION

Richmond, Virginia—The first Old Dominion chapter (ODTOS) annual meeting was held Sunday afternoon, October 5, at the home of Jim and Lynda Reinhart. It was a standing-room-only crowd!

Our very special guests included Bob and Sally Mooney. Bob is a member of the board of directors of CenterStage, the organization that manages several venues in Richmond including the Altria (formerly the Mosque and Landmark) and Carpenter (formerly Lowes) Theatres.

Charles Hague, ODTOS president, presented a summary of the short history of the chapter from founding in June of this year to attaining chapter status in July.

Bob Mooney discussed CenterStage and plans for the renovation of the Altria Theatre Wurlitzer.

The highlight of the afternoon was an outstanding and entertaining concert by Ken Double performing on the Reinhart's Allen T321Q. Refreshments and open console followed, giving members an opportunity to get to know each other

The next morning, Ken and Charles toured the Altria, Carpenter, and Byrd Theatres.

It was an exciting, fun, and memorable start for the newest ATOS chapter!

—Charles Hague

Charles Hague, President  
804-859-6426, [president@odtos.org](mailto:president@odtos.org)



Bob Mooney, Ken Double, Wayne Spencer, Father Francis Early (Photo by Charles Hague)



Ken Double plays the Allen T321Q  
(Photo by Jim Reinhart)

## PUGET SOUND

Seattle, Washington—Dave Wickerham recently inaugurated the newly-upgraded Wurlitzer-Kimball organ at Seattle's Calvary Christian Assembly with a concert that could certainly be described as spectacular.

This concert marked the completion of a massive project of rebuilding and expanding the organ. Improvements included four new pipe ranks (bringing the total to 25), a complete toy counter, additional tuned percussions, a new blower motor, a state-of-the-art Uniflex control system, a rebuilt console control panel with a new row of stop tabs, a new console platform, and repair or replacement of numerous other components. The project cost over \$60,000 and required many hundreds of hours of both volunteer and professional work over many months. Wickerham had last performed on this instrument in February, 2013, before the upgrade; this concert was an opportunity for him to demonstrate the

organ's new capabilities. He succeeded. The concert was a triumphant celebration of the rejuvenated instrument.

After introductory remarks by emcee Bob Zat and Pastor Steve Pecota, Wickerham set the upbeat tone with a snappy rendition of "A Wonderful Day like Today" and Joplin's "Chrysanthemum Rag," and captured the audience with his understated and wry commentary. A tribute to Gershwin, a medley of Fats Waller tunes, an Eric Coates march, all served to show off the organ's resources.

Wickerham included a 48-minute medley of audience requests, from memory with, by one attendee's count, at least 205 registration changes. Needless to say, by this time the audience was in a state of amazement, and Wickerham indicated that he was fairly exhausted. But that didn't stop him from playing the lively "Rondo in G," by John Bull, as an encore.

After the concert many comments were heard which, in a different setting might be considered hyperbole, but in this case were heartfelt: Awesome! Astonishing! Sublime! Thrilling!

—Jamie Snell

Jeff Snyder, President  
206-546-0975, [jeff@pstos.org](mailto:jeff@pstos.org)



Dave Wickerham at the newly upgraded console at Seattle's Calvary Christian Assembly (Photo by Bruce Andre Photography)

# Chapter News

## RIVER CITY

Omaha, Nebraska—Our September 21 chapter meeting was held at the Markworth residence in Omaha. Home to the Kimball 3/24 TPO, it was the venue of the chapter's annual fall potluck meeting. Thanks to Bob Markworth for hosting the event. The guest artist at this event was Donnie Rankin. Donnie performed a variety of selections and utilized the Kimball's computer to duet with the grand piano and house drum set. The artist definitely entertained members and guests with a great formal program and continued entertaining the group well after the potluck dinner.

After a very long silence, RCTOS collaborated with Omaha Performing Arts to present the Omaha Orpheum's Wurlitzer with Clark Wilson accompanying a silent version of *The Phantom of the Opera*. The organ sounded great and Clark's score, creativity and interpretation set a wonderful mood for this movie. The enthusiastic audience of 700-plus proved to OPA that serious consideration should be taken to offer more events featuring the Wurlitzer.

The October 26 meeting was held at the Rose Theater in Omaha, home to a 3/21 Wurlitzer. RCTOS maintains and presents this TPO. RCTOS member Greg Owen was the featured artist for the event. Recently relocated to Omaha, Greg showed much creativity in presenting the TPO with a great program. Thanks to the Rose staff for scheduling and providing the theater for this meeting.

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

—Jerry Pawlak

Bob Markworth, President  
402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Donnie Rankin at the Markworth Kimball  
(Photo by Jerry Pawlak)



Randy Morris at the Holiday Hills GW4Q  
(Photo by Bill Kwinn)



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



Jim Calm at the Holiday Hills GW4Q  
(Photo by Bill Kwinn)

## ROCKY MOUNTAIN

Denver, Colorado—*And now...more Morris!* Our September social featured the considerable talents of Randy Morris, a recent addition to our club from Indiana. Randy played a well-received program of gospel and old favorites, and we hope to hear him again.

Jim Calm performed our October social, *Keep Calm and Stride On*, a piano style with extra notes and harmonies that sound like multiple players, much as the Unit Orchestra sounds like a whole band. Jim played a variety of styles on the piano and organ, and used the organ's playback feature to accompany singing, tuba and pocket trumpet. Jim and Randy have both worked as church organists and pizza parlor organists.

—Jim Calm

Ryan Kroll, President  
[rkroll@colfax.com](mailto:rkroll@colfax.com)

## ST. LOUIS

St. Louis, Missouri—It was on a rainy, dreary Monday evening in downtown St. Louis in the "Enchanted Caves" area of the well-known City Museum where our September 15 meeting was hosted by SLTOS board member and organ technician extraordinaire, Al Haker. Al and his crew had worked hard to prepare the Wurlitzer hybrid 3/15 for each of the two featured organists of the evening, Henry Evans and Larry Krupp. Each performed three or four pieces of music from various genres. It's unfortunate the meeting was rather sparsely attended, probably due to the weather and the weekday. However, those who were able to be there had a great time, including new members Ray and Mary Anne Braun and family.

It's quite evident some people are more serious than others about celebrating Halloween. Such is the case for Bob Ruby, host of the well-attended October 19 meeting. Bob, with his partner Gail Hoerber, went all out to decorate the interior and exterior of their house for Halloween. A unique feature is the black Halloween tree upon which are

hung ornaments of ghosts, witches, skulls, skeletons, and lights of candy corn. But then, contrary to the decor, Bob chose to perform several pieces of music from the first half of the 20th century, and did so in a wonderfully sensitive and expressive style on his Allen Renaissance Quantum 3/11 digital theatre organ. Afterward there were appropriately decorated snacks enjoyed by everyone. In addition, we welcomed new members Dave and Janeth Kirkhuff.

—Gary Broyles  
Jim Ryan, President  
314-416-0146



September featured organists Henry Evans and Larry Krupp at City Museum (Photo by Gary Broyles)



October host and featured artist Bob Ruby at his Allen 3/11 (Photo by Gary Broyles)

## SIERRA

Sacramento, California—The Fair Oaks Parks District, owner of the small auditorium that houses the chapter's 3/13 Wurlitzer, deserves kudos for an impressive Halloween event: Dave Moreno accompanying the 1923 *The Phantom of the Opera* on Friday, October 17. Their concept of pizza and movie seemed a bit out of the box, based on our prior experience presenting silent movies, but it worked. Great turnout and a fun show!

Sabrina Bernardo, Nick Davisson Katy Albers and other Parks staff people did a great job of decorating the small auditorium to a most ghoulishly festive setting. Dave Moreno added a unique and effective twist to his accompaniment by bringing in vocalist Linda Small, who sang the Italian lyrics during the opera performance scenes in the film. We look for this event again next year.

October 19 was the 17th annual George Wright Memorial Concert featuring Richard Hills 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 the influence of George reached the development of their own playing style, some through actual contact with George, but for nearly all it primarily came through the HI-FI label and Dot recordings. Those records have become a common currency of influence for nearly all who are currently playing or listening to theatre organ. Richard, playing at his usual very high standard, included a wide variety of tunes including a medley of hits from 1938, which was George Wright's senior year as well as the year the Grant High Wurlitzer reached its full compliment as a 4/22.

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



Richard Hills at the 17th annual George Wright Memorial Concert (Photo by Randy Warwick)

## SOONER STATE

Tulsa, Oklahoma—After a three-month absence, it was great to be home and playing our own Robert-Morton for our September program. Carolyn Craft started the evening with a song from a 1964 musical, followed by a Bing Crosby tune, and ended her set with a favorite "summer" song from 1902.

Bill Rowland followed with a very pretty "star" medley, followed by an outstanding ragtime number on piano. Joyce Hatchett then played a set on the organ which featured songs coordinating with the month of September.

Sandi Sulander proceeded with a couple of selections on the piano in a great jazz style. She then played a Broadway number on the organ. Phil Judkins continued with a set on the organ consisting of Latin and big band.

The evening concluded with Bruce Wilkin playing gospel songs, novelty, and movie themes, and ending with a Sousa march.

We were honored to have Dr. Marvin Faulwell as our special guest artist for our October program.

Marvin, a retired dentist from the Kansas City area, began playing organ in 1958 and studied at Central Missouri State College. Currently, he is staff organist at the Music Hall in Kansas City. Marvin enjoys playing for silent films and has accompanied over 130 to date, as well as installing pipe organs, including one in his home.

In honor of the Kansas City Royals making it to the World Series this year, Marvin started off with a rousing rendition of "Take Me Out to the Ball Game." From there, he proceeded with ballads, Broadway selections, ragtime, classical, marches, and he even threw in a classic Christmas carol. Each song or medley was preceded by a brief statement on the selection, with outstanding registrations on each.

After a standing ovation, an encore was given ending a great evening for all.

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

# Chapter News



Performers for September Sooner State Chapter (Photo by Rudy Geissler)



Sooner State guest artist Marvin Faulwell (Photo by Rudy Geissler)

ready for its use in the July 2015 ATOS convention.

The rehab work being done on the Atlantic City Boardwalk Hall pipe organs continues. We are not directly involved in the work but several of our members are involved and we like to keep up on how our neighbors are doing. If you want to see and hear the 7/449 Midmer-Losh and the 4/55 Kimball contact Dr. Steven Ball at [sball@accenter.com](mailto:sball@accenter.com) for information.

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



Interior of the Broadway Theatre, Pitman, New Jersey (Photo by Fred Oltmann)

including music from Broadway, the movies and good old theatre organ standards. Aside from being a very talented theatre organist, he is also actively involved in the installation and restoration of theatre organs. John's music was well received by all of our members and we would welcome him back again in the future.

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



John Lauter at the Capitol Theatre (Photo by Larry Fenner)

## SOUTHERN JERSEY

Franklinville, New Jersey—Our chapter celebrated Christmas at a party in Joe Rementer's musical basement. The two organs, a 3/20 Austin pipe organ and a three-manual Allen theatre model, make the basement a first-class music parlor. For the party we invited Glen Hough, a very talented organist and member of the Dickenson chapter, who gave an outstanding hour-long concert of seasonal music. The party included a short business meeting and a delicious covered-dish dinner. Add to that an open console and the greeting "Merry Christmas" had a true meaning.

Although the Broadway Theatre's 3/8 Kimball organ is kept in playable condition for its almost daily use before stage presentations, we are planning to schedule work sessions to bring the organ up to "like new" condition. Most of the work will involve the console which needs a good tune up of the hundreds of contacts and actions. The console itself will get a good cleaning and waxing. This instrument will be fully

## SUSQUEHANNA VALLEY

York, Pennsylvania—On Sunday, August 31 we held our *Theatre Organ Day at the Allen Theatre* in Annville, Pennsylvania where seven of our members played the three-manual Hauptwerk theatre organ. Our organists were Bob Pierce, Gary Coller, Don Schoeps, Glenn Hough, Dan Umholtz, Connor Ream, and Don Kinnier. We also had a few piano and organ duets.

To finish the program Don Kinnier accompanied the short silent film *Be My Wife*, starring Max Linder. This program was also open to the general public at no charge to promote the theatre organ and SVTOS. Everyone had a great time and it was interesting to hear the different styles of each organist.

Our first showcase of the season was held on Monday, October 6 at the Capitol Theatre in York. Our guest organist was John Lauter from Farmington Hills, Michigan playing the Capitol's 3/20 Wurlitzer. John played for SVTOS previously in 2010 and we were delighted to have him back again to play for us. John played a wide variety of music

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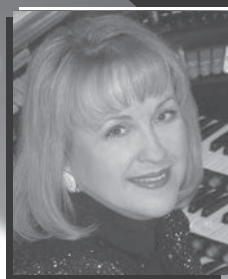
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# Around the Circuit

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

**Avalon Casino Theatre**—1 Casino Way, Catalina Island, 310-510-2414 (4/16 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.

**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.

**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.

**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.

### 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.Wuerfele, 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 most shows.

**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, and monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

**Earl Smith Strand Theatre**—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) [www.earlsmithstrand.org](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.

**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 Tallar.

**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.cicatos.org](http://www.cicatos.org). June 14, 2015 2:30pm: Richard Hills.

### IOWA

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

### MASSACHUSETTES

**Shanklin Music Hall**—130 Sandy Pond Road, Groton (4/34 Wurlitzer) [www.emcatos.com](http://www.emcatos.com). March 22, 2015 2:30pm: Jonas Nordwall.

**Knight Auditorium, Babson College**—100 Forest Street, Wellesley (4/18 Wurlitzer) January 4, 2015 2:30pm: Justin LaVoie; March 21, 2015 2:30pm: Jonas Nordwall.

**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, 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. Organ concerts, \$15 at the door.

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

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2:00pm. April 18, 2015 7:30pm: Andrew Rogers.

**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.

## NEW YORK

**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. 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.

## 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

**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.

## OKLAHOMA

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

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) [www.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 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

**Keystone Oaks High School**—1000 Keltan Avenue, Dormont (3/19 Wurlitzer) [theatreorgans.com/PATOS/](http://theatreorgans.com/PATOS/). April 11, 2015 2:00pm: Jelani Eddington; May 30, 2015 2:00pm: David Wickerham; September 26, 2015 2:00pm: Hector Olivera.

**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 2:30pm until 3:00pm. Check the theatre or SVTOS website for dates. January 2, 2015 8:30pm: Roy Wainwright.

## 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.peeryegyptiantheater.com](http://www.peeryegyptiantheater.com). Silent Films; entrance and exit music at some other programs.

# Around the Circuit

Theatre Organ Programs  
and Performances

## 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 Gulledege.

## WASHINGTON

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

**Lincoln Theatre**—712 S 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) [www.lincolntheatre.org](http://www.lincolntheatre.org). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

**Calvary Christian Assembly Church**—6801 Roosevelt Way NE, Seattle (3/19 hybrid) Wurlitzer/Kimball. February 8, 2015 2:00pm: Walt Strony; April 18, 2015 2:00pm: Donna Parker; June 14, 2015 2:00pm: Jonas Nordwall; September 27, 2015 2:00pm: John Atwell.

**Haller Lake Community Club**—12679 Densmore Avenue N, Seattle (3/9 hybrid). August 9, 2015 5:00pm: Pete Eveland, Ray Harris.

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

## WISCONSIN

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

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

## 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.

**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.

### QUEENSLAND

**Kelvin Grove State College**—Victoria Park Road, Kelvin Grove (3/11 Christie) [www.tosa-qld.org](http://www.tosa-qld.org). 1st Sunday of each month - open console etc

## 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@tosawa.org.au](mailto:email@tosawa.org.au) for more information.

## UNITED KINGDOM

### DEVON

**Congregational Church**—Fore Street, Beer (2/6 Wurlitzer) Britain's Oldest Wurlitzer theatre pipe organ; [www.beerwurlitzer.org.uk](http://www.beerwurlitzer.org.uk). March 14, 2015 2:00pm: Byron Jones; April 11, 2015 2:15pm: Chris Powell; May 9, 2015 2:15pm: Michael Wooldridge; June 13, 2015 2:00pm: John Mann; July 11, 2015 2:00pm: Trevor Bolshaw; August 8, 2015 2:00pm: Simon Gledhill; September 12, 2015 2:00pm: Nicholas Martin; October 10, 2015 2:00pm: Damon Willetts; November 28, 2015 2:00pm: Matthew Bason.

### EAST SUSSEX

**Rye College**—Love Lane, Rye (2/6 Wurlitzer) Britain's Second Oldest Wurlitzer theatre pipe organ [www.ryewurlitzer.org.uk](http://www.ryewurlitzer.org.uk). March 22, 2015 2:30pm: Simon Gledhill; April 26, 2015 2:30pm: Andrew Nix; May 24, 2015 2:30pm: Richard Hills; July 26, 2015 2:30pm: Kevin Morgan; September 27, 2015 2:30pm: Janet Dowsett; October 25, 2015 2:30pm: John Mann; November 22, 2015 2:30pm: Nicholas Martin.

### MANCHESTER

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

**Assembly Hall**—Stoke Abbott Road, Worthing (3/23 Wurlitzer) [www.worthing-wurlitzer.org](http://www.worthing-wurlitzer.org). January 25, 2015 2:30pm: Janet Dowsett; February 22, 2015 2:30pm: Nicholas Martin; March 22, 2015 2:30pm: Phil Kelsall MBE.

## WEST YORKSHIRE

**Victoria Hall**—Victoria Road, Saltaire (3/11 Wurlitzer) [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk). March 8, 2015 2:30pm: Chris Powell; April 12, 2015 2:30pm: Stephen Austin; May 10, 2015 2:30pm: Nigel Ogden; June 7, 2015 2:30pm: Phil Kelsall MBE; July 12, 2015 2:30pm: David Lowe, Robert Rowley; July 17, 2015 7:30pm: Phil Kelsall MBE; August 9, 2015 2:30pm: David Gray; August 28, 2015: Howard Beaumont, Simon Gledhill, Richard Hills, Phil Kelsall MBE, Walt Strony, Christian Cartwright, Jonathan Eyre, Stephen Foulkes, Kevin Grunill, John Mann, Nigel Ogden; August 28, 2015 7:30pm: Phil Kelsall MBE; August 31, 2015 2:30pm: Walt Strony.

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# Minutes

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

Tuesday, September 9, 2014  
9:00pm EDT

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

**Officers present:** Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.

**Board members present:** Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Carlton Smith. **Board member absent:** Donnie Rankin. **Staff present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Bryant, Co-Editor THEATRE ORGAN/Parliamentarian.

The minutes of the August 25, 2014 Virtual Board Meeting were accepted.

Standing Business:

Officer Reports:

- Vice Chairman (Coale): Bill Coale noted his experience at the COS Convention in England. He was highly complimentary toward the event.
- Treasurer (Hutcherson): The board will receive a financial statement at the end of the week.

Staff, Committee, and Task Force Reports:

- President/CE Report (Double):
  - IT Manager Greg Bellamy has not been paid as he has been working on a web site for the University of Michigan. He should be back to work shortly.
  - John Ledwon said that he has submitted 8-10 updates for youth activities to be posted on the web.
  - Michael Fellenzer commented about our e-mail capabilities through the web site. Ken asked Michael if he has communicated with Greg about a new system for mail. Michael said that communications had started.
  - Retreat update: Please do not bring a computer to the meeting room during the retreat. Only two computers will be present: Dr. Weary's computer and that of the recording secretary. No preparation is needed for the retreat. Dr. Weary is well prepared for the task at hand.
  - Nominating Committee: Ken has received a suggestion for the chair of the committee. There are still two members of the committee remaining from last year. John

Ledwon asked if the candidate for the chair would possibly be running for a seat on the ATOS board of directors. If the proposed chair were running it would be a direct conflict of interest. This should be discussed with the proposed chair. John Ledwon suggested two other possible members of the nominating committee. Ken Double will contact these possible candidates for the nominating committee. If a board member wishes to suggest a name please send it to Bob Dilworth or Ken.

- Jack Moelmann added that the nominating committee is dissolved after the ballot is created. The board has to approve the chair and members of the committee.

• Membership Secretary report (Parker):

- Membership number as of September 9, 2014 is 2,380
- Mike Bryant remarked that this is an increase of 75-80 members over the last three months.
- During June, July, and August approximately 159 members whose memberships were up did not renew.

New Business:

• Donna Parker (Membership Secretary) asked for a clarification of procedure when a member does not renew promptly. We have been sending two issues of THEATRE ORGAN to those who have not renewed. After the two issues no more journals are sent. Some have taken advantage of this generosity and waited until they have received their two journals and then they renew.

Donna feels that we must tighten up the policy on renewals. Donna will work with Don Phipps (Chapter Relations chair) and Mike Bryant (Co-Editor THEATRE ORGAN) to formulate a reasonable renewal policy and present it to the board.

- Michael Fellenzer offered the opinion that we should go back to mailing first and second renewal notices.
- John Ledwon felt that the current system of notifying people whose membership has elapsed is reasonable and cost-effective. (Currently renewal notices are included in a member's journal delivery.)
- Denise Andersen asked if all of our renewals require a web address. Donna answered that only the

renewals that come through the web site require an e-mail address.

- Ken Double added that we do not want to dismiss Michael Fellenzer's concern about renewal notices. We are a chapter-based organization and need good communication.
- John Ledwon asked what happened to the e-mail blasts that used to be sent to the membership. John would like to see a blast about the youth activities in ATOS.
- Michael Fellenzer responded that we have set up an account with Mail Chimp that allows a client to send messages to up to 12,000 recipients.

Good of the Order: (consideration of any topics not on the formal agenda)

• Chairman of the Board Dilworth asked if any board member had anything to add.

- Denise Andersen suggested the following topics for e-mail blasts:
  - Youth Activities
  - ATOS Technical Experience
  - Step up Your Playing (adult event)
- Jack Moelmann asked if ATOS planned on having a library of hard copy editions of the ATOS journal as well as (eventually) scanned copies.
- John Ledwon offered to donate his bound set of journals to ATOS. He also offered his complete set of *Console Magazines*.
- Jelani Eddington noted that board members often are asked what has gone on with the board. What happens during board meetings is public knowledge.
- John Ledwon agreed but noted that certain people (non-board members) often put a particular "spin" on a subject.
- Ken Double mentioned some items have appeared on the theatre organ mailing list. We have agreed not to conduct ATOS business on-line.
- Bill Coale asked us to remember that any one person does not speak for the board. Keep conduct and attitude professional and non-personal.

The meeting was adjourned at 10:09 EDT.

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

/s/ Bob Evans, Secretary

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

Tuesday, October 21, 2014  
9:00pm EDT

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

**Officers present:** Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board members present:** Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Donnie Rankin, Carlton Smith. **Staff Present:** Ken Double, President/CE; Mike Bryant, Co-Editor THEATRE ORGAN/Parliamentarian; Don Feely, Co-Editor THEATRE ORGAN; Donna Parker, Membership Secretary; Mark Renwick, Nominating Committee chair.

The minutes of the September 9, 2014 Virtual Board Meeting were accepted.

Standing Business:

Officer Reports:

• Treasurer (Hutcherson): Mike Hutcherson made the following observations:

- This is our lowest renewal period for memberships
- The report includes expenses for the ATOS retreat
- ATOS has received a check for \$40,000 from the residuals of the Lufkin estate.
- Ken Double pointed out that this gift was unrestricted and over \$10,000 and will follow the current policies governing restricted/unrestricted gifts.

**Motion: (Eddington)** to suspend policy 1(f) until further action of the board. (Motion **Carried**)

**TEXT OF POLICY 1(f): DISTRIBUTION AND INVESTMENT OF GIFTS.**

(1) ATOS shall at all times maintain a reserve/investment fund ("Reserve Fund") which fund shall be appropriately invested in order to generate earnings. The Reserve Fund may be comprised of one or more accounts, but shall maintain an aggregate minimum balance ("Minimum Balance") which shall be calculated as \$300,000.00 plus any amounts placed into the Reserve Fund from an unrestricted gift as provided below in 1(f)(2)(B). The Treasurer shall from time to time report to the board the Minimum Balance required to be maintained by this policy.

**Motion: (Dilworth)** that the unrestricted gift of \$40,100 be placed in the reserve fund. (Motion **Carried**) (Distribution of the \$40,100 will be determined at a future ATOS board meeting.)

Staff, Committee, and Task Force Reports:

Membership Secretary (Parker):

• Current membership is 2,396. Donna stated that 120 people have not renewed in the past three months.

• Several have raised the question about the number of journals sent after a member expires.

- Some board members felt that some members are taking advantage of the two-issue "grace period" and waiting until they have received the two "grace period" issues to renew.

- Mike Bryant made the case for no issues being sent after expiration until a member renewed. Donna Parker and Don Phipps agreed.

- Michael Fellenzer felt that one issue should be sent after a membership has expired. He also made the point that the two-issue policy was created at a time when 90% of the membership renewed within four months.

- Mike Bryant made the point that the policy of sending two issues after a person's membership expired has not been successful.

**Motion: (Phipps)** That Policy 14(c) be revoked. (See text below.) A roll call vote was taken: Voting "Aye": Andersen, Coale, Dilworth, Eddington, Evans, Hutcherson, Ledwon, Minervini, Moelmann, Phipps, Rankin, Smith. Voting "Nay": Fellenzer (Motion **Carried**)

**TEXT OF POLICY 14(c), EXPIRED MEMBERSHIPS:** Expired memberships will continue to receive publications for two publication cycles in hopes they would renew. This process will be monitored for a year to see how many renewals were actually received from "continuing member" for two publication cycles.

"Retreat Forward" Task Force (Coale):

• The committee met and discussed many items. We were careful not to encroach on any committee's territory.

• The committee recommended the creation of two committees to begin the task of reorganization. These committees are the Transition Finance Committee and the Transition Bylaws and Policies Committee. The board would have to approve the creation of these committees.

• Bob Dilworth (Chairman) will appoint these committees. They should then begin their work. Denise Andersen asked if Bob would accept volunteers for committees. Bob answered in the affirmative. Each committee will contain one or two board members as well as members at large.

Nominating Committee (Renwick):

• Mark Renwick read the language that will appear in the journal.

Budget Committee (Ledwon):

• The ATOS Budget Committee has modified its initial recommendation and has recommended a 10% reduction in staff compensation for 2014/2015.

- One board member asked if reduction in duties of staff members would accompany the cuts in compensation.

- Mike Hutcherson will generate a report that will show expenses from last year and what is projected to be spent this year.

- It was understood that the Chairman directed the Budget Committee to communicate with staff. Ken Double said that he would communicate with staff on this subject.

- The Budget Committee will report further at the next meeting.

Good of the Order:

• Jack Moelmann thanked John Ledwon for his donation of a full set of ATOS journals. This set is stored with the Historian (Jack Moelmann)

• Ken Double stated that the ATOS Library and Archive at OU is looking for a complete set of journals for the library and archives.

The meeting was adjourned at 10:11 EDT.

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

/s/ Bob Evans, Secretary

# Board Directory

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**ATOS Corporate Office**  
American Theatre Organ  
Society, Inc.  
7800 Laguna Vega Drive  
Elk Grove, California 95758

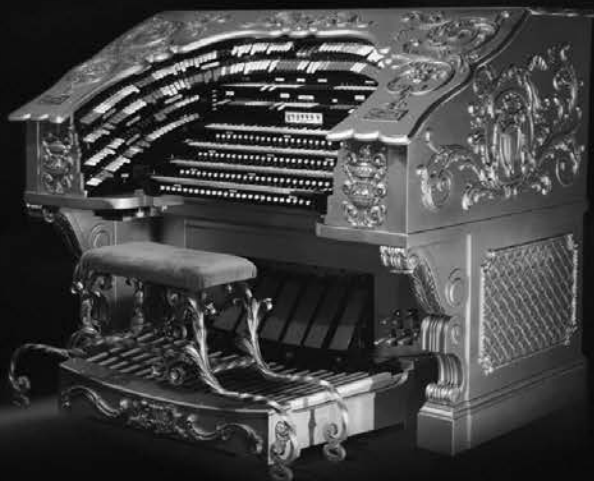


President/CE  
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404-790-5400  
k.double@atos.org

*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.*

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Help me contact local chapter

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Other..... \$ \_\_\_\_\_

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# Theatre Organ

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Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

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

**CLASSIFIED ADS**—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, P.O. Box 820591, Vancouver, Washington 98682-0013. Word counts may be verified in advance by e-mailing the Ad Sales team at [adsales@atos.org](mailto:adsales@atos.org).

**DISPLAY AD SPECIFICATIONS**—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

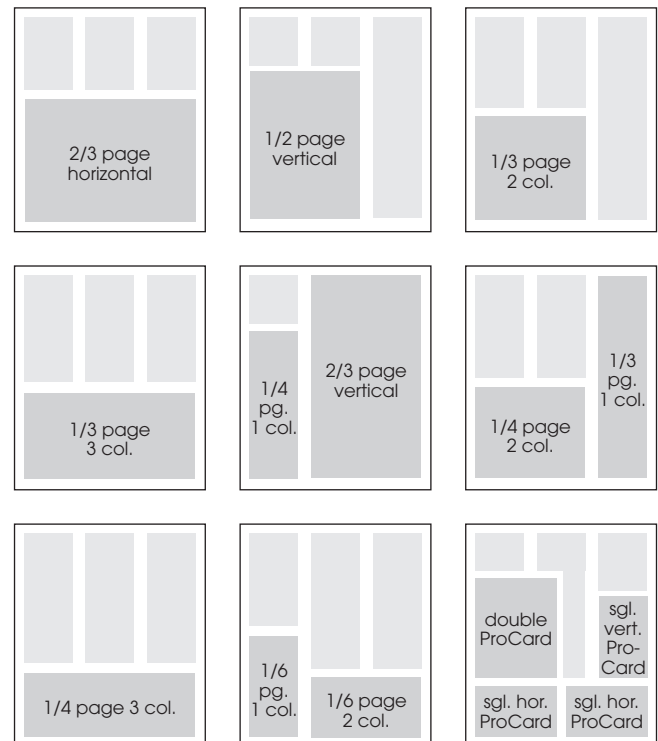
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A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to [adsales@atos.org](mailto:adsales@atos.org); larger files may be uploaded to an ATOS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

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SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
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1/2 Page vertical	4 3/4"	7 1/2"
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1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
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"
1/6 Page (2 columns)	4 3/4"	1 7/8"
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Double ProCard	3 1/2"	4"

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1982, Vol. 24		<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1983, Vol. 25	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2		<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1984, Vol. 26	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1985, Vol. 27	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3		<input type="checkbox"/> No. 5	
1986, Vol. 28	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1987, Vol. 29	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1988, Vol. 30	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1989, Vol. 31	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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1991, Vol. 33	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1992, Vol. 34		<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1993, Vol. 35	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
1994, Vol. 36	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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1997, Vol. 39	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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1999, Vol. 41	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
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2002, Vol. 44	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2003, Vol. 45	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2004, Vol. 46	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2005, Vol. 47	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2006, Vol. 48	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2007, Vol. 49	<input type="checkbox"/> No. 1			<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2008, Vol. 50	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2009, Vol. 51	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2010, Vol. 52	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2011, Vol. 53	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2012, Vol. 54	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2013, Vol. 55	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6
2014, Vol. 56	<input type="checkbox"/> No. 1	<input type="checkbox"/> No. 2	<input type="checkbox"/> No. 3	<input type="checkbox"/> No. 4	<input type="checkbox"/> No. 5	<input type="checkbox"/> No. 6

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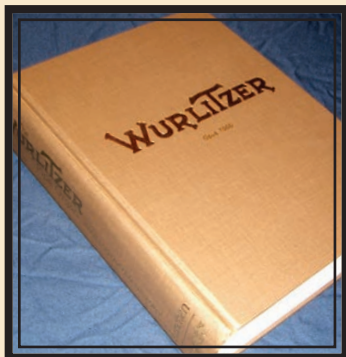
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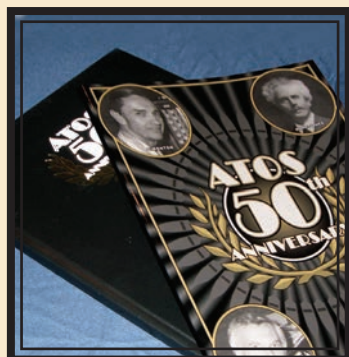
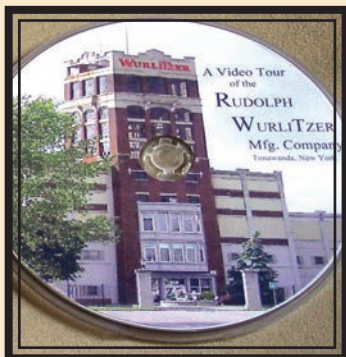
# ATOS Marketplace



## THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY

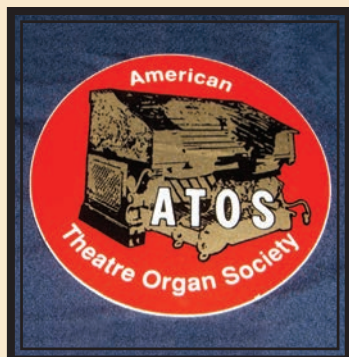
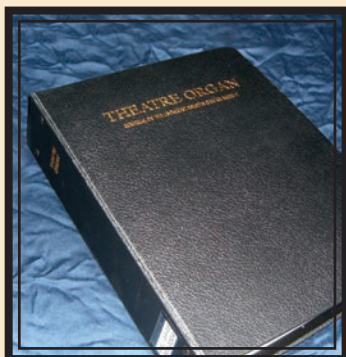
— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

**WURLITZER CONSOLE ART PRINTS** — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**



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# The results are in: It's a Draw!

At the 2014 ATOS National Convention, Allen participated in a friendly show-down with a Barton pipe organ. Excerpts from the ATOS review of that event follow.

*You've seen the Allen "We're Fixin' for a Showdown" ad on the back cover of a couple of recent issues of Theatre Organ. When the ad first arrived from Allen, we had this nagging thought in the back of our mind that this might not be a real good idea. Put a digital instrument on the same stage with the pipe organ from which the samples were taken? Play them at the same time? Nope, not a real good idea at all. Boy, were we wrong.*

*Without seeing the artists' hands, it was nearly impossible to tell which was which. Even with eyes open and watching closely, it was unbelievably difficult and I'm quite certain I would have been wrong as often as right had someone asked "was that the Allen or the Barton?"*

Sometimes a "Draw" really is as good as a "Win"! Especially when it comes to comparing Allen digital sound with that of real pipes!



T321Q-SP

