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Theatre Organ

MARCH | APRIL 2015

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The Pickwick Theatre's unique console. Read more about it on page 21 (Bob MacNeur collection)

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Now approaching 85 years of age, the Denver Paramount's Publix 1 Wurlitzer is still nearly original (a Post Horn was added), and sounds as good as it did on opening night. Read the original program on page 20.

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

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

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

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

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I'd like to begin this column with a commentary on the two Directors' Corner pieces in this issue. First, Carlton Smith's...

Carlton observes, near the end of his piece, that the rebuilding and restoration of organs requires craftsmanship. We've made the point in a few previous articles that it is unfortunate that the term "hobbyist" has become almost synonymous with shoddy work and ill-advised shortcuts being taken, and that it isn't really any more difficult to do good, high-quality work without shortcuts—IF you have learned and adhere to the proper techniques and use the correct materials for the job.

High-quality workmanship is well within the capabilities of most, even without an extensively-equipped woodworking shop. All it takes is determination to do the best work you can, a willingness to admit you don't have all the answers, the desire to gain the knowledge you lack, and a commitment to yourself and those for whom you do the work. Some would call it "pride of workmanship," and that's fine. You should be proud of the work you do—it encourages you to keep your standards high. And that's the only way we will ever see the term "hobbyist" change from an epithet to a compliment.

The Technical Experience, which Carlton heads up, is a great program. I just recently heard the topics for the upcoming Technical Experience, and I guarantee you'll come away from it with knowledge that will serve you well, and I can't encourage you strongly enough, if the technical side of things is of interest to you, to reserve your place in line now for this year's event.

Jelani Eddington writes of the changes of direction for ATOS, both over the past few years and (he expects) into the future, and makes reference to the board being accountable to the membership. That got me thinking....

Many of you know that for a long time I was a resident of Reno, Nevada, and to this day I spend a good portion of each January in Reno participating in a charitable fundraiser. It is presented as a satirical revue (okay, it's a saloon show, but allow me to keep a little dignity...) which derives its humor from politicians' actions and inactions, business leaders' questionable activities, governmental functionaries, and

other news- and noteworthy situations from which we can generate a laugh.

This year, one item which gave us some funny material—not for itself, but for some peripheral reasons—was the appallingly low voter turnout for the November 2014 election. True, mid-term elections typically have lower turnout than presidential elections; Gov. Brian Sandoval is very popular and didn't have a strong challenger; neither of Nevada's United States Senators were up for re-election; and there were few controversial issues or candidates among the statewide and local ballot issues and office-seekers.

There's little doubt that all these factors played into the statewide voter turnout of about 45%. More than half just didn't bother to vote. It struck me that Nevada's turnout is awfully close to the response for ATOS board elections, and to my way of thinking, that's a shame, both for Nevada and for ATOS.

Mark Renwick and the nominating committee performed yeoman service to bring us a slate of well-qualified candidates; by now you have received your ballots and election materials, and all you need to do is make your selection, invest 49 cents for a stamp (those of you outside the United States will need to invest slightly more, but certainly less than you'd spend in one visit to the local coffee shop for your morning infusion of caffeine), and drop the envelope in the post.

How much easier can it be?

Before you mark your ballot, though, may I encourage you to look beyond the name-recognition factor? I encourage you to make your choice not on how well-known the candidate may be, but what you perceive as his or her "platform" (hopefully, it will align closely with your views), what the candidate can bring to the table in terms of expertise, business acumen, and leadership, and other factors you may consider important.

But most of all, may I encourage you to actually cast your ballot? ATOS is the members' organization; the board works for and is accountable to the members, and a great deal of responsibility falls on the shoulders of those who care enough about the organization to run for a director position. We owe it to our fellow members to give serious thought and consideration to

just who will earn our vote. The successful candidates will face tremendous challenges (and no, I do not use "challenges" as a euphemism for "problems") in guiding the future course of ATOS in light of the Retreat Forward initiative. They deserve our support, our respect, and especially our thoughtful consideration of their candidacy.

I'll put my soap box away for now, but won't promise it will never come out again....

Finally, I'd like to note the article on Motor City Theatre Organ Society and the Redford Theatre. There isn't much in this article about the Redford's Barton organ specifically, but that comes in part 2 (which I've been promised will be polished in time for the May/June issue). Part 1 describes the revitalization of a theatre in one of America's most troubled big cities, and the roles played by the members of MCTOS in helping to turn around the blight.

To be perfectly honest, when it first came across my desk, my reaction was "this misses the mark; there's very little here that will hold a reader." By the time I got through it for the second time, I realized just how wrong I was.

It's a remarkable story of commitment by a group of people with focus and an attitude which wouldn't allow them to accept that they were embarking on a series of tasks which rightly ought to have scared the hell out of them. It's a story which should inspire chapters who lament what they perceive as a challenge beyond their ability to overcome—I believe if MCTOS can tackle all the hurdles they faced and succeed, any chapter with similar motivation and commitment should be able to do the same.

Keep in touch.

—Mike Bryant
—Don Feely

CIPHERS

The by-line and photo credit for the SLTOS POP 2014 article in the last issue was inadvertently omitted. The article and photos were by Gary Broyles. We regret the omission.

Wayne Zimmerman has let us know that the little tyke on the cover of the January/February issue is John Serdy, grandson of TOSDV board member and Colonial Wurlitzer crew chief Jack Serdy.

President's Message

Notes On Philadelphia, Finances and the Retreat Update



We are all looking forward to the 2015 convention as Bob Dilworth and his band of conventioners are getting things ready.

Your registration information shows the breakdown on registration and meals, and while the bottom-line price is a bit higher, the overall dollars you spend will not change much. How can that be? Meals in and around the headquarters hotel are going to be expensive, and the long waiting period for service could be exasperating due to Fourth of July celebrations in and around Philadelphia. Thus, several meals (at least five) are included in the registration package to help alleviate these issues. We attendees would have paid to eat anyway; this way, it will be much simpler, less time-consuming, and with much less hassle.

By the time you read this, the ATOS board will have completed its mid-year meeting, and conducted some important business based on recommendations that came out of the retreat.

The position of treasurer and the overall management of ATOS' finances are getting a complete overhaul. Based on what other successful organizations do, ATOS will have a bookkeeper handling the general work of writing checks, handling the check register, and related tasks. A new position of Financial Administrator will be created, and this person will oversee all of ATOS' finance operations with specific input on investments, the budget process, and other important financial matters.

Current Treasurer Mike Hutcherson will not only assist with the transition in this process, but Mike has agreed that once his term is finished in July, he will continue to be available to consult. That will be vital as we look for a smooth transition.

ATOS will continue with its annual financial review, and will continue to keep the membership aware of its financial activities through minutes, reports and updates in these pages.

Note we will again operate with an anticipated budget deficit for this fiscal year. The anticipated deficit is nearly \$40,000 less than last year's, a serious step in the right direction based on actions taken by the board—and to date, donations are up, which is an indication the deficit will be even less. Thanks to our wonderfully generous members for that.

Two items worth mentioning: the estate of Kenelm Lufkin, who had already left ATOS \$900,000, has provided an additional gift of \$41,000. And the late Bob Mertz, who donated \$100,000 to ATOS, left an additional gift of \$115,000 earmarked for the Endowment Fund. These continuing acts of generosity are so very much appreciated, and are an indication of the importance of estate planning in ATOS' future.

With anticipated changes in our investment strategies and policies—note, this does NOT mean risk, it means exploring what other organizations are doing to better generate returns on investment and, learning from them—we believe we can generate more revenue and stronger returns without increasing risk, and it can help with our annual operating costs.

This will be part of a larger step-by-step process to help bring ATOS into the 21st century in terms of its financial practices.

And as we focus on being part of the 21st century, hats off to Vice Chairman Bill Coale who jumped in to jump-start the ATOS Facebook page. He is now working with board member Donnie Rankin and others as the Facebook page has generated a lot of activity, a lot of "likes," and at least one new member!

March will be a busy month for yours truly, including travel on four different occasions. April brings us Rialto-fest and other events I hope you can attend.

Note that we have several mid-April deadlines, including entrees for the Young Organist Competition, the election of the new board members, and other items of import. Read more about it here! And let's welcome SPRING and its promise of good things to come. And thank you for your membership and your support of ATOS.

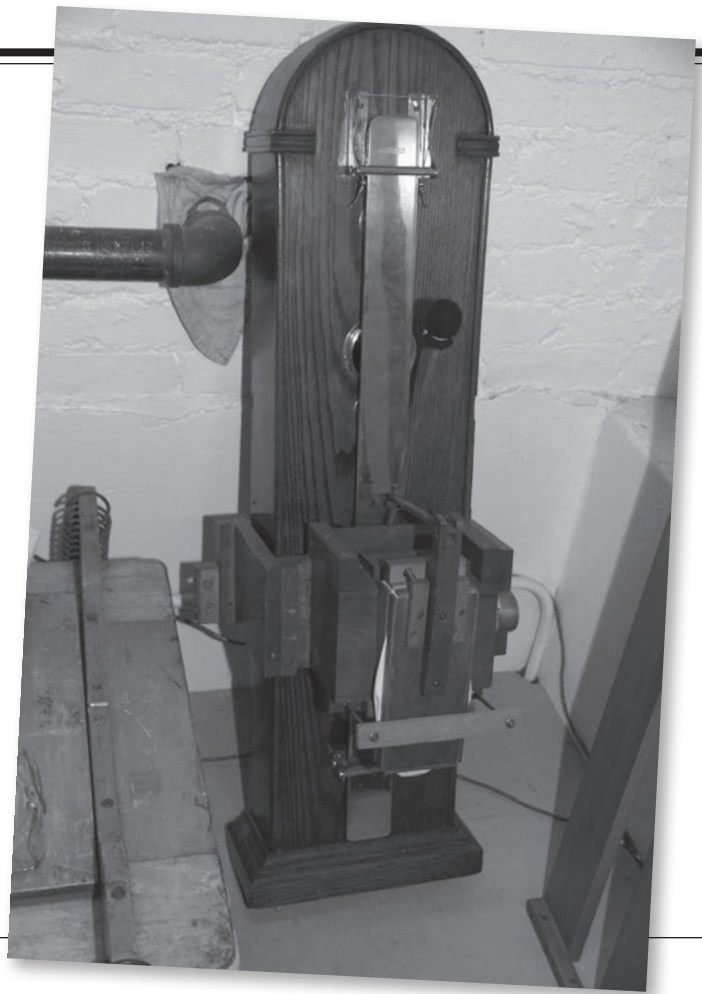
Mystery Photo

It looks like we may have a stumper. For the first time in memory, we haven't had a single response to the Mystery Photo. But we're not giving up yet!

C'mon, we know there are some experts on Wurlitzer arcana out there (several of you are in my contact list, so don't be surprised if your phone rings...).

Just to recap, we know what it is: it's a gong or bell of some sort. What we don't know is what Wurlitzer called it, and that's the question.

Sorry, we don't have any prize for the first person with the correct answer, but just think of the bragging rights!



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 Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
 New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
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Directors' Corner



R. JELANI EDDINGTON

It has been a great privilege to represent the membership on the ATOS board of directors over the past 11 years—serving as an elected director from 2004-2010, a staff member from 2010-2012, and then again as an elected director from 2012-2015. During that time, there have been many changes within our organization, the vast majority of which have been positive and have helped ATOS to perpetuate its mission of promoting and preserving the art of the theatre organ.

After much reflection, I have decided not to seek an additional term on the board. I have always advocated promoting new ideas within the organization, and I look forward to seeing the direction the board will lead our organization in the months and years to come. Inasmuch as this will likely be my last Directors' Corner for some time, I wanted to take this opportunity to share some thoughts with the membership and also to encourage my colleagues remaining on the board (and those soon to be joining) to continue moving the organization on a positive path forward.

Among the most significant achievements of the past decade was the transformation of the board from an entity paralyzed by smoke-filled, back-room politics reminiscent of a well-oiled and unabashedly political machine, to an open, transparent governing body. In those days, thankfully now long past, decisions were made by a privileged and empowered few, and the board served as a mere rubber stamp to legitimize actions presented as a *fait accompli*. At that time, any director bucking the trend was labeled a “renegade,” and marginalized from the decision-making process. And, as is often the case, the

smoke alarm was inevitably blamed for the fire. Fortunately, personnel on the board eventually changed and—although it was a bit of a tumultuous transition—the board took steps to place this part of its history firmly in the past.

Among the first actions taken by the newly-constituted board was the adoption of an “Open Records and Confidentiality Policy” to make clear that decisions affecting ATOS and its members would be taken in the light of day, and not in the back-slapping, wink-and-nudging manner of years gone by. The board rightly became a forum for debate and discussion, and while not all directors agreed with all actions all the time, an atmosphere of mutual respect and robust debate became the order of the day.

Much has been written over the past few months regarding the adoption of the controversial budget at the 2014 annual board meeting. As many know, during that meeting, a draconian proposal of a 20% cut across the board was presented as “the only way” the organization could possibly survive. Those directors who sought to address the budget in a more comprehensive way (as had routinely been done in the past) were advised that further debate would serve no purpose because the best (indeed “only”) way forward had already been decided by a select few. Directors with differing opinions were overtly scoffed at and suffered thinly-veiled expressions of disdain from some corners of the boardroom. When those same directors later sought reconsideration of the budget (a point the board ultimately conceded), those individuals were derisively branded a “disgruntled minority.”

Thankfully, in the fullness of time, what was once presented as “the only way” forward, has now yielded to a more nuanced (and far less draconian) approach to the budget. One is rightly left to wonder whether the original proposal truly was “the only way” forward.

Also troubling were two critically important votes concerning that budget were taken by secret ballot and shrouded from the light of day. Secrecy, of course, has no place within the board, and those votes most likely violated both the spirit

and the letter of our Open Records and Confidentiality Policy.

Yet, I applaud my colleagues on the board for taking action to ensure that secret voting on such matters can never happen again. Initially, a bylaw proposal to prohibit secret voting failed by an equally divided board. However, upon further reflection and consideration, that same board adopted a new bylaw that will forever prohibit secret voting except in the narrowest of circumstances including disciplinary and other privileged matters. More significantly still, this newly adopted bylaw cannot be amended or repealed without the approval of the membership.

The board's action in this regard is not just one of arcane parliamentary procedure. To the contrary, it is a fundamental tenet of the democratic process. When we elect an individual to represent us, we expect to be able to hold that person accountable. In legislative bodies throughout the western world, votes are taken on the record, and elected officials must answer for their positions when they stand for re-election. Without a record of votes, one cannot hold representatives accountable.

Let us hope that our organization continues to steer well clear of the paralyzing political machinations of its past. The membership deserves nothing less than full openness from its elected representatives. The board's action in prohibiting secret voting will surely be an important step in guaranteeing that transparency will always be the organization's guiding principle.

—R. Jelani Eddington

CARLTON SMITH

My last Directors' Corner missive was in 2013 and it seems that I have missed my 2014 opportunity. It was an extremely busy year for us in Indiana with the ATOS Convention in July and the ATOS Technical Seminar in August. As I mentioned in my 2013 Directors' Corner, I am not much of a writer, but here goes with an update in my areas with ATOS board duties.

I continue with my duties as the chair of the ATOS Young Organist Scholarship Committee, but unfortunately there has been a decline in applicants over the past



several years.

I really want to encourage students who are taking private lessons with qualified theatre organ teachers to apply for the scholarship.

It is a great opportunity provided by ATOS to help parents with the annual cost of lessons.

As the present ATOS Technical Director, I have had the wonderful opportunity to host two of the Technical Experience seminars in my Indianapolis workshop. Past seminars have been very skillfully produced and a generalized overview of restoration was taught. With the feedback from past participants, it was clear that the time had come to focus on two specific areas that would take a whole seminar to teach. The 2013 seminar was on total rebuilding of reservoirs, with every participant having hands-on opportunity. In 2014 the subjects of rebuilding tremulants and winding theory were taught. Our line up of instructors has included Clark Wilson, Allen Miller, Justin Nimmo, and me, plus an added instructor on a specific area of expertise. This is a great program that ATOS helps sponsor and I encourage all ATOS chapters in charge of an organ to send one or more representatives, particularly any young people with technical abilities.

My past and present interest with ATOS has always been due to my dedication to the preservation of the theatre pipe

organs, whether it is a completely original instrument being preserved or an assembled instrument with a modern specification. This takes craftsmanship! The age of well-meaning but poor rebuilding practices must not continue, and ATOS is now beginning to realize the importance of this. I am very encouraged with the attitude and leadership of Ken Double in this area, as well as the area of reorganization of ATOS.

I truly look forward to my service on the ATOS board in any capacity I am asked. These are exciting times with revitalization toward our organization!

—Carlton Smith

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News & Notes

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, 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 who have 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.

APPLICATIONS ARE NOW OPEN FOR THE 2015 YOUNG ORGANISTS SCHOLARSHIP PROGRAM

The Scholarship Committee is pleased to announce that the ATOS board has made available \$3,300.00 for scholarships in 2015. Through the scholarship program, theatre organ students are given assistance to help defray the costs of studying with a professional theatre organ teacher.

The ATOS Scholarship Committee is also able to help beginning theatre organ students locate a professional theatre organ teacher as close as possible geographically. Make inquiries to the committee chairman, Carlton Smith.

Recipients of scholarships in prior years are eligible to apply for a scholarship in 2015 if the student has demonstrated exceptional progress. Final determination

of eligibility is made by the Scholarship Committee. However, if individuals applying have been performing public concerts as the featured artist they are no longer eligible.

Complete program description, eligibility rules, and application forms are available on the ATOS website, www.atos.org/scholarship.

Applications must be submitted by April 15, 2015. Successful candidates will be notified by June 1, 2015.

—*Carlton B. Smith, Chairman*
ATOS Young Organists
Scholarship Program
c.smith@atos.org

WELCOME NEW MEMBERS

November 16, 2014 to January 15, 2015

Rick Bernardin, Palm Springs, California
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Rick Clear, Atlanta, Georgia
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Christian Willis, Castle Rock, Colorado
William Zabel, Fort Wayne, Indiana

CALL FOR NOMINATIONS OF ATOS OFFICERS

As provided in Section 5.2 of the ATOS bylaws, the board of directors appoints the ATOS officers (Chairman, Vice Chairman, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that meeting in Philadelphia, Pennsylvania on Wednesday, July 1, 2015 beginning at 8:30am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS chairman, Bob Dilworth, by **May 30, 2015**. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender MUST verify receipt of the nomination by the ATOS chairman. Any written materials that are submitted to the ATOS chairman

by the above date will be distributed to the board of directors prior to the board meeting. In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the board for a personal interview on **July 1, 2015**, at a time and place to be posted at the convention registration desk. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

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) or contact John Ledwon at 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!

ATTENTION, INTERNATIONAL MEMBERS!

Do you live (and bank) outside the United States? If so, this is important news.

United States banks have begun changing the manner in which foreign checks are handled, including substantial increases in costs for processing those checks. In some cases, the new fees exceed the amount of the check!

ATOS simply cannot afford to absorb these increased fees and, rather than increase the surcharge for all international members, has made the decision to stop accepting checks or financial instruments drawn on banks outside the United States. This new policy went into effect on February 1, 2015.

If you already renew your membership online, this change will not affect you. If you are among the few international members who continue to renew with a check, money order, or other financial instrument not drawn on a U.S. bank, you will need to begin using the online membership system.

Renewing online is safe, secure, quick, and easy. Just visit www.atos.org/membership and use your Visa, MasterCard, Discover, or American Express; in just a few minutes you'll be on your way.

If you have any questions please contact us. And, as always, we thank you for your membership and continued support of ATOS and the music of the theatre organ.

Letters

KILGEN APPEAL

I was so floored when I saw the picture of the old WKY Kilgen in the feature article for the November/December Journal. This organ has been on my mind and in my heart for the last 20 years, ever since the Oklahoma City MAPS project did not include the instrument in the new music center.

I have feared, along with many, I'm sure, that the momentum and interest in moving forward with its restoration might meet with little response and your article confirms these fears. And as is said, the organ students are as close as Norman! (Oklahoma University)

Does not the Kilgen deserve the same accord as football? When will donors step up to this project? Do not potential investors realize the prestige associated with the restoration of such a pipe organ as this? It is a great opportunity to prove that we in Oklahoma are not a cultural wasteland—or so I hope!

The Kilgen in the civic center was the first time I ever heard a theatre pipe organ played in person. It was, I believe, All Hallows Eve of 1988. *Nosferatu* was the feature along with a cartoon, and the hugely-talented Tom Cottner played the organ for the affair. I could not believe it! The power and range of emotions evoked by this instrument.... I was beginning my senior year at Oklahoma City University and this was icing on the cake. It began my shift to theatre organ music, and [for] the first time ever in my life, I was looking around for a Leslie speaker and did find a Wurlitzer electrostatic 4500 with "Spectratone." [*"Spectratone" was a Wurlitzer rotary speaker.—Ed.*]

I began teaching myself and reading the ATOS Journal and asking people questions about the theatre aspect of the organ. The first theatre organ I actually got to play was the organ maintained by the dedicated members of the Sooner State chapter of ATOS in Tulsa. Those folks are heroes! And their wonderful Robert-Morton was my first experience playing a theatre pipe organ. I hope that somehow, energy and enthusiasm, and, yes, money might be brought to bear upon this wonderful Kilgen organ that I think is a national as well as state treasure.



My fellow ATOS members in Oklahoma City, we should be in communication about this project. It should be having much more acknowledgement than it has received up to now; and, KUDOS to THEATRE ORGAN for opening the swell shades on this reality, this incredible Kilgen theatre pipe organ. I will never forget the sound of it! I hope to hear it again, and that right early, please heaven.

—Janine Bryant

Oklahoma City, Oklahoma

LABOR OF LOVE

As ATOS mostly represents to me a selfless act of many people to support theatre organs and theatre organ playing, Graham Goode's project fits these lines to a dot [THEATRE ORGAN, Jan/Feb 2015]. For years, the team Graham assembled has created computer-based virtual representations of Mortons, Bartons, and Comptons. The entire

international team operates on a non-profit basis: Les Deutsch, Gary Schwartz, Graham Wykes, Michael Wooldridge, Carl Heslop, Paul Jacyk, Lynn Walls, me, and countless others, all working for hours improving the sound samples, creating combinations and demos, and making the final product feel like you are playing the original instrument. Most of the organs are offered as donationware, and a portion of the income from the commercial ones goes towards the instruments. We are volunteers who don't get paid, as it is all a labor of love. Now many people can play a Barton in their own house, something I could only dream of five years ago. And while I absolutely support commercial products, we should also acknowledge the level of dedication of this team, spread from Africa to Great Britain, Australia, and the United States. The organs are available, and the price is up to you!

—Misha V. Stefanuk

Atlanta, Georgia



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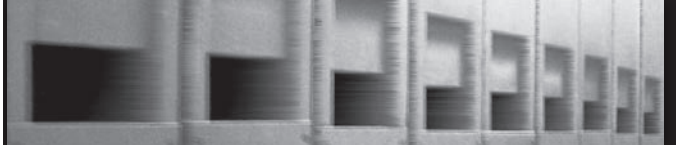
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ATOS Radio:



A Brief History and Update

I suppose this all began when I started collecting theatre organ records. As a teenager in the UK, I'd developed an interest in the "Cinema Organ." My first theatre organ record purchase(s) were while on a high-school trip to London, the purpose of which was to see the *Rocky Horror Picture Show*, but we were allotted some free time in the West End of London. A trip to the HMV record shop on Oxford Street ensued, and my haul included Elton John's *Rock of the Westies*, and two cinema organ records: Ena Baga at the Odeon Leicester Square Compton, and Charles Smitton and Trevor Willets at the Odeon Manchester Wurlitzer. This was the beginning of what turned into an obsession, where at every opportunity over the next few years the collection

continued to grow with vinyl record (and tape) treasures being added from both sides of the Atlantic and, occasionally, the Antipodes. So when I arrived in the United States in 1989, among the personal effects shipped, along with nails and screws—I thought the US ones were inferior!—were a large number of theatre organ records.

Fast forward to 1998, and a house move, and the suggestion from my then- (now ex-) wife, that I should "dispose of those old records"! Once settled into the new house I purchased a turntable, and started listening to my "old records." A new computer purchase included software for digitizing music, but my early experiments produced somewhat crude results, not at all what I was expecting!

A couple of years later I saw a software review of a product called 'Cool-Edit' that seemed to promise somewhat better results, so I purchased the software, along with add-on modules specifically for "cleaning up" vinyl. With some patience and manipulation the results were much closer to what I wanted. Over time I perfected the technique and successfully digitized a number of records, and tapes but...what to do with them?

Internet radio was a new medium for streaming music, and organizations were popping up that offered a platform for that purpose. For a small monthly fee you could "broadcast" to the world! After some research, I launched Theatre Organ Replay,

ATOS Radio by the Numbers

(As of November 2014)

11,783
Tracks played

6,557
Were unique
tracks played

315,778
Total number
of tracks
listened to

19,766
Total hours
streamed

4,702
CD tracks

(All images Steve Worthington)

broadcasting re-mastered LPs from my collection on Live365.com in 2003.

I advertised the availability of the station through friends, e-mail lists, and word of mouth. The broadcasts were well received, and I continued to add material. The success spiraled, and I was soon streaming 3,000+ hours per month to an international audience. Royalty fees increased, as did Live365 fees, and at one point I was having issues paying the monthly fees, but some donations from generous listeners helped keep the music playing.

At the Indianapolis convention in 2008, Ken Double approached me about maybe building on my success with Theatre Organ Replay, and teaming up with ATOS for a joint effort to provide an offering under the banner of ATOS: "Theatre Organ Radio." The idea took some time to mature, and involved considerable work from the then Webmaster, Tom Blackwell, and myself. But shortly before the Cleveland Convention in 2009, ATOS radio was launched on Live365.com. With a change in format to include CDs, concert recordings, news and views, along with the re-mastered tapes and LPs, it was very well received, and rapidly grew. Before long we were streaming close to 17,000 hours a month, and as victims of our own success the costs were spiraling as Live365 charged by the listener and streaming hour.

A budget review in 2011 called for us to come up with a less expensive model. We did some research on alternative streaming models, and purchased our own broadcast software. Toward the end of the year, we terminated the relationship with Live365.com, and launched our own stream, with a broadcast server in my basement and an inexpensive streaming option from Brazil.

This started out well. One of the great benefits was the unlimited storage for tracks (more rotating variety). But, you get

what you pay for, and one day we suddenly disappeared from the Brazilian server. No explanation or apology was given. We had the option to start from scratch with the Brazilian outfit, but once bitten....

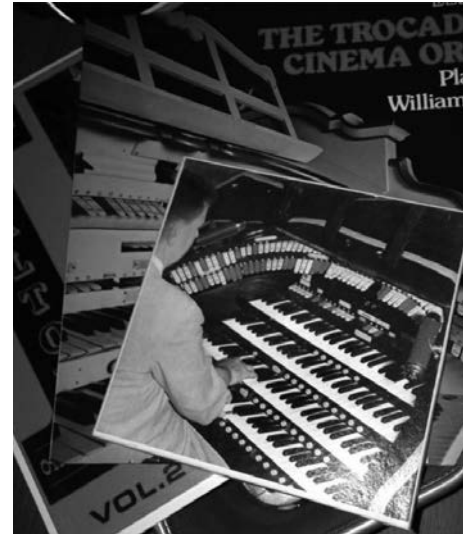
We decided to pay more dollars and began a relationship with a streaming outfit in Canada. This stream was also highly unstable, and as no satisfactory explanation for the lack of stability was forthcoming, we suspect they didn't expect us to use the bandwidth required by many thousands of hours per month, even though we had paid for a plan which allowed just that. We were back to the drawing board.

After a couple of months we moved to Amazon Web Service (AWS) (where the ATOS.org web site is hosted) and built our own streaming server. Again, we were a victim of our success here, as AWS charged us bandwidth as we used it. Increased listening to the now-stable stream resulted in costs starting to increase again. After some time we also started to experience some streaming stability issues. This time we suspected the issue was the actual throughput of the AWS network versus the promised throughput. (Google this phenomena if you want to read more about how AWS allocates "shared" bandwidth.)

In May 2014, we had to make a decision. We were getting a lot of negative comments on the stability of the stream, and the lack of support for newer technologies. The technologies on the Internet move so fast that it's hard to keep up, and we were lacking adequate support for some devices and browsers. Earlier in the year the third-party flash player we had been using for many years was discontinued without warning, and we had to find an alternate option. In addition, the database and broadcast software were old, and had crashed a number of times, resulting in outages.



A few Records



More Records and Tapes

Some research revealed we could get a server on the IBM SoftLayer Cloud that would allow us to host both the broadcast and streaming server, use a more robust database, and provide us with more than enough bandwidth to double our audience, and all for a fixed cost which was less than we were paying at Amazon. This would allow us to move everything to the latest versions of software on a stable cloud-based platform, where we would be guaranteed ample network bandwidth. In addition we

By the time you read this we will have well over **8,000** tracks in the playlist.

1,230

Vinyl tracks

1,122

Concert tracks

340

Miscellaneous tracks

523

Holiday tracks

7,917

Tracks in the rotation

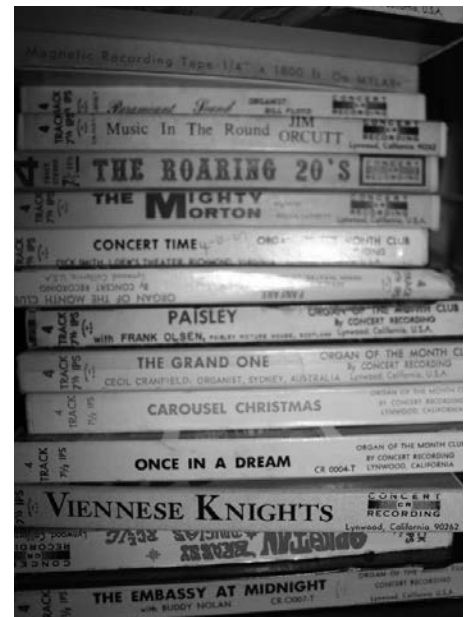
could offer multiple versions of the stream, including higher quality streams. And at the same time we built a new player that could be used on a variety of platforms and display more information about what was playing!

In early June we spent a weekend moving everything, and so far we have had phenomenal success: the stream has been significantly more stable, and the audio quality favorably enhanced. We have had some comments about confusion as to which stream to play where, when, and asking why we now have so many (confusing) options?

The major issue is support (or lack thereof) for the various methods of streaming in the different popular browsers. (If you want more information on this, Google is your friend!) Needless to say, it is now almost impossible to just have one streaming option that will work with all devices. Another one of the positive outcomes of this is that, thanks to providing a stream in their preferred AAC format, we were finally accepted by iTunes and have a listing there. Hopefully, this will expose us to a wider audience. 95% of the feedback has been positive, and as a surprisingly high number of our members are more Internet savvy, folks generally like the different streaming options.



Part of the Record Collection



A Few 1/4" Tapes



Remastering LP's to Digital Format



You can use any of these devices — and more — to listen to ATOS Theatre Organ Radio

How It All Works

There are four components to streaming music on the Internet. We now control three of the four, so we have relatively few issues.

Broadcast Software

This is a software suite which allows us to build a library of audio tracks in various formats, and then organize those tracks into scheduled or semi-automated playlists. The software then converts the audio into a format supported by the streaming software, called encoding; the software connects to the streaming server and sends the encoded audio to the streaming server.

Streaming Software

This consists of two components, Streaming Server and Streaming Host.

The streaming server takes the output of the broadcast software and registers the playing information with the streaming host. It then listens for requests from the stream from a client (a "listener," in other words). Once it receives a request from the client, it registers the client with the host and starts to send the audio stream to the client.

Client Software

This comes in various forms:

- **Web Browser clients**, which run either flash or HTML5 players on a computer or smartphone;
- **Software clients:** iTunes, VLC or other players;
- **Internet radio devices:** HiFi components or standalone devices that can take a streaming audio feed from the Internet;
- **Third Party Internet players**, available on-line or on a Smart TV or smartphone: iTunes, Shaker, TuneIn, SHOUTcast, etc.

The client connects to the streaming server on a specific network port and requests the feed. If the server recognizes the client as able to consume the feed, it will start to stream the feed. Really quite simple!

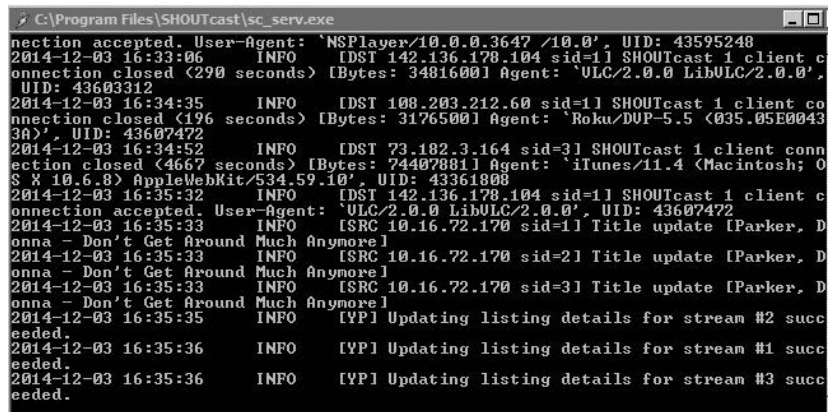
All tracks in the playlist are listed on the Internet site, alphabetically by artist (last name, first name). And, subject to certain restrictions (we have to abide by Internet broadcasting rules about how many times a specific artist or album can be played in an hour), can be requested on demand. Usually they will play after the next two or three scheduled tracks. Some playlist tracks have links to the artists' website and, for currently available CDs, a site for purchasing on-line. All tracks will link to an Internet search to try to find the recording via Amazon.

Check out the ATOS website for more information, or visit our FaceBook page, where we post regular updates about content, specials and other news. To listen on-line go to atosradio.org/radio. If you have any questions, e-mail me: steve.worthington@atos.org.

As the famous British organist Robbie Cleaver used to say, "Happy Listening."



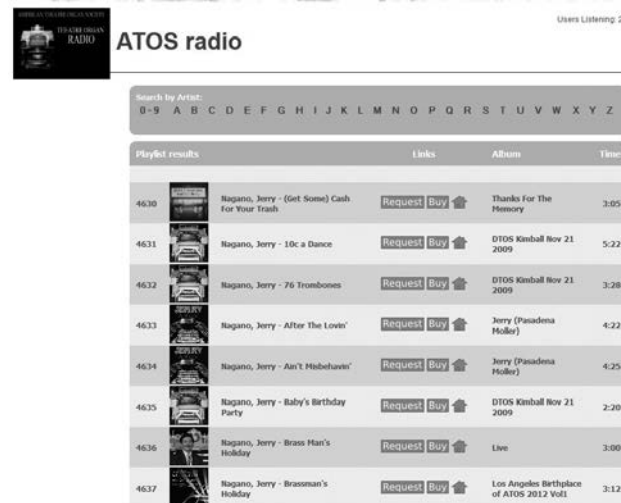
SAM Broadcast Software



SHOUTcast Streaming



Internet Player



ATOS Radio Playlist

Echoes of The Past

BY JOHN W. LANDON, PH.D.
BY JOHN W. LANDON, PH.D.

It is common knowledge that organs and organ music were held in higher public esteem in the 1920s and '30s. Some pipe organ companies installed pipe organs in the homes of the wealthy. Companies led by Æolian focused on this niche in the market. Prior to 1925 phonograph records (recorded only on 78-rpm discs in those days) were recorded acoustically. Artists performed before recording horns instead of microphones, and the result was a much narrower tonal palette than what we are accustomed to today.

In 1924 the Western Electric Company perfected electrical recording, in which microphones attached to sound amplifiers drove the recording machinery to produce records with a much wider tonal spectrum.

Jesse Crawford recorded six discs by the acoustical method for Victor before the Victor and Columbia companies licensed the Western Electric system and began producing electrically recorded discs in 1925. By 1926 Victor was calling its new process "Orthophonic" recording, a title revived in the 1960s for high-fidelity and later stereo recording.

The accompanying Victor advertisement appeared in 1926. It speaks about the quality of Victor records of organ music. Four selections are listed as having been recorded by Jesse Crawford in 1926: "At Dawning"/"Roses of Yesterday" and "At Peace with the World"/"Valencia." Also listed are selections by two other organists, Charles O'Connell and Mark Andrews,

both of whom recorded on the Estey pipe organ in the Victor Trinity Church studios in Camden, New Jersey.

Charles O'Connell was, for a number of years, head of the Artists and Repertoire Department of the Victor Talking Machine Company (later RCA Victor), a position he held until 1944.

Mark Andrews was born in England and immigrated to America in 1902. Educated in organ by the chief organist at Westminster Abbey, he moved to Montclair, New Jersey where he became organist of an Episcopal church. By 1924 he had become house organist for Victor. His association with Victor ended with his death in 1939.

ORGAN MUSIC ON NEW VICTOR RECORDS

Orthophonic Recording

Not so long ago it was considered the absolute limit of luxury to have a pipe-organ in one's home. Only millionaires could boast possession of this supreme musical luxury. Now—since Victor has, by its marvelous Orthophonic recording, solved the problems presented by the "king of instruments," you can have the music of the pipe-organ, as impressive and sonorous as reality, in your home whenever you wish.

It is not surprising that everyone loves the music of the pipe-organ. It includes all instruments; its power may be greater even than that of the full orchestra; its range and variety are more extensive than those of any instrument we know.

Although it can exceed even the orchestra in volume, the organ can as easily imitate the solo human voice, so great is its variety of powers and tone-colors. With the development of electric actions, lively music came within the reach of the organist. Novel stops in the "movie" organ, and a special "movie" technique, have brought organ music within the bounds of every musical taste. The solemnity of the church music, the brilliance of the concert, the novelties of the theatre, are all at your command in startling realism on these and other new Victor Records (Orthophonic recording):

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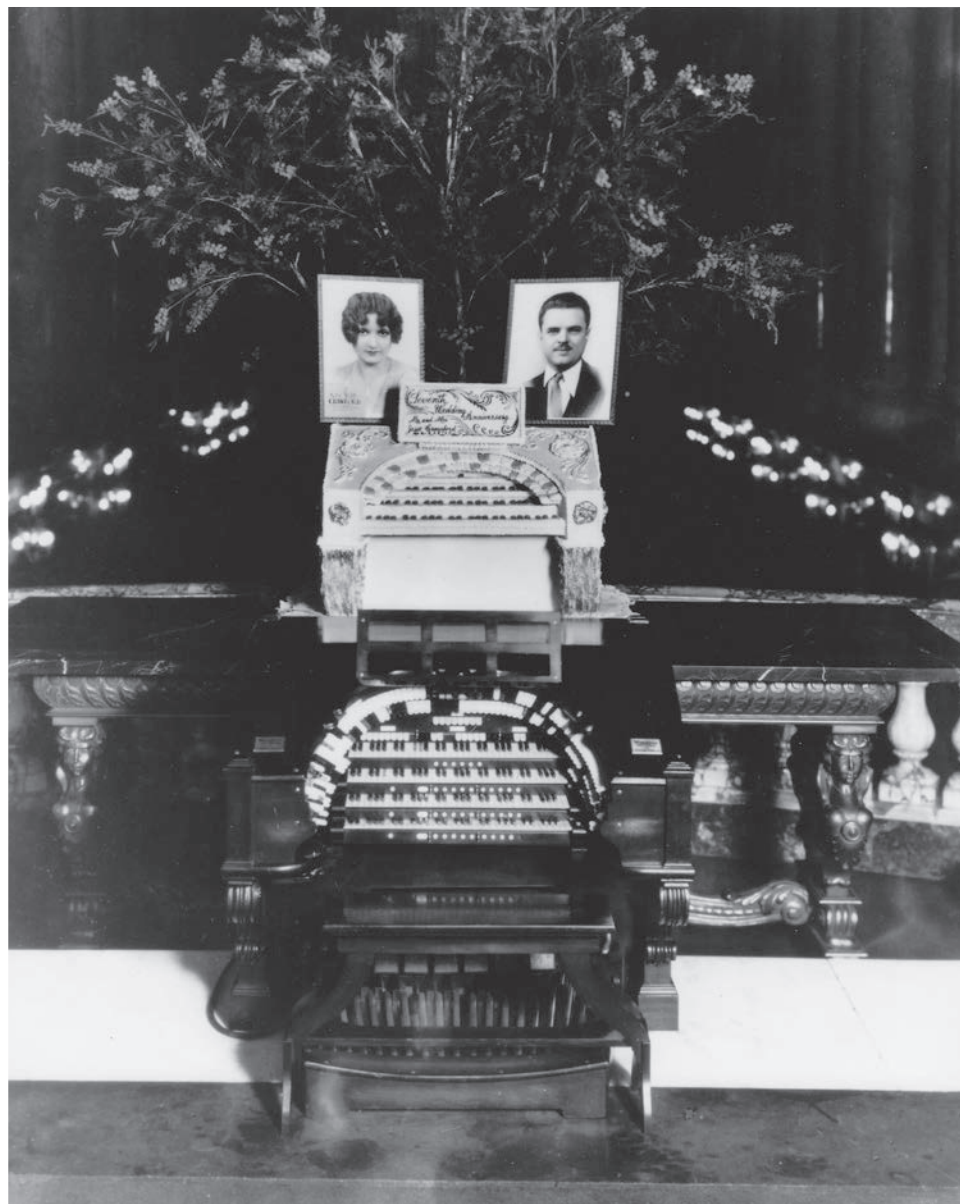
| | | | | | |
|-------|------------------------------|-----------------------------|-------|-------------------------------------|----------|
| 35767 | Angelus Hallelujah Chorus | O'Connell <i>Andrews</i> | 20110 | At Dawning Roses of Picardy | Crawford |
| 19967 | The Palms Stabat Mater | Andrews | 20075 | At Peace With the World Valencia | Crawford |

A Victor advertisement from 1926 (Landon Collection)

IMAGES FROM THE PAST

BY MIKE BRYANT

Recently we had a chance to look through some of Bob MacNeur's collection of old pictures of consoles, organists, and theatres, and we thought you'd enjoy seeing some of them.



At first casual glance, this looks like a four-manual console in front of a stage, with a large (but not terribly good) model of a console placed on the stage with two large posters of Jesse and Helen Crawford.

Take a closer look: this is actually Jessica Crawford's miniature console placed in front of a table; the model is a cake for her parents' seventh wedding anniversary.

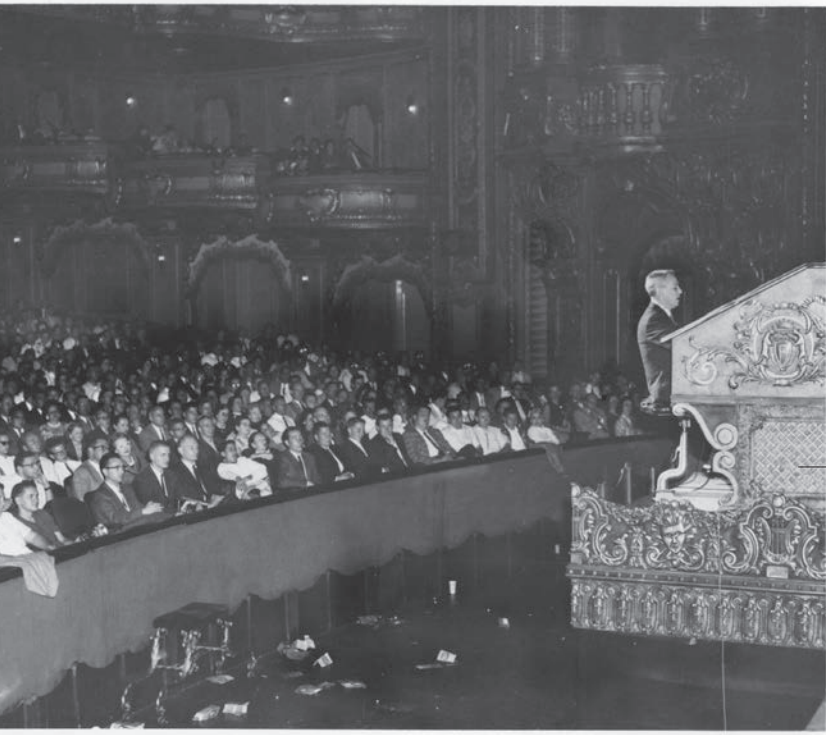
(All images Bob MacNeur collection unless noted)



Here's the console from the other picture, this time with Jessica on the bench providing some scale. Helen can just be seen behind her, at the left side of the console.



Weldon Flanagan at the Dallas Palace Publix 1. I last saw the console last fall, and it looks nearly as good today as it does in the picture.



This is from 1961 or '62 at the San Francisco Fox, taken during one of George Wright's concerts. The Fox didn't have a Howard seat, so George brought his own when he drove up from Southern California. You can see the metal bench hidden away out of sight behind the drape on the pit rail.

Although it's hard to tell in print (well, almost impossible to tell, actually), there's a familiar face in the front row. Ron Mitchell is two seats past the empty seat in the lower left corner of the picture. That may well have been the only empty seat in the house.

And, look at all the white shirts and skinny ties!

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V V V

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V V V

Truly, THE THEATRE PERFECT

On Friday, August 29, 1930, it was reported that an estimated 20,000 people crowded 16th Street in downtown Denver for the opening of the new Paramount Theatre.

This is an original program from the opening. In describing the evening's festivities, note that the organ produces "...huge rolling waves of gorgeous music ... golden notes from the giant twin organs, calling over 800 instruments into play."

800? Hyperbole isn't new, and it isn't done nearly as subtly today as it was then.

The program includes a Paramount cartoon, "The Stein Song," with Rudy Vallee. Vallee graduated from the University of Maine and popularized "The Maine Stein Song," which was presented here as an animated short feature.

The cartoon was followed by a "Selected Paramount Comedy Featurette" which, apparently, the program writers felt was necessary to describe further by adding "...for Laughing Purposes."

Then, just before the feature, "Paramount's Hilarious Comedy *Let's Go Native*" the organ was featured in "Paramount Song Parade" ... Played by Jackie & Jean at the Giant Twin Organs (Largest and Finest in the West). Apparently "the West" didn't extend to California in 1930.

Jackie and Jean were a theatre-organ duo, young and attractive ladies who, by all accounts, played some darn good theatre organ.



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GALA INAUGURAL PROGRAM

V V V

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V V V

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Events of the World-Paramount Sound News

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Paramount Cartoon, "The Stein Song," with Rudy Vallee

V V V

Selected Paramount Comedy Featurette
—for Laughing Purposes

V V V

"Paramount Song Parade"... Played by Jackie & Jean
at the Giant Twin Organs (Largest and Finest in the West)

V V V

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tres the world-leadership you so
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Here's Jackie and Jean
(not sure which is which), at
the Paramount Theatre in
Stapleton, New York, circa
1931. (Bob Maes collection)

Certainly one of the most uniquely
decorated to come from Wurlitzer, the
Pickwick Theatre's (Park Ridge, Illinois) style
225 was delivered in 1928 - although it looks
like it might have been decorated during
the swingin' sixties.

The Pickwick Wurlitzer is the only style 225
known to have been built. It was essentially
a 3-manual style H with no piano, but with
Violins in place of the Viol d'Orehestres,
an added Salicional, and a slightly-altered
stoplist.





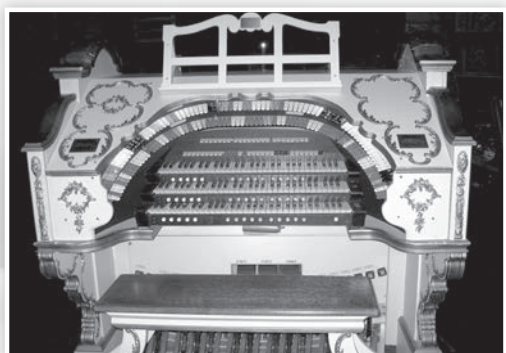
This console is easily identified as "Big Bertha," the console from the Alabama Theatre. Can you name the organist?

This is the console from the Wurlitzer factory showroom/boardroom, which now resides in the home of Ned and Jan Niemiec in Massachusetts (and was heard during the Providence convention). The photo came from the ATOS archives, and bears the notation "Organist unidentified."

Anyone know who the organist is? Anyone? Bueller? Anyone? (ATOS Archives)



ATOS 2015 Summer Youth Adventure



Midsummer in the Mid West

**Sunday, July 19 – Friday, July 24
Omaha, Nebraska**

The Instructors

Jonas Nordwall, Jelani Eddington, Donna Parker
Martin Ellis, Christian Elliott plus special surprise guest.

The Organs

Robert Markworth residence 3/24 Kimball
The Rose Theater 3/24 Wurlitzer
Omaha Orpheum Theater 3/13 Wurlitzer

The SYA teaching team will guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of “hands-on” time at each of the instruments.

Registration

Register online at the ATOS website. \$295.00 per student (including all tuition, meals, and transportation to and from the venues during the event). Scholarship assistance is available upon request.

Official Hotel — The Marriott Courtyard at Askarben Village, 1717 South 67th Street, Omaha NE 68106, 402 952-4300. Special ATOS rate of \$99 plus tax per day. Reservations must be made by June 1, 2015.

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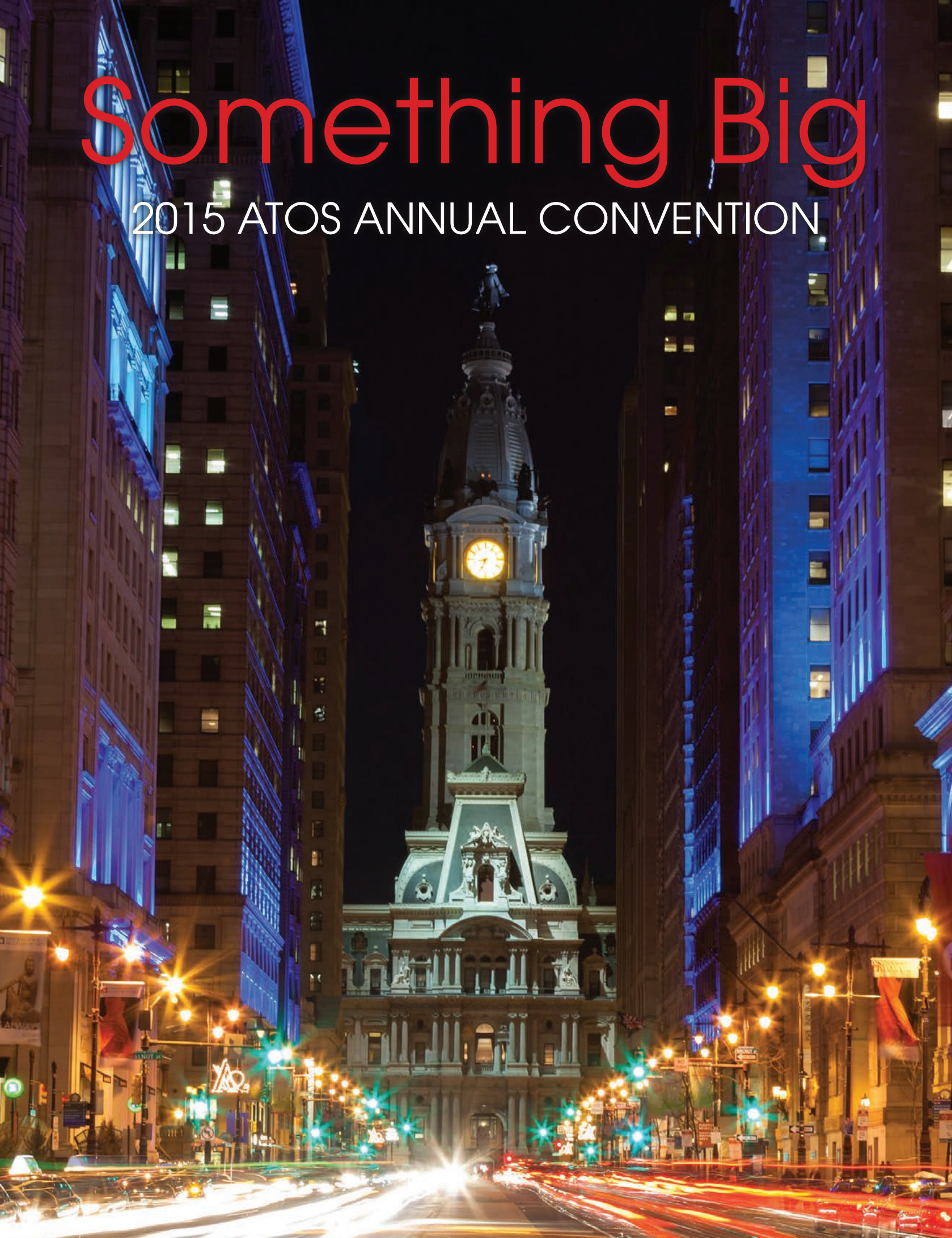
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Something Big

2015 ATOS ANNUAL CONVENTION



The 2015 ATOS Annual Convention

BY BOB DILWORTH

The 2015 ATOS Annual Convention is unique. No other convention can offer all the features that are being presented at the 2015 convention hosted by the Dickinson Theatre Organ Society (DTOS). Where else can you see and hear the two largest pipe organs in the world? And only a few locations have a theatre pipe organ with two independent consoles.

In addition, how many other conventions have tried to save you money, time, and aggravation with your meals? You may have questioned why the registration fee is so high, but in reality it is not. We added a fee of \$110 to pay for three dinners and two lunches, which otherwise you would have had to buy on your own—in Philadelphia's center city. We have been advised, by people who are in the know, that dinner in center city at that time of the year is normally around \$60 per person plus tip, not including drinks—if you can even get reservations. Many potential customers have been turned away even at 11:00pm! There are a few fast-food places several blocks from the hotel, but certainly not enough for 400 people at one time. Then, too, this is the 4th of July weekend in the birthplace of our nation! The crowds will be horrendous. In Philadelphia, America's Independence Day is a very big deal.

What we've tried to do is to make dinner easier and eliminate some of the bus rides. We will not be taking everyone back to the hotel every afternoon for dinner on your own. And so, we have built into our schedule private dinners for our ATOS group and a box lunch when the schedule is too tight for lunch on your own.

Many of you wanted to hear the Wanamaker organ but indicated that you could not attend the entire Overture on July 2. So, we made the special evening after-hours concert a separate event. It is NOT part of the Overture. However, the Overture is a delightful event in itself. A visit to Longwood Gardens is wonderful any time of the year. The conservatories are filled with blooming flowers and exotic plants. The great rooms are beautiful and peaceful. When the Longwood pipe organ is added to this, the result is a wonderful day. The organ has just been rebuilt and sounds better than ever. They even offer a small museum about the organ. While we are there, you can enjoy lunch (on your own) in the Longwood cafeteria and a concert by Jonas Nordwall.

Back at the hotel, we can enjoy a welcome cocktail party with a cash bar. For those who have purchased tickets to hear Peter Richard Conte on the Wanamaker Grand Court organ, a short walk to Macy's department store at 8:00pm will take you to the Grand Court and the thrilling sound of the world's largest playing pipe organ, now fully functional.

On July 3, day 1 of the convention, our first event will be the annual business meeting (let's get the business out of the way first so we can relax and enjoy the rest of the time). Following this, half of the group (Group A) will walk over to Macy's again, this time to the Greek Hall and a concert by Ron Rhode on the former Lowell Ayars Wurlitzer. This is the organ that was originally going to the Smithsonian Museum. It has been installed according to original Wurlitzer factory specifications.

At noon, this group will board the buses at Macy's for their trip to the afternoon activities. They will enjoy a box lunch on the bus.

Meanwhile, the rest of the conventioners (Group B) will have time to visit the display rooms or the music shop and find their own lunch. They will board the buses at the hotel at noon.

In the afternoon we will visit the Colonial Theatre in Phoenixville, Pennsylvania for a concert by Mark Herman. This organ is a 3/24 Wurlitzer, owned and cared for by the Theatre Organ Society of the Delaware Valley. After the concert we will again board the buses for a trip to Wilmington, Delaware, where we will have a buffet dinner. Following dinner we will have a 10-minute ride to Dickinson High School and a concert on the 3/66 Kimball theatre pipe organ by David Peckham. For those of you who might not know, David orchestrated for theatre organ the entire score for the Nutcracker Ballet, and for several years performed it on the Dickinson Kimball accompanying the semi-professional Delaware Dance Company.

Day 2, July 4, is almost an echo of Day 1. Only the names have been changed. We start the morning with the Membership Forum. Following that, Group B will walk over to Macy's for their turn to hear Ron Rhode. Then they will board the buses at Macy's (with box lunch) and the trip to the Colonial Theatre.

Meanwhile, Group A will have the rest of the morning to visit the display rooms and the music shop and find lunch on their own. At noon they will board buses at the hotel for their trip to the Colonial.

Artist photos are "publicity stills" and used by permission.
All venue pictures are courtesy of the venues and provided by the convention committee.

2015 ATOS ANNUAL CONVENTION

The afternoon program will begin with the Young Artist Competition, followed by a concert by last year's winner, Andrew Van Varick. Then, off to Wilmington and another buffet dinner and a concert at Dickinson, this time with Dave Wickerham. Dave has been one of the favorite artists in the DTOS concert series—a true crowd-pleaser. David usually ends the concert with a medley of audience requests and receives an immediate standing ovation. We wonder what he will do on the 4th of July!

On July 5, day 3 half of the buses will go to Octave Hall at Allen Organ Company's world headquarters to hear a concert by Lance Luce who dazzled the audiences at the 2014 convention. It is sure to be a concert enjoyed by everyone. You will also be able to tour their museum.

The other half of the buses will go to the Grand Theater in East Greenville for a trip back in time to a silent film presentation accompanied on the 3/13 Marr & Colton by John Baratta. Although new to the ATOS convention scene, John is a master at telling the story of the film in music.

At lunchtime, both groups will enjoy box lunches on the 20-minute bus ride to exchange locations and take their turn at the opposite programs. Following the afternoon programs, all the buses will meet at Sunnybrook Ballroom. Those who did not purchase banquet tickets will board buses to return to the hotel. Those who did purchase banquet tickets will enter the historic Sunnybrook Ballroom, where in years past all the big bands played—among them the Harry James, Tommy Dorsey, Benny Goodman, and Glen Miller Orchestras, with legendary singers such as Frank Sinatra and Sammy Davis, Jr.

We hope you will enjoy cocktails before dinner, attend the banquet, and the awards ceremony following the dinner, then listen to Dick Smith at the organ playing for dancing (which he does so well) before returning to the hotel.

July, 6, day 4 of the convention will find us in the hotel for the morning. There will be at least two seminars and time to visit the display rooms and the music shop. Lunch will be on your own, before we board the buses at noon for the trip to Dickinson High School.

The afternoon concert at Dickinson will feature Hector Olivera. For a number of years, Hector concentrated on the classical pipe organ and the Roland electronic organ. But many of us still remember his theatre organ programs which were a delightful

blend of classical and popular music with plenty of pizzazz. Remember "Flight of the Bumble Bee" on the pedals only? We first heard it many years ago at his theatre organ debut for the Washington ATOS Convention in Frederick, Maryland. Hector always puts on a good show in good musical taste.

For dinner, we'll repeat a popular feature of the '92 convention. Half of the buses will go to Greenbank Station for a one-hour ride on the historic steam train through the countryside following the Red Clay Creek to Hockessin, Delaware. There they will leave the train and walk across the parking lot to the Hockessin Memorial Hall for dinner. Meanwhile the other half of the group, now finished with dinner at the Memorial Hall, will board the train for the ride back to Greenbank station.

We expect to arrive in time for the noon concert on the big Midmer-Losh organ in the arena. Although not all of this organ is playing, there is plenty to hear. The organ has been silent for many years and was first heard again publicly at the 2014 Miss America Beauty Pageant.

There is ongoing disagreement—friendly, of course—between the folks in New Jersey and those in Philadelphia—as to which organ is larger, Wanamaker or Boardwalk Hall. At this time, the Wanamaker organ is totally playable while the Boardwalk Hall organ is just beginning to be brought back to life. The two largest chambers are currently undergoing needed repairs. The other five chambers are as yet untouched and not playable. It is expected that the entire organ might be again playable



Both groups will then meet back at Dickinson High School for the evening program. Simon Gledhill agreed to a duet concert with Richard Hills. Since Dickinson has two independent consoles (playing the same organ), this would be a unique venture for both of them. The idea was born when Simon and Richard played a piano/organ duet at Wurlitzer Manor in Gig Harbor at the Seattle Convention Encore.

The Encore Day, July 7, begins with a short bus ride across the Delaware River to Pitman, New Jersey, and the Broadway Theatre. This 3/8 Kimball is an original installation, maintained by the Southern Jersey chapter of ATOS. Don Kinnier will present a 45-minute program before we again board our buses to continue the trip to Atlantic City and Boardwalk Hall.

within the next decade. In the meantime, they have instituted a daily noon concert on the Midmer-Losh by Dr. Steven Ball.

Lunch will be on your own. In mid-afternoon we will have the final concert of the convention. Steven Ball will play the 4/55 Kimball in the Ballroom of Boardwalk Hall. We know that you will want to walk on the famous Atlantic City Boardwalk. Our buses will delay returning to the hotel until 8pm to allow you to take that walk, find dinner on your own, and perhaps even visit one of the casinos.

Don't miss the opportunity to attend this one-of-a-kind convention. This collection of instruments can be found nowhere else in the world. You will be talking about it for years.

2015 ATOS ANNUAL CONVENTION

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



The conservatory at Longwood Gardens



The Wanamaker organ case at Macy's



Peter Conte

2015 ATOS ANNUAL CONVENTION



The Longwood console



Jonas Nordwall



The famous Wanamaker organ console at Macy's Center City, Philadelphia

2015 ATOS ANNUAL CONVENTION

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 High School - David Peckham



Greek Hall at Macy's



Ron Rhode



The Colonial Theatre, Phoenixville



Mark Herman



Dickinson High School, Wilmington, Delaware



David Peckham

2015 ATOS ANNUAL CONVENTION

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



The console of Wurlitzer Opus 585, Colonial Theatre



Andrew Van Varick



The right-side console at Dickinson



Dave Wickerham

2015 ATOS ANNUAL CONVENTION

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



Lance Luce

Octave Hall at Allen Organ Company



Interior of the Grand Theater

2015 ATOS ANNUAL CONVENTION

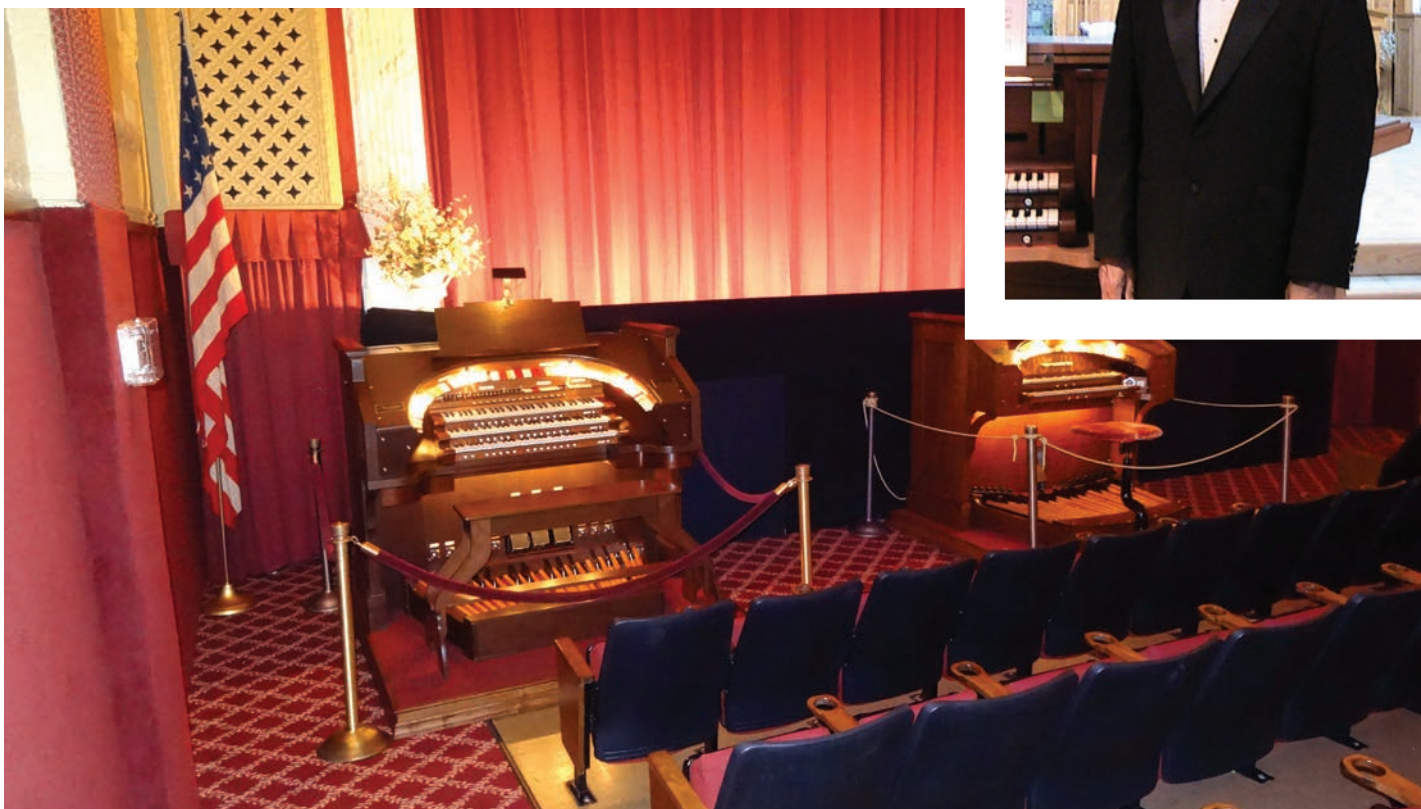


Sunnybrook Ballroom



Dick Smith

John Baratta



The two consoles at the Grand Theater

2015 ATOS ANNUAL CONVENTION

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



Hector Olivera



Simon Gledhill



Richard Hills



The Arena Console at Boardwalk Hall, Atlantic City



Dr. Steven Ball

2015 ATOS ANNUAL CONVENTION

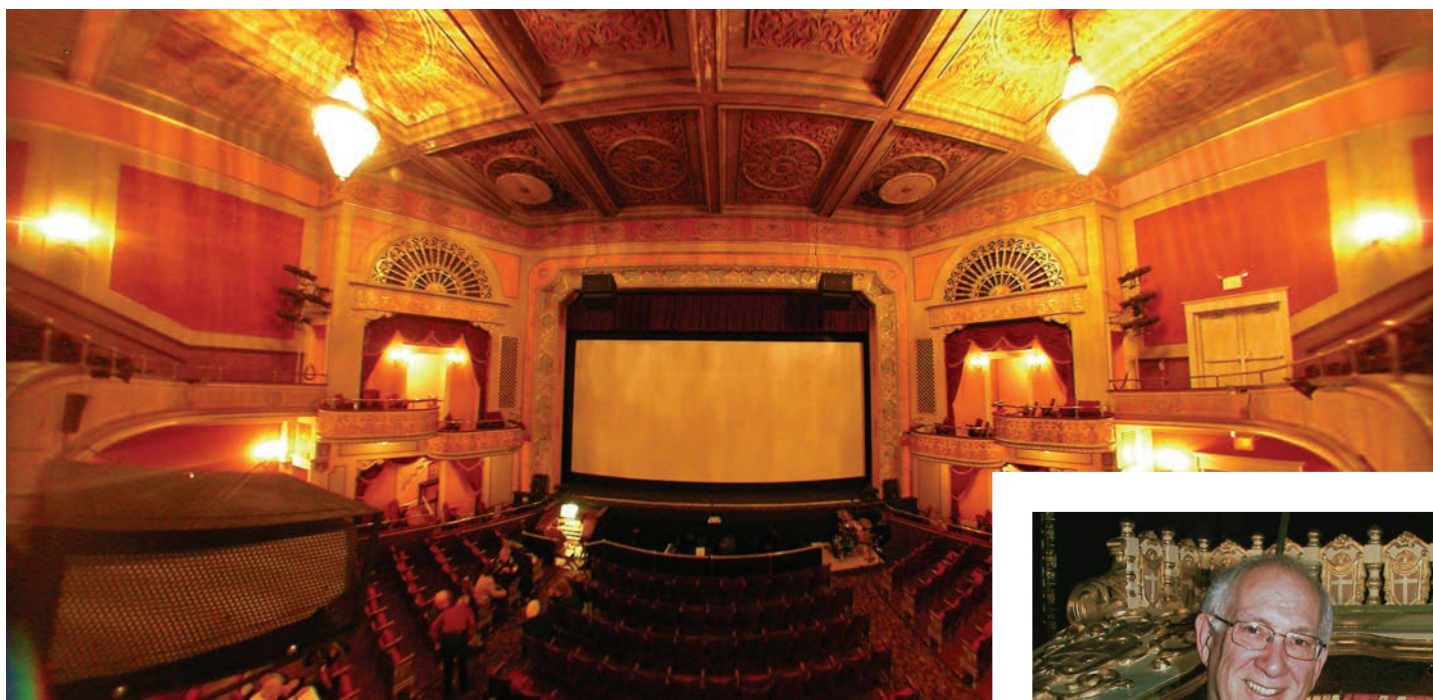
Encore July 7, 2015

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)



Interior of the Broadway Theatre



Don Kinnier (Photo by Tony Rustako)



Boardwalk Hall Ballroom Kimball console

THE MOTOR CITY THEATRE ORGAN SOCIETY

How an Organ Club is Helping to Save a City

BY CHRISTIAN KREIPKE



Before the story begins, on behalf of the Motor city Theatre Organ Society (MCTOS), we want to apologize for the length of time we have been silent to ATOS readers, giving the impression to some that we no longer exist. As you will soon read, we have been very busy and are excited to be back, featured in this edition. Let the story commence:



MCTOS, proud owner of the historic Redford Theatre, has boomed, nearly busted, and is booming once again. This theme is a recapitulation of the great city in which it resides—Detroit, Michigan. An ORGAN CLUB is truly at the epicenter of the revitalization of a city that many claimed was beyond all hope!

MCTOS officially began in 1964, a time when Detroit was booming. At the height of the post-war era industrialization spurred by the automotive boom, Detroit was the place to be: Jobs were plentiful, money flowed up and down Woodward Avenue, and Detroit was expanding with what seemed to be endless momentum. On October 24, 1967 Gaylord Carter, theatre organist extraordinaire, performed the first public performance for MCTOS at the Redford Theatre. Ironically, this concert was held in the wake of the 1967 riots that marked the end of an era for the city of Detroit. To many, this also marked the end of hope and the end of a once-great city.

The years following the collapse of a city once paved in gold would take a huge toll on neighborhood communities throughout Detroit. The Redford Theatre's placement on the fringe of the city made it vulnerable to what would become one of the most striking decays the world had ever seen. Mass exodus out of the city into suburbs, collapse of local economies, and loss of infrastructure all contributed to an escalating crime wave that rocked the city. All of this spelled almost certain doom for the Redford Theatre.

By the 1970s the Redford Theatre was already showing signs of decay. The organ chambers were obscured by ugly gold drapes, and faux walls were erected that





covered much of the detailing under the organ chambers. The Japanese-themed artwork that adorned the theatre was buried under up-to-five layers of paint—a reflection of post-Pearl Harbor hatred of Japanese motifs. The once-beautiful ceiling was drab and stained from water damage, and the string of Christmas lights (which had substituted for the never-installed atmospheric lights) was half burned out. Restrooms in the dressing room area, which hadn't been used since the 1930s and had been fairly well ignored, were barely functioning. Much of the once-latest and greatest technology was becoming obsolete. The organ may have shared the same fate as many before it—dismantling for spare parts.

In 1974 the then-owners of the Redford Theatre were feeling the economic struggle that plagued the city. They deemed it no longer profitable and leased the theatre to MCTOS. While this arrangement lasted a few years, it was obvious to the MCTOS membership that this was not sustainable. With a bit of good fortune and a lot of forward thinking, the membership agreed to purchase the theatre in 1977 for the sum total of \$125,000, thus making MCTOS unique among most ATOS chapters in owning and operating its very own theatre.

Meanwhile, the city continued to experience deterioration like none other. Buildings that were once fashioned to be the most spectacular architectural feats, using only the best materials money could buy, were crumbling at their foundations. The downtown area which fed the outlying local communities was becoming a vast barren wasteland. At its lowest point Devil's Night

fires would ravage whole neighborhoods. "Crack houses" sprung up as quickly as the great homes that used to grace elm-tree-lined streets. Political corruption led to gross mismanagement of Detroit's resources. The ultimate price was that those who could afford to take advantage of the pleasures Detroit offered, did not—and would not. Community theatres were

How successful have MCTOS' efforts been? In the last decade we have now seen multiple celebrities grace the Theatre. Pam Grier, Tippi Hedren, and Rita Moreno are just a few of the many celebrities who have made appearances in the theatre recently to promote MCTOS' success.

replaced by large corporate theatres that would boast 20 and 30 screens located in the suburbs. An entire generation seemed to be ignorant of what a theatre organ even was.

Is this story getting a bit too grim for your tastes? Well, here comes the Hollywood ending. The 1990s ushered in a

new era for MCTOS. Through the generous donations of time, talent, and finances of the membership, MCTOS undertook to completely restore the Redford. Not just to improve the infrastructure, restore the beautiful Japanese motif and the sky ceiling, and to give a general fresh look to the building, but restoration was conducted on a much deeper level—to restore the concept of a historic theatre that boasts the Golden-Voiced Barton organ.

This sort of turnaround does not just spontaneously occur, however. Furthermore, it does not happen overnight. Through foresight of the MCTOS board, a paradigm shift had to occur. People had to be reacquainted with and reeducated to gain an understanding of the bygone era, one where "going to the movies" was a cultural experience and not just something you did because you had nothing else to do. How do you compete with suburban complexes that offer convenience in location and security? How do you compete with the comfort of home-entertainment systems where just about every household seems to have a giant flat-screen television and state-of-the-art sound systems? The answer: bring back the experience and electrifying feeling of seeing a movie on the big screen in front of an audience of 1,500 people. The roar of laughter at a Three Stooges film festival cannot be recaptured at home. Watching classic films such as *Gone with the Wind* or *Raiders of the Lost Ark* on a huge screen with true high-definition surround sound with 1,500 people surrounding you is an experience not available from a commercial theatre cinema complex where each auditorium



may seat only one or two hundred. Even then, it is rare for anything other than a newly-released “blockbuster” to come close to filling that small auditorium.

MCTOS offers so much more. Prior to every film we “play the house in” with thirty minutes of live organ, and again during a 15-minute intermission. This provides our organ club with hundreds of hours of organ-playing time each year. Patrons to the theatre also get treated to our award-winning concessions which are always delivered with a warm touch of kindness from our volunteer concession-booth operators. All of this is provided at a fraction of the cost of other theatres.

The singular most important aspect of the revitalization of Detroit is bringing both businesses and people back into the city. MCTOS has begun to achieve both of these goals—in a big way. The city blocks that surround the Redford Theatre were once riddled with crime and delinquent buildings. However, due to the success of the theatre, local businesses have sprung up, many of which service the theatre patrons. Prior to or following a movie, guests can now enjoy local restaurants and coffee houses that once would have failed in the neighborhood. Further, working closely with Detroit’s law enforcement, MCTOS has restored safety and security to the adjacent blocks and, of course, our patrons. This sort of “grass roots” development has marked a new era of success for the city as a whole.

How successful have MCTOS’ efforts been? In the last decade we have now seen multiple celebrities grace the theatre. Pam Grier, Tippi Hedren, and Rita Moreno are just a few of the many celebrities who have





The state of the neighborhood before...



...and after the revitalization efforts began to take hold

made appearances in the theatre recently to promote MCTOS' success. In fact, celebrity appearances have now become a tradition at the theatre which continues in each of three movie seasons at the Redford. MCTOS has also hosted several world premieres of movies produced and directed by various local and national celebrities. Trying to rent the theatre has become a bit of a challenge due to overwhelming demand!

So, back to the city—does it have a Hollywood ending? To look at all the building projects either underway or slated to begin in the near future one would certainly think the answer is a resounding “Yes!” Detroit’s downtown has once again become alive with people, young and old, who enjoy what it has to offer. A restructured and more centralized entertainment district offers a world class opera house, the beautifully restored Max Fisher Center which houses Detroit’s world-famous symphony orchestra, and multiple playhouses. Most of Detroit’s major sports teams reside in luxurious new accommodations, with the newest project being the construction of a new home for the Detroit Red Wings hockey team. Several new skyscrapers play host to businesses both small and huge. A new light rail system will connect downtown to midtown, an area boasting exciting restaurants, the Detroit Institute of Arts, the Public Library, and other exciting cultural venues. Plans also exist to reconnect the outlying neighborhoods with the vibrant center of the city. MCTOS has once again stepped up to this challenge by cleaning up the most northwestern section of Detroit.

One challenge that still plagues the city and prevents young families from wanting to nestle into its homes, condos, lofts, and apartments that are springing up left and

right is the state of Detroit’s educational facilities. Unfortunately, years of neglect and corruption left public education in Detroit wanting. However, MCTOS has stepped up to this problem also, and is committed to the education of a future generation. Not only is there interest in educating a future generation of theatre organists, but also to provide educational resources on a much

All of us at MCTOS hope ATOS readers will take the opportunity to come visit our grand theatre and hear our award-winning Barton.

more global perspective to include the cultural aspects of Detroit and the place of movies and music in society. We have also expanded our educational mission and outreach programs to include not just the Barton organ, but also a vibrant lobby piano rotation that includes many youngsters. Not to brag, but an up-and-coming ATOS favorite, Justin LaVoie, made his debut through MCTOS. All of us at MCTOS will enjoy saying “we knew him when....”

MCTOS is proud to announce that as a reward for and as a public display of the importance of our organ club, the mayor of Detroit, Mike Duggan, decided to break with tradition and to hold his televised “State of the City” address at the historic Redford Theatre. In recognition of the vibrancy that accompanies MCTOS and its unique relationship to the revitalization of

Detroit, the city’s mayor allowed the city, the state, and the nation to see how successful a group of determined people who band together and persevere can truly be.

MCTOS’ vibrancy is currently made possible by over 250 members and by an ever-expanding volunteer base. Additionally, MCTOS has attracted the attention of numerous patrons of the Redford Theatre. Through generous support from those that love the Barton, MCTOS will continue to thrive and will surely set the bar for rebuilding Detroit. Opportunities to become a part of this exciting phenomenon are open to all, including having a loved one’s name memorialized on our luxurious seats, a to-be-built donor wall, and being able to proudly display the red badge declaring membership in MCTOS.

All of us at MCTOS hope ATOS readers will take the opportunity to come visit our grand theatre and hear our award-winning Barton. Keep your ears and eyes open and there may just be an ATOS convention hosted in Detroit in the near future. In the meantime, we are located at 17360 Lahser Road, Detroit, Michigan 48219. Our contact number is 313-537-2560. Show schedules and ticketing information can be viewed at www.redfordtheatre.com.

Chronology highlighting the boom, bust, and boom of MCTOS and Detroit

1964

Motor City Theatre Organ Society, local chapter of the American Theatre Organ Society (then known as American Theatre Organ Enthusiasts), receives its charter at a meeting held on October 15.

1965

MCTOS begins the restoration and maintenance of the Redford Theatre's Barton organ, following the granting of permission by the owners.

1966

After-midnight organ concerts were being given following the last showing of the day's film. During organ concerts, gold drapery is parted from the organ chamber openings to reduce sound muffling. A series of Sunday morning concerts was gradually established. The first Sunday of each month the Redford Theatre would host a concert. These concerts featured local volunteer artists.

MCTOS members begin the restoration of the Punch N' Judy Theatre 2/5 Wurlitzer.

1967

In May, organist Don Miller gives an early morning concert at the Redford.

On July 23, the 12th Street Riot, one of the worst in United States history, begins on 12th Street in the predominantly African-American inner city. 43 killed, 342 injured and 1,400 buildings burned.

1968

MCTOS begins restoration of the badly water damaged Royal Oak Theatre Barton, a sister organ to the Redford's.

On October 24, Gaylord Carter plays for the first public show to be presented by the Motor City Theatre Organ Society at the Redford Theatre. In addition to Gaylord's artistry in accompanying *The Mark of Zorro*, vintage cars were parked outside the theatre and some members were dressed in '20s attire.

1970

MCTOS begins restoration of the 3/13 Barton in Ann Arbor's Michigan Theatre.

1973

The political climate in Detroit changes and corruption abounds. Economies continue to fail.

1974

Community Theatres, owner/operators of the theatre, no longer considers the Redford to be a profitable venture. They asked MCTOS if the group was interested in leasing the facility. MCTOS decides at a membership meeting held on October 13 to lease the Redford Theatre. Plans were finalized at the annual membership meeting on November 3.

1977

Community Theatres, expressing their desire to sell the Redford Theatre, gives MCTOS the first option to buy for \$125,000. A membership meeting was held and, after many heated discussions, the majority voted "YES." MCTOS signed a 10-year land contract to buy the theatre and related properties, thereby assuring a permanent home for the Barton organ and MCTOS.

Fundraising was begun to raise money. Many members donated amounts from \$25 to \$1,000. Other ideas were tried, but it became apparent that organ shows and fundraisers would not be enough to support the purchase and operation of the theatre. While exploring the various means of securing a steady source of income, the idea of a classic movie series was born. A down payment was made on November 7, 1977.

1978

The projection booth at the Redford Theatre is updated with Norelco 35/70mm projectors from the Pandora Theatre (previously known as the Summit Cinerama Theatre and originally named the Cass Theatre) where demolition was in progress. This gave the Redford the capability



to show 70mm films. The movie series proves to be a successful way to raise funds for the operation, purchase, and renovation of the theatre building. The very first show was sold out, and most all shows afterwards, from the inception of the movie series.

1982

Walls, added in the late 1940s, are removed to reveal decorative plaster grillwork under the organ chambers.

1985

On January 2, 1985 a check for \$55,000 was presented to the Goldbergs to fulfill the land contract on the theatre. This made MCTOS the free-and-clear owners of the 1,661 seat Redford Theatre, its Barton Organ, office building, storefronts and parking lots. The purchase of the theatre was accomplished without grants or corporate subsidies.

Theatre restoration begins as a Director of Restoration is voluntarily drafted from staff volunteers. Paint stripping in the grand foyer removes one to seven layers of paint to reveal the original 1927 layer of decorative stencils on walls and ceilings. The designs are traced and the colors are matched. Stencils are cut and later reapplied, just as they were in 1927. Paint is also removed from maple-wood railings and marble moldings.

1990s

Restoration of the inner lobby is 95% complete and parking lots are repaved. 1920s-style 'Lounge' and 'Exit' signs are fabricated and installed. The entire theatre is re-carpeted. A remnant of the original 1927 carpet had been saved from a stairway.

Restoration commences in the auditorium. 12 painted designs have been revealed with an additional five or six yet to be uncovered. Additional paint stripping of panels on either side of the organ chamber openings reveals the four Japanese figures that had been buried under four to six layers of paint for 50 years. In addition, three designs across the proscenium and five on the organ chambers are discovered. The blue sky ceiling is repainted by the same company that painted it in 1927! The original four furnaces are removed and replaced with one steam boiler.

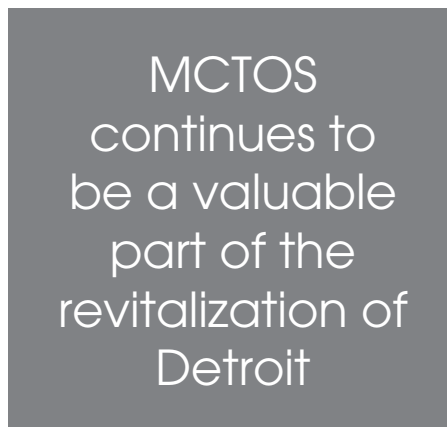
The Redford Theatre projection booth received a donation of a Dolby CP-100 sound processor. The first use of this piece of equipment was for the showing of a restored 70mm print of *My Fair Lady*. Repainting of the auditorium walls continued at a rapid

pace and all but the most unreachable areas are completed. Work on the lobby areas also proceeded with painting of the ceiling in the outer lobby and the painting of the doors between the outer and inner lobbies. The yellow-and-white Formica concession counter is also painted to match the inner lobby walls. The application of stenciling to the auditorium walls is started. Replicas of the original wall sconces are produced and one is mounted on the auditorium wall to test the longevity of the design.

The American Theatre Organ Society recognizes the historic nature of the original installation theatre organ in the Redford Theatre.

2000

The original hardwood and softwood floor of the stage is covered with Masonite flooring to provide a more modern performance surface for shows. Additional wall sconces are completed and installed.



In true MCTOS Redford tradition, the project is completely a volunteer effort. A control booth area for sound and lighting is constructed at the rear of the main floor. Seats are also removed to provide a wheelchair area. A grant is received from the State of Michigan which covers a large percentage of the costs of replacing all the seats on the main floor and the loge area of the balcony.

The Detroit Tigers relocate to the newly constructed Comerica Park located in the entertainment district downtown.

2001

A portion of the suspended ceiling in the lobby is removed to reveal the original decorative plasterwork.

Plans are finalized for the installation of the new seats and the refinishing of the floor.

Restoration work continues on the underside of the balcony. Work continues

on fabricating and installing the replica wall fixtures. In December, the old seats are removed.

2002

The removal of the seats provides an opportunity for the repair and re-stenciling of the inside and outside of the front balcony wall. While the main floor and loge floor are being refinished and new seats installed, the best seat materials from the main floor are used to upgrade the seats in the upper balcony. The stairs leading to the stage from the orchestra pit area are removed for safety reasons. Painting on the side walls is completed. Seating capacity is reduced to 1,571 with the installation of new seats and wheelchair areas. Programming resumes at the theatre on schedule.

The organ console restoration project began while the theatre was closed for the seat installation. The outside of the Barton was showing signs of wear and tear after 74 years of use. A year-long effort on the part of Donald Martin and several family members saw the console top and sides returned to a like-new appearance. During the console restoration, it was given a temporary cardboard skin so that the organ could still be played, and became affectionately known as the "Carton Barton." The newly-refinished exterior made its debut at the 2002 Christmas show.

The Detroit Lions football team begin play in the new, state-of-the-art Ford Field, returning to downtown Detroit after 27 years in suburban Pontiac.

2003

January 27 marked the 75th anniversary of the opening of the theatre. A number of special activities are scheduled throughout the year to mark the diamond anniversary of the building. A special celebration was held on April 5 to commemorate the landmark birthday. Auditorium restoration continues with the application of stenciling below the organ chambers.

2004

Work begins on restoring the outer lobby. The wood paneling was removed from the walls and the drop ceiling was removed to reveal the original plaster and stencil designs. Following repairs to the plaster by professionals who donated their time, volunteers repainted the ceiling and walls. Following that, the volunteer restoration crew applied the stenciling to the ceiling. Designs for wall sconces and ceiling fixtures were developed.

The Seat Replacement Fund continues to grow and nears the goal of being able to move forward on finishing the project. A series of extremely generous anonymous donations over a period of several years plus the “Sponsor a Seat” campaign make the replacement of the seats a reachable goal.

The “restored” Campus Martius Park opens in downtown Detroit. Featuring an ice-skating rink, it becomes the focal point of the city’s new Winter Blast festival.

2005

Comerica Park hosts Major League Baseball’s All-Star Game.

2006

In February, the city hosts Super Bowl XL and, in October the Detroit Tigers, only three years after having a 119-loss season, defeat the Oakland As in the American League Championship Series, winning the American League pennant.

2008

January 27 marked the 80th anniversary of the theatre’s opening. A gala celebration was held on April 19 to commemorate *80 Years Under the Stars*. The system of miniature Christmas lights which had provided the starlit atmosphere for 30 years was replaced by a fiber optic system. Approximately 10,000 feet of fiber optic strands were routed through the ceiling.

Water-damaged areas of the auditorium ceiling and walls were repaired by professional plasterers. Plans to renovate the concession area in the inner lobby begin. The amount needed to replace the seats is nearly reached. Bids are sought for refinishing the floor before installing the seats. New stage drapes were purchased through funds earmarked for restoration. The need for a digital projector is established and plans are made to raise the funds to purchase one. Approval is given to upgrade the auditorium sound system.

2009-2013

Renovation is almost complete. Rentals begin to soar. Celebrities line up to be present at the Redford Theatre. The surrounding neighborhood gets a huge boost from success of MCTOS.

Detroit addresses its financial woes and begins the process of debt reduction and revitalization.

Present

MCTOS continues to be a valuable part of the revitalization of Detroit. February 10, 2015 marks a historic event—the mayor’s *State of the City* address is hosted by MCTOS at the Redford Theatre.

Future

STAY TUNED for continued news about MCTOS and how it is shaping the renewed hope in Detroit.



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AN AFFAIR TO REMEMBER

Tony Fenelon

At the Dickinson Kimball Theatre Pipe Organ

After my first playing of Tony Fenelon's *An Affair to Remember* I knew I was going to give it high marks because of Mr. Fenelon's thoroughly polished musicianship. Mr. Fenelon's sensitivity to his music flows so seamlessly, I have a hard time trying to point out details in his arrangements. This stems from my observation that although the Dickinson Kimball is tightly tuned, flawlessly regulated and immaculately recorded, it gives me the impression that it is speaking backwards through a megaphone. That is, a big instrument forced to speak through a small orifice. It makes a big muted sound, but no clarity.

One immediate detail I can point out is the welcome absence of the Bird Whistle trap in "Yellow Bird." Instead, we are treated to arpeggio piano flourishes with stop-time accompaniment augmenting a lighthearted Latin rhythm.

An Affair to Remember features the piano partnering with the Dickinson Kimball in several more tracks: "I Dreamed a Dream," "Theme from *The Apartment*," "Our Love Affair" and "Overture from *Girl Crazy*." In all cases Mr. Fenelon's piano-organ arrangements are just right and tastefully executed.

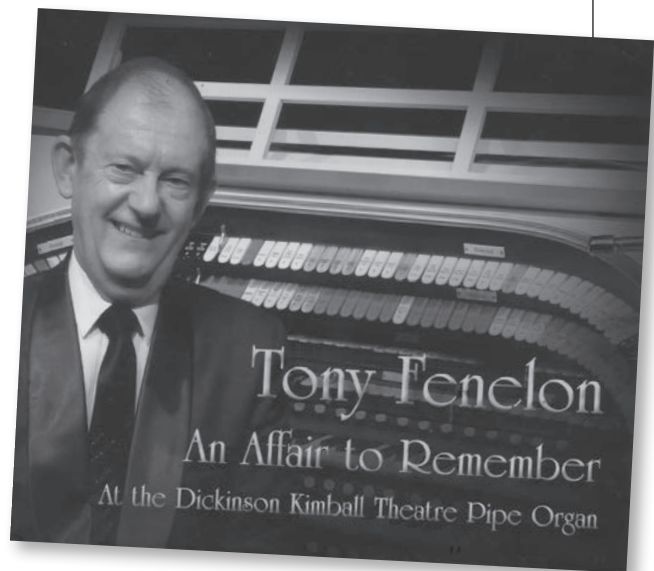
While this 66-rank organ lists an Æolian grand piano among its expansive resources, the fore-mentioned song titles feature a Baldwin 7-foot grand piano. With today's technology it is not uncommon to play live against a pre-recorded organ track, whether it be real instruments like piano, band, vocalist, drums, or computer-sampled. What is common is that most such recording efforts don't get the correct balance between organ and whatever

else. I have often complained about this in other recordings I have reviewed for THEATRE ORGAN. Some have been so poorly done they sound like the organ and augmenting musicians were recorded in totally different venues. Thanks to the skill of recording engineer Jim Stemke, I can't make that complaint here. Finally, we have pipe organ and piano duet tracks where both instruments have the same acoustic profile. I am impressed. It sounds great.

Recently in the theatre organ world much has been said and written about the late Buddy Cole's artistry. A signature Buddy Cole arrangement is "Have You Met Miss Jones?" to which Mr. Fenelon pays homage. Stable winding and dead-accurate tuning of this organ's diapasons and strings all result in a most satisfying reading.

Mr. Fenelon treats the Dickinson Kimball as a theatre organ for 13 of the album's 14 tracks. This instrument has the resources to cross over to more of an orchestral or, if I really stretch it far enough, maybe even to a classical organ complete with multiple straight ranks and six ranks of mixtures. The vehicle for this transition is the "Finale" from Stravinsky's *Firebird Suite*. For this fourteenth track he employs a number of stops not normally associated with a theatre organ. I don't know if he utilized them all, but certainly some of the independent 61-note upper and fractional pitched stops are evident.

It is hard for this Wurlitzer snob to admit, but the bubble on the attack of Kimball's 8' French Horn heard at the beginning of *Firebird Suite* absolutely runs circles around a Wurlitzer French Horn I once owned. Accompanied by dark strings it is a lush sound indeed, but when the climactic ending is reached the organ collapses to a gigantic inarticulate roar.



This is a first-class recording, both technically and in organ preparedness. It doesn't get any better than this. My sound system would love to play it in its native 24-bit/96KHz resolution.

An Affair to Remember opens with "On a Wonderful Day Like Today" and closes with a 15:38 full-bodied 13-tune tribute to composers Rodgers and Hart. Sandwiched between is "Laura." These three tracks were recorded in the presence of a live audience, so there is some inconsequential audience noise. Judging by the enthusiastic applause, I would say they enjoyed Tony Fenelon's performance as much as I enjoyed *An Affair to Remember*. I hinted at the beginning of this review *An Affair to Remember* would be a candidate for a high rating. Thanks to Tony's extraordinary connection to his music I whole heartedly recommend it and award it a solid four-and-a-half-star rating.

An Affair to Remember can be ordered online at www.mkt.com/dickinson-theatre-organ-society at a cost of \$20, with free shipping in the US.

—Dennis Hedberg

Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 2) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.

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Dickinson Theatre Organ Society—302-995-2603, www.dtoskimball.org

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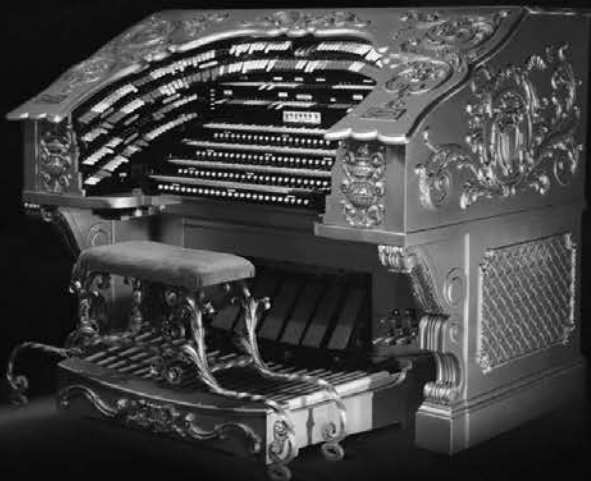
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THE MICHIGAN THEATER

Ann Arbor’s Home for Fine Film and the Performing Arts Since 1928

Written by Henry Aldridge with Russell B. Collins

Here is another scholarly contribution to the vast journalistic heritage of the theatre organ and its original environs. Often, we forget that in addition to great concerts and recordings of our art form, there have been equally great literary contributions, and this volume, penned primarily by long-time ATOS member and accomplished theatre organist, Henry B. Aldridge, is no exception.

Aldridge’s book tells a story that is very familiar to ATOS members: the salvation of a theatre predicated on the preservation of its musical soul, the theatre organ. Henry Aldridge, professor of Film Studies at Eastern Michigan University, joins Russ Collins, current Executive Director of the Michigan Theatre in a thorough retrospective of this medium-size movie palace that has both foundered and flourished in the university town of Ann Arbor, Michigan. It is a story, perhaps on a smaller scale, not unlike that of the Alabama Theatre, Birmingham; the Fox Theatres in Atlanta, St. Louis, and Detroit; and the Ohio Theatre, Columbus...to name a few.

But there are some important differences in the story of the Michigan Theatre. Its saga documents some rather innovative thinking in terms of making a theatre viable for the present age. One of the most unique products of the creative minds behind the Michigan’s management was the decision to erect a “Screening Room” annex to the theatre’s original footprint. This move, in 1997, gave the Michigan a new viability and flexibility in film exhibition, and also freed the main auditorium for increased live presentations. For a college town, this

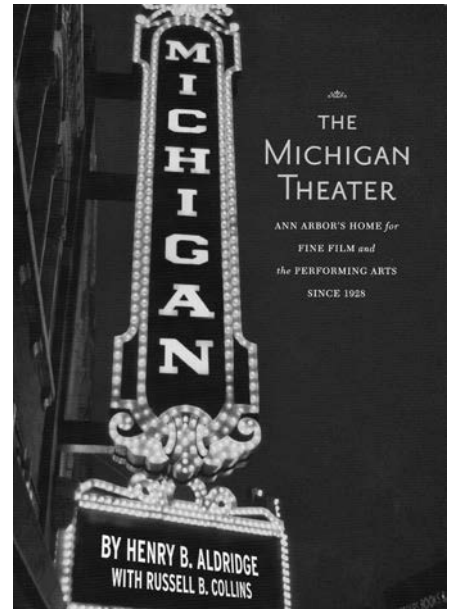
enhancement could not have been a better one.

Aldridge’s book includes the typical “roller-coaster ride” that is the stuff of any theatre history. And, from the first chapters of the book until the conclusion, the “glue” that holds the story together emanates from the three-manual Barton pipe organ, Opus 245 that made its debut on the Michigan’s inaugural program on January 5, 1928. For theatre organ enthusiasts, a complete appendix on the instrument, including specifications, appears at the end of the book.

There is another common thread readers will discover in this addition to the salvation stories of other theatres and other organs: omnipresent in every account, a few “good men (AND women)” rise to the call, never wavering; always maintaining a human chain around the theatre and its beloved instrument. Henry Aldridge joins the Joe Pattens and the Mary Strausses who have never given up or backed down—convinced that their theatre embodies the essence of that city’s history and culture.

Aldridge has taken great care to step to the back of the stage as a veteran house organist at the Michigan in his account of the theatre’s successes and struggles. But, it is readily apparent that the story of the Michigan might have been more of an epitaph, without the dedication and vision of this man.

The book is beautifully conceived graphically and is graced with an excellent number of color and black-and-white images. If you are of the “Ben Hall School” of movie palace journalism, you will find that Professor Aldridge’s writing style is rather dry and academic. But this



in no way tarnishes the quality of the book. After all, the theatre itself tells the pathos, the humor, the disappointments, and the triumphs. That is the very heart and soul of why a theatre is so valuable to our cultural fabric. The story of the Michigan and its Barton will surely underline that premise. This volume belongs on every theatre and theatre organ enthusiast’s book shelf. It is much more than a history; the careful reader will discover that it offers a great deal of pedagogy on how theatres and their instruments can not only be saved, but can become an integral and important part of current social culture.

The Michigan Theater: Ann Arbor’s Home for Fine Film and the Performing Arts Since 1928. Ann Arbor: Michigan Theater Foundation, © 2013. ISBN: (Hardcover): 978-0-9897311-0-2; (Softcover): 978-0-9897311-2-6. 230 pgs.

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—John Clark McCall, Jr.

Chapter News

CENTRAL FLORIDA

Pinellas Park, Florida—A much-needed renovation of the Pinellas Park Auditorium, home to the chapter's theatre pipe organ, took most of the past year. The city made improvements to the rest rooms, kitchen, and stage area as well as installing new windows, and a facelift to the remainder of the interior. The results are wonderful and much appreciated. However, several chapter meetings and monthly concerts had to be cancelled during construction due to limited access.

In November, Dwight Thomas, organist at the Ellenton, Florida Roaring Twenties Pizza and Pipes until it closed and before that at the Paramount Music Palace in Indianapolis, Indiana, played for our ongoing monthly concerts at the Pinellas Park Auditorium.

December's concert artist was John McCall, house organist at the Rylander Theatre in Americus, Georgia. Both artists proved to be very popular, and our thanks go to both of these talented organists. Free monthly concerts take place on the third Tuesday of every month at 11:30am at the Pinellas Park Auditorium, 7690 59th Street North, Pinellas Park, Florida.

At the November chapter meeting, the general membership voted to reduce the number of board members from nine to five. Chapter officers will remain the same for 2015. The four exiting board members are Gary Blais, Charlie Foster, Kim Martin and Joe Mayer. Thank you all for serving the chapter.

December's chapter meeting was our annual holiday potluck dinner. Members and guests ate a hearty meal and listened to seasonal music played at open console on the mostly-Wurlitzer pipe organ.

—Gary Blais
Cliff Shaffer, President
727-504-7012, cliff71@aol.com

CHICAGO AREA

Chicago, Illinois—Our chapter organ installed in the Tivoli Theatre celebrated its 90th birthday with a great social in November. House organists David Rhodes and Tim Charlton provided entertainment on the 3/10 Wurlitzer for our members. After the performance, we enjoyed birthday cake and coffee, and plenty of open-console time.

The theatre organ scene in the Chicago area was very busy over the holiday season with 40 performances taking place on several of the area organs. We provided music on the 3/10 Wurlitzers at Downers Grove North High School and the Tivoli Theatre in Downers Grove; at the 3/16 Marr & Colton / Geneva at the Arcada Theatre in St. Charles; and the 4/21 Wurlitzer at University of St. Mary of the Lake in Mundelein. We are very lucky to not only have so many different venues with theatre organs in them, but to have owners who appreciate and promote the use of the organs.

Thanks to Willis, Shirley and Chris Johnson at the Tivoli, Ron Onesti at the Arcada, Fr. Tom Franzman and Linda Cerabona from the University of St. Mary of the Lake in Mundelein, and Michelle Cannan and Brayer Teague at Downers Grove North High School.

—Taylor Trimby
David Rhodes, President
630-687-0380, dvrhodes85@gmail.com



Birthday cake for the Wurlitzer
(Photo by Taylor Trimby)



David Rhodes preparing for one of the holiday shows at the Tivoli
(Photo by David Rhodes)

CHICAGOLAND

Chicago, Illinois—A hot June 30 brought on a hot artist—actor, singer, dancer, skater, pianist, and organist Carl DeSanti graced the bench of the Allen GW4 in front of a record crowd. Carl began with a dramatic medley, then a poignant ballad with feeling and finesse. The swing-time medley had all of us bouncing. Carl's all-time favorite dance song, "MacArthur Park," was a favorite of many of us. He played "The Prayer" and was joined by musical partner Kenned MacIver singing "My Tribute." Their encore received a standing ovation and all God's children said "Amen!"

What a perfect summer day for a jaunt in the country, for the combined social of CTOS and NuTones Organ Club. Gracious hosts, Joanne and George Gawenda, opened the music room of their home in Rensselaer, Indiana. Mark Noller, our busy artist, squeezed us in between playing for six churches, two hospitals, and the Music Box Theatre in Chicago—quite a ride from Manteno. Mark began on the 2/9 Kimball pipe organ, then the Young Chang baby grand, Hammond X66, and the NuTones' A100 Hammond organ playing oldies, newies, and all goodies! The Young Chang was featured on several selections, including a Gershwin medley. Mark finished at the 2/9 Kimball with "Great Is the Lord" and an appropriate encore, "He Touched Me." Members and guests kept the Kimball and Young Chang hot during refreshment time. Thanks, Gawendas!

Who could imagine that just four months later the music room, all instruments, and their home would be gone—burned to the ground! Even Joanne's purse with IDs, credit

cards, license, etc., was lost. We pray for their happy new lives in Florida!

—Jan Challender, President
815-726-7665, janfromjoliet@gmail.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, October 28, 2012 TOSDV presented T.O.G.A.A.K (Two Old Geezers and a Kid) The two old geezers are our president, Wayne Zimmerman, Sr., and club member Glenn Hough. The kid is our youngest member, 17-year-old Luke Stasiunas. The three fellows entertained us on our 3/24 Wurlitzer, Opus 585, located in the Colonial Theatre in Phoenixville, Pennsylvania.

Wayne opened the program and played a selection of Thanksgiving and WWI numbers and songs written by composers born in November.

Luke served up a selection of old and newer melodies and proved to be a most entertaining organist.

Glenn played a medley of Christmas/holiday songs which covered most of the songs ever written for the holiday!

For the finale Wayne returned to the stage at the electronic keyboard with Glenn at the Wurlitzer, and the duo did an Armed Services medley in celebration of just-past Armed Forces Day.

Altogether a very interesting program enjoyed by a good-size audience—whom we thank for supporting our activities.

Our next major event at the Colonial will be on Sunday, March 22, 2015 at 2:00pm. It is called *Broadway and Beyond* and will be featuring Rudy Lucente on the TOSDV 3/24 Wurlitzer theatre pipe organ. For 32 years, Rudy has been the assistant organist at the Wanamaker Organ in the Grand Court at Macy's Philadelphia. He also performs at Longwood Gardens and St. Rose of Lima Church in North Wales, Pennsylvania. Appearing with Rudy at the Colonial Theatre will be vocalists Amanda McDonald and John Frederick.

On June 7, 2015 at 2:00pm we are tentatively planning a theatre organ concert featuring a major artist to be announced. Visit our website, tosdv.org, for details.

Many thanks to our dedicated volunteers and members and, of course, to Wayne, Luke and Glenn for their great job.

—Dick Metzger
Wayne Zimmerman, President
610-429-5378, WayneZimSr@aol.com



Wayne Zimmerman, Luke Stasiunas and Glenn Hough at the TOSDV Wurlitzer
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The much-anticipated return of Linda and Jim Duncan with another episode of *Duncan Duets and More* at the chapter's November social meeting in the well-filled Shanklin Music Hall thrilled members and guests once more. Besides the Duncans' exciting organ-and-piano duets, there were magnificent solo performances by Duncan friends Andrea Ehrenreich, world-traveling soprano, Conrad Koch, deep-voiced baritone, and Sarah Shaw, brightly skillful trumpeter. All have made public appearances for a wide range of organizations and programs.

The EMCATOS fall concert featured David Gray, a very accomplished and innovative Scottish organist, in two performances: one on the 4/18 Wurlitzer at Babson College and the other on the 4/34 Wurlitzer at the Shanklin Music Hall. A winner of several prestigious awards, he was ATOS Young Theatre Organist of the Year in 2005, at the age of 15. Well-known within ATOS since the most recent annual conventions, he is recognized for the uniqueness of his arrangements and the variety of his selections. Styles he displayed in these concerts included intricate jazz, barbershop, swing, show tunes, classical pieces and more. As a bit of a gag, EMCATOS provided two kilted pipers to escort David to the bench!

The chapter celebrated the holidays in its traditional manner, with a turkey and roast beef buffet at the Shanklin Music Hall. A top-notch day was capped by a mini-concert featuring Clark Wilson, who provided exciting arrangements of some well-known Christmas songs, and then accompanied the Laurel and Hardy film *That's My Wife*, on the Mighty Wurlitzer. Before the concert, EMCATOS presented its most recent local young organist, Seamus Gethicker, a scholarship attendee to the 2015 ATOS Summer Youth Adventure.

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



Andrea Ehrenreich, Linda and Jim Duncan, Sarah Shaw, and Conrad Koch at Shanklin
(Photo by Judy Wylchinski)



David Gray and the Scottish "Guard" at Babson
(Photo by Charlie Briggs)

Chapter News

GARDEN STATE

Little Falls, New Jersey—Our most exciting event this season is the premiere of the first-ever recording of the 4/23 Wonder Morton in the Loews Jersey Theatre. Bob Maidhof really displays all the subtle and magnificent sounds of this rare instrument. Jim Stemke of DSP Recordings truly captured the power of a Wonder Morton in an original Wonder theatre. Lots of comments from around the country confirm this is an exceptional recording.

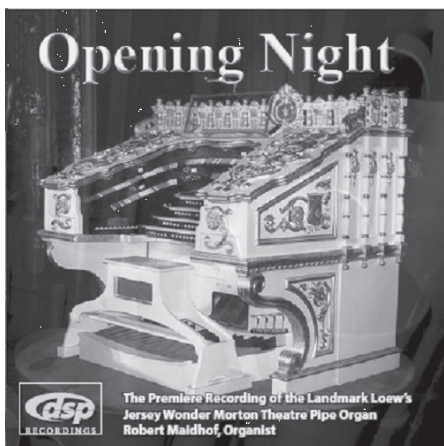
We also released a limited edition of a memorial album capturing the Martins' 3/24 Griffith Beach organ in their Little Falls home before it was transported to Owego New York. Talented local artist Ralph Ringstad is captured from digital playback of his impromptu moments at the keyboards before his untimely death.

Another local organ move happened when Joe and Jinny Vanore's 1929 Estey Minuette was donated to the Estey Museum in Vermont. Willing GSTOS members George and Denise Andersen and Cal and Barbara Bacon helped Joe Vanore, Jr. load the moving truck with an instrument that has been the center of many Garden State parties in the Vanores' home.

We also enjoyed many musical events. A pizza-and-pipes meeting paired budget talks with open console on the 3/10 Rainbow Room Wurlitzer in Rahway's Senior Center. The annual holiday party was as festive as ever in its new locale at the Brook Performing Arts Center. Andrew Van Varick entertained with a mini-concert accompanied at times by his sister Katie Van Varick on cello. Open console on the 3/10 Wurlitzer kept the music going throughout the evening.

In January, we had our first joint event with the Union County Performing Arts Center on their restored 2/7 instrument. Bernie Anderson accompanied the Buster Keaton silent *Seven Chances* bringing great sounds from the Biggest Little Wurlitzer.

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



Opening Night CD on the Loews Jersey Wonder Morton (Photo by Tony Rustako)



Bernie Anderson plays the Biggest Little Wurlitzer in Union County Performing Arts Center (Photo by Tony Rustako)

JOLIET AREA

Joliet, Illinois—Happy New Year. JATOE had a wonderful year filled with much music and good times. Our last social in November was played by Jim Patak, our chapter president, who filled in for Stan Zimmerman. Jim is the house organist at the Rialto and has much musical background and experience at the keyboard. We love to hear him play at all of our organ club meetings. The Barton organ is in perfect shape thanks to our crew chief, Glenn Tallar. We couldn't do without him.

We were also very pleased to hear Lenny Perretta who has been a very talented musician for over fifty years. We had a two-for-one and we were so lucky to have them.

Our January 4 social will take place at the Rialto with JATOE serving us the main course in the rotunda and members bringing food to pass. After we eat, we will go into the Rialto Theater and hear Jelani Eddington play a concert. Jelani is one of the most sought-after concert artists in the world. He was

named the 2001 Theatre Organist of The Year, and has traveled all around the world playing for many. We always love to hear him.

Have a very happy and healthy year and keep enjoying theatre organ music.

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

OLD DOMINION

Richmond, Virginia—As part of the re-opening of the Altria (formerly the Mosque and Landmark) Theatre in early November 2014, the Wurlitzer console was moved to the lobby. This will give the organ public attention and is the first step in raising funds to renovate this magnificent instrument.

Though the console may look rough now, it can all be repaired. With the enhanced acoustics in the theatre, the 3/17 Wurlitzer will sound even better than when it was installed in 1927.

ODTOS has begun working with CenterStage, the foundation that manages the Altria and Carpenter (formerly Loews) Theatres, to plan the fundraising campaign.

On December 18, several ODTOS members attended one of the theatre's opening shows, Tony Bennett in concert. At 88, he sounds better than ever!

—Charles Hague, President
804-859-6426, president@odtos.org



ODTOS members Charles Hague, Walt Roberts, Jim Reinhart, and Lynda Reinhart with the Altria Theatre console (Photo by Mark Thomas)

RIVER CITY

Omaha, Nebraska—RCTOS held their annual Christmas party potluck on Sunday, December 7 at the Markworth residence, home of the 3/24 Kimball theatre pipe organ. Thanks to Bob Markworth for hosting the event and providing the artist and main dish. Bob's first solo attempt at making chili for over 100 attendees was a huge success.

The guest artist for the Christmas event was Nathan Avakian. Nathan arrived early Saturday afternoon and took charge of the Kimball. Nathan was very meticulous when configuring the computer for his program. Thanks to Jelani Eddington who was available by phone to assist Nathan.

Nathan did not disappoint the membership and guests on Sunday afternoon. With selections arranged by Dave Brubeck, Queen, and the Trans Siberian Orchestra, Nathan amazed the audience with new and innovative musical selections. Much applause, "wows" and standing ovations were the normal response from the audience for this young artist. Nathan performed another mini-concert after the potluck dinner was served.

RCTOS dedicates January, February and March to presenting entertaining programs at independent living facilities.

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

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Nathan Avakian at the Markworth Kimball
(Photo by Jerry Pawlak)



Nathan plays after-dinner music
(Photo by Jerry Pawlak)



Christmas sing-along at Holiday Hills
(Photo by Bill Kwinn)

ROCKY MOUNTAIN

Denver, Colorado—Our November social featured *Bob Castle and Another Friend*. Bob has previously partnered up with the music of Jesse Crawford and George Wright, meticulously studying and recreating their subtle registrations and performance nuances. Bob chose the music of the still-great Lyn Larsen this time, and delighted the Holiday Hills ballroom audience with an outstanding performance.

We had our traditional Christmas potluck dinner and sing-along in December with background music provided by Lee Traster. Rich Brooks and Carole Ann Ball led the holiday music sing-along with accompaniment by DeLoy Goegelein and Bob Castle.

We'll be back at the Denver Paramount in January with *Pipes and Stripes IX*, and again in April with *Doors Open Denver*, two days of non-stop Mighty Wurlitzer music and theatre tours.

—Jim Calm

Ryan Kroll, President

rkroll@colfax.com



Bob Castle at the GW4Q (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The SLTOS annual business meeting was held at the home of Rich and Pam Masching in Millstadt, Illinois on November 18, 2014. Even though it was a snowy day with three inches of snow on the ground, the meeting was rather well attended. Result of the presidential election was that Jim Ryan retains his position. Our own Larry Krupp was the guest artist who made the organ sing. The Maschings' organ is Wicks Opus 777, a 3/14 instrument which Richard Masching has skillfully restored. In the last year additional ranks of pipes were added, including a Trumpet en Chamade, couplers, and a model trolley that travels to and fro on the wall above the organ near the ceiling.

The 2014 SLTOS December Holiday Party was held at the home of Howard and Linda Roos on December 21. They're the owners of an early Allen Electra 85 electronic theatre organ. Featured organist of the day was Jack Jenkins, who played a variety of popular and Christmas music. Not only did Jack play, but all were treated to performances by members of the extended Roos family and friends. Jack was joined by Virgil Dickinson on banjo and vocals, vocals by Cynthia Dickinson, vocals by Linda Roos on guitar, and vocals by Howard Roos on trombone, bass guitar, and kazoo. We were also treated by Howard and Linda to a rendition of "God Rest Ye Merry Gentlemen" containing some unique lyrics that had us heartily laughing. Afterward a wonderful dinner was enjoyed with meats provided by the Roos family, and salads, entrees, and deserts provided by attendees.

Chapter News

Thanks to Howard and Linda for opening their home and sharing all their talent. May 2015 be a better year for us all!

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



November featured organist, Larry Krupp
(Photo by Gary Broyles)



December featured organist, Jack Jenkins
(Photo by Gary Broyles)

SIERRA

Sacramento, California—December 7 was the chapter Christmas party at the Fair Oaks Community Club House, a small WPA-era auditorium that seats about 200 and is home to the chapter's 3/13 Wurlitzer with the Buddy Cole Robert-Morton console.

We have found that members prefer to pay \$6.00 for a prepared casual dinner instead of our many-years-prior practice of potluck luncheons. Playing a mini-concert for the party was Thom Greathouse who played a set of selections appropriate to the season. A skilled classical musician, Thom, even though he keeps insisting he is not a theatre organist, will very likely be asked to play for us yet again. A possible motivation for Thom's reluctance to claim title of "Theatre Organist" is that as partner to Walt Strony it could be a bit intimidating to wear that mantle when

sharing a home with Walt. After playing his last number Thom did (more or less) order Walt to the console to play his wonderful rendition of "Brazilian Sleighbells."

Part of our Christmas party is to hold our annual business meeting. This year it was quite momentous as the membership voted to approve a change to our chapter bylaws to more closely match ATOS: instead of electing separate officer positions, the members now vote for a board of directors who, at the beginning of each year then appoint those who will fill the president, vice-president, treasurer, and secretary positions. We also eliminated term limits on directors.

We feel this change gives more flexibility in managing the chapter and holding on to members in positions where they have proven talent and accomplishments, rather than forcing change due to term limits. All directors are still serving in staggered two year terms, preventing a "serving for life" scenario without biennial re-approval by chapter members.

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



Thom Greathouse at the Fair Oaks console
(Photo by Gary French)

SOUTHERN JERSEY

Franklinville, New Jersey—The approach of the 2015 ATOS convention during the first week of July is creating here an air of growing urgency. At our December Christmas celebration Bob Dilworth, chairman of the ATOS board of directors, gave us a close-up description of the plans for the convention. Since our location in New Jersey has us very close to Philadelphia, the center of the convention, we are very involved in some of the planning and accomplishment of the program.

The most used theatre organ in our area is the 90-year-old 3/8 Kimball in the very active Broadway Theatre in Pitman. The theatre flourishes by presenting a wide variety of stage shows with a half-hour organ performance before most shows. For the convention, Don Kinnier will present the organ in one of its original purposes—accompanying the silent movie.

A careful inspection of the console and pipe chambers has found several problems that age and use have developed. Our organists had become so used to the problems that they were able to play around them to avoid affecting the music. It was decided to replace the faulty stop-action tablets and magnets, and install a new solid-state combination action with multiple memory levels. In the two pipe chambers there are just a few adjustments needed. This will put the organ in an almost better-than-new condition that will insure a fantastic performance with Don Kinnier at the console. The work will be done by Chuck Gibson, a pipe organ specialist and member of our chapter.

We look forward to seeing you at the convention.

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

SOONER STATE NEWS

Tulsa, Oklahoma—The Sooner State chapter hosted another Silent Movie night at our November 21, 2014 monthly meeting. The movie, *IT*, starring Clara Bow was accompanied by our Bill Rowland who, as always, did an outstanding job on our 1928 Robert Morton.

The evening started with our usual sing-along consisting of songs from the 1920s. The movie, which is a 1927 feature-length romantic comedy, followed and tells the story of a very pretty young lady working in the lingerie department of a very large department store who wants to enter high-society life and does so on her own terms. Her eyes are set on the very handsome and wealthy boss of the department store. The story goes from there and is a big win for her and her boss in the end. Popcorn and lemonade were served to the 231 in attendance, making a fun evening for all.

Our meeting for December was our annual Christmas party on December 6, 2014, consisting of a delicious dinner catered by M & M Caterers. Christmas music on both piano and organ followed dinner, played by our members. We heard from Carolyn Craft (organ), Lynda Ramsey and Paula Hackler (piano-organ duet), Wayne and Myra Underwood (vocal and piano), Joyce Hatchett, Phil Judkins, and ending with Carolyn again, all on organ.

Also in December, the Circle Cinema Theatre, which recently just completed the re-installation of its original 1928 Robert Morton in July, showed the movie *White Christmas* from December 19 through December 24. The organ was played 20 minutes prior to each showing of the movie. The theatre was filled with beautiful Christmas songs, with the organ sounding fantastic! Members who played were Bill Rowland, Phil Judkins, Lynda Ramsey, and Paula Hackler.

—Paula Hackler

Bill Rowland, President

918-355-1562, ragtimebill@gmail.com



Silent Movie Night Sing-along at Sooner State
(Photo by Rudy Geissler)



Sooner State Christmas party: Joyce Hatchett, Sandi Sulander, Phil Judkins, Carolyn Craft, Lynda Ramsey, Myra Underwood, Wayne Underwood, and Paula Hackler
(Photo by Rudy Geissler)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our November 9 program was at the Allen Theatre in Annville, Pennsylvania and featured SVTOS member Don Kinnier, accompanying *The Kid* starring Charlie Chaplin, and Jackie Coogan as the kid. The organ is a three-manual Hauptwerk digital theatre organ. The program was also open to the public and was well attended. This was our second silent film program at the Allen Theatre, and because it was successful we are planning a silent film series for 2015. Don's choice of the movie was "spot on" since there were several children in the audience and they really got into the movie. As always, Don did a terrific job accompanying the movie and the audience thoroughly enjoyed it.

Our annual Christmas program was held on December 9 at Masonic Village in Elizabethtown, Pennsylvania in their Health Care Center. This year's program featured SVTOS members Gary Collier, Larry Fenner, Glenn Hough, Barry Howard, Don Kinnier, Don Schoeps, and Judy Townsend with a special guest appearance by Bella, the wonder dog. Our members played their favorite Christmas carols and popular songs on the three-manual Allen digital theatre organ. The grand finale was a rousing rendition of "Jingle Bells" with real sleigh bells and sound effects. It was a fun experience for SVTOS members and the residents and staff of the Health Care Center at Masonic Village.

—Roy Wainwright, Secretary

Barry Howard, President

717-274-2254, pres@svtos.org



Don Kinnier at Masonic Village
(Photo by Nancy Schoeps)

VALLEY OF THE SUN

(Jan/Feb) Phoenix, Arizona—While summer still sizzled in Phoenix on September 13, we traveled a couple of hours north to cooler Munds Park, near Flagstaff. We met at the home of Paul Sauerbray, who has an Allen Quantum organ. Chapter member Don Story drove all the way from Tucson to play for us. He played some show tunes and a few of his "lesser known gems," after which Gary Gjerstad and Johnny Sharp participated in open console. Before returning to Phoenix, we had a late lunch at the nearby Munds Park Cafe.

We held our general business meeting at the Orpheum Theatre on October 19. As our slate of nominees was unopposed, we voted unanimously to elect the slate to our 2015-2016 chapter board. We then listened to a musical program presented by Gary Davies, followed by open console.

—Madeline LiVolsi

John Bittner, President

480-239-2822, jbittner@zumagroup.com

VALLEY OF THE SUN

Phoenix, Arizona—Our chapter meetings at Organ Stop Pizza are always well attended—there's something about the combination of food and organ music. Our November 16 gathering featured Lew Williams as the artist of the afternoon. As everyone munched on their salad and pizza, Lew played more than two dozen selections. Several of these were old standards that we don't hear very often. There were also a few of the regularly requested pizza parlor numbers, some boogie-woogie, and a classical piece. There was definitely something for everyone.

The chapter Christmas potluck buffet was held at the First Christian Church Youth Hall on December 6. While we were eating, chapter president John Bittner provided us with a program of favorite Christmas songs on the Wurlitzer.

—Madeline LiVolsi

John Bittner, President

480-239-2822, jbittner@zumagroup.com

Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

State Office Building—333 Willoughby Avenue, Juneau, 907-465-5689 (2/8 Kimball) www.pstos.org/instruments/ak/juneau/state-bldg.htm. Organ concerts Friday at 12:00 noon.

ARIZONA

Organ Stop Pizza—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Charlie Balogh, Lew Williams. Evening Entertainment: Winter organ hours: Monday through Thursday, 4:30pm to 9:00pm; Friday 4:30pm to 10:00pm; Saturday 3:30pm to 10:00pm; Sunday 4:30pm to 9:00pm. Summer organ hours: Monday through Thursday, 5:30pm to 9:00pm; Friday 5:30pm to 10:00pm. Saturday 4:30pm to 10:00pm; Sunday 4:30pm to 9:00pm.

CALIFORNIA

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) www.ecatalina.com/about-movie-theatre.html. Pre-show concert: Friday and Saturday, 6:15pm, John Tusak.

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

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

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

Harmony Wynelands—9291 E Harney Lane, Lodi, 209-369-4184 (3/15 Robert-Morton) www.harmonywynelands.com. Tasting room open Friday, Saturday, and Sunday, 11:00am to 5:00pm, or by appointment. Bob Hartzell, live and recorded performances. March 20, 2015 7:30pm: David Moreno; April 17, 2015 7:30pm: David Moreno.

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

Ironstone Vineyards—1894 Six Mile Road, Murphys, 209-728-1251 (3/15 Robert-Morton) ironstonevineyards.com. March 13, 2015 6:30pm: David Moreno.

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

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

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

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

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

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

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

St. John's Lutheran Church—4606 Michigan Avenue, Valley Home, 209-604-6942 (2/4 Robert-Morton). April 25, 2015 2:00pm: David Moreno.

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

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. Pre-show concert. Wednesday: Chaz Bender; Thursday: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan.

GEORGIA

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

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

Grand Theatre—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, 6 nights a week; monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

Earl Smith Strand Theatre—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13 Robert-Morton) www.palacehilo.org. Hawaiiana show every Wednesday at 11:00am, occasional silent movies, concerts and special events featuring the organ. Organists Rick Mazurowski, Tommy Stark, and Walter Greenwood.

ILLINOIS

Lincoln Theatre—103 E Main Street, Belleville, 618-233-0018 (3/15 hybrid) www.lincolntheatrebelleville.com. Movie overtures: Friday, David Stephens; Saturday, volunteers.

Tivoli Theatre—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10 Wurlitzer) www.classiccinemas.com. Organ interludes Friday and Saturday evenings; 30 minutes before both evening shows by David Rhodes or Tim Charlton.

Rialto Square Theatre—102 N Chicago Street, Joliet (4/27 Barton). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17 hybrid) www.beggarspizza.com/location-il-lansing.php. Tuesday and Friday, 6:00pm and 9:00pm: Glenn Tallar.

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

INDIANA

Warren Performing Arts Center—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) www.cicatos.org. March 15, 2015 2:30pm: David Gray; June 14, 2015 2:30pm: Chris Elliott; October 11, 2015 2:30pm: Justin LaVoie.

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) 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. March 22, 2015 2:30pm: Jonas Nordwall.

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

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

MICHIGAN

Music Museum House—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) www.musichouse.org. October 23, 2015 7:00pm: Andrew Rogers; October 24, 2015 5:30pm, October 24, 2015 7:30pm: Andrew Rogers.

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

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

Senate Theater—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. March 15, 2015 3:00pm: Cletus Goens; November 15, 2015 3:00pm: Nathan Avakian; December 6, 2015 3:00pm: John Lauter. Organ concerts, \$15 at the door.

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

Ironwood Theatre—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) www.ironwoodtheatre.net. Organ is featured as part of the guided summer tour Fridays at noon and 2:00pm.

The Mole Hole—150 W Michigan Avenue, Marshall, 616-781-5923 (2/6 Barton). Organ daily, Scott Smith: recorded artist.

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11 Wurlitzer). Organ concert every Friday and Saturday before the first evening's show.

MISSOURI

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

City Museum—701 N 15th Street, St. Louis, 314-231-2489 (3/17 Wurlitzer) www.citymuseum.org. Organ heard every day the museum is open, via computerized relay or by organists from the St. Louis Theatre Organ Society.

Fox Theatre—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) 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. August 23, 2015, 2:00pm: Jack Moelmann, Walt Strony, Lew Williams.

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. Organ played before movies and events on a regular basis. Bernie Anderson, Paul Citti, Eric Fahner, Bob Maidhof

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

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

NEW YORK

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Preshow music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. 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. Organ played before and after the Carolina Classic Film Series.

NORTH CAROLINA

Fargo Theatre—314 N Broadway, Fargo, 701-239-8385 (4/26 Wurlitzer) www.fargotheatre.org. Organ plays Friday, Saturday, and Sunday evening, before and between performances. Short organ concerts: Lance Johnson, Tyler Engberg, Ryan Hardy and Alex Swanson.

OHIO

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

Cincinnati Music Hall Ballroom—1241 Elm Street, Cincinnati (3/31 Wurlitzer) www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php. May 12, 2015 10:30am, May 12, 2015 7:00pm: Clark Wilson.

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

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

OKLAHOMA

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

OREGON

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

Cleveland High School—3400 SE 26th Avenue, Portland (3/24 Kimball) www.pps.k12.or.us/schools/cleveland. Open console at 7:00pm on the first Friday of the month during the school year.

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

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

PENNSYLVANIA

Colonial Theatre—227 Bridge Street, Phoenixville (3/24 Wurlitzer). March 22, 2015 2:00pm: Rudy Lucente, *Broadway and Beyond* variety show.

Keystone Oaks High School—1000 Kelton Avenue, Dormont (3/19 Wurlitzer) theatreorgans.com/PATOS. April 11, 2015 2:00pm: Jelani Edgington; 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. Organ is played before selected events.

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

Strand-Capitol Performing Arts Center—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. 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.

TENNESSEE

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

Around the Circuit

Theatre Organ Programs
and Performances

Tennessee Theatre—604 S Gay Street, Knoxville, 865-684-1200 (3/16 Wurlitzer) www.tennesseetheatre.com. Organ played before movies throughout the year and at free First Monday concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events.

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

Calvary Christian Assembly Church, Seattle—(3/19 Wurlitzer/Kimball) 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

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. June 6, 2015 7:30pm: Clark Wilson.

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

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

AUSTRALIA

NEW SOUTH WALES

Orion Theatre—155 Beamish Street, Campsie (3/17 Wurlitzer). Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm. Players and listeners welcome.

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. 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. 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. 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 for more information.

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne, +44 01335 350258 (3/18 Compton) www.pipesinthepeaks.co.uk. March 1, 2015 2:30pm: Christian Cartwright; April 11, 2015 7:30pm: Stephen Foulkes; April 26, 2015 2:30pm: Phil Kelsall MBE; June 6, 2015 7:30pm: Christian Cartwright; June 14, 2015: Christ Powell; October 17, 2015 7:30pm: Stephen Foulkes; October 25, 2015 2:30pm: Robert Wolfe; November 29, 2015 2:30pm: Christian Cartwright; December 6, 2015 2:30pm: Stephen Foulkes; December 12, 2015 2:30pm: Stephen Foulkes.

DEVON

Congregational Church—Fore Street, Beer (2/6 Wurlitzer) Britain's Oldest Wurlitzer theatre pipe organ 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 Willets; 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. 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) tfo.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, Worthing, W. Sussex, UK—Stoke Abbott Road, Worthing (3/23 Wurlitzer) www.worthing-wurlitzer.org. March 22, 2015 2:30pm: Phil Kelsall MBE.

WEST YORKSHIRE

Victoria Hall—Victoria Road, Saltaire (3/11 Wurlitzer) 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.

SWITZERLAND

Reformierte Kirche, St. Gallen—(2/6 Wurlitzer) wurlitzerorgel.ch. February 27, 2015, February 28, 2015, March 1, 2015: Richard Hills.

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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.

Closing Chord

Lauren Peckham



We report the unexpected passing of Lauren Peckham (father of theatre organist David Peckham). Lauren, age 78, lived in Breesport, a rural suburb of Elmira, New York.

Lauren, along with David, owned and operated LA Peckham and Son Pipe Organ Service, operating since 1971. Together, at one time, they maintained over 100 pipe organs in western New York and north central Pennsylvania. He was a longtime board member and early president of the Antique Wireless Association (AWA). Lauren loved to share his knowledge and for many years hosted a “What is it?” panel at AWA conventions. Although early vacuum tubes were of special interest, he was interested in all types of early electrical devices, including many experimental broadcast and receiving devices.

Lauren was a member of the Automatic Musical Instrument Association (AMICA), and was instrumental in refurbishing the original theatre pipe organ in the Elmira Theater, which was severely damaged by a flood in 1941. The instrument was “discovered” by Lauren and friends in 1961 while looking for parts to install an instrument in his home. Since the instrument was mostly intact, Lauren and two friends went about the task of rebuilding the console which had been under water. By 1963 it began to be playable. The console was flooded again in 1972. Again, with the assistance of others, including his son David, Lauren saw to the instrument’s rebirth, expansion and enhancement to become a centerpiece of today’s Clemens Center in downtown Elmira. Recently, the Rochester Theater Organ Society (RTOS) named Lauren an honorary member in recognition of his many years of support to RTOS and his many efforts to repair and preserve theatre organs in western New York State.

Above: Lauren Peckham
(Photo courtesy of the family)

Prior to founding his own pipe organ maintenance business, Lauren worked for the Westinghouse experimental tube laboratory and was part of the team that built the imaging tube used by NASA on Neil Armstrong’s historic 1969 first steps on the moon (as part of the Apollo 11 mission). Lauren could always be counted on to share information on any of his interests and often hosted gatherings and visitations to his personal collection.

Lauren’s father was a Methodist minister and a theatre organ enthusiast himself, having a Marr & Colton residence instrument for many years. Many years later the instrument was installed in Lauren’s home. Although many of the instruments Lauren maintained were in churches, many were at least partially unified and contain theatre organ components or whole transplanted instruments. He was well-versed in all manufactures’ technology due to the very diverse nature of his business and instrument origins.

Lauren was an ardent collector of vacuum tubes and early radio equipment, roll-playing mechanical musical instruments (including nickelodeons and orchestrions) and early

electrical ephemera. Over the years Lauren restored many reproducing pianos, having both Duo-Art and Ampico reproducing grand pianos in his home. His most recent project was to construct a “sit-on-top” pneumatic player for his Steinway Duo-Art piano, which is driven by an electrically-interfaced piano roll-playing mechanism.

He was predeceased by his wife of 46 years, Joyce Peckham, in 2004. He is survived by his wife Julia Peckham, sons David and Cathy Peckham of Horseheads, New York, Kent and Christine Peckham of Statesville, North Carolina, and brother Darrell Peckham of Weedsport, New York.

—Richard Neidich

Duane (Dewey) Searle

Duane Elliott “Dewey” Searle of Aurora, Colorado, passed away on December 4, 2014 at age 89. He was preceded in death by his first wife Jennie, and is survived by his wife Mary Lois Hill, seven children, 20 grandkids and 37 great-grandkids. He is greatly missed



Duane Searle and his Wurlitzer (Photo courtesy of the family)

by his large family and his many friends in the theatre organ and airline worlds. He was a very active leader in his church. Duane spent his career as a commercial pilot, working 39 years for United Airlines. He flew 747s, but when asked what he did for a living, would say "I'm a heavy equipment operator" or "I drive an 18-wheeler!"

Duane loved welcoming guests to his home to hear his beautiful 3/15 Wurlitzer. This organ started out in 1924 as a 2/8 style F and, through the artistry of Ed Zollman, the console was enlarged and additional ranks added. Duane loved sitting at his desk in the music room watching organists make friends with this fine instrument, and his greatest joy was watching the audience as they enjoyed the many concerts he hosted. Many well-known organists performed at the Searle house, and the Rocky Mountain chapter of ATOS had many socials here. The antique cymbal-clapping monkey from the Denver Organ Grinder now lives on the console. A table in the rear of the music room holds the many parts of an unusual tuned-percussion instrument, a "nabimba," similar to a marimba with buzzing membranes on each resonator. Dewey's son Doug, who has a Robert-Morton installation in his home and is also a "heavy equipment operator," helped with much of the tuning and maintenance of the Wurlitzer.

Duane's love of theatre organ was life-long, from the time he heard one in Salt Lake City as a little boy. He was a founding member and past president of RMCATOS, vice-president of ATOS from 1973-74, and an elected member of the ATOS board of directors from 1975-76. He had a gentle nature and quick wit, and was admired by all who knew him. Duane and Mary Lois were frequently seen together enjoying theatre pipe organ concerts. He was a devoted family man and a good friend. We miss him greatly.

—Jim Calm

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The ATOS Fundraising Committee has established a Seven-Point Plan aimed at securing ATOS' long-term future and reaching long-term goals.

**Contact: Ken Double,
404-790-5400, k.double@atos.org**



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Theatre Organ

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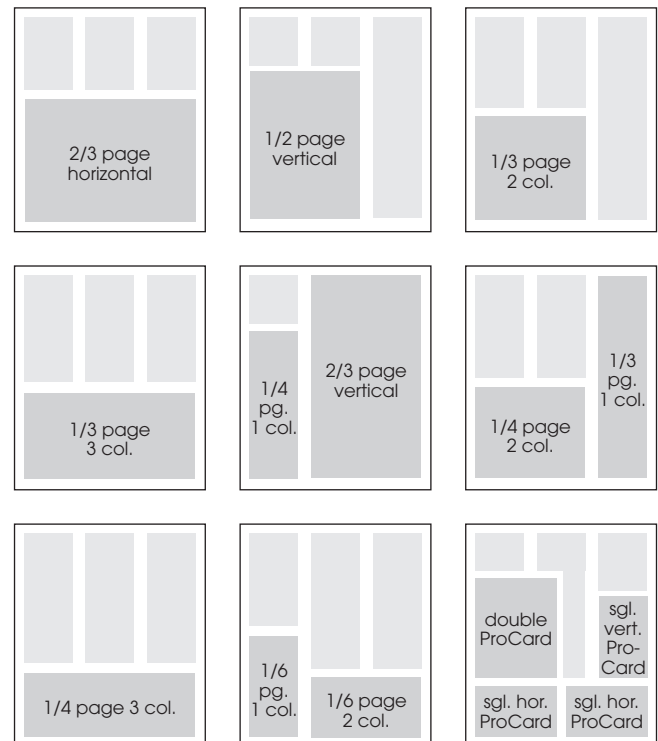
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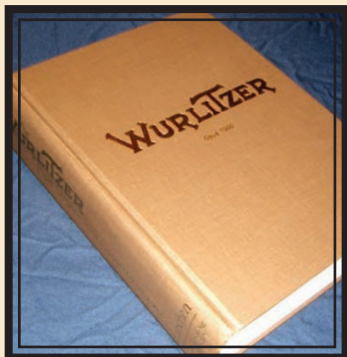
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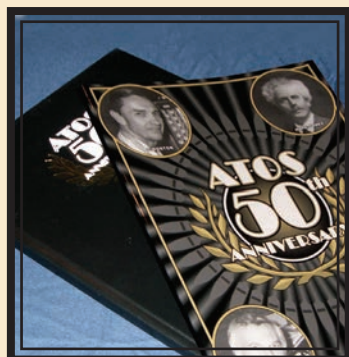
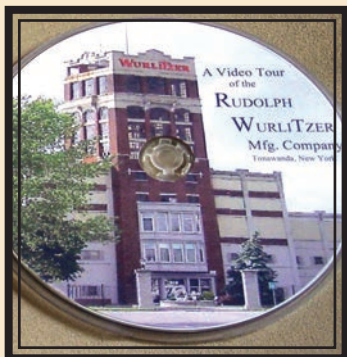
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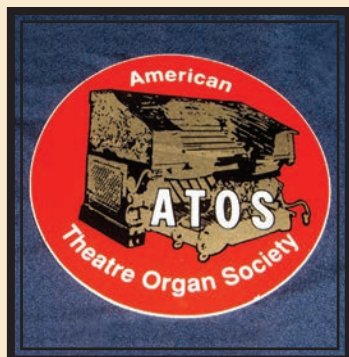
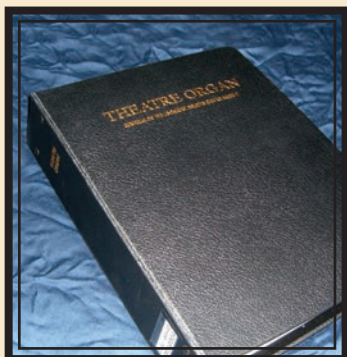
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