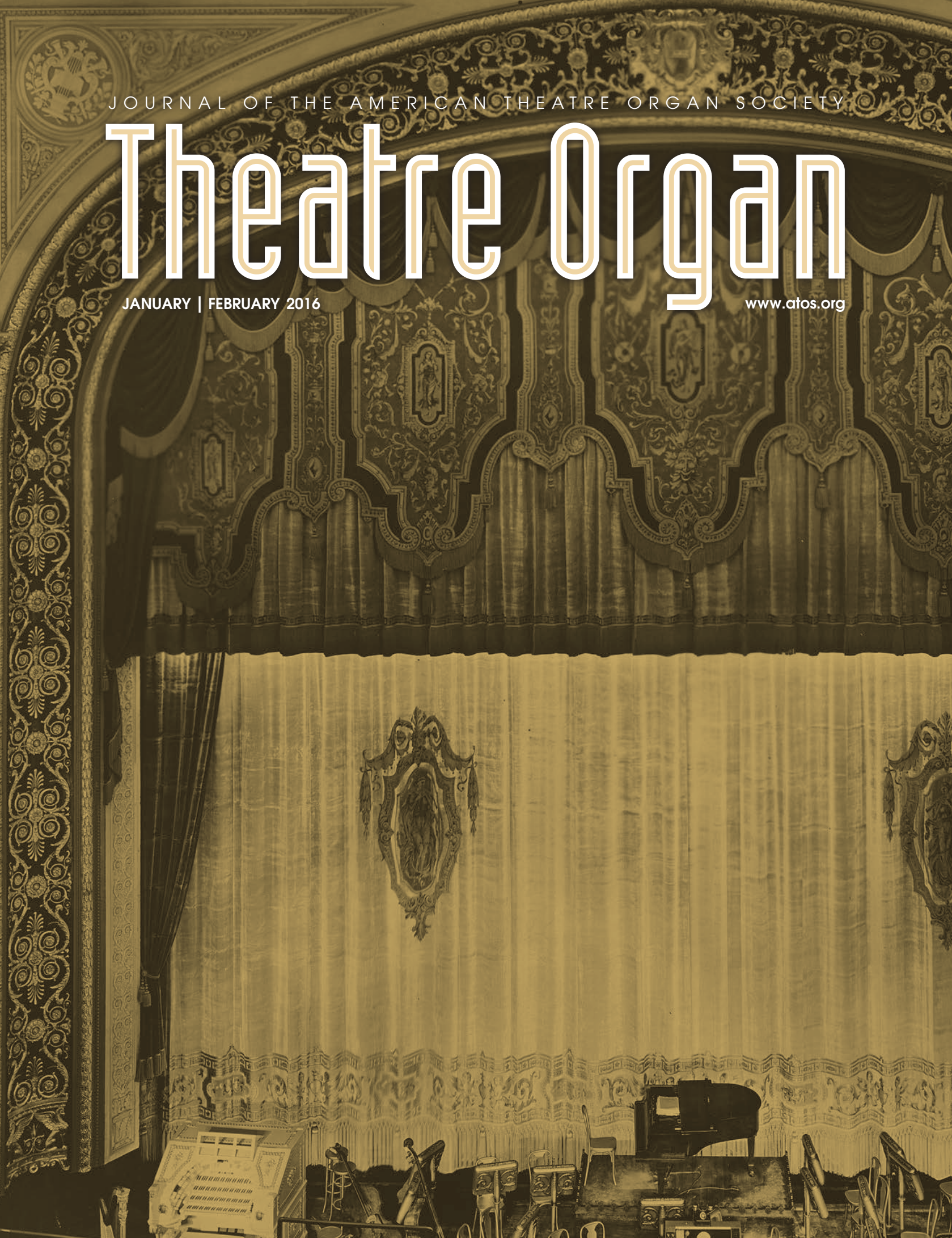


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

JANUARY | FEBRUARY 2016

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# Contents

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*Connor Palace, Playhouse Square Center*

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## FEATURES

- 12 Name the Organs
- 14 The Empire Wurlitzer 50 Years in Metro-Land
- 26 Western Reserve II 2016 Annual Convention
- 36 Memories of Buddy Cole

## DEPARTMENTS

- 3 Vox Humana
- 5 President's Message
- 6 Directors' Corner
- 8 News & Notes
- 9 Retreat Forward
- 10 For the Records
- 48 Chapter News
- 57 Closing Chord
- 58 Around the Circuit

*On the cover:*  
*Empire Theatre Proscenium and orchestra pit (Avery Architectural and Fine Arts Library, Columbia University)*

# Theatre Organ

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

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

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

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# Vox Humana

## A Few Disconnected Thoughts

Every year about this time I, along with many other Americans, succumb to an affliction known as “Turkey Coma.” It seems to come on fairly suddenly, generally on a Thursday in November, and almost always after consuming more food than one is accustomed to, and earlier in the day than usual.

Symptoms include an unmistakable feeling of satiety, sometimes coupled with a strong urge to either loosen one’s belt a notch or two or, in more advanced cases, to unbutton the waistband of one’s trousers (wearing a long sweatshirt helps hide this). From there, a desire to “just close one’s eyes for a minute” may come on, especially if the environment in which the sufferer finds him- or herself is a bit overly warm. Hopefully, that environment will not be one’s car....

My most recent bout of “Turkey Coma” came just a couple of days after loading a semi-trailer with organ parts destined for a client in another state, and the nap period included a dream—not a “warm fuzzy” one—with the message that I had deadlines for this issue looming, and I really should be focusing on them rather than napping.

This issue’s Vox Humana was one of the deadlines. I thought that the first issue of 2016 might be an opportune time to address some of those little things which have, in the past, popped into my mind and left me thinking “I should write something about this one of these days.” Unfortunately most of these tidbits aren’t enough to base a column on. But put a few of them together....

The first category is the evolution of language. Have you ever wondered how some term came to have its present meaning? Today, thanks to the Internet, we can probably find out without a great deal of difficulty. Sometimes the path from the original meaning to the present is clear, sometimes not. And sometimes, the word is so unique to the theatre organ world that it exists nowhere else.

The first term which comes to mind is “amplex.” Where did that come from, and what does it mean? Good question. My desktop dictionary, *Webster’s New*

*World College Dictionary, Fourth Edition*, jumps from “ample” to “amplexicaul,” which is a botanical term. The Internet is no help either. Search results for Amplex primarily focus on a corporate name.

In the theatre organ world, it refers to getting a stop or control to do “double duty” depending on the setting of another stop or control. For example, you may have a Kinura and a Piano, but you may not have room on the stoprail for a full complement of both. Since it’s unlikely you’d use both together, you might dedicate a control to “amplex,” or switch between the two voices wherever they appear.

As to where the term came from, your guess is as good as mine.

Speaking of “stoprail,” what about “bolster”? In the organ world, “bolster” is used as a synonym for “stoprail.” But searches through several very comprehensive dictionaries fail to clarify the relationship. In addition to the definition of “bolster” as a verb, my desktop dictionary has two definitions as a noun. Applying those definitions to an organ console sends us south, to the underside of the keybed. What we call a “corbel” (which provides support to the keybed) fits the definition of “bolster.” A stoprail? Not even close, in my book. And there doesn’t seem to be any linguistic evolution we can follow to get there.

Moving into the chambers, it seems that “regulator” and “reservoir” have become conflated and are used almost interchangeably even though they are distinct and discrete items. Maybe that’s because a regulator is most often an integral part of a reservoir. A reservoir holds a supply of air; a regulator feeds that supply at a constant pressure. Chances are the language police won’t ever succeed in getting everyone to use the technically correct terminology (although they’d probably have a better chance in the classic than the theatre organ world), and I, for one, don’t plan to go on any sort of crusade. After all, the important thing is that the people with whom we speak understand what we mean.

Let’s end this topic with a word about *Theatre Organ*. The full title of this publication is *Theatre Organ, the Journal of the American Theatre Organ Society*. That’s a mouthful and a half, and nobody I know refers to it by that name. We shorten it to *Theatre Organ* or, simply, the Journal.

Most folks, though, call it “the magazine.” I’ve heard some say “It isn’t a magazine, it’s a journal.” Half right. The definitions of “magazine” relate to storage. Think of an ammunition storehouse, or the carrier for the bullets in a handgun. It happens that the term, when applied to a publication such as ours, derives from the concept of a “storehouse of information.” *Theatre Organ* fits the other elements of the definition of magazine (paper back, periodic publication, stories and articles by various writers, usually illustrations, often advertisements, etc.), so those who call it “the magazine” are absolutely correct.

So are those who call it “the Journal.” A “journal” is a specific type of publication, one which records the transactions of an organization, or focuses on a particular topic. The topic can be fairly broad, as is our area of interest, or it can be very narrow—perhaps focusing only on the care and feeding of Kinuras, for example.

Feel free to call it by whichever term you like, just be sure to renew your membership on time so you don’t miss an issue!

Moving on, let’s talk about technology for a moment.

When I was an organ student a “relay” was an electro-pneumatic device, period. If you wanted to make a change in the organ specification, it generally required a soldering iron. If you wanted multiple sets of combinations, you needed an intermission in your program while you went to the back of the console (or to the remote setter board) and moved the little “diaper pins.”

Between then and now, the world has turned upside down and inside out. There are any number of electronic relays on the market which enable specification changes to be made in a matter of minutes—without a soldering iron—and

support anywhere from a half-dozen or so up to thousands of combination levels, limited only by the amount of disk space available.

Clearly, that's an evolution based on technology, not terminology, but it brings us to a different issue: preparedness.

The technology which allows us such tremendous flexibility also lures us into a level of reliance on the capabilities which may turn around and bite us on the...parts we'd prefer not to be bitten on.

The relay systems of today are tremendously reliable and failures are, thankfully, very rare. But they do happen, and not all organs are equipped with modern relays. Many organs are still running on their original electro-pneumatic

relays, and working quite well, thank you very much.

When a failure does happen, Murphy's Law suggests it will happen at the most inopportune time. I once had the combinations disappear on a Publix 1 during the opening number of a program. I was able to play the rest of the segment by hand-registering as if it was a two-manual organ. I was prepared, thanks to (a) having learned about piston settings on a three-manual with no generals and only five pistons per manual and (b) having had a teacher who drilled into me "always have a Plan B."

So when I see an artist changing memory levels with nearly every number in a concert, I have to wonder if he or she could handle an organ without a computer relay,

or a failure in the combination system. And I have to wonder if the teacher ever made "Plan B" part of the instruction?

Young artists, what would you do if your multiple memory levels disappeared—or if you were playing an organ without a computer relay?

Teachers, are you giving your students the tools they need to deal with a lack of multiple memory levels...for whatever reason that lack exists?

The best time to address that topic might be now, before the lights go down and the palms get sweaty. It's guaranteed to be time well spent.

Keep in touch.

—Mike Bryant



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# President's Message

## THE NEW YEAR: NEW GOALS, NEW TEAMWORK!

As I write this in late November for publication in the New Year, I wonder how many of you, like me, still catch yourself before you realize the digits 2-0-1-5 indicate the correct year. And now, seemingly in the blink of an eye, the 4 became a 5 and must become a 6. The years keep flying by.

I would like to focus this message not so much on ATOS, but on YOU! Michael Fellenzer will have an update on Retreat Forward, highlighting the ongoing work of the board and the committees.

One of those committees is headed by Richard Neidich. It's the Communications Committee. And Richard's focus is squarely on how ATOS can best serve its chapters and its members. From that focus come the first steps in upgrading and updating the website (with more to come); the bi-monthly Chapter Leaders' conference calls; and other initiatives to build a much stronger and much closer bridge between the ATOS leadership and our chapters.

We have not at all lost sight of the fact that it is the "boots-on-the-ground" at the local chapter level that stage the concerts, maintain the organs, introduce the theatre organ to new people, and do all that wonderful grass-roots work that we

at the national level hope to better assist with Mr. Neidich's focused efforts.

Thus, the New Year brings new goals and a pledge for new teamwork that will create more "new" things: new methods of outreach making use of social media (where those "young people" reside!); new homes for more theatre organs; and, very important, more new members.

Should you find yourself asking the question, "Well.... What can I, just a lone individual fan of the theatre organ, do?" The answer is a resounding, "Plenty!" And at all levels. First, invite someone to a chapter program or a concert. Introduce that person to both your local chapter efforts, and our national organization. Give them an old copy of THEATRE ORGAN. Our journal is impressive. Tell them about upcoming events in the area; introduce the website; and ask them to join us.

You "boots-on-the-ground" folks are our greatest ambassadors and salespeople! If membership is to grow, we at the national level cannot wave a magic wand and simply make it happen. We need to team up in this effort, and that means giving you support where we can, and you stepping up to more aggressively "sell" ATOS, your chapter, and the music of the theatre pipe organ.

Through Richard Neidich's committee work; through new initiatives currently in development; and through the simplest of social skill and effort on your part; perhaps we can grow the rolls and keep Membership Secretary Donna Parker even busier!

Meanwhile, as always, there is great reading in the pages which follow, including the first article on the 2016 (got it—the '6') convention hosted by the Western Reserve chapter with all those wonderful organs in all those grand theatres. We hope you will visit the website and sign up for the convention in Cleveland. It was great there in '09 and will be even better this year.

All of us at ATOS hope you and your families, friends and loved ones had a wonderful holiday season, and we wish you all the very best in the New Year. Enjoy the Journal, visit the website and see what's new. Click on "Theatre Organ Radio" and listen to the music. And with the Annual Drive still on, please know the Journal, website, and all of our programs need your support. For the hundreds who have donated, THANK YOU! To those who still can, we encourage you to support ATOS in its efforts to preserve and present the great theatre pipe organ.

A bit of news on what could be a major step forward at the University of Oklahoma...ATOS is involved in the initial steps of a serious donation that will provide a wonderful opportunity for students at OU and the American Organ Institute, solidifying our relationship with the university which houses the theatre organ archive and library. More to come in the next issue.

My New Year's resolution: one new member a month! And there is a challenge to you all. Happy New Year!

—Ken Double, President/CE



# Directors' Corner



## DENISE ANDERSEN

I attended so many fabulous ATOS events in 2015, and got so much out of them, I thought it important to talk about one of them in this message.

Members of my local chapter, Garden State Theatre Organ Society (GSTOS)—Mike Fox, Michael Cippolletti, Cal Bacon, my husband George and I—all attended the 2015 Technical Experience in Indianapolis. It was held at the workshop of organ-restoration specialist Carlton Smith and his wonderful assistant and marvelous organist, Justin Nimmo. Master organist and tuner Clark Wilson also brought his fabulous expertise. We learned so much.

From my notes, a sampling of our instruction and discussion topics:

Clark Wilson spoke on tuning techniques. Some of his tips:

Turn the organ on an hour before tuning—you want the air coming from the blower to be as close to “normal” operating temperature as possible. Zero beats is the goal when tuning rank-to-rank, and it’s often easiest to hear if the reference rank and the rank being tuned are an octave apart.

It is as important to accurately tune basses as anything else in the instrument. Intune 8s and 16s provide a solid foundation that is simply not possible when out of tune. Clark usually tunes all basses to the 8' Tuba.

Start tuning at middle C with a “pungent” string rich in harmonic content and use this as the reference rank—NOT a Diapason.

Sometimes a regulator (usually a Tibia or Vox) will have so much weight on the top it will go sharp—perhaps as much as a half-step—with the tremulant on. If so, the pipe will need to be tuned with the tremulant on.

Use the proper tool to tune the right-size pipe.

Any pipe that suddenly goes far out of tune or regulation should be checked for foreign debris in a windway or shallot. Don't

start opening toe holes or ripping scrolls down to try to compensate; find out why the pipe has changed. Make sure stoppers are greased and collars are fitting correctly. Check caps on wooden pipes for tightness. Look for debris in toe of pipe. Shallot and wedges need to be clean and tight, and the block must fit snugly in the boot (reed pipes). If it's loose, rolling the boot on a table and will often make it tight again. Make sure the solder weight has not fallen off the tongues. Check pipe seams for splits.

NEVER run the tuning wire excessively up and down the reed unless you want to remove curve from the tongue and have to call in a voicer.

Carlton talked about swell shade restoration, regulation and quiet operation. Replace bearings. Use woven wool felt on blades to keep shutters from banging when closing. Mix fine graphite and synthetic grease for bearings. Buy new springs. Always use leather on shutter motors or on percussion motors since these motors expand rather than contract, and must be strong. Give swell shades a quick go-over before each concert.

Placement of toys in a chamber: The Chrysoglott needs to be right in front of the shades along with sleigh bells, marimbas and chimes. Keep toys high. We discussed why triangular chambers sound good. Great chamber layout hint: draw a layout of a chamber in one-inch scale.

Chimes: Worn-out horsehide hammers can be replaced with Teflon rod turned on a lathe. Re-hang chimes by replacing the original cat gut with 1/16" diameter stainless steel cable with compression block locks. Cut all lengths uniformly. The ideal place for hammers to strike is just below the top rim of the chime.

A discussion with Clark Wilson on how to define the progression of a crescendo on the Great and Pedal.

Carlton showed us how to solder an absolutely perfect pipe seam using a 250-watt American Beauty...but not for string pipes which are very delicate and can't withstand more than a 35-watt iron.

We had a discussion on a tremolo for each rank...deeper tremolos need more static wind. A discussion on static wind followed.

Valve stems often fail because acid in the leather nuts has corroded the threads, so

replace the whole valve stem with new. Valve material must be wool, not synthetic.

Humidity should be 50% to 60%. Swamp coolers make great humidifiers!

If your Chrysoglott still has its original hammers, it's time to replace them. By now, the originals are too hard and brittle.

Your local shoemaker is where to find thick leather belting to replace strapping for sleigh bells.

How to restore hammers. Where to get hard-grade compressed wool felt or woven wool felt for hammers. Carlton and Justin make bicycle inner-tubes into the best hammers.

Century Mallet is the place to send tuned percussion to be tuned.

Newly restored pneumatics can be brushed with a 50/50 mixture of rubber cement and naphtha so the leather does not leak air through microscopic pinholes. They will be sticky, so dust them with a little talcum powder.

How can it be that Australia is the only country that makes usable rubber cloth?

For hinged pneumatics, Phenolic paper is used for replacement ribs in rubber cloth.

Carlton, Justin and Clark gave an intense lesson on how to restore and tune a Diaphone that is not speaking instantly.

Only use copper tacks in leather on stoppers and tremolo tongues. The steel tacks will rust from acid in the leather.

Where to find 64-conductor connectors.

Keyboard contacts.

How awesome is McMaster Carr for dense felt, bolts...you name it!

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In past years at the Technical Experience, we've learned about tools, proper hot-glue management, techniques for rebuilding tremolos, re-leathering and re-gussetting regulators, rebuilding bottom boards, jigs and parts for building valve stems, how to get/use good sharp punches, using steam and hot water to remove leather, sizing and ironing to insure the leather is hide-glued firmly to the wood, proper leather colors for Möller and Wurlitzer, dressing your wiring, how to remove a broken dag and repair the wood so the dag can be put back in its proper place, and more.

This is great information, and we made friends with folks attending from all over the country and brought an incredible wealth of



information back to our local club, the New Jersey Garden State Theatre Organ Society.

So...you wonder what it would be like to attend a master class with the best artists in the country? ATOS has an event for you! *Step Up Your Playing*, a two-day adult program with four major coaching sessions, and also some "jam sessions" at open console time for the group.

How about the annual convention? The luxury of attending a week of concerts! Now that's an elegant vacation!

I hope we'll see each other at least once at one of these events over the next year!

—Denise Andersen



## JOSHUA DILL

Warm Holiday Greetings to all you splendid folks out there in theatre-organ

land! I find myself in high spirits compiling this little report tonight, for but a few days ago I was in the delightfully gaudy jewel box that is the Alabama Theatre, totally stunned by Mr. Tom Helms' inspired accompaniment of *The Phantom Of The Opera* (1925). So fine was Mr. Helms' carefully crafted score that not a single giggle could be heard, even during Mary Philbin's exaggerated histrionics. That night I saw a modern audience sit spellbound, so completely immersed in the film and instrument that I'm convinced they felt ever as engaged as the original 1925 audience. Granted, unlike in '25, there weren't hundreds of women passing out in the aisles from the sheer shock of the unmasking sequence. Undoubtedly, Mr. Helms wisely restrained portions of his score to avoid placing such dramatic inconveniences upon his beloved patrons. Even without the swooning, no one plays a better *Phantom* than Tom. Of that I'm sure!

Now, at the convention in Philadelphia, as youth representative I was naturally delighted to find we had a surprisingly large, dedicated group of young folks. In taking this flowering new demographic into account, it has been suggested that we may be able to coordinate some youth events at this year's convention outside of the convention proper.

Since we now have a large portion of our organization's future gathered together at these conventions, it only seems fitting that some special activities should be arranged for them! Our small youth group is becoming increasingly united from sundry places all throughout the country by way of social media. I can't speak highly enough of these folks, whose professionalism, artistry, and inexhaustible enthusiasm will proudly herald the theatre organ as a vivid and living art form well into the next generation.


ATOS has very rightly been making all possible accommodations to prepare a new era of organists and technicians and we must never shy away from continuing to do so. To those patient chapters who carefully continue to cast out their lines into the next generation, don't lose heart for lack of hits! Popular taste is temporal but our music is timeless, therefore we shall catch them, one by one. Through countless means we've cast a thousand hooks and in due time many people, just like myself, will find them, whether at a live concert or by stumbling across a humble YouTube video. Keep those lines a'castin'!

—Joshua Dill

**Donna Parker**



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## CALL FOR 2016 AWARD NOMINATIONS

Every year, the American Theatre Organ Society recognizes special individuals who have made extraordinary contributions to the cause of the theatre organ, whether by promoting, performing, restoring, preserving, or in some other way furthering the art and aesthetic of the theatre organ.

It is once again time for us to recognize some of those special individuals who have done so much. But we need your help! I am concerned that deserving candidates do not receive the recognition they deserve simply because no one thinks to nominate them. There may also be confusion about the various awards and what they are designed to recognize. We know that there are many “unsung heroes” working quietly and diligently behind the scenes who may be unknown to anyone outside of their local chapters. Please take the time to nominate these folks so they may receive the recognition they deserve. The awards to be presented include these:

### ATOS HALL OF FAME

This is the highest honor awarded by the American Theatre Organ Society. The ATOS Hall of Fame award is presented annually to someone who has been a consistently loyal supporter of the American Theatre Organ Society throughout their lifetime. Members of

the Hall of Fame have shown personal dedication to the preservation of the theatre organ as an art form, and their many contributions over the years have provided continuing support of ATOS and its mission, and fostered public interest in the theatre organ.

### HONORARY MEMBER

Honorary membership is a lifetime achievement award presented to select individuals who have dedicated their lives to the cause of the theatre organ over many years. Because it recognizes a lifetime of service to the theatre organ community, this award confers the benefit of life membership in the American Theatre Organ Society.

### MEMBER OF THE YEAR

This award recognizes extraordinary effort to support, promote, or otherwise contribute to the American Theatre Organ Society and its mission. The winner of this award is recognized for special activities “above and beyond the call of duty” in promoting the theatre organ in the previous year.

### ORGANIST OF THE YEAR

This award is presented annually to an outstanding organist who is currently active in the theatre organ art form through live performances and recordings, or

who has retired after a public career. Recipients must have been publicly active for five or more years in the theatre organ field.

Nominations for ATOS awards must be submitted in writing (email is acceptable) and should not exceed one typewritten page. Any member of ATOS may nominate any other ATOS member for any of these awards. Nominations should be submitted to the chairman of the Awards and Recognition Committee, David Kelzenberg, by e-mail or regular mail using the information listed below. Please submit nominations by **February 15, 2016**, and if you do not receive prompt acknowledgement of your nomination, contact David to confirm its receipt.

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

—David C. Kelzenberg  
Chair, Awards and Recognition  
Committee  
2801 Highway 6 East #344  
Iowa City, IA 52240 USA  
Phone: 319-621-5528  
E-mail: d.kelzenberg@atos.org

## WELCOME NEW MEMBERS

September 16 — November 15, 2015

Wilson Alness, Portland, Oregon  
Joe Buchshriber, Don Mills, Ontario, Canada  
Joshua Cohen, Rockville, Maryland  
Jeffrey Greenwell, Lakewood, Washington  
Carl Jones, Lebanon, Indiana  
Steve Kautz, Lake Mary, Florida  
Bradley Kuntz, Quincy, Illinois  
James Manuel, Stover, Missouri  
James Meyers, Buffalo, New York  
Justin Oswalt, Roseville, Minnesota  
Donald Petersen, Leicester, Massachusetts  
William and Yvonne Sullivan, St. Louis, Missouri

Robert Thomas, Hayward, California  
Edward Thompson, Walsenburg, Colorado  
Connor Vennemann, St. Louis, Missouri  
David Watkins, Edgewater, Florida  
Nancy Wildoner, Binghamton, New York  
William Winston, West Allis, Wisconsin  
Bob Yuskaitis, Oakdale, California

# Retreat Forward

## The Writing is on the Wall (or China Cabinets)

During the retreat in the fall of 2014 we spent a great deal of time gathered in small groups to consider various questions relating to ATOS operations and activities. With each of these exercises we were asked to write our responses and thoughts on large sheets of paper attached to the wall. These pages were eventually consolidated and summarized and became part of the final report Dr. Weary presented. I recently invited Ken Double and Mark Renwick to Indianapolis for what we dubbed “The Garver Road Summit.” (I live on Garver Road—isn’t that clever?)

My goal for our meeting was to review the progress we’d made on the recommendations of the retreat itself and the Retreat Forward Task Force. We have outlined a series of goals and actions for the months leading to the next annual board meeting in Cleveland. Yes, it’s almost here. Taking a cue from the retreat, we put the paper back to work—although, this time we had to attach the sheets to furniture! Those of you who know me know that I collect too many things and have little wall space—hence, the writing is on the china cabinets.

We spent two days reviewing our post-retreat efforts and crafted a path for the future. It includes additional work on the website, enhancing communications, reinforcing chapter value, tweaking operational issues, revising outdated bylaws/policies and a number of other topics. A very productive weekend! At the conclusion, Ken addressed the Central Indiana chapter during our November social. It is exciting to hear Ken in action as he promotes all the wonderful things ATOS is accomplishing, especially our youth activities and the great developments with Oklahoma University.

As for specific retreat progress, I stated in the last issue that we had a number of things in the works and would be able to report more in this issue. We are pleased to note there has been significant progress on retreat goals:

- We’ve fully developed a job description for the Operations Manager position and the board has officially created and funded it. Recruiting will have begun by the time you are reading this;
- A new professional accounting service has been engaged and that transition is underway;
- The directors’ election nomination statement has been updated to attract candidates with specific skill-sets to help us in our development and growth;
- Our “Hiring” policy has been revised giving us an opportunity to be more professional in our recruitment, hiring, and performance management efforts;

- A Personnel Committee has been established to help guide human resources functions. This new committee is headed by former ATOS Treasurer Bob Maney. Bob has much experience in employee relations and is perfect in this position;
- California legal counsel has been engaged to address questions as they relate to specific California non-profit corporation laws and our operations.

We hope you will agree these are significant and positive efforts as we move forward. There are many more proposals in the works.

We will soon be voting on new directors, and we hope you will take the opportunity to review the candidate information and vote. In addition to our board and staff, we also need volunteers to serve on various committees and projects. If you have specific interest in an ATOS program or are just interested in helping, please reach out to the committee chair or to me personally. We need to hear from you!

In closing, let me leave you with a thought which you will be hearing about in the near future. We ARE entering another “golden age” of theatre organ!

— Michael Fellenzer  
Chairman of the Board

*Those of you who know me know that I collect too many things and have little wall space; hence, the writing is on the china cabinets.*

### THE CONCERT EXPERIENCE

Tom Hazleton

Recordings made from live concert performances are always as interesting as they are risky. For the listener it is an opportunity to compare one's own impression of what is being played and how it is being played with that of the concert audience. Is their applause and rapt attention the same as yours would have been, had you been in attendance? For the performer, did the risks may include, did I play that piece OK? Did anyone catch the mistake I just made? Will anyone catch my mistake when they listen to the recording and their sensory input is limited to hearing with no visual support or distraction? Will the organ behave itself? Will I talk too much and play too little?

With the skill and musicianship of a performer like Tom Hazleton and an organ like the Berkeley Community Theatre Wurlitzer the answers to these questions are all on the positive side of the ledger. How could they be anything else? There is nothing like the sound of a big Wurlitzer played well in a big room, and the Berkeley instrument played by Tom Hazleton is certainly in that elite class of "world's best." And to think, at the time this recording was made in 2005 the organ was not yet completed. It was great then and has only improved as it has grown to its final planting of 42 ranks.

*The Concert Experience* two-disc album recorded and mastered by Bill Schlotter gives the listener the choice of hearing Tom's performance in totality including introductions and applause or, thanks to careful mastering, each song and even each song within a medley can be individually auditioned.

After a rousing opening of "Of Thee I Sing, Baby" Tom uses "Last Night On The Back Porch" as a vehicle to exploit the Vox Humanas in the seldom-used role as a solo voice. They are a bit silly sounding, evoking the image of two old ladies keeping up with the latest neighborhood gossip.

The Berkeley Community Theatre instrument has all the big powerhouse stops you would expect to find in a 36-rank organ but also has a more-than-usual complement of softer stops, largely attributable to every string, quintadena and non-harmonic flute rank having their own matching celeste rank. While they don't necessarily stand out they do provide some lush accompaniments to such titles as the middle section of "Pictures at an Exhibition," Richard Purvis's "Melody in Mauve" and Claude Debussy's "Maid With the Flaxen Hair" although to be strictly correct, translating from French the title should be "Girl With the Flaxen Hair." The latter of these two titles ends the concert with the softest stop in the Wurlitzer catalog, the 8' Dulciana.

Classically trained, Tom Hazleton had no fear of adapting works from the world of so-called 'classical' music to theatre organs. Such is the case with excerpts from *Pictures at an Exhibition*. I am impressed by the noble untremulated sound of the 8' Tuba Mirabilis introducing "Promenade" and supported by low-register strings. The mysterious "Il Vecchio Castello" accented by a soft triangle in the pedal's constant beat brings to light the possible hearing of a rare Musette floating over a 4' Tibia Clausa...more about that later. Completing the 'exhibition' is the climactic "Great Gate of Kiev." It is dark and yet majestic but I have a little difficulty with it, thanks to someone's creativity with the organ's Uniflex relay. Resultant 32' pedal stops are easy to create with a Uniflex. This organ's 32' Resultant made with the 16' Tibia Plena in some ways is more effective in the bottom half of the 32' octave than the organ's real 32' Diaphone. But to go one step better a 64' Resultant was created from the 32' Diaphone. Maybe it is different in the live setting but on this recording the pedal becomes a muddled mess when the 64' Resultant is drawn and totally destroys



the tonal balance of the piece and the organ...BuHao ("not good" in Mandarin).

Also in the classical vein are the intricate "Scherzo" from Louis Vierne's *Second Symphony* with its melody in the pedal and "Largo" from Handel's opera *Xerxes*. Staying true to British traditions of pomp and ceremony Mr. Hazleton's treatment of "Largo" takes full advantage of Berkeley Community Theatre's Wurlitzer's wide dynamic and tonal ranges. Beginning with soft flues, progressing to massed strings and finally reaching the stentorian chorus reeds grounded by the world's best 32' Diaphone, this track gives me goosebumps.

There are two medleys in *The Concert Experience*. As Mr. Hazleton explains, the Musette from the San Francisco Fox Theatre had recently been installed. He thought it only fitting to debut it in a medley of familiar songs played by George Wright in his early HiFi-label San Francisco Fox recordings. Influenced by Mr. Wright but not copying him, Mr. Hazleton gives us "No Business Like Show Business," "The Man I Love," "Under Paris Skies," "Little Girl Blue" and "That's a Plenty." This medley is sure to bring back fond memories, particularly for west coast theatre organ fans. Not part of the medley but of the same

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.

era is “A Foggy Day.” It makes use of what Mr. Hazleton calls an effect...the Carillon. It makes me think it is not a real carillon but whatever it is it sounds like one. Of course the Musette is present and merrily buzzing its little heart out.

The other medley features music from *The Phantom of the Opera*. Alternating between English classic organ and Wurlitzer theatre organ registrations introduces the medley transitioning into “The Music of the Night.” Tibias with light reeds carry the principal tune with responses from the Tuba and Clarinet. Fading away, the organ builds again with Glockenspiel and Chimes peals leading to “All I Ask Of You.” Overall it is a playful rendition ending in a brief full-on toccata. Reducing the organ to a whisper for a short interlude the “Phantom of the Opera” quietly emerges with the Oboe Horn (or perhaps it is the Tuba Horn) followed by the Brass Trumpet before reaching a full *ffff* organ conclusion. From the audience’s enthusiastic applause this medley was definitely a hit and I have to agree.

Having worked with Tom Hazleton on several appearances in Portland and recording sessions together with Jonas Nordwall and Donna Parker in their Trio con Brio collaboration, there is evidence of a certain mischievous twinkle in his eyes suggesting a slightly sleazy side of his character. Proof is in “Hard Hearted Hannah” and “My Heart Belongs To Daddy.”

Other song titles are “Serenade In Blue,” “Gavotte Piquante,” “You, You, You” and “Lover.” It adds up to 81:55 on two discs and 23 music tracks of Tom Hazleton’s artistry when he was at the top of his game. I give *The Concert Experience* four and a half stars for it surely is an experience.

*Tom Hazleton—The Concert Experience* is available from NorCal Theatre Organ Society, PO Box 625, Berkeley, CA 94701-0625 at \$25.00 post paid for USA, Canada and Mexico. Add \$1.25 for deliveries elsewhere.

—Dennis Hedberg

# INVEST IN ATOS

## *Keeping the Music Playing*

We are asking our membership to think seriously about long-term investing in ATOS. This means Estate Planning and remembering ATOS in your will.

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](mailto:k.double@atos.org)

To make a cash donation, visit [www.atos.org](http://www.atos.org) and click on the “DONATE NOW” link.



### **How You Can Invest in ATOS:**

- Cash Gifts
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### **So ATOS Can Invest In:**

- The Endowment Fund—funds for chapter/organ projects
- Youth Initiatives—Scholarships, Summer Youth Camp, and more
- Education
- Marketing, Promotion
- ATOS Website and Theatre Organ Radio

ATOS is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deductions on your federal tax returns. Consult your financial professional.

# Name the Organists Update

Four more of the organists pictured in the November/December issue have been identified, thanks to some sharp-eyed readers.

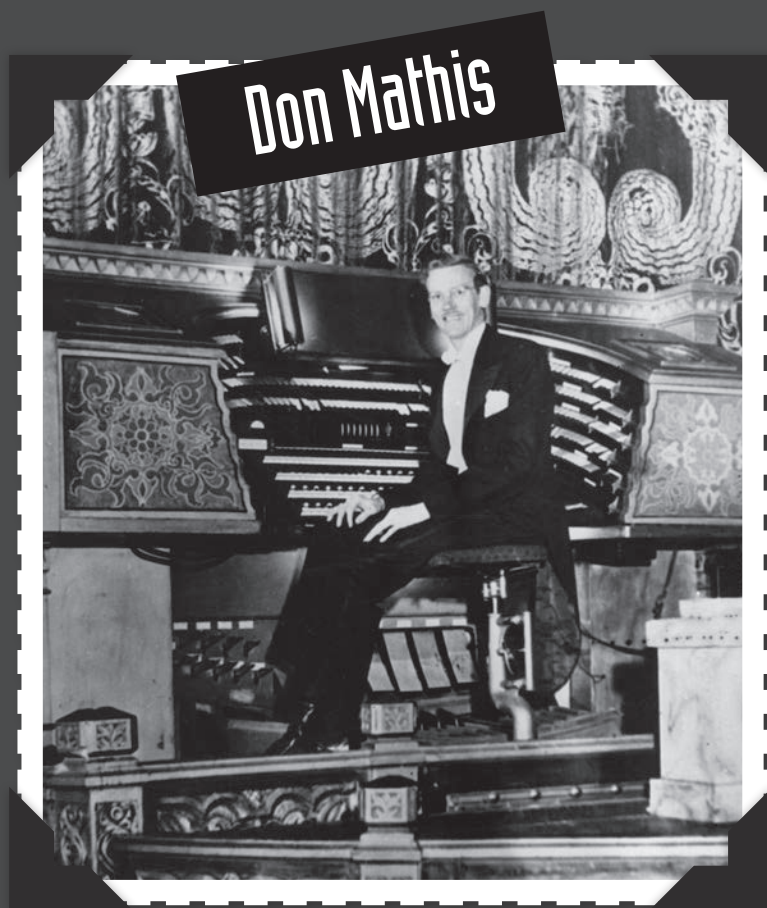
Three people identified Don Mathis at the Atlanta Fox. He was fairly well-known in the eastern United States.

To the right of to him, is a very young Gus Farney.

To the right of Gus is Sibley Gilbert Pease, shown at the console of the 4/61 Robert-Morton at the Los Angeles Elks Temple. Pease was best known as a composer and church organist, although in addition to his numerous church positions and his long-time role as organist for the Elks, for a time in the 1920s he was the manager of the organ division of Barker Brothers, dealers for Estey and Welte.

The organist at right is a San Francisco organist, Les Harvey. He also had the honor in 1929 of opening the organ at the Empire Theatre, Dunedin, New Zealand. The organ was a Christie model 2714, a 2/10 instrument. This was the only Christie to make its way to New Zealand.

Several people have asked about the instruments and venues at which the pictures were taken. So, let's keep this going. While some of the venues and organs are obvious (Atlanta Fox, Radio City, etc.) some are not. We'll skip the next issue to give you time to let us know what you know (or what you suspect) and we'll revisit this in the May/June issue!



(All pictures from the MacNeur collection)



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# THE EMPIRE WURLITZER

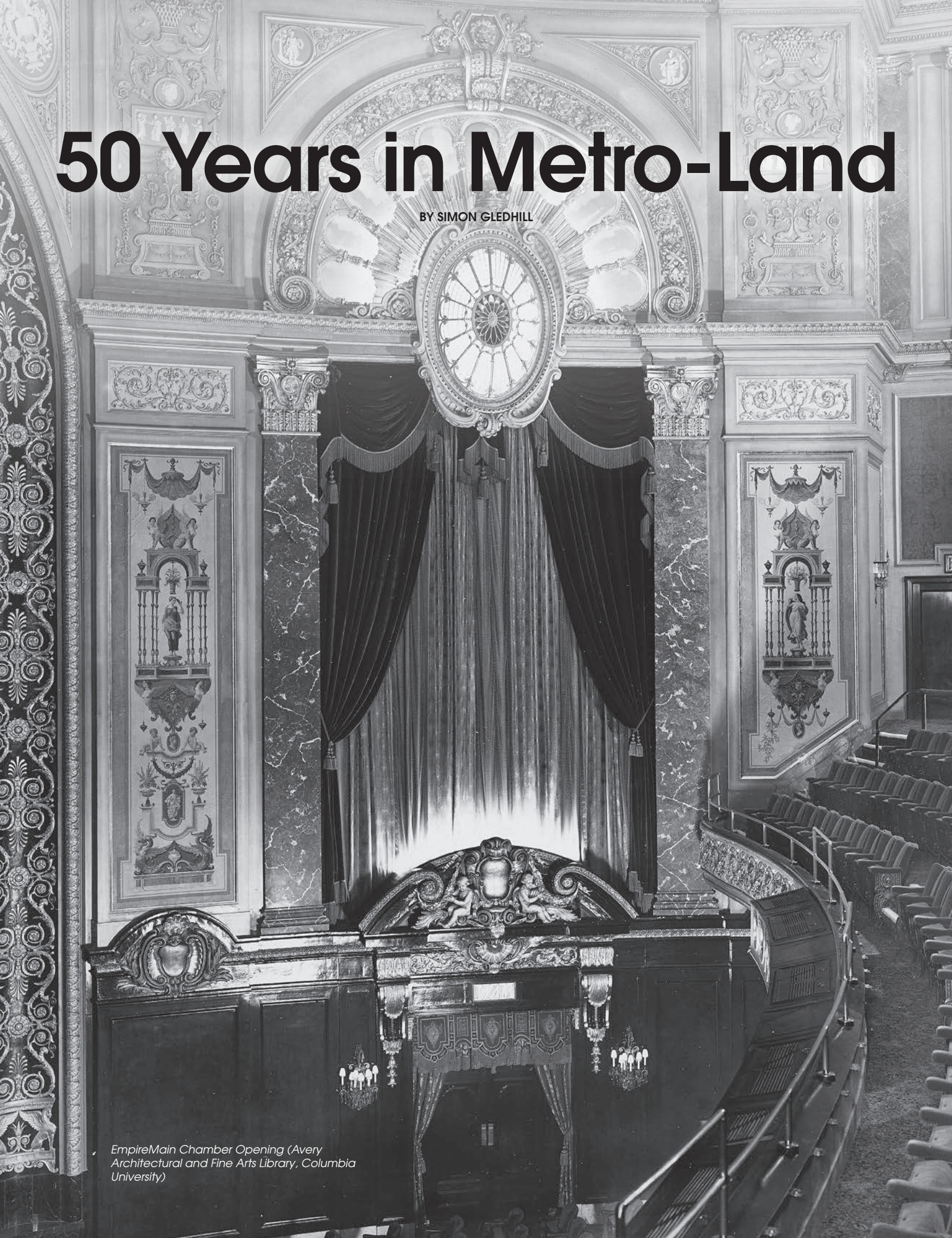


Empire Facade, November 1928 (Avery  
Architectural and Fine Arts Library, Columbia  
University)



# 50 Years in Metro-Land

BY SIMON GLEDHILL



*EmpireMain Chamber Opening (Avery  
Architectural and Fine Arts Library, Columbia  
University)*

The 1960s were a bleak time for movie palaces. Many outstanding examples closed and were demolished, or changed beyond recognition, because they were no longer suitable for their original use, and their architectural and cultural value hadn't yet been recognised. The preservation movement gained momentum a bit later and, if these theatres had survived just a few more years, they might have been saved. In the USA, two especially tragic losses were the Fox, San Francisco (demolished in 1963) and the Paramount, New York (gutted internally in 1966/7). The UK wasn't immune, and London lost three of its finest theatres around the same time: the Empire, Leicester Square (redeveloped in 1961), the Trocadero, Elephant & Castle (demolished in 1963), and the Regal, Marble Arch (demolished in 1964). We will never see their like again.

While the theatres are long gone, happily their organs survive—four in playing condition and one currently in storage. This article focuses on the Empire Wurlitzer, saved by ATOS stalwart Len Rawle when he was only a young man and preserved at his home in Chorleywood, north-west of London. The organ has played there for 50 years, far longer than its tenure at the Empire!

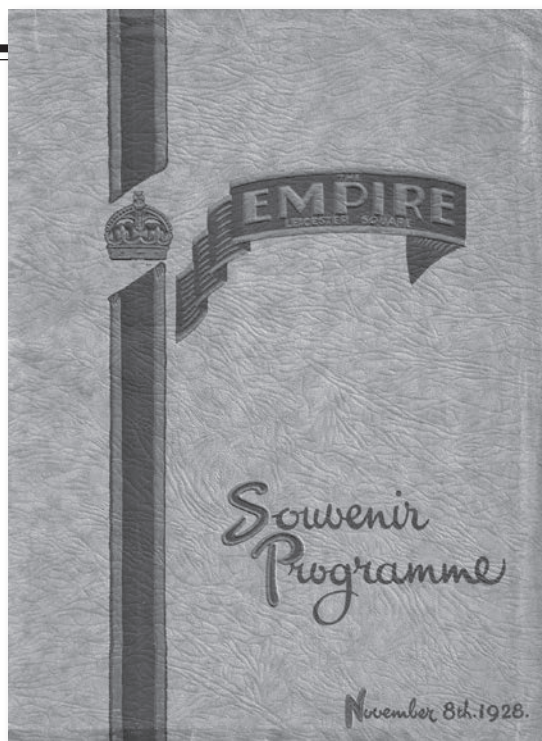
*Empire Lobby and Mezzanine (Avery Architectural and Fine Arts Library, Columbia University)*



# The Empire

There have been three Empires in Leicester Square, the heart of London's West End theatre district. The original Empire, designed by British architect Thomas Verity, opened in 1884 as a variety (vaudeville) theatre and ballet venue. Although its primary focus was on live entertainment, it played host in 1896 to the UK's first theatrical film presentation (by the Lumière brothers). The theatre continued in business until 1927, having been acquired by Loew's with the intention of building a new theatre on the site which would become London's premier showplace for MGM films. The last performance at the 'old Empire' was *Lady, Be Good*, starring Fred and Adele Astaire and with music by the Gershwins.

The 'new Empire' opened in November 1928, with Norma Shearer on screen in *Trelawny of the Wells*. Visitors goggled at the building's extravagant interior, the like of which had never before been seen in a London cinema. Designed by US-based (but Scottish-born) architect Thomas Lamb, with assistance from the UK's Frank Matcham & Company, the Empire was in every sense a movie palace, fully the equal of Lamb's creations for Loew's in the USA. It had 3,300 seats and Europe's largest Wurlitzer at the time, a 4/20 Special.



Empire Opening Programme—cover (Simon Gledhill)



NINE DAYS BEGINNING THURSDAY, NOVEMBER 8th, 1928  
SUBSEQUENTLY, COMPLETE CHANGE OF PROGRAMME EVERY SATURDAY

The Management of The Empire Theatre take pleasure in offering the following Entertainment:—

1. **The Empire Theatre Augmented Concert Orchestra.**  
DON ALBERT - International Guest Conductor  
(Graduate of The Royal Conservatoire, Naples)  
J. JOHNSON - Associate Conductor  
(a) Selections from "CAVALLERIA RUSTICANA" - *Mascagni*  
(Orchestration and Arrangement by DON ALBERT)  
Assisted by REGINALD FOORT, F.R.C.O., at the Organ  
(b) "THE LONELY VAGABOND" - *Snyder-Harris*
2. **Dedication of the Empire Theatre** by  
Sir Kynaston Studd, Lord Mayor of London  
(FOX MOVIE TONE)
3. **The Empire Theatre Pictorial Magazine and the Fox Movietone News.**  
An institutional compilation of pictorial news of the week edited from a standpoint of entertainment and general interest with a psychological arrangement of its salient features. Special attention is called to the musical arrangement and other orchestral effects.
4. **Greetings to the Empire Theatre in Metro-Goldwyn-Mayer Movietone and Fox Movietone.**  
From world-famous personalities on the Screen, Stage and in Public Life
5. **Organ Solo.**  
Selections from "SHOW BOAT" - *Kern*  
"SANDY" MACPHERSON offers for your approval his own arrangement of a pot-pourri from "SHOW BOAT"
6. **Metro-Goldwyn-Mayer Movietone and Fox Movietone Specialities.**

WHEN GEORGE THE SECOND WAS KING  
the curtain of the Old Empire Theatre was raised. At that time  
THE NAME OF "WURLITZER"  
WAS FIRST SPREAD ABROAD.  
Throughout successive Reigns the fame of the Old Empire Theatre grew and  
grew. So, too, did the fame of Wurlitzer.

AND NOW—  
IN THE REIGN OF GEORGE THE FIFTH  
we find a new and greater Empire Theatre risen on the site of the old, and equipped  
with the latest and greatest Wurlitzer Unit Organ. Wurlitzer have been the  
pioneers of Unit Organ Manufacture for 30 years; supreme in faultless construction,  
variety of tonal colouring, and flexibility of action.

**WURLITZER**  
"The Living Organ"

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Opening programme—Wurlitzer advertisement (Simon Gledhill)

Opening programme—  
excerpt

# The Empire Wurlitzer

Wurlitzer Opus 1931, shipped to the Empire Theatre in August 1928, was the second of three closely-related four-manual Specials, the others being:

- Opus 1825 (4/20), shipped to Loew's State Theatre, Syracuse in January 1928.
- Opus 1951 (4/21), shipped to the Keith-Albee Palace Theatre, Rochester in September 1928. (This instrument is now the 4/23 RTOS Wurlitzer at Rochester's Auditorium Theatre.)

The State organ no longer exists in its original form, but a check of its piston setter-board has revealed that it was almost identical to the Empire Wurlitzer. The only pipework difference was that the State's Tibia Clausa ranks extended up to 4' pitch, whereas the Empire Tibias continued up to 2'—the Main Tibia playing at 2 2/3' and 2' on the Great manual, and the Solo Tibia likewise on the Orchestral. In the Palace organ, both Tibias played at 2 2/3' and 2' on both Great and Orchestral manuals, and there was an extra rank: a 15" pressure Tuba Mirabilis, extended down to 16' wood Bombardes. The Palace stop layout was revised to accommodate the additional stop-keys.

While the State and Palace had standard four-manual 'scroll' consoles, the Empire console had special corbels (also used on the New York Paramount Studio Wurlitzer) and was decorated with gilded ornament in a one-off design, giving it an instantly recognisable appearance.

The Palace organ is said to have been designed by local theatre organist Tom Grierson, who played it on the opening night and stayed as resident organist for 15 years. He had connections with Wurlitzer, as he recorded organ player rolls at the company's factory in nearby North Tonawanda. Given the similarity between the Palace organ and the earlier State and Empire instruments, we may surmise that Grierson either designed all three or, possibly, started with the State design and specified the additional Tuba Mirabilis and Tibia unification.

Two other Wurlitzers built around the same time appear to be relatives of the 'Grierson trio':

- Opus 1910 (3/20), shipped to Keith's Memorial Theatre, Boston in July 1928. The principal difference with this organ was its three-manual console. It had a Tuba Mirabilis, but no Gamba.
- Opus 1891 (4/19), shipped to the Midway (Beacon) Theatre, New York in June 1928. The third manual of this organ, like those at the State, Empire and Palace, was designated Orchestral rather than Bombarde. It also had a Tuba Mirabilis, but a slightly different string complement.

All these instruments were evolutions of the standard 3/15 Style 260. The chart on the next page compares their specifications, together with those of the similar-sized Publix 1 and Style 270 models. Common features are highlighted in red; the shared DNA is apparent.

Looking at the State, Empire and Palace specifications in more detail:

- There was a comprehensive string division of six ranks: a Gamba, a pair of Viols d'Orchestre and a pair of Violins in the Main, and a String in the Solo. The Gamba was a particular luxury, being on higher 15" pressure and extended down to 16' to provide colour and definition to quieter Pedal registrations.
- There was no English Horn, and one recalls Jesse Crawford's decision to omit this rank from his Publix 1 design to 'protect the public' from its over-use. These days we tend to expect that any theatre organ of 20-odd ranks will have an English (Post) Horn, but it wasn't always so.
- There were no tuned Sleigh Bells.
- The stop-lists were quite well unified and included extensive inter- and intra-manual couplers. Almost uniquely, the Accompaniment division had Sub Octave and Unison Off couplers, as well as the customary Octave coupler. Doubtless there was a reason for this, although it isn't clear to the author!
- Suitable Bass was provided, but there was no Pizzicato facility.

Four original Wurlitzer blueprints for the Empire installation, including floor plans and elevations for the Main and Solo chambers, are preserved at the Musical Museum at Kew Bridge, London. They confirm some non-standard features:

- The Solo chamber was to the left-hand side of the proscenium and the Main chamber to the right.
- The single-level Solo was higher up than the Main, which was a double-height, stacked chamber with upper and lower shutter



Tom Grierson at the Palace, Rochester (Lana (Grierson) Brumbaugh collection)



Empire console—closing concert, 1961 (John D. Sharp collection, via Peter Hammond)

fronts. In spite of this, as recordings attest, the in-theatre sound was well balanced between the two sides and the organ spoke out clearly, especially upstairs.

- The relative sizes of the two chambers may explain why the 16' Tibia extension was in the Main chamber, together with the 16' Diaphone, Gamba and Bourdon; the only 16' extension in the Solo was the Ophicleide.

	Style 260	State / Empire	Palace	Keith's Memorial	Beacon	Publix 1	Style 270
<b>SOLO</b>							
Tuba Mirabilis (15")			■	■	■	■	■
Trumpet	■	■	■	■	■	■	■
Tuba Horn (15")		■	■				
Tibia Clausa (15")	■	■	■	■	■	■	■
Horn Diapason		■	■	■			■
Orchestral Oboe	■	■	■	■	■	■	■
Kinura	■	■	■	■	■	■	■
Saxophone	■	■	■	■	■	■	■
String	■	■	■	■	■	■	■
String Celeste					■		
Oboe Horn	■	■	■	■	■	■	■
Quintadena	■	■	■	■	■	■	■
Vox Humana (6")						■	
<b>MAIN</b>							
Tuba Horn (15")	■			■	■	■	■
Diaphonic Diapason (15")	■	■	■	■	■	■	■
Horn Diapason					■		
Tibia Clausa (15")		■	■	■	■	■	
Clarinet	■	■	■	■	■	■	■
Gamba (15')		■	■				
String						■	
Gamba							■
Gambe Celeste							■
Viol d'Orchestre	■	■	■	■	■	■	■
Viol Celeste	■	■	■	■	■	■	■
Violin		■	■	■			
Violin Celeste		■	■	■			
Concert Flute	■	■	■	■	■	■	■
Vox Humana (6")	■	■	■	■	■	■	■
Dulciana						■	■
Unda Maris							■
<b>Rank Count</b>	15	20	21	20	19	20	21



Sandy Macpherson—the Empire's first Solo Organist (Wayne Ivany collection)

## Crawford at the Empire

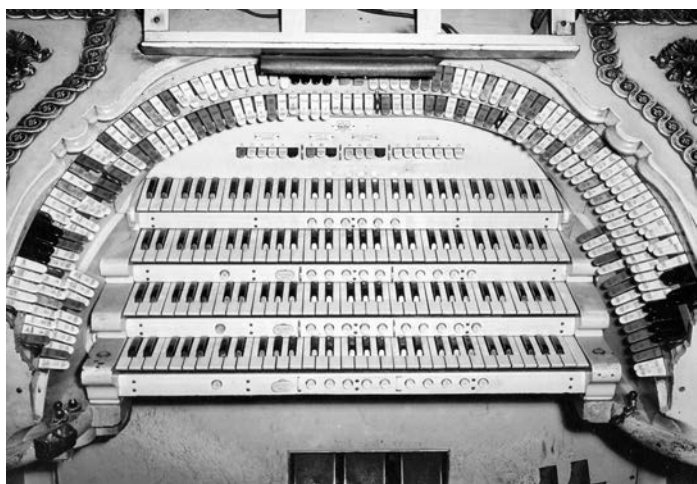
The Empire Wurlitzer was opened by Sandy Macpherson (brought over from the USA by Loew's) as Solo Organist, and Reginald Foort as Orchestral Organist. The author has a copy of the opening programme, which highlights Macpherson's solo contribution, a *Show Boat* medley (the musical having premiered in London six months earlier). However, Foort is shown merely as 'assisting' the orchestra in selections from *Cavalleria Rusticana*. He can't have been too happy about the secondary billing, and left the Empire after only three months, to be succeeded briefly by Peirson Webber, then Frank Newman. Macpherson stayed for 10 years, and subsequent organists included Jack Courtney, Eric Spruce, Nelson Elms and Henry Croudson.

However, in the minds of many theatre organ aficionados, the organist with whom the Wurlitzer is most notably associated (apart from Len, of course) is Jesse Crawford, whose 1933 UK tour included a four-week residency at the Empire. Evidently this was considered a significant event, as a Pathé newsreel was made featuring Crawford, seated at the spot-lit Empire console in front of an audience and answering questions from an interviewer. The only known copy of the film is incomplete, but it provides a fascinating insight into Crawford, including the opportunity to hear his distinctive speaking voice as he talks about his musical background and demonstrates the organ.

Crawford broadcast the Empire Wurlitzer, and also recorded it for HMV (His Master's Voice), the UK arm of RCA Victor. These are the only good quality commercial recordings of Crawford playing in a theatre and, even though they're close-miked, the 'bloom' of the Wurlitzer in the Empire auditorium is audible. The eight sides were:

- HMV B4434\* A Broken Rosary
- HMV B4434\* My Love Song (vocal: Jack Plant)
- HMV B4435 The Old Spinning Wheel (vocal: Jack Plant)
- HMV B4435 My Wishing Song
- HMV B4460 Hold Me (vocal: Jack Plant)
- HMV B4460 Drifting Down the Shalimar (vocal: Jack Plant)
- HMV B4461 In the Valley of the Moon (vocal: Jack Plant)
- HMV B4461 Friends Once More (vocal: Jack Plant)

\*Also released in the USA under RCA Victor 24379A/B.



Console closeup, 1961. Note the ash tray! (John D. Sharp collection, via Peter Hammond)



Jesse Crawford at the Empire, 1933 (Ian Dalgleish collection)

It's a mark of the esteem in which Crawford was held by the Empire management and the UK Wurlitzer representatives that, even though his stay at the Empire was brief, the organ was modified at his request, as follows:

- Great 16' Viol d'Orchestre converted to 16' Vox Humana.
- Solo 8' Violin converted to Marimba Re-it.
- Solo 4' Clarion converted to Chrysoglott.
- Accompaniment Second Touch Xylophone converted to 4' Piccolo (Main Tibia).
- Three Orchestral Second Touch stops converted to duplicates of the three Pedal pistons. The stop-keys were sprung so that, upon release, they returned immediately to the 'off' position.
- Addition of the facility to couple Pedal pistons to Accompaniment pistons.
- Addition of collective switching on the piston setter board, allowing a single piston to fire similar-numbered pistons in all divisions.

Stop-keys were substituted or re-engraved as necessary. The fact that the changes were made at Crawford's instigation is evidenced by the Pathé film; comparing it with earlier photographs, one can see an ivory stop-key (Chrysoglott) on the Solo in place of a red one (4' Clarion), a red stop-key on the Great (16' Vox Humana) in place of an ivory one (16' Viol d'Orchestre), and so on. All the Crawford changes remain today.



Peirson Webber—the Empire's second Orchestral Organist (Ian Dalgleish collection)



Crawford changes—Solo (Simon Gledhill)



Crawford Changes—Great (Simon Gledhill)



Crawford Changes—Second Touch (Simon Gledhill)



Effects Tray (Simon Gledhill)

# End of the Empire

The Empire continued as Loew's premier London house until 1961. Many Royal Film Performances were held there, and from the 1940s to 1954 the screen presentation was accompanied by a stage show featuring star acts, a chorus line of 24 girls, the orchestra conducted by George Melachrino, and the 'Empire Grand Organ.' The last film shown at the Empire was *Ben Hur*, whose widescreen format required a new projection box to be built in the centre of the orchestra stalls with a straight 'throw' to a new screen in front of the proscenium arch.

With declining attendances and mounting criticism of the theatre's technical quality for film presentation, the decision was taken by its new owners, Mecca, to remodel it. Only the façade and the shell of the building were retained; the interior was gutted completely, and a new single-floor cinema in a contemporary style (designed by noted UK cinema architect, George Coles) built in the former balcony area. The former orchestra stalls became the Mecca Ballroom, later converted to a casino, and Lamb's 1928 façade was entirely concealed by a new advertising hoarding. This third Empire survives today, the cinema having been modified for IMAX presentations and the Lamb façade uncovered and renovated in recent years.

## Enter Len Rawle

Len's involvement with the Empire Wurlitzer began in 1961, when he read in the *Daily Telegraph* newspaper that the theatre was due to close. He immediately called Ralph Bartlett of the Theatre Organ Club, and a final organ concert was organised, featuring George Blackmore and Jackie Brown. Len was able to try out the organ briefly before the show—the only time he played it in the theatre—and fell in love with its lush, refined sound.

He determined that it must be saved, and met with the theatre manager to make an offer for it. The manager had received higher offers from other bidders, but was impressed by Len's youthful enthusiasm and desire to save the organ for future generations. After consulting with the 'powers that be,' he told Len that the instrument was his, if he could remove it in three weeks.

Len and his father, Les, had previous experience of removing organs: the eight-rank Granada, Wandsworth Road Wurlitzer was installed in the family's home in Northolt. However, neither of them had tackled a job on this scale. A team of helpers (including Bill Sellers, who had tuned and maintained the Empire organ for S.J. Wright & Son, the UK Wurlitzer representative) was swiftly assembled and the removal began, working through the night after the evening film shows. The gargantuan task was completed with only two hours to spare before builders moved in to start demolishing the auditorium. Before long the Empire's once-magnificent interior was a pile of rubble.

The disassembled organ went into storage at Northolt, with parts under beds, behind wardrobes, in the attic and garage, and even in the garden, in a 'shed' created from shutter frames and covered in roofing material. Meanwhile, Len started to think about a new home for the organ. Various possibilities were considered, including a school and a town hall, but nothing came of them. Eventually, Len bought a plot of land in Chorleywood, near Rickmansworth, and set about building a house for himself, his soon-to-be wife, Judith, and the Wurlitzer. And by 'building a house,' I mean that literally—



*Len Rawle tries the Empire Wurlitzer before the 1961 closing concert (John D. Sharp collection, via Peter Hammond)*



*Transferring main wind-line to storage (Len Rawle collection)*



*Removal of the relay from the Empire roof space (Len Rawle collection)*

Len laid the bricks! Friends and colleagues helped with architects' drawings, the electrical and heating installations, plastering and so on, and Judith came up from her home in Sevenoaks each weekend to help carry bricks and keep the team fed with sandwiches. It took two years to construct the house and another 18 months, after Len and Judith moved in, before it was fully finished.

In due course, Len began installing the organ. The complete Empire Wurlitzer, including the electro-pneumatic relay, which had



*Fun with Diaphone resonators (Len Rawle collection)*



*Organ chamber construction at Chorleywood (Len Rawle collection)*



*Len inspecting the brass in the newly installed Solo division (Len Rawle collection)*

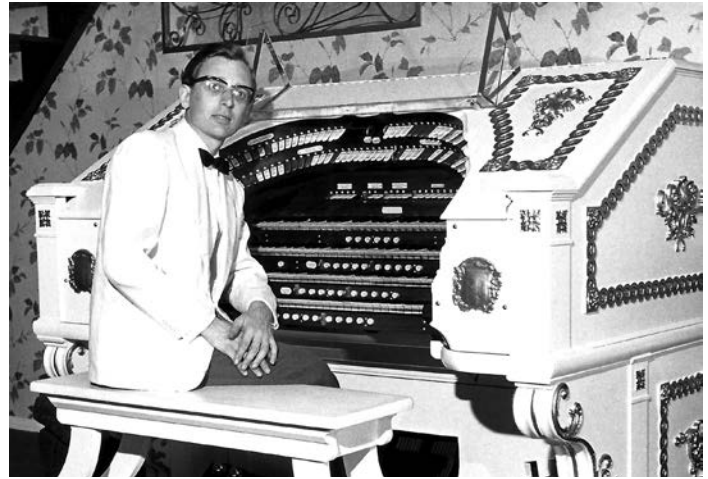


*Main division installation—16' Gambas (Len Rawle collection)*





Len outside the completed house. The organ chamber is behind the patterned brick-work to the left (Len Rawle collection)



Early publicity shot of Len at Chorleywood (Len Rawle collection)

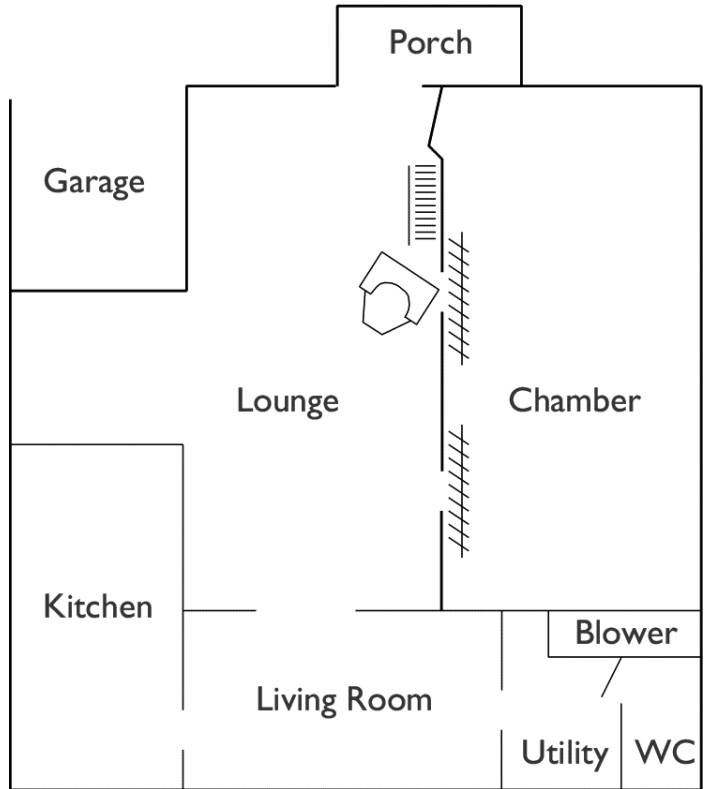


Refurbished console (John D. Sharp collection, via Peter Hammond)



Opening concert at Chorleywood—Gerald Shaw (Len Rawle collection)

been painstakingly retrieved from the roof-space of the theatre, was retained. The 1928 leatherwork was not renewed, having been found to be in good condition (amazingly, 50 years on, it's still working well). The first sounds were heard in 1965 and, once the organ was ready, an opening concert was held with Gerald Shaw, resident organist at the Odeon, Leicester Square, at the console; Len also played briefly.



Ground floor house layout (not to scale) (John Leeming)

The design of the house was carefully planned to ensure that the sound of the Wurlitzer was contained. The 30' x 17' organ chamber has a double-thickness interleaved brick inner wall, then a 2.5" cavity, then a single-thickness brick outer wall, and the ceiling is made of 10" thick poured concrete. Even when full organ is played, the instrument can barely be heard outside.

Inside the listening area, Len faced the problem of reducing the volume of an organ which had filled a 3,300-seat theatre to a level which was comfortable in a normal-sized domestic living room. He was determined not to make drastic voicing changes to the pipes, wishing to safeguard the 'Empire sound' which had so impressed him in the theatre. His solution was to leave the pipes alone, but to reduce the tone openings through which the sound entered the listening area—a solution which had already been tried out on the Northolt Wurlitzer. He was well pleased with the results.

# Expanding the Wurlitzer ... Reversibly

While Len has preserved the Empire Wurlitzer in its entirety, both mechanically and tonally, he has experimented with some conservative and easily reversible additions.

The temporary loan of the English Horn rank from the recently-removed Paramount/Odeon, Newcastle Wurlitzer enabled him to test the wisdom of adding one to the Empire instrument. He tried substituting it for the Solo chamber Saxophone, but found that the organ became too loud and bright on the Solo side, which already had a Trumpet and Tuba Horn. He then tried substituting the English Horn for the Main chamber Clarinet—an unusual disposition, but one which placed the two loudest ranks (English Horn and Trumpet) on opposite sides, greatly improving the balance. The Newcastle English Horn was returned and another (from the 3/8 Ritz, Richmond Wurlitzer) acquired for long-term installation. The displaced Clarinet was substituted for the Solo chamber Oboe Horn.

The problem of what to do with the displaced Oboe Horn was solved when the opportunity arose to purchase the five-rank chest and three ranks of pipes from the 2/5 Imperial, Canning Town Wurlitzer. The organ's Tibia Clausa and Salicional had vanished, but Len acquired the #2 ('Style D') Trumpet, the Vox Humana, and the incomplete and damaged Concert Flute. The chest was duly installed in the Main Chamber at Chorleywood, and now houses the three Canning Town ranks and the Empire Oboe Horn, the fifth slot remaining vacant for a possible future addition.

Len had wanted to try a Stopped Flute in the organ, and achieved this by halving the length of the Canning Town Concert Flute pipes, fitting new home-made feet (the originals having been stolen) and stoppers, and reducing the wind pressure. This experiment was so successful that George Wright, after playing the organ during his 1978 UK visit, created a similar rank for his Hollywood Philharmonic Organ, which he referred to as the 'English Flute.'

The additional ranks were made controllable at the Empire console by 'jumpering' selected relay switches. At first sight the console still controls 20 ranks, but further investigation reveals otherwise. The additions aren't fully unified, but they appear in the places where they're most useful; for example, the Stopped Flute plays from a rarely-used Accompaniment 16' stop-key. Len feels this is a good compromise, bearing in mind his guiding principle of being able to return the organ easily to its original specification.

The resulting 24-rank layout is summarised below. Added ranks are in italics; original ranks in substitute positions are underlined.

Original	Current
<b>SOLO</b>	
1 Trumpet	1 Trumpet
2 Tuba Horn (15")	2 Tuba Horn (15")
3 Tibia Clausa (15")	3 Tibia Clausa (15")
4 Horn Diapason	4 Horn Diapason
5 Orchestral Oboe	5 Orchestral Oboe
6 Kinura	6 Kinura
7 Saxophone	7 Saxophone
8 String	8 String
9 Oboe Horn	9 <u>Clarinet</u>
10 Quintadena	10 Quintadena
<b>MAIN</b>	
11 Diaphonic Diapason (15")	11 Diaphonic Diapason (15")
12 Tibia Clausa (15")	12 Tibia Clausa (15")
13 Clarinet	13 <i>English Horn</i>
14 Gamba (15")	14 Gamba (15")

15 Viol d'Orchestre	15 Viol d'Orchestre
16 Viol Celeste	16 Viol Celeste
17 Violin	17 Violin
18 Violin Celeste	18 Violin Celeste
19 Concert Flute	19 Concert Flute
20 Vox Humana (6")	20 Vox Humana (6")
	21 #2 ('Style D') Trumpet
	22 <u>Oboe Horn</u>
	23 <i>Stopped Flute</i>
	24 <i>Vox Humana (6")</i>

Wind pressures 10" except where stated otherwise.

In the tuned percussion department, Len added the Sleigh Bells from the 2/10 Leicester Square Theatre Wurlitzer and fitted Vibraphone rotors to the Chrysoglott.

He also found a use for the redundant Orchestral second touch contacts, by enabling selected tremulants to be turned on when an Orchestral manual key was pressed through to second touch, creating the possibility of 'delayed vibrato' effects.

## The Metro-Land Wurlitzer

Today there are numerous home theatre organ installations in the UK, but in the 1960s and early 70s they were rare, and Len became known beyond organ circles as 'the man who built his house around a Wurlitzer'. A notable example of this publicity was the 1973 BBC documentary film, *Metro-Land*, written and narrated (partly in blank verse) by the then UK Poet Laureate, Sir John Betjeman. The film celebrated suburban life in the area to the north-west of London that grew up around the Metropolitan Railway in the early 20th century. Len, his home and the Wurlitzer were featured, a delighted Betjeman standing by the console as Len demonstrated the organ.

In the poet's words:

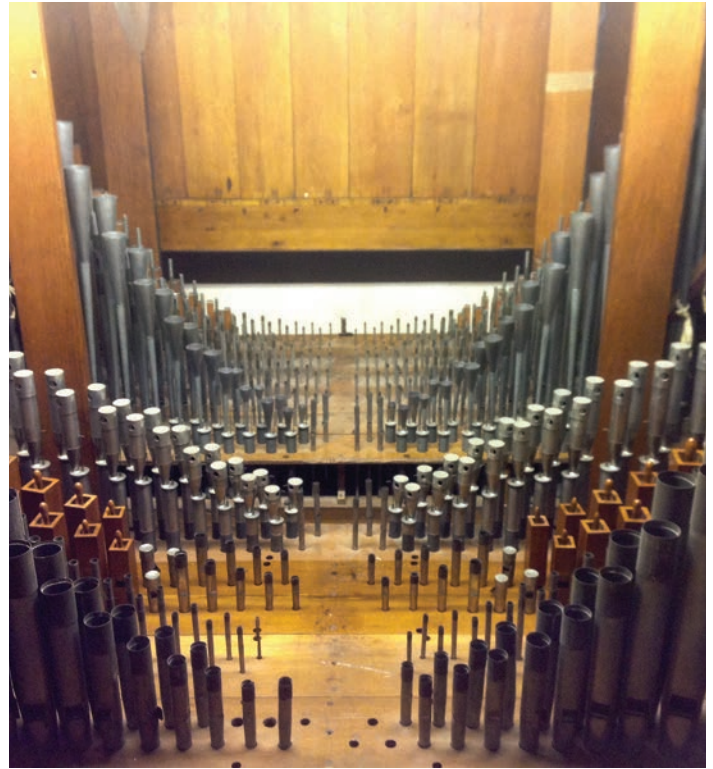
*O happy indoor life in Chorleywood,  
Where strangest dreams of all are realised.  
Mellifluous out from modern brick,  
The pipe-dream of a local man, Len Rawle;  
For, pipe by pipe and stop by stop, he moved  
Out of the Empire Cinema, Leicester Square,  
The Mighty Wurlitzer  
Till the huge instrument filled half his house  
With all its multitude of sound effects.*

Betjeman was a passionate defender of Britain's architectural and cultural heritage, and it's easy to see why he rejoiced in the preservation of the Empire Wurlitzer. We all have good reason to celebrate the fact that this historically important and exceptionally fine instrument has, thanks to Len's foresight and loving care, survived so long after the destruction of its original home. Here's to its next 50 years!

The author is indebted to Len and Judith Rawle for their willing assistance in the preparation of this article. Thanks are also due to the following for their help with research and/or obtaining photographs: John Abson, Avery Architectural & Fine Arts Library (Columbia University, New York), Alan Baker, British Pathé, Lana (Grierson) Brumbaugh and Gary Brumbaugh, the Cinema Organ Society, the Cinema Theatre Association, Richard Cole, Ian Dalgleish, Peter Hammond, Richard Hills, Wayne Ivany, John Leeming, The Musical Museum at Kew Bridge, Richard Norman, Rochester Theatre Organ Society, Russ Shaner, David Shepherd, Tom Stehle, Richard Taylor, and the Theatre Historical Society of America.



Main division from rear, showing added chest (Simon Gledhill)



Main division—original chests (Simon Gledhill)



Console close-up. Original music rack is safely stored (Simon Gledhill)



Wurlitzer UK name-plate (Simon Gledhill)



Chorleywood exterior today (Len Rawle collection)



Judith and Len Rawle at the Empire console (Simon Gledhill)



# Welcome To Cleveland And Another In-Theatre Convention!

## The 2016 ATOS Convention in Cleveland and Northeast Ohio July 3 – July 8

The Western Reserve Theatre Organ Society (WRTOS) welcomes you to Treasures of the *Western Reserve II Plus 3!* What do all these numbers mean? We are, of course, thrilled to share with you the many theatre pipe organs in our area for the second time since our highly-acclaimed 2009 convention. That's the "II." The "plus 3" represents three instruments that were not heard in 2009. Yes, that's right! We have THREE new theatre pipe organs for you to enjoy!

As with our inaugural ATOS visit to Northeast Ohio, you'll be happy to know that even with these three additions, this event remains the "in-theatre" convention. Not that there is anything wrong with non-theatre venues, but there will be no pizza parlors, schools, or churches. We will be visiting TEN different 1920s movie palaces, and two other auditoriums for a total of TWELVE different theatre pipe organs. Yes—Twelve! Our two Overture concerts will give everyone a chance to get reacquainted during a modest bus ride over to Detroit. And, with the one exception of our highly worthwhile trip to the Ohio Theatre in Columbus and Clark Wilson's performance on that glorious Robert-Morton, the majority of our venues are either a short ride, or an almost walkable distance from our convention hotel. Daily long-distance bus rides are not our mantra! And, we have purposely designed a schedule without really early starts, or late hotel returns. We listened to your feedback!

Speaking of our convention hotel, we were able to negotiate a very modest rate at the historic Renaissance Cleveland Hotel. Built in 1918, its architecture echoes the grandeur of the many 1920s movie palaces we will visit. The completely restored and updated hotel boasts a lavish grand lobby providing a luxurious backdrop for our opening night reception. And the best news is your highly-discounted room rate of only \$104.00 per night!

Cleveland has undergone massive changes in recent years. Over a billion dollars of infrastructure, residential, entertainment, businesses, and significant beautification projects have developed since our last Convention. Should you want to check out some of the wide variety of things our town has to offer, take a look at this site: [www.thisiscleveland.com](http://www.thisiscleveland.com).



## THREE NEW THEATRE PIPE ORGANS



### **Our chapter 4/28 Wurlitzer at the Cleveland Masonic Performance Arts Center, aka PAC**

Unfortunately, this organ was not concert-ready in 2009. However, a great deal of effort, improvements in pipework, and professional tonal finishing have been done. We are very pleased to have you enjoy Jonas Nordwall perform in this marvelously acoustical gem of an auditorium. The acoustics are, in fact, so superb that the world-renowned Cleveland Orchestra used this space as a recording studio some years ago. This will also be the site for the 2015 ATOS Young Theatre Organist winner concert performed by Dan Minervini. Plus, we will experience the 2016 Young Theatre Organist Competition at the PAC. More about this instrument later in this article.



### **The newly restored and improved 3/8 Page in the Sandusky State Theatre**

For all practical purposes, this instrument had been unusable for many years. After our 2009 convention, the crew from Scott Smith Pipe Organs took on the challenge of bringing this organ up to reliable, musical standards. The console was turned into a functional work of art by Carlton Smith Pipe Organ Restorations, and the result is a striking appearance and a sound that seems much larger than its eight ranks. The theatre itself has had a massive restoration as well. You are in for a small-town—big-sound treat at the State!



### **The 3/10 Wurlitzer in the Marion Palace Theatre, Marion Ohio.**

The original 3/7 Page organ was installed in 1928, but was sold in the early 1970s to help pay the bills. Built in 1928 and renovated in 1976, this Ebersson atmospheric theatre surrounds the audience with a Moorish architectural courtyard and the feeling of being entertained under twinkling stars and circulating clouds at dusk. For the reopening of the Marion Palace in 1976, the Wurlitzer theatre organ was installed with the console in the orchestra pit on a rising hydraulic platform. Pipes for the organ are hidden behind a great screen on both sides of the stage, built to look like courtyard windows. You can read more of the history of the Marion Palace at [www.marionpalace.org/history.php](http://www.marionpalace.org/history.php)



# OVERTURE—Two Unique Venues in Detroit on Sunday, July 3

## Detroit Senate Theatre Richard Hills at the 4/34 Wurlitzer

Our Overture offers the chance to hear the famous DTOS one-of-a-kind massive Wurlitzer in concert. It's been 21 years since an ATOS convention has enjoyed this unique and irreplaceable treasure and we are delighted to take you there. The exciting and fresh styles of Richard Hills will entertain us this afternoon on this four-manual 34-rank special instrument. It was the eighth-largest organ ever built by Wurlitzer. Opus 1953 is unique because it is largely untouched from the original design except for the chamber layouts necessitated by two moves from its original home in Detroit's Fisher Theatre. Read more about the Senate Wurlitzer at [www.dtos.org/OurOrgan.html](http://www.dtos.org/OurOrgan.html)

*Detroit Senate Theatre 4/34 Wurlitzer*



*Richard Hills*

## Stahls Automotive Museum, Chesterfield, Michigan Justin LaVoie at the 3/23 Wurlitzer

After a short bus ride north of Detroit, you will hear one of ATOS' newest and rather sensational young artists, Justin LaVoie. He will command the Wurlitzer installed in Stahls Automotive Museum. The core of this truly unique organ is the instrument the Wurlitzer factory built for its founder, and installed in the Wurlitzer mansion in Cincinnati in 1923. In 1999, the instrument was redesigned and enlarged to be a complete concert-grade theatre organ, utilizing ranks of pipes carefully selected from many 1920s-vintage Wurlitzers. Completely rebuilt by master restorer Ken Crome, it was then installed in the Milhous Museum in Boca Raton, Florida. More recently, Ken directed the installation at the Stahls Automotive Museum. A catered dinner will be served at the museum before returning to the Renaissance Hotel.

Stahls Automotive Museum has over 80 cars on display, ranging from the 1886 Daimler prototype to the muscle cars of the 1960s with special emphasis on the great cars of the 1930s and '40s. It is also home to a number of restored and operational automated musical instruments dating from the early 20th century. Examples include the Mortier 97-key dance organ built in Belgium in 1922, the Hupfeld Phonoliszt-Violina with three real violins, the Mortier 87-key café organ dating from 1930, the Mills Violano-Virtuoso, the Wurlitzer PianOrchestra, and the Imhof-Mulke barrel organ with attached harpsichord from the 1880s. You can get a preview of the collection at [www.stahlsauto.com/index.cfm/introduction-of-the-mighty-wurlitzer/](http://www.stahlsauto.com/index.cfm/introduction-of-the-mighty-wurlitzer/)

*Justin LaVoie*



*Stahl's Automotive Museum*

# CONVENTION OPENING CONCERT—Monday, July 4

## Morning

### Cleveland Grays Armory Mark Herman at the 3/15 Wurlitzer

The Cleveland Grays Armory is about a 20-minute walk from the hotel, with plenty of opportunity to grab coffee or morning nosh. This organ belongs to the Cleveland Grays organization, but WRTOS installed it and has maintained it, and we consider this instrument to have been our home organ for the past 47 years. This is why we were extremely gratified to have received so many kudos over this organ at our first convention. After a five-minute bus ride to the Armory, Mark Herman, who has graced us with several Armory concerts over the years, will bring his familiarity of this organ along with his stunning talent to create a big hit at our opening concert. This organ's free egress of sound into acoustics comparable to a stone-built cathedral creates a listening experience you will not ever forget!

Opus 2153 was delivered to the Warner Theatre in Erie, Pennsylvania as a 13-rank style 240. It was one of the very last theatre organs Wurlitzer installed into a movie palace in this country and its installation date of March, 1931 provides evidence of having done light duty from day one. As a result of that care at the theatre, coupled with regular maintenance at the Armory, the operation of this instrument has been remarkably reliable even 84 years later. WRTOS has added a Wurlitzer Quintadena, a Post Horn and Piano, and has extended the Wood Diaphones down to 32' pitch. However, as wonderful as she sounds, this cherished center of WRTOS' history is in need of serious attention. Plans are underway to attempt such a project, but as many of you know, it takes a large checkbook to get it done. Stay tuned on our progress!

After lunch, and before our next performance, the ATOS annual meeting will be convened at our convention hotel.

## Afternoon

### Cleveland Masonic Auditorium and PAC Jonas Nordwall at the 4/28 Wurlitzer

As mentioned above, WRTOS' own instrument is a fourmanual, 28-rank beauty installed in yet another gloriously acoustic hall. The organ (opus 793) began as a 4/17 special at the Granada Theatre, Santa Barbara in February, 1924. Being a historical opposite from the Armory organ, the original installation included an echo division of three ranks: Dulciana, Vox Humana, and Lieblich Flute (Stopped Diapason). In the early 1950s, it began a second life with the addition of 11 ranks at the Dr. Orrin Hostetter residence in Pasadena. Eventually, it found its way to WRTOS in 2006 through a donation by its interim owner, Wade Bray. Many residential-style ranks were replaced with either original Wurlitzer sets, or a few other theatre organ ranks resulting in a well-rounded and pleasing ensemble, a rank list quite close to what Wurlitzer would have designed. A complete rebuilding and refinishing of the console, upgrade to a Uniflex 3000 control system, significant tonal work, and far too many other enhancements to mention were carried out over a period of five years, mostly by members and friends of WRTOS. The complete story of this Wurlitzer's rebuilding can be found in the May/June 2009 issue of THEATRE ORGAN.

The exacting and extraordinary talents of long-time ATOS friend Jonas Nordwall will bring this organ to life for its inaugural convention presentation. After these two opening-day concerts we will convene for our no-host cocktail hour at the Renaissance Hotel, finishing off the evening with a fireworks spectacular. It's only a short walk to the newly redesigned public square right outside the hotel, or a couple of blocks over to a grassy park near Cleveland's waterfront.

Mark Herman

Grays Armory 3/15 Wurlitzer



Jonas Nordwall

4/28 Wurlitzer



## Tuesday, July 5

### Morning

#### Cleveland Masonic Auditorium (PAC) Young Theatre Organist Competition

We return to the PAC to start the day with the privilege of witnessing three new entrants into our small world of theatre organ artists as each competes for the title of ATOS winner of the 2016 Young Theatre Organist Competition. The significance of this event cannot be understated as it marks a foundational contribution to the theatre organ's future. We are sure to be in for a treat with this resurgent, annual tradition.

#### Dan Minervini at the Wurlitzer organ

After an intermission, we will hear a concert by the 2015 Young Theatre Organist Competition winner, Dan Minervini. Dan's winning performance in Philadelphia was splendid—and we expect no less from him at the PAC console in Cleveland!

### Afternoon

#### Mansfield Renaissance Theatre Jelani Eddington at the 3/20 Wurlitzer

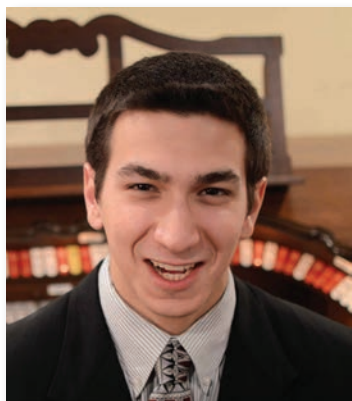
After a leisurely lunch break on your own, we head south to Mansfield where Jelani Eddington will bring his well-known polished skill to the three-manual 20-rank Wurlitzer that originally graced the NBC Studios in Hollywood. It also was later known as the Joe Kearns Wurlitzer that was recorded by Reginal Foort, Lyn Larsen and George Wright. Jelani will be sure to make this concert worth double the price of admission. What a thrilling end to only our third day!

*Mansfield Renaissance Theatre*



*Jelani Eddington*

3/8 Page



*Dan Minervini*



*John Lauter*



# Wednesday, July 6

## Morning

### Sandusky State Theatre John Lauter at the 3/8 Page

John Lauter was a newcomer to ATOS conventions at our 2009 gathering. His outstanding performance caught the eyes and ears of many concert directors both home and abroad. Since then, his talents have been enjoyed many times over and we are thrilled to have him back, performing on the Sandusky State Theatre 3/8 Page. As mentioned above, this organ is one of those “stand up and take notice” types that sends toes tapping, and brings smiles even at a morning convention concert! Missed your second cup of java that morning? Don't worry—you'll get a healthier shot of exhilaration with this great little beast!

Ron Rhode



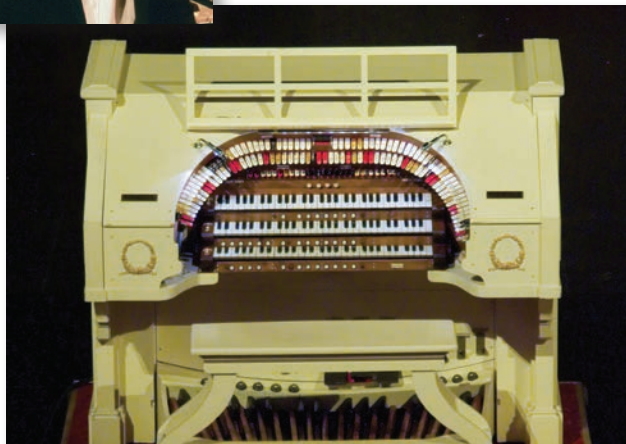
3/8 Page

## Afternoon

### Lorain Palace Theatre Ron Rhode at an original 3/10 Wurlitzer installation!

The Wednesday afternoon concert will be yet another IN-THEATRE concert. This time we will be treated to a Wurlitzer that is virtually the same as it was when installed in 1928. For those who crave an unadulterated, original factory-produced sound, THIS IS IT! It has been estimated that there are no more than 40 theatre pipe organs remaining in their original homes. This convention has four of them! This fairly-large neighborhood theatre has been restored, and you will be taken back in time with this vintage installation! Ron's hugely familiar and popular history with ATOS continues at this wonderful organ. And for those of you who remember this venue from 2009, you will be glad to know the new theatre management is a huge fan of the organ and recently had a console lift installed. This will be a handy feature during Ron's accompaniment of a silent film short!

David Gray



3/17 Kimball

## Evening

### Connor Palace Theatre David Gray at the 3/17 Kimball

By now, you may have noticed none of our concerts take place at night. We did this to allow our guests (you!) to relax and visit with others and enjoy downtown Cleveland and/or its many area restaurants and other nightlife. Or, if you prefer, turn in early for a good night's sleep so you won't be rushed for the morning events! While this evening's concert is the one exception, we promise to get you back to the hotel before 10.

During his early teen years, David Gray had his first encounter with theatre organ, and the first instrument he ever played was a 3/8 Compton organ in Glasgow. With the help of Duncan Sinclair from the Scottish Cinema Organ Society he began to learn to play the instrument, and in 2005 won the ATOS Young Theatre Organist of the Year competition. This led to great acclaim internationally for his skills as a theatre organist. He has made many appearances in the UK, and was the recipient of the Ian Sutherland Award from the Cinema Organ Society and the Dean Herrick Memorial Cup from the ATOS London chapter. David will be spotlighted at the 3/17 Kimball installed in downtown Cleveland's Connor Palace Theatre at Playhouse Square, only seventeen blocks from our hotel. The Connor Palace theatre is one of the four 1920s movie palaces at Playhouse Square. All four theatres have been meticulously restored and updated, but the Palace remains one of the most lavish movie houses in all of Ohio. Its well-maintained Kimball is a transplant which took the place of a long-gone Wurlitzer style 260. We are delighted to have David take control of this instrument and fill the room with sounds we haven't heard in years!

# Thursday, July 7

## Morning

Scheduled are the Members' Forum, Seminars, and Workshops. And, plenty of time to support the artists and WRTOS at the Record Shop! Check the registration website at [www.atos2016.org](http://www.atos2016.org) for updates.

## Afternoon

### Canton Palace Theatre

#### Nathan Akavian at the 3/10 Kilgen

For those of you who know the truly fresh and sometimes "out of the box" styles of Nathan, you will be happy to see and hear him take this rare instrument through its paces. The Canton Palace Theatre is the home of another originally installed theatre pipe organ. This time it is a Kilgen Wonder Organ. This is an extraordinary treat as there are so few Kilgens in theatres anymore, let alone intact instruments that are in concert-ready condition. This Kilgen is one of them! It has been completely rebuilt and sees regular use throughout the year, entertaining local Canton residents on many occasions in this John Eberson-designed atmospheric theatre. Nathan will have the assignment of bringing this Kilgen to attention and showing us what a fantastic sound this company designed so many years ago. It is truly a rousing experience that will surprise and delight you.



Nathn Avakian



## Early Evening—Closing Convention Concert

### Akron Civic Theatre

#### Jerry Nagano at the 3/19 Wurlitzer

The year 1929 was a great one for large Eberson atmospheric. This Loew's Theatre in Akron opened on April 20 with a capacity of 2,918. The Wurlitzer Style 240 (Opus 2029) eventually received a complete rebuild with the addition of six ranks and another gorgeous Carlton Smith Pipe Organ Restoration console update. The lobby mimics a Moorish banquet hall, and the auditorium is a John Eberson masterpiece complete with fully functioning twinkling lights and the two original cloud machines! We are in for a genuine treat as Jerry Nagano performs in concert on the completely restored 19-rank Wurlitzer. After the experience in this lush movie palace, we will head back to the Renaissance Hotel for a relaxing cocktail hour followed by the annual ATOS Banquet and Awards Ceremony at the Silver Grille, just a short walk from the hotel, ending yet another chapter of the Treasures of the Western Reserve.

But wait! There's more!

Akron Civic Theatre 3/19 Wurlitzer



Jerry Nagano

3/10 Kilgen

## Friday, July 8—ENCORE

### Marion Palace

#### Donnie Rankin at the 3/10 Wurlitzer

Our special encore presentation will be not one, but TWO IN-THEATRE Concerts on two notable theatre organs. The Marion Palace Theatre is the home of another transplant with the 3/10 Wurlitzer awaiting our presence for yet another terrific program by one of our own members. Donnie is currently an ATOS board member and the ATOS 2007 Young Organist Competition winner and member of WRTOS. His growing talent and concert experience since then and international concert experience will be on display at this wonderful 1928 movie palace!



Marion Palace



Donnie Rankin

### The Ohio Theatre

#### Clark Wilson at the 4/32 Robert Morton

After enjoying a catered meal at the Marion Palace Events Center, we will take a relaxed, one-hour ride over to the most luxurious movie palace in Ohio and certainly one in the entire Midwest: the Ohio Theatre, located in the heart of Capitol Square in downtown Columbus. Here we will experience one more gorgeous movie palace with its original, but augmented, organ. This time it's a Robert-Morton that has had a massive amount of professional restoration and upgrades. The 32-rank Morton will be put through its paces by house organist, Clark Wilson. Clark has been the organist at the Ohio Theatre for many years, and will be performing a thrilling concert including a short silent film. That, coupled with the sensuous and spectacular movie palace experience will make this a must-see event for theatre aficionados and theatre organ enthusiasts everywhere—don't miss it!

Clark Wilson



4/32 Robert Morton

So...there you have it: One luxury hotel at fantastic pricing, thirteen top notch artists from around the USA and England, and twelve 1920s theatres and venues; one Kilgen, one Robert-Morton, one Kimball, one Page, and eight Wurlitzers. So once again you see why we call this the IN-THEATRE Convention, and what we mean by...*"Treasures of the Western Reserve II Plus 3"*!

DON'T MISS the 2016 ATOS Convention, July 3 to July 8 in Cleveland, Ohio (and a little beyond). Please visit our slideshow at [www.wrtos.org/conventionslideshow](http://www.wrtos.org/conventionslideshow). Convention and hotel registration information can be found at [www.atos2016.org](http://www.atos2016.org).

SEE YOU THERE!

(Event artists and venues are subject to change should conditions beyond our control develop.)



# TREASURES OF THE WESTERN RESERVE II

PLUS  
3!

## Overture — Sunday, July 3, 2016

Detroit Senate Theatre — Richard Hills at the 4/34 Wurlitzer

Stahls Automotive Museum, Chesterfield, Michigan — Justin LaVoie at the 3/23 Wurlitzer

## Monday, July 4, 2016

Cleveland Grays Armory — Mark Herman at the 3/15 Wurlitzer

Cleveland Masonic Auditorium and PAC — Jonas Nordwall at the 4/28 Wurlitzer

## Tuesday, July 5, 2016

Cleveland Masonic Auditorium (PAC) — Young Theatre Organist Competition

Cleveland Masonic Auditorium (PAC) — Dan Minervini at the 4/28 Wurlitzer organ

Mansfield Renaissance Theatre — Jelani Eddington at the 3/20 Wurlitzer

## Wednesday, July 6, 2016

Sandusky State Theatre — John Lauter at the 3/8 Page

Lorain Palace Theatre — Ron Rhode at an original 3/10 Wurlitzer installation

Connor Palace Theatre — David Gray at the 3/17 Kimball

## Thursday, July 7, 2016

Members' Forum, Seminars, and Workshops

Canton Palace Theatre — Nathan Akavian at the 3/10 Kilgen

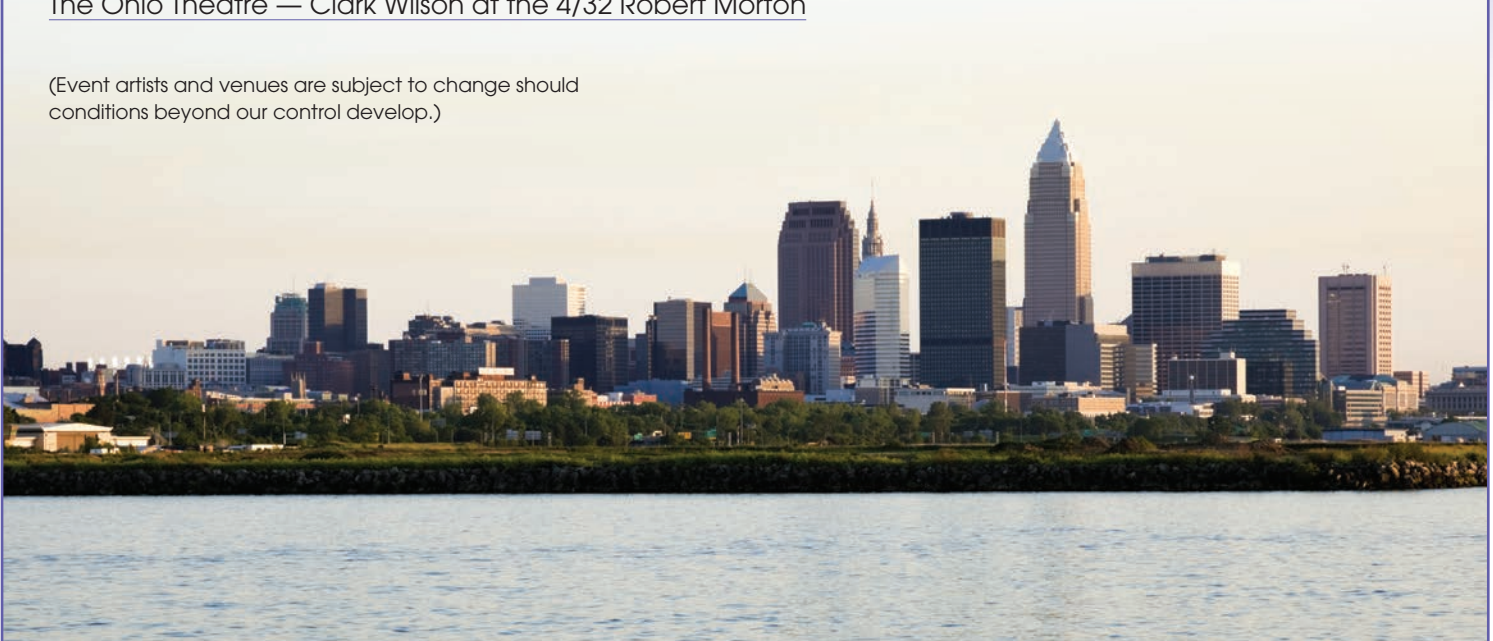
Akron Civic Theatre — Jerry Nagano at the 3/19 Wurlitzer

## Encore — Friday, July 8, 2016

Marion Palace — Donnie Rankin at the 3/10 Wurlitzer

The Ohio Theatre — Clark Wilson at the 4/32 Robert Morton

(Event artists and venues are subject to change should conditions beyond our control develop.)



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

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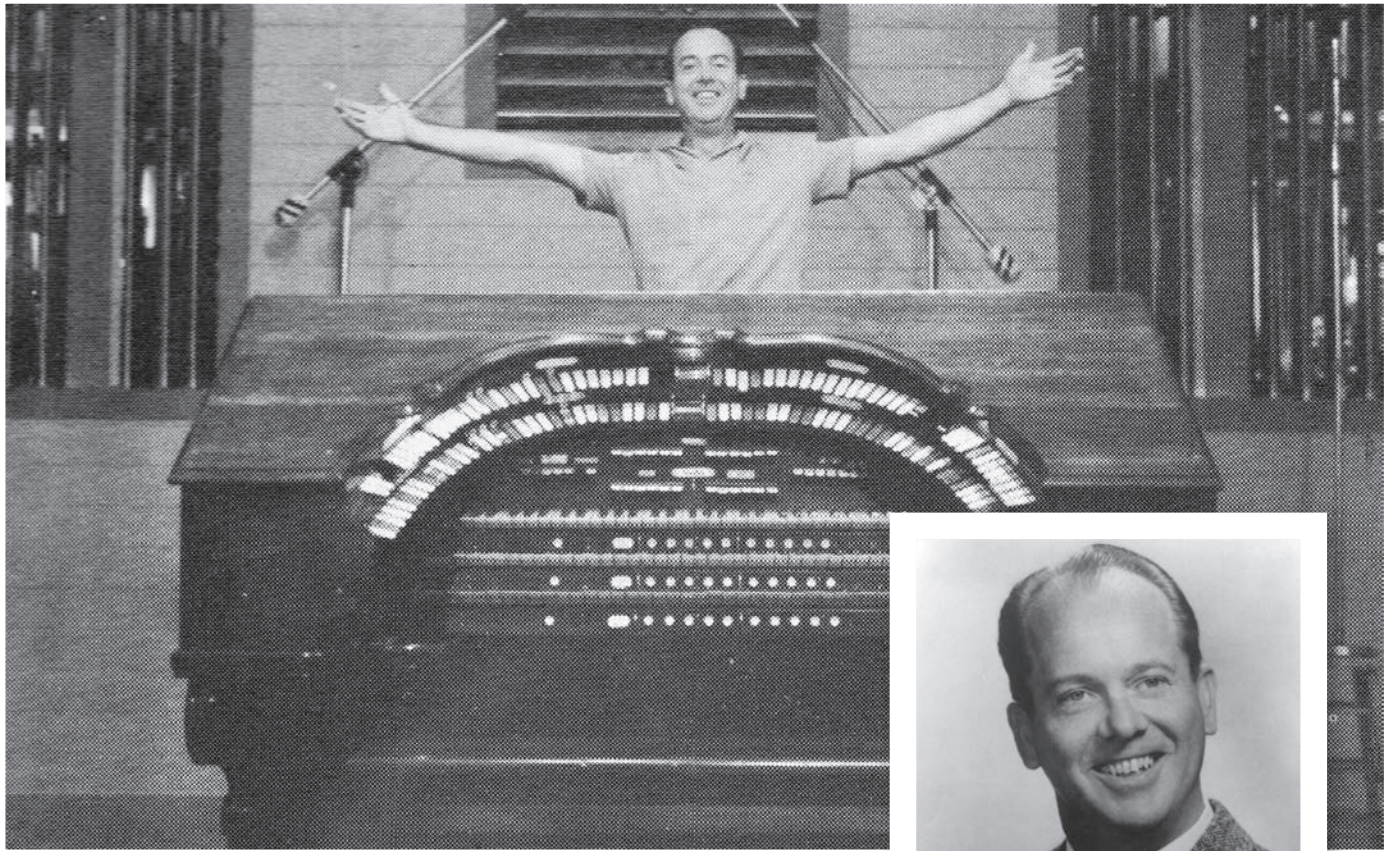
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*Above: Buddy Cole in the Gentry Avenue studio*

# Memories of Buddy Cole

BY TINA COLE AND CATHY COLE GREEN, AS TOLD TO DAVID WILLIAMS

**David Williams:** I'd like to thank you both for sharing the memories of your late father, the Hollywood musician and theatre organist, Edwin LeMar Cole, better known to us as "Buddy" Cole. I was wondering if your father came from a musical background. Did either of his parents, your grandparents, play a musical instrument?

**Tina Cole:** My father's sisters played the piano, but we think my dad must have been a child prodigy. One sister, Bertie, played the organ for a silent movie theatre in downtown Los Angeles. When he was a little kid, whenever he could, my dad would go with her (and sometimes even by himself) and watch and listen. One time when he was about 10 years old, the organist didn't show up and a plea went out to the audience for someone to sit in for the organist and my dad said he could do it. And he did! That was the beginning.

**David:** What are your earliest memories of your father's organ playing?

**Tina:** In the early '40s, we lived in a house in North Hollywood. We had a separate building in the back of our yard we called "The Music Room." It housed a recording booth, a baby grand piano, a 3-tiered organ console, a full "saloon" bar, and two long sofas underneath the shutters to the organ chamber which held well over 1,000 pipes, and a separate room for the giant leather bellows that ran the organ. The organ needed tuning constantly. Often I helped my dad tune the organ by sitting at the organ and pressing and holding down one key at a time while he tapped the tuning slide up or down on the accompanying pipe to get the pitch right—quite boring for me, but it was fun to help my dad.

**Cathy Cole Green:** I remember doing this too. I was usually in the pool and he'd come and get me out to come to the music room to help him tune the organ.

Actually it wasn't a baby grand, it was a beautiful 1928 Steinway "B" Louis XV piano—one step down from a concert grand. I inherited daddy's piano and have it in my home.

**Tina:** But the best part was when he'd sit me on his lap and take my right hand in his and guide my fingers on the keys while he played the chords with his left hand and the pedals with his feet. I was in heaven!!! Then the very "bestest" was when he'd let us go into the organ chamber and crawl around—it was a magical place. I loved the smell and the feeling in the chamber, and when he'd leave us there and start to play those rich amazing chords, it was like we became part of the music. There was no separation—our bodies, our senses were all one with the music. The sensation was truly indescribable!

**Cathy:** Wow, I haven't thought about this in so many years, but Tina's recollections have brought it all back. He would do the same with me. I'm sitting here remembering those adventures "behind the pipes" and how magical it was. He would also do the same thing at the piano. I remember doing that at the piano even more often than the organ.

I also remember sitting at the organ by myself and touching all the keys so I could hear all the different sounds that came out and try to hear what instrument they sounded like.

**David:** It sounds as if you both enjoyed your dad's theatre organ playing—are you able to recollect that?

**Tina:** The way my dad played the pipe organ was never corny. However, I never could stand the Hammond because it reminded me of soap operas and old radio shows. When daddy played, he played with his whole body—almost like a dancer—and you could see the emotion in his face. It was like watching an actor. I think that's what made him so good!

**Cathy:** I actually liked his Hammond playing. It was a model B3 on which he played and recorded Henry Mancini's "Mr. Lucky." That was quintessential "Buddy Cole"!

**Tina:** True, Cathy!

**David:** I agree. For me, that was Hammond organ at its best!

It sounds as if your father, whilst in his organ room, holds some of the most precious memories for you both. Did it attract others from the world of music?

**Tina:** Obviously, when he was recording or tuning, he was alone, but otherwise the music room would be filled with family, friends, and their associates!

**Cathy:** One of the most vivid memories for me, I think, occurred after he had recorded the pipe organ score for readings by James Mason of several poems by Edgar Allan Poe.

**David:** Do you remember if the organ in the garden music room was used for that?

*Buddy and Clare making way for the new Gentry Avenue organ room*



*Buddy and Yvonne King at Bing Crosbys ranch*

*Buddy at 4-manual Wurlitzer*



*Buddy at his organ Gentry Avenue*

**Tina:** Daddy's original organ on Farmdale Avenue was used for that, along with other projects like *20,000 Leagues Under the Sea*, which is how he and James Mason became acquainted. He had to teach "Captain Nemo" how to look like he was playing the organ.

**David:** Fascinating! I've seen that film many times, but had no idea of your father's involvement! Did he encourage you to play the organ?

**Tina:** Never even mentioned it!

**Cathy:** I don't remember any mention of the organ, but I remember being told I had natural talent and good hands for playing the piano. I think that's why he always told me his piano would be mine one day.

**David:** What memories do you have of simply being at home with your family?

**Tina:** You have to remember, we only lived with our father until I was 10—

**Cathy:** —and I was only six—

**Tina:** —but my memories are that there was always music playing...

**Cathy:** ...yes...

**Tina:** ...having breakfast together many mornings...

**Cathy:** ...yes.

**Tina:** And I remember Dad working in the music room most of the day, if he didn't have a recording date, and all summer. When he'd finish, he'd fix himself a drink, climb to the top of our high-dive platform (that he built) and fall into the pool to play with us.

**Cathy:** That's right. I remember that he would sometimes stand at the edge and raise the glass in a toast to the day, take a big gulp and just fall, like a tree—"Timber!"—into the water head first. When he came up out of the water the glass was still in his hand. He was very playful and loved to play with us in the pool endlessly. We had no fear of jumping or diving off that platform, and I was probably only three or so when I first did it.

We were in the pool every day. The water was kept just at the right temperature. All the kids in the neighborhood would come over just about every day in the summer.

**Tina:** And I remember Mom cooking, sewing, crafting, painting, and planning parties, if she wasn't rehearsing with the King Sisters.

**Cathy:** Yes, and she was always working with the PTA of our grammar school. She created a parents' chorus and they would do concerts. Our Halloween costumes were always handmade. She was always doing something!

**Tina:** I remember Cathy and me dancing at home in our living room or swimming, or going out to play in the neighborhood—only returning for meals, and Daddy would often bring us into his studio to listen to whatever he would be recording and sometimes record us singing.

**Cathy:** We would dance around the living room with long scarves. I remember one of the songs we loved to dance to was "Slaughter on 10th Avenue," which was perhaps why, years later, when Daddy recorded that song on the big pipe organ on Gentry, with Monty Kelly and his orchestra, it was our favorite cut on the album. I just listened to it the other day. It was amazing!

**Tina:** And of course helping Dad tune the organ or helping Mom with her cooking! And all those many nights having family dinner before Dad left to do a radio show or evening recording date.

After bath time, Mom and Cathy and I would get all cuddled up in our nighties and robes and lay on the living room floor in front of our console radio and listen to whatever radio show Dad was doing, and then she would sing us lots of lullabies before we went to sleep. Our parents played with us a lot. We especially liked doing acrobatics with dad—he'd lie on his back and we'd run to him and he would flip us over his head.

**Cathy:** I loved to do flips with Dad. I also remember him tickling me and I would laugh and giggle so hard, I couldn't catch my breath!

We were very lucky in that Daddy was home a lot, especially in the daytime, so we were able to spend much time with him, and he loved to play with us.

We had one of the few swimming pools in our neighborhood, which dad had built the year I was born, 1947. He loved to swim and took me into the pool as soon he could. (I could probably swim before I could walk!) Anyway, every summer afternoon all the kids on our block would come over to swim. Even our many cousins would be dropped off to play in the pool.

One day in the '50s—I was probably six or seven—he came out of the studio, walked to the pool and said, "Everybody out of the pool and into the studio." So we all got out, moaning and complaining, dried off and went to the studio. He sat us all down, turned out all the lights and started to play back the recording of "The Tell-Tale Heart." With James Mason's voice and Daddy's evocative organ, it was one of the scariest, creepiest stories a group of young kids had ever heard. It scared us to death! It was fantastic! For years after, when a gang of kids was over, Tina and I would beg him to play it and he always played it in the dark and it always got the same reaction! I'll never forget it.

**Tina:** And he loved to play and wrestle with us or lie on his back on the floor and flip us over his head. He even had an apple box bolted on to the back of his Indian motorcycle so he could take me for rides.

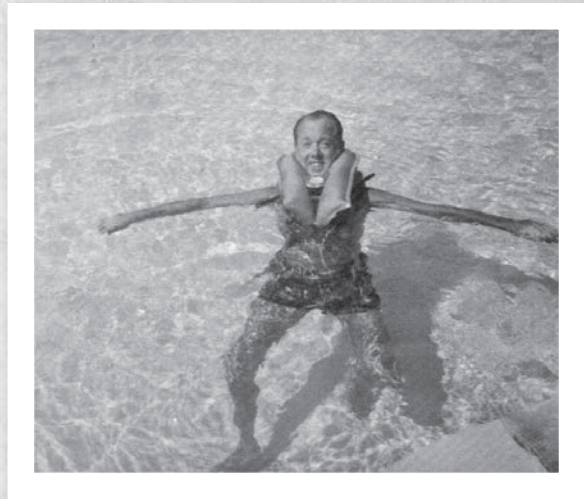
**Cathy:** I have a picture of him holding me up to the microphone in the music room when I was about three years old. He was recording me singing and I have a CD of those recordings, with his voice coaxing me, actually directing me to sing louder or repeat something that I had forgotten to sing. One of the recordings is of me singing along to a song called "Hey, Bell Boy." I think he had recorded it with a great vocalist named Gloria Wood or Woods. I'm singing along with the trumpets and her voice, like scat singing. I guess I liked it a lot and would listen to it over and over until I knew it.

**David:** I can perhaps see how you were both destined for a career that included singing! You've already mentioned the organ that came before the Gentry Avenue installation, the one in Farmdale Avenue in Hollywood. Do you remember anything about that?





Handwritten manuscript with Tina and Cathy in photo

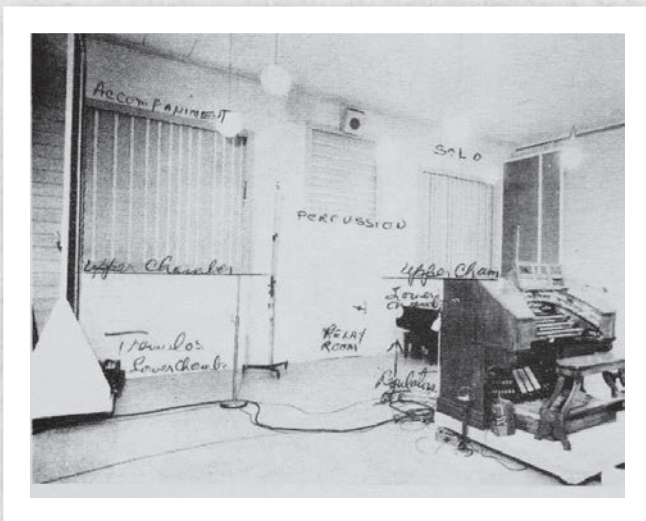


Buddy in his back yard pool



In the United Artists Theatre, Hollywood, surrounded by his disassembled organ-to-be

Organ chamber Gentry Avenue



Organ studio Gentry Avenue



Steinway now in Cathy's house

**Tina:** My earliest memories were of my dad building the organ at Gentry Avenue. I can't remember the name of the man who helped my dad the most. To a child, it was huge and magical and even a little scary!

I was too young to remember the Farmdale Avenue organ being built, although I was there. And all I can remember about the Gentry project was being in awe of how enormous and tall the building had to be to house that many pipes.

**Cathy:** It was Henry Pope. I can't believe I remembered his name!

**David:** Ah yes, Henry Pope. He had been a piano and organ technician for NBC and had also worked on the Toluca Lake residence organ, of Dick Simonton, working alongside another theatre organ great, Jesse Crawford on that project—but that's another story!

**Tina:** But yes, it was a daunting, tedious job! The logistics alone were mind boggling—a subterranean floor, over 2,000 pipes, some 16 feet tall, all assembled for stereo recording, long before stereo was even heard of! The organ was truly his dream; he was so proud!

**Cathy:** Because we lived in northern California, we weren't there for the day-by-day construction of the Gentry studio, but I remember every time I'd visit, something new had been done, more progress had been made. I was a teenager by then, and I did get to see each new phase in whatever stage it was in.

Once again, I'd be in the pool, and Daddy would come out of the "Bunker" as he called it, after hours of work and head straight to the pool and dive in! We'd play for a bit and talk and laugh. He'd bring out some Cokes and guzzle his until it was gone—one long pull on the bottle! Then he'd go back inside and work for hours more. He was never still. He had to be doing something all the time, and he could do anything, fix anything, but he'd always end up in the pool.

**David:** Do you remember any visits from other organists to play your father's organ, or visits from others, simply to see it?

**Tina:** I knew there were many, but I couldn't tell you the names outside of Gordon Kibbee and Henry Pope.

**David:** The recordings that your father made on the Gentry Avenue organ captured the sound wonderfully. I imagine it might be difficult to recall any special moments of hearing the organ?

**Cathy:** I remember the sound being absolutely amazing. It completely enveloped you, and I remember actually feeling the sound in my body!

**Tina:** Cathy says it all! And next to "Mr. Lucky," "Slaughter on 10th Avenue" was my all-time favorite organ recording of his!

**Cathy:** As Tina said, he built the studio specifically for stereo recording, with all the pipes configured in such a way as to get that dynamic. I believe it was one of the very first stereo recording studios in Los Angeles. When the studio was completed, he recorded an album with the Monty Kelly orchestra. He brought me in to listen to it and it was amazing. And like Tina mentioned, I'll never forget his recording of "Slaughter on 10th Avenue!"

**David:** I agree. What an impressive version of that piece! And I believe it was the first time that a theatre organ had been recorded together with a large orchestra.

Do you know if your father had a favorite between playing the piano and organ?

**Tina:** I really don't know, but I imagine his passion was the organ.

**Cathy:** Dad idolized, learned from, and sometimes emulated Art Tatum. (He was the only white musician who was asked to play at Art Tatum's funeral), so I'm thinking perhaps he favored the organ and piano equally. I enjoyed his piano playing the most. I'd recognize his style anywhere. Sometimes when I hear an old recording of Nat King Cole's or any one of the many artists he played with, I can always recognize Daddy's playing. No one played like he did!

**David:** I wonder if you're able to put that recognition into words for us?

**Cathy:** I'm not sure I can. The other day an old movie called *Lullaby of Broadway*, starring Doris Day, was on television. I was in the kitchen cooking—not watching, but listening—and I knew immediately it was Daddy playing the piano. He had a certain touch, light and sensitive, then strong full chords. He used really "tasty" chords and, like his idol, Art Tatum, played with his left hand almost as much as his right. I'm not sure if I'm explaining that correctly. Anyway, when I heard his playing, I stopped to watch and there's an on-screen scene he has with Doris where she's singing just with the piano. He was brilliant at accompanying singers, always watching them while he's playing, to see where they're going. He could always anticipate what the singer would do next. I think that's why he was the favorite pianist and conductor for so many artists.

**David:** You said that your father's idol was Art Tatum and that he played the piano at his funeral. Were they more than just colleagues?

**Cathy:** Yes, they were good friends!

Although Tina and I were too young to have ever witnessed this, in 1948 Art Tatum recorded what is considered to be some of his finest work on my father's Steinway with my father responsible for the recording on his personal equipment in his Farmdale studio. There are many references to this on the Internet. The album was called *Private Sessions*. From what I've read, the tracks were originally recorded for my dad's personal enjoyment, but were later released as an album.

**David:** What was it like growing up in Hollywood during the 1950s and being the children of Hollywood musicians? As you've already spoken about, your mother was the singer Yvonne King, part of The King Sisters, and had a successful career spanning over thirty years!

**Tina:** At the time, it was just our normal life—we didn't know any different. We had such freedom and we felt so safe, we were always surrounded by family and music and laughter and so much fun, but in retrospect, it was like a fairytale!

**Cathy:** I often say that I wish I had known then what I know now, about who sat on our beds and sang us lullabys—Hoagy Carmichael for one—and who all those wonderful, fun, laughing -+grown-ups were, who were so nice and always hanging out in the 'Music Room' at Gentry Avenue. But they were just our parents' friends.

Dad was with Rosemary Clooney for many years and she treated us like her own kids. He would take us with him to her home on Roxbury Drive in Beverly Hills, and while he was rehearsing with her, we would be swimming and playing with her young sister, Gail Stone, and Rosie's young children, and have dinners with the whole family. One time when she was appearing in Las Vegas and we were visiting Dad, we were all around the pool for hours. I got horribly sunburned, and I remember Rosie took me to her suite and had me lie down so she could rub something cool and soothing on my back and take care of me.

Another time in Las Vegas, when Dad was playing for Doris Day, we'd hang out at the pool with her. I have a picture of me and Tina as young girls with her on her pool lounge. As Tina said, that was just our life. We didn't realize it was something special.

**David:** It sounds as if the list was long, but can you recall any other notable visitors to your home?

**Tina:** They all were there—musicians, writers, producers, recording stars and movie stars. My parents' 'Music Room' was the place to hang out after gigs and their parties were the best! I can remember a few, but not all: Phil Harris, Bing Crosby, Rosemary Clooney, Tex Ritter, Hoagy Carmichael, Billy May, James Mason, Dana Andrews, Clara Bow, Doris Day, Ray Heindorf, of course, the King Sisters, Margaret Whiting, Jo Stafford, Roy Rogers, Stan Freberg... the list goes on and on. When I was little, like four or five, Hoagy would come into my room at 4:00 in the morning, bundle me up in my blanket, and carry me out to the music room, sit me on the piano bench next to him and say, "Tina, I want you to hear a new song I just wrote and tell me if you like it."

**David:** Hoagy Carmichael had a close relationship with your parents?

**Cathy:** Yes, and Dad worked with him on many of his biggest recordings. He was at the house a lot.

I was very young, but I remember waking up in the middle of the night and hearing splashing in the pool. I'd toddle out to see and there would be a bunch of people, in all their clothing, laughing and splashing in the pool. Jumping into the pool fully-clothed was something our family did for years and years. Didn't matter if it was a barbeque or a fancy party, at some point, everyone, kids and adults, ended up in the pool with their clothes on. It was the best thing for young kids to be a part of!

**David:** (Laughs) Sounds like great fun!

I get the sense that your father was a social and much-loved man. I'm wondering if you can recall if he had a close friend that he particularly enjoying hanging out with?



*Organ console Gentry Avenue studio*



*Buddy with  
Rosemary Clooney*



**Cathy:** He was great friends with Ray Heindorf, a well-known name in the music business at the time. Also, a man named Carlos Gastel (not sure if he was in the music business, but Dad went deep sea fishing with him quite often), and Stan Freberg, a man of many voices, very funny, I think. What we remember most is that he had a children's TV show with puppets, *Beany and Cecil, the Seasick Serpent*. Dad composed and played the music for the show.

He was close to our uncle, Jim Conkling, who was president of several record companies and one of the founders of NARAS (the Grammy Awards). I believe Gordon Kibbee was a good friend. And of course the musicians in the Buddy Cole Trio: Don Whittaker, Vince Terry, and Nick Fatool. Also, a man named Lowell Frank, who I think was important in the music business.

**David:** Did your father ever have any engagements abroad?

**Tina:** I do remember he went to London on tour with Rosemary Clooney. He brought back two gifts I will never forget: my first perfume—"Miss Dior"—and a gold metal bird cage music box with a life-size feathered bird who tweeted the actual song of that particular species when wound up. I had never seen anything like it. I was in love with it.

**Cathy:** I can still sing the notes the bird sang. It's in my mind forever. And the smell of the Miss Dior he brought us. He also brought us both Scottish kilts in the "Cole" colors. I remember them having a lot of a sort of sky blue in them.

**David:** After your father divorced from your mother, did this put a strain on the family and did you manage to make friends with your father's new wife, Clare?

**Tina:** I think divorce is always horrible on the children. As much as we loved our mother, we couldn't bear being taken away to live without our father. It took many years to reconcile all that, but as adults, we came to care for Clare very much and always adored our step-brothers.

**Cathy:** I was still very young. I know I was quite unhappy when Tina and I and our mother moved to another house about a mile or so from Dad's. With a child's innocence, it was confusing but I was okay with Clare. As Tina has said, as adults, we have cared for her and in the last few years have been able to spend some time with our step-brothers. Just recently, we planned to have lunch with Clare, who is now 96, and her son Jay Woodruff, but that day she wasn't feeling well and couldn't come.

**David:** What memories do you have that would help describe your father? Photographs appear to reveal a warm-hearted man, as do his own compositions which reveal a lot of warmth and beauty.

**Tina:** He was larger than life, one of the funniest men you could ever know. For years, musicians were known to pass on "Buddy Cole" stories. He was spontaneous, loving, warm, crazy about Christmas, a little insecure—because for years he couldn't read music and was afraid someone would find out. He finally did teach himself to read. He had a very unique style. He had a reputation for being the quintessential accompanist, because he instinctively "felt" where the singer was going. And he was a great showman! Andy Williams commented that he was afraid that if he used Daddy to conduct for him in Las Vegas, everyone would be watching Buddy instead of him! That's funny, because it never bothered Rosemary Clooney, Bing Crosby, Phil Harris, or Marlene Dietrich—to name a few of the performers he accompanied.

**Cathy:** Tina has said it all, but again, the very best sense of humor ever! Women adored him. He was very charming and charismatic.

**David:** Did your father have any other hobbies or pastimes other than playing the pipe organ?

**Tina:** He had many. He could build or fix anything! He bought and ran a small hotel in San Clemente, California, before Nixon put it on the map. He loved roller coasters and was a siren chaser. We had a ladder that went up on our roof and if he heard a siren, he'd climb up on the roof to see what direction it was coming from and we'd all pile in his car to go and find it.

He loved speed and mechanical toys. No sports, except swimming, boating and deep-sea fishing.

**David:** A 'siren chaser'—not a phrase I'm familiar with, but it must have been exciting! Do you recall any of those moments?

**Tina:** Specifically, no, but there were a lot of them!

**Cathy:** For some reason, I remember one. We were in the pool and heard sirens, probably a fire truck, and he said something like "Come on girls, get into the car." So we would quickly get out, wrap a towel around ourselves and run to the car. Then he would take off and drive around, listening to the sirens to figure out where the emergency was—and usually he found it. It was probably a bit dangerous but at the time, it was just lots of fun.

**David:** Can you remember any of the mechanical toys?

**Tina:** Again, there were so many, like bunnies that hopped and monkeys that played cymbals, and any gadget you could think of. He had his big black Cadillac wired with cat-call whistles and big air horns mounted on each side of the hood.

**Cathy:** He loved his Cadillac. He would work on the engine himself, repair anything that needed fixing, change the oil, whatever needed doing, he did. He'd wash and wax it regularly and he adorned it with every shiny chrome gadget he could find. I remember most the huge chrome air horns mounted on each side of the hood. And he had all these horns and whistles, even sirens, and a gadget that moored like a cow when you pressed the lever. I think it was down by the foot pedals so he could just tap it with his foot and the car would "moo." Everything delighted us. We'd go to the carwash and watch every step of the automated process through the glass windows, follow the car as it traveled on the conveyer belt.



*Easter 1950*

*Christmas 1951*



*Easter 1954*

*Farmdale home 1954*



*Christmas 1956*



*1957*

**Cathy:** He would take us to “The Pike” amusement centre in Long Beach, California. They had one of those old white-painted rickety wood roller coasters that seemed huge to us and it had an incredibly steep first drop and went very fast, with turns that would go out over the ocean. Every time we’d speed into the station and come to a screeching halt, he would look at us and say “Again?” He’d wave his money and hand it to the operator and off we’d go, never getting out of the car we started in. I think we would ride that coaster six or seven times in a row.

**David:** Some years after your father’s death, tape recordings that your father had made on the Gentry Avenue organ were released—they were made into an album called *Buddy Cole Remembered*. It’s an outstanding collection of music that includes many of your father’s own compositions. It includes two pieces, one named after his then-wife Clare and another called “Tina.” Do you recollect him writing this piece about you, Tina?

**Tina:** I wish I did. He also wrote a beautiful piece called “Two Little Girls.” Cathy and I both have copies of the sheet music written in his own hand.

**David:** I wonder which memories of your father’s music you hold dear?

**Cathy:** Sometime after Daddy died, Clare gave us each a tape recording of Daddy playing the traditional “Wedding March” and “Processional” on his pipe organ. We both played the tape for our weddings. I remember feeling that because of his beautiful music, he was there with me on my wedding day! I cherish that the most. As mentioned before, I also cherish his wonderful recording of “Slaughter on 10th Avenue.”

**David:** Your father recorded an album on piano with orchestra that contained Cole Porter’s music and there’s a wonderful quote by Cole Porter that appears on the cover that says “I am very flattered that Buddy Cole played my music and so beautifully.” We’ve already spoken about Hoagy Carmichael, but I wonder if you know of your father having worked with any other notable composers?

**Cathy:** The *Cole Plays Cole* album has always been one of my favorites. In the ’50s and early ’60s, Daddy was one of the most in-demand studio players in the recording business, both piano and organ. He played on so many movie scores and with so many composers and artists, we couldn’t name them all. Just recently, we found out he played on the score for *Sound of Music*, but sadly, passed away days before the final recording session.

**David:** Before we talk more about your father’s passing, I’d like to turn to your own careers in show business. You both went on to have much success during the 1960s and were household names as a result of being part of the singing group ‘The King Cousins,’ and, of course, I know you, Tina, went on to star as “Katie Douglas” on CBS’ *My Three Sons*. You often hear parents in show business not recommending that their children go into the in the TV sitcom industry. Did your parents ever advise for or against?

**Cathy:** Well, I don’t think there was a direct influence, but we were always surrounded by musicians, singers—show business, always music. And both our parents, and our aunts and some uncles, were entertainers or in the business. As most of the time we were with our mother, including traveling with her when the King Sisters were booked in Vegas or Lake Tahoe or Reno, she probably had more influence. But we also would travel to where our dad was working, mostly in Las Vegas and would be around all the artists with whom he worked.

We and all our cousins were always included in most gatherings our parents would have with mostly musicians and singers, and at family functions the kids would often perform or put on shows or plays. When the movie *The King and I* came out, we loved it so much, we put on a back yard play of it on the patio of our aunt and uncles’ home, with costumes, sets, an audience, the whole thing.

When our mom created *The King Family*, it was only natural for us to continue entertaining, doing what we had all been doing all our lives, loved doing, carrying on with the legacy that both our parents gave us!

Sadly, Daddy passed away before our TV show went on the air, so he never saw our success.

**Tina:** Yes, of course, in that, because my parents were so well respected, I was as well. He also really tried to discourage me from getting into “the business,” but ended up being very proud of me. Although he passed away before *The King Family* and *My Three Sons*, he was around to see me in my first screen test when I was 15 years old for Warner Brothers, and later, when I was 19, in my first TV series, *Hawaiian Eye*, and the movie *Palm Springs Weekend*, where he visited me on the set.

**David:** Cathy, you mentioned earlier about your father being contracted to record some organ pieces featured in the blockbuster movie *The Sound of Music*, and I believe this included him playing the organ for sections of the end titles, the reprise of “Climb Ev’ry Mountain,” the “Processional” and “Maria.” It was in the early hours of November 5, 1964, after what has been described as a marathon six-hour recording session, he headed home, went to bed and died in his sleep of a heart attack. How did you cope with his passing?

**Tina:** As children, both my sister and I were very close to our father. I was 13, my sister only nine, when our mother remarried and moved us to Northern California, so in those formative years, we only got to see him when school was out. I was just 21 when my father passed away, and I regret not having had the time to see him through adult eyes, to really get to know the man, and understand and appreciate his amazing talent. After all, he was just our “dad”!

But yes, I had just turned 21, my sister was just 17 and we were devastated! And shocked, and angry! And I felt very guilty, because I had gone to Northern California and stayed much longer than I was supposed to.

I had borrowed my dad's luggage and he needed it to pack for a gig with Phil Harris at Harrah's Club in Lake Tahoe. I had been irresponsible in not getting it back to him, so he barked at me on the phone that day and that was the last conversation I had with him. I kept thinking if I had been there, he wouldn't have died. Even though we didn't live with him, he was a very large part of our lives. We didn't write letters—he had given us a portable Wollensak reel-to-reel tape recorder so we sent tapes back and forth and could hear each other's voices and inflections. He always told us we were the loves of his life, so it was a tremendous loss. And his playing was so unique and moving, that we can be anywhere—picking out a head of lettuce in the produce section of the supermarket—and if a song of his comes on over the loudspeaker, especially Henry Mancini's "Mr. Lucky," both my sister and I are stopped in our tracks and the tears start.

**Cathy:** Again, Tina has said it all. It was November. The last time I saw him was during the summer, but we'd had a few phone calls since then. I was alone at the house in Northern California when I got a call in the middle of the night. It was our stepbrother and all he said was "Buddy's dead." In my shock, I thought it was a cruel joke at first, but then he was explaining what had happened. I was completely devastated and alone and how could this be? He was too young. That wasn't supposed to happen.

Tina was supposed to have been home but was late. I was crying and didn't know what to do, and I just started pacing all around our home, back and forth, up and down the stairs, waiting for her. How was I going to tell her? Finally I heard the car door slam and I was able to tell her. It was one of the most difficult things I have ever done.

To this day, if a phone rings in the middle of the night, I feel a sense of dread and am taken right back to the night I got that phone call. It took a long time to get beyond the pain of losing our Daddy. And as Tina said, Whenever we hear Mancini's "Mr. Lucky," it always brings us to tears, even now.

I feel the same as Tina. I so wish I had known him as an adult, through eyes and ears that could really appreciate all his talent, and been able to have adult conversations, about everything and anything. Get to know his mind as an adult. But, as Tina said, he was just our "Daddy."

My daughter is a wonderful singer-songwriter. He would have gotten such a kick out of her and she would have adored him. They would have spent hours and hours together in the studio, him playing with her, recording her beautiful voice. I so wish they had known each other.

Thank you so much for sharing your interest and admiration for him. In hearing what you have expressed and in answering your questions, I feel as if I'm getting my wish—getting to know him a little better with my adult eyes.

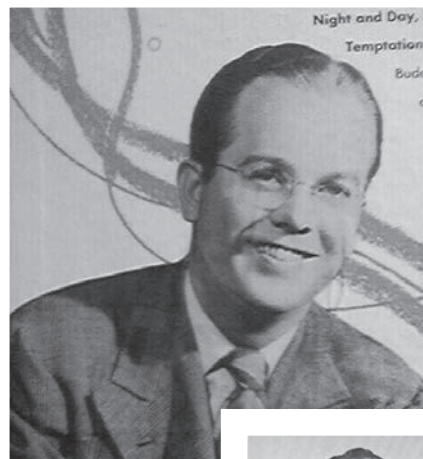
**David:** It's been a pleasure and I'm glad that you feel this way.



*Tina and Cathy in 1962 at Gentry Avenue house*



*Yvonne and Cathy in North Hollywood home*



**Cathy:** But we are so very lucky and grateful to have wonderful memories and incredible musical legacies from both our parents, in all the music and photos, and videos of their lives that exist and are being heard and seen so many years later. With YouTube and Facebook, we happily realize that there are so many people, fans who still remember, still care, and even more amazing, new generations who love and appreciate our parents' music. It's wonderful. We feel blessed.

**David:** It's been a pleasure talking with you both and gaining an insight into the man and his music! Your father's spirit and influence live on in the musical performances of many theatre organists who have been touched by his genius! Is there anything you'd like to leave us with, as tribute to your father? And is there anything that you'd like to say to his many fans around the world?

**Tina:** Both my sister and I are very moved by the love and appreciation that still exists for our father's innate gift. As children, we were totally unaware of his genius, he was just our dad, and it's so wonderful to have been made aware of it because of you, his fans. We thank you from the bottom of our hearts.

**Cathy:** Again, Tina has spoken for both of us, but I want to add something. Because of Facebook we have discovered that there are so many people out there who still remember our father, still are fans, still revere him 50 years after his untimely death. That's so amazing.

Someone has created a Facebook page for him called "Buddy Cole: Theater Organ's Coolest Cat," which I discovered a few years ago while searching for him on the internet. Pipe organ enthusiasts discuss him and his music, post pictures and old articles.

ATOS held a convention in Indiana, at which a wonderful pipe organ musician, Pierre Fracalanza, honored our father with a tribute concert, playing live, "in the style of Buddy Cole," many of our father's recorded performances and compositions.

My point is that, through all this interest and curiosity and respect and praise we're hearing, fifty years later, my sister and I are getting our wish—to know him through adult eyes.

It's quite breathtaking actually, and I want to thank you personally for your interest and also all the fans, all the people who still remember Buddy Cole, and all those who have discovered and appreciated his talent over the past fifty years. It means so very much to us!

**David:** Cathy and Tina, thank you so much!

Editor's Note: The tribute concert to which Cathy referred has been reformatted for the web and can be seen at [www.buddycollection.com](http://www.buddycollection.com).

More information on The Four King Cousins (Tina, Cathy and their cousins Candy Conkling Brand and Carolyn Thomas Cameron) can be found on Facebook (Fourkingcousins) or on the web at [fourkingcousins.com](http://fourkingcousins.com).



*Buddy and Hoagy*



*Farmdale North Hollywood house organ*



*Farmdale 1949*



*Tina and Cathy  
with Doris Day  
1954 in Las Vegas*





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# Chapter News

## ALABAMA

Birmingham, Alabama—Sunday afternoon, September 20 found Alabama chapter members, friends and family at the home of Fred and Louise Dove. The occasion was a birthday celebration for Fred—his 80th—and what a celebration it was, with Donnie Rankin at the keyboards of “Chloe,” Fred’s Walker RTO-335. The Walker sounds amazing in the Doves’ open basement, and Donnie’s dazzling talent showcased the organ in grand style. His program featured several songs in authentic Jesse Crawford style, Gershwin, and even Brubeck. As one chapter member described it, “It was altogether a very sweet afternoon made even sweeter with all the cake and ice cream we could eat.” The chapter’s hope is that Fred won’t wait until his 90th birthday to celebrate once again in such a memorable way.

At the end of October, the Alabama chapter continued the decades-long Birmingham tradition of presenting the silent film *The Phantom of the Opera* at Halloween. Through all those decades, the constants have been organist Tom Helms with his powerful score, the chapter members who prepare the organ and the present the show, and Big Bertha herself, the Mighty Wurlitzer. As always, the show was a success and enjoyed by more than 400 people in attendance.

—Larry Davis

Gary Jones, President

205-942-5611 smg4music@me.com



Donnie Rankin at the Dove Residence  
(Photo by Fred Dove)

## ATLANTA

Atlanta, Georgia—The Grande Page organ at Stephenson High School was presented at the ATOS 2013 convention, then premiered by the incomparable Jelani Eddington in a 2014 dedication concert that included the school orchestra and chorus. It is currently undergoing important changes: the addition of a handful of ranks, rewinding some of the chests, new keyboards, and most important, the return of the original Krumet Horn, which departed the organ many years ago. Tonal finishing is scheduled in January; then the Page will be ready for a visitor from England—the one and only Richard Hills, appearing in concert in March. In July the organ will be part of the Atlanta AGO’s *Pipe Organ Experience* for young organists.

In September, before the console changes began, Ken Double, with his unique theatre organ artistry, presented a delightful program for the chapter and the many visitors who joined us for a wonderful afternoon of music. A truly great theatre organist. We were pleased to have a special visitor: Simon Moran from Thailand.

Also in September, the Wurlitzer of Chattanooga’s Tivoli Theatre was, for the first time ever, included in a Chattanooga Symphony performance, Respighi’s *Pines of Rome*.

Later in September, the Strand Theatre in Marietta featured the Allen GW4 in several shows celebrating the theatre’s 80th anniversary, including the annual Silent Comedy Shorts program featuring several chapter organists. At Halloween, Ron Carter accompanied *The Man Who Laughs* to an enthusiastic audience.

The gracious staff of Atlanta’s Fabulous Fox Theatre made possible a very special October meeting—an afternoon at Mighty Mo. Organist-in-Residence Larry-Douglas Embury and associate Rick McGee opened the program, followed by a grand opportunity: open console on Mighty Mo. The afternoon featured a very special appearance—the return to the console of long-time Fox house organist Jay Mitchell.

—Larry Davis

Larry Davis, President

770-428-4091, acatos@earthlink.net



Ken Double at Stephenson High School  
(Photo by Larry Davis)



Larry-Douglas Embury and Rick McGee at the  
Fox Theatre (Photo by Larry Davis)

## CENTRAL FLORIDA

Pinellas Park, Florida—Summer is normally a slow time here in Florida, but not this year. Ongoing upgrades to the pipework in our instrument in the Pinellas Park Auditorium kept several of us busy with great-sounding results. On another project, our chapter bought most of the pipe work from the former organ of the Kirk of Dunedin. The pipes and chests needed to be removed quickly. We disassembled and moved the majority of the instrument to temporary storage. As well, planning is underway for the 2017 ATOS convention. Several meetings have already taken place and contracts are being completed.

In September we held a joint meeting with the Manasota chapter of ATOS. Ken Double was the featured artist. What an impressive performer for a non-concert general meeting! Our thanks to John Fischer and the Manasota members for hosting us at such a fine performance, and to Ken Double for presenting his musical program.

Our monthly chapter meetings have resumed after the summer hiatus and are held at 7:00pm on the second Tuesday of the month. The location is at 7960 59th Street North, Pinellas Park, Florida.

At the end of the *Summer Classic Movie Series*, the Tampa Theatre showed the silent film *The Phantom of the Opera* on August 30. Almost 1,400 patrons were treated to an original music score performed on the Wurlitzer theatre pipe organ by Dr. Steven Ball. The success of this presentation shows there is an audience out there when the show is done right.

—Gary Blais  
Cliff Shaffer, President  
727-504-7012, [cliff71@aol.com](mailto:cliff71@aol.com)

## CENTRAL INDIANA

Indianapolis, Indiana—The past two months have been quite exciting here in Central Indiana! In September we were fortunate to have our chapter business meeting and social at Manual High School in Indianapolis with its 3/26 Wurlitzer theatre organ. Our artist for the social was chapter member Tim Duckworth from Columbus, Indiana. Tim gave a fine performance, putting the Wurlitzer through its paces. What a treat!

October brought us back to the Warren Performing Arts Center for our final concert presentation of 2015. Justin LaVoie was our artist, playing a tremendous concert of "Autumn Favorites" quite appropriate for that crisp fall afternoon.

A reminder about our 2016 concert series: All concerts will take place at the Warren Performing Arts Center in Indianapolis and will begin at 2:30pm. Simon Gledhill, March 13; Mark Herman, June 12; and Justin Stahl, September 11. Tickets may be purchased in advance at 5440 N. Meridian Street, Indianapolis, Indiana 46208 or by phone at 317-255-8056.

—Mike Rolfe  
Tom Nichols, President  
317-417-7414,  
[thomas.nichols1970@yahoo.com](mailto:thomas.nichols1970@yahoo.com)

## CHICAGO AREA THEATRE ORGAN ENTHUSIASTS

Chicago Illinois—CATOE and our sister chapter CTOS enjoyed a wonderful afternoon at the Allen Organ Studio in October with Scott Foppiano at the console. He played a fantastic program on the big five-manual Allen to the delight of the large crowd in attendance, showing off all of the "moods" of the organ. Thanks to our host, Lee Maloney, for gracious hospitality.

CATOE has begun the restoration of the one-of-a-kind 3/16 Geneva/Marr & Colton theatre organ in the Arcada theatre in St. Charles, Illinois. The organ is used several times a month for pre-show entertainment. The last major work was done in the early 1980s, and it is in need of a complete restoration. If you would like to help us, please send your tax-deductible donations payable to CATOE at CATOE Arcada Restoration PO Box 2631, Joliet, Illinois 60436, or visit our fundraising page at [www.razoo.com](http://www.razoo.com) and search for Arcada Theatre Organ.

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



Scott Foppiano (Photo by Don Walker)

## CHICAGOLAND THEATRE ORGAN SOCIETY

Chicago, Illinois—Bob Bates motored down from Rockford to play our August 11 social at Lee Maloney's Allen Organ Showroom. Bob's fabulous fingering on the 5-manual Allen for "Tico Tico" made Ethel Smith's look pale in comparison. He played a medley from *Sound Of Music*. The movie is 50 years old this year and the music is timeless. Since Bob was coming to Chicago, he played "All That Jazz"

from the musical *Chicago*. He was not only "good," he was "great"!

September 19 was our 10th Annual Picnic, thanks to gracious and generous hosts Arlene and Al Miller of Lombard. Their home is warm and welcoming, with an exceptional sounding 2/13 Estey pipe organ (thanks to Al) and pumpkin decorations and beautiful oil paintings in their rec room (thanks to Arlene).

Dean Rosko, organist for the Milwaukee Brewers baseball team, returned by popular demand. He played well-known selections from Elton John, Billy Joel, and Hoagy Carmichael. Next, some polkas. His father says "There is a polka for everything!" It's always amazing to me to hear young artists play old tunes like "Paper Moon" and "Dream a Little Dream of Me"...and, so well! What a lively and entertaining program!

Dean's first organ record was Leon Berry at Hub Roller Rink. Mind you, Dean was a competition skater—which also revealed that Ron and Marlene Weber met at the Hub 50 years ago and George and Bette Wine met at the Elm 60 years ago. Wow! Those who skate together stay together?

Dennis Scott played a short sing-along which ended with everyone singing "Grace" to the tune of "Edelweiss." A very sumptuous pitch-in dinner with beef sandwiches and fried chicken followed. Many members and guests tried the exceptional Estey. A great time was had by all!

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

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, September 20, 2015 Theatre Organ Society of the Delaware Valley was pleased to present our Fall Kickoff Concert featuring Walt Strony in concert on our 3/24 Wurlitzer theatre pipe organ at the Colonial Theatre in Phoenixville, Pennsylvania. Walt played a wonderful selection of music for an enthusiastic audience.

He was one of the individuals involved in the regulation and final finishing of our organ and this concert was the first time Walt he had the experience of playing the organ he helped create.

On Sunday, October 25, 2015, TOSDV was pleased to present our annual Halloween silent movie. This year we selected the 1927

# Chapter News

silent horror film *The Cat and the Canary* starring Laura LaPlante, Forrest Stanley, and Creighton Hale. Accompanying the film on our 3/24 Wurlitzer was our president Wayne Zimmerman in costume. We had a nice-sized audience for the afternoon helped, perhaps, by the Philadelphia Eagles playing their game at 8:30 that evening. Also encouraging was the presence of some young adults and a few children in the audience. Altogether, a productive afternoon—although the Eagles lost.

As always, many thanks to Jack Serdy and Glenn Eshbach for keeping the Wurlitzer in top playing condition and to Wayne for his presentation.

—Dick Metzger  
Wayne Zimmerman, president  
610-429-5378, waynezim@aol.com



Walt Strony at the Colonial Theatre  
(Photo by Dick Metzger)



Wayne Zimmerman accompanied *The Cat and the Canary* at the Colonial  
(Photo by Dick Metzger)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The new season opened in October with back-to-back silent movies: Harold Lloyd in *The Freshman* at Knight Auditorium, Babson College on Saturday, and Buster Keaton in *Spite Marriage*

at the Shanklin Music Hall on Sunday. These shows were very expertly accompanied by Dr. Steven Ball, organist at Atlantic City's Boardwalk Hall. What an experience it is to have the suspense and the comedy of the story so well supported and reinforced as is the case when Dr. Ball is at work! The subtlety of his performance does not intrude or distract, but inconspicuously leads the mood of the audience to feel as well as see the dilemmas that unfold.

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



Dr. Steven Ball and the Wurlitzer console at Babson College (Photo by Charles Briggs)

## GARDEN STATE

Long Valley, New Jersey—Nina Heitz helped us start our business year off right by welcoming us to her home in September. Her 3/23 Wurlitzer was the central focus for an enjoyable concert by Glenn Hough. It was a highlight again when two of our young organists gave a presentation, sharing stories of their ATOS Youth Adventure. This culminated with a call for each of them to play a musical piece. Andrew Van Varick and Brett Miller enthusiastically took to the bench to everyone's delight. A business meeting, picnic supper and open console rounded out the day.

Three of our venues were very active this fall. The 3/10 Rahway Rainbow Room Wurlitzer provided entertainment with Ed Alstrom at the keyboards in our *First Thursdays* series.

Bernie Anderson orchestrated a 1927 Showcase Spectacular featuring Clara Bow in *It*, two shorts, *Love 'em and Weep* and *Koko the Clown Hops Off*, and soprano Arianna Armonwirth singing a 1927 medley.

Everything was accompanied by Bernie on the 4/23 Bob Balfour Memorial Wonder Morton at the Landmark Loews Jersey Theatre.

In September and October Paul Citti and Bob Maidhof played the organ at that same location for pre-movie entertainment. Both of them also played for the annual *Golden Door Film Festival* at the Loews. Eric Fahner played the Wonder Morton for one of the frequent weddings celebrated at the Loews as well.

At the Brook Arts Center Bernie Anderson provided the organ sound track for *The Phantom Carriage*, a classic silent horror film just right for the Halloween season. Audience members who came dressed in costume received a discounted ticket price. The 3/11 Wurlitzer at the Brook also was used to initiate Somerset County members into the world of theatre organ music during their annual Journey Weekend, inviting people to attend free arts events exploring opportunities available locally.

—Catherine Martin, President  
973-256-5480, cathymartin2424@gmail.com



Glenn Hough plays the 3/23 Wurlitzer hybrid at Nina Heitz' home (Photo by Tony Rustako)



Bernie Anderson performs on the 4/23 Loews Wonder Morton (Photo by Tony Rustako)

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## JOLIET

Joliet, Illinois—JATOE is so lucky to be able to have such wonderful socials at the Rialto Theater in Joliet!

Our program in September featured two well-known artists. We started out with Don Young, a local artist who is a real crowd favorite. He started his program with a lot of the old smoothies. We never hear enough of his playing. We were really entertained by him until our second artist, Steve Eaklor drove in from the church where he plays on Sunday mornings. Steve is a genius at the keyboard and has so many credits that I can't mention them all. Steve mixes jazz with classical and we were amazed at his wonderful technique. It was a beautiful afternoon and we had a huge crowd.

Our October social also had a double bubble. We were pleased to hear Tony Thomas, also a jazz artist, give our old Barton a real workout. We heard sounds that we didn't realize were in the "old girl." Tony accompanied our own Mark Demin, who has a voice of pure gold. They did a lot of our favorites also. What a pleasure to have so much talent on the Rialto stage in Joliet. I feel sorry for those of you who missed this great crowd pleaser.

Hope to see more of you listeners at our next social in November.

—Barb Petry  
Jim Patak, President  
708-562-9538

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## LONDON & SOUTH OF ENGLAND

Woking Surrey—In September we welcomed Andrew Quin to entertain us at the Woking Wurlitzer, bringing yet another breath of fresh air in our aim always to keep as much variety as possible in our presentations.

Although an experienced musician with many professional achievements in the world of recording and TV studio to his credit, Andy has only recently returned to an early love of his, the theatre organ. His appearance at Woking was therefore the first occasion he has played for our chapter. And what a splendid evening's concert he gave us! Plenty of music we all knew, riveting stories of his absorbing life in music, some exceptional improvisation demonstrating his complete command not

only of our Wurlitzer, but also our Hammond organ.

To showcase his immense piano keyboard skills, he brought the roof down when he played the Clavinova electronic piano. It would be true to say that if at the start of the evening everyone wondered who Andrew Quin was...by the end of the evening, the entire audience warmed to his music and personality and are eager to see his return.

Our October concert featured Kevin Morgan. Kevin's classical training and excellent musicianship combined into a well thought out programme of superbly played music, which as well as making full use of our Wurlitzer, also seemed to have a smile built in too!

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



Kevin Morgan at Woking  
(Photo by Peter Collett)



Kevin Morgan at Woking  
(Photo by Keith Reeve)

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## NEW YORK THEATRE ORGAN SOCIETY

New York, New York—On October 3, the New York Theatre Organ Society presented *Bach to Broadway: Two Organs, Two Organists, All Fun* in conjunction with the Central Hudson Valley Chapter of the American Guild of Organists using NYTOS' traveling GW319EX and the Gress-Miles pipe organ installed in Poughkeepsie's Christ Episcopal Church. Congratulations to John Vanderlee for his efforts in ensuring the success of this show and to the artists, Nathan Avakian and James Fitzwilliam. Both Nathan and James succeeded in presenting the organ, both theatre and classical, in a very creative, entertaining, and interesting way with music and arrangements that would appeal to any age. They received a well-deserved standing ovation from the very appreciative and, no doubt, somewhat surprised audience.

On October 24, NYTOS presented the 1922 silent film *Robin Hood* at Chaminade High School on the 3/15 hybrid theatre pipe organ. As always, Bernie Anderson provided an excellent accompaniment for the film, and several Chaminade students were among the audience of 60.

—Dan Minervini  
Steven Frank, Chairman  
718-456-9741, steve@virgilfox.com



Nathan Avakian and James Fitzwilliam after  
*Bach to Broadway* (Photo by Laura Russell)

# Chapter News



Bernie Anderson talks to audience members after *Robin Hood*. (Photo by Tom Stehle)

## NORTHERN CALIFORNIA

Berkeley, California—San Francisco, the city that hosted great and memorable ATOS conventions, has lost its last theatre organ. In September Dick Taylor, owner of the organ, and Ed Stout, with the assistance of several NorCal members, removed the console from the Castro Theatre. That silenced the truly impressive Wurlitzer which had graced the theatre for more than three decades, ending a 102-year run for Wurlitzer in the City by the Bay.

Beginning with Wurlitzer Opus 29, shipped to the Wurlitzer store on December 31, 1913, 78 separate opus numbers were installed there according to the Judd Walton opus list. Many still remember the Fox Theatre on Market Street; the Orpheum Theatre with its beautiful Robert-Morton just a block away so memorably played by Jim Roseveare for the ATOS Convention in 1975; the Paramount; the Avenue Theatre with its 3/15 Wurlitzer; the Marina Theatre with its Robert-Morton and the Lost Weekend bar with its Style 216 Wurlitzer; and so many more, all now mere memories. The Castro Wurlitzer will be replaced by a seven-manual tone generator, according to plans.

Meanwhile, NorCal members enjoyed a bright fall afternoon, joining the local AMICA group at Hunter Hall in Rio Vista October 17, with Dave Moreno presiding on the 3/15 Wurlitzer which he also installed and maintains. Dave accompanied Laurel and Hardie's *Habeas Corpus*, a 1928 silent of slapstick graveyard antics appropriate to the season. In addition to the Wurlitzer, the hall also houses an Operator's Reproduco pipe organ and a Robert-Morton pit organ Style 49, one of only four known to exist.

The next week, on the same Wurlitzer, Dave accompanied *The Phantom of the Opera* featuring live professional opera singer Linda Small, an extremely impressive Vox Humana, who together brought forth thunderous applause from the sold-out audience.

—Roy K. Powlan  
Tom Madsen, Chairman  
510-229-3974, tmadsen2014@gmail.com



Edward M. Stout III in the relay room of the Castro Theatre. In well over 30 years of heavy use the original Wurlitzer relay required only nine minor repairs (Photo by Roy Powlan)



Julie Porter, Roy Powlan, Dave Moreno and Geoff Hansen at the joint ATOS and AMICA meeting in Rio Vista (Photo by Rob Thomas)

## OLD DOMINION

Richmond, Virginia—Old Dominion Theatre Organ Society members attended the Byrd Theatre's annual presentation of the 1925 Lon Chaney silent film, *The Phantom of the Opera*, on October 23, 2014. All proceeds from the event are used for the preservation and restoration of the Byrd's Wurlitzer. The brilliant organ accompaniment for the film was provided by Michael Britt of Baltimore. Michael pulled out all the stops of the original installation 4/17 Wurlitzer to the delight of the audience of over 600 who accorded him a standing ovation.

ODTOS Treasurer Wendy Wurlitzer was instrumental in the application for an ATOS Endowment Grant awarded to the Byrd Theatre this past July to assist in the restoration of the organ's solo Xylophone.

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



Wendy Wurlitzer and Michael Britt (Photo by Charles Hague)

## PUGET SOUND

Seattle, Washington—The sunny afternoon of September 27 was one of expectation, delight, and only a hint of regret as Martin Ellis performed a memorable final concert of the PSTOS 2015 subscription series on the Calvary Christian Assembly 3/25 Kimball-Wurlitzer in Seattle. Martin shuffled his calendar to perform in place of Australian organist John Atwell, whose visa was inexplicably delayed. He saved the day in fine fashion with a concert notable for both quality and variety. Many thanks to him for agreeing to step into this difficult situation and prepare an excellent concert on short notice.

Martin opened the program with a highly rhythmic version of the title theme from *Man of LaMancha*, followed by comments in his relaxed and modest style, including his hope that he could live up to the standards of John Atwell. From the start, the audience was impressed by his high level of musicianship, displayed in a variety of genres, ranging from jazz and Broadway standards to classical, and songs from recent movies and musicals.

Martin Ellis is a classical and theatre organist, pianist, and music arranger, and an active face in the Portland music scene. He has performed in many of the major theatre organ venues throughout the US, including the Sanfilippo Palace de Musique in Chicago,

Milwaukee's Piper Music Palace, and Uncle Milt's Pipes and Pizza of Vancouver, Washington. He has long been a member of Trio Con Brio with Donna Parker and Jonas Nordwall, presenting concerts featuring three organs played simultaneously.

Thanks to the much-appreciated efforts of Greg Smith, Russ Evans and Bob Zat, the totally-renovated Kimball-Wurlitzer sounded better than ever.

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



Martin Ellis entertains Puget Sound chapter members (Photo by Jeff Snyder)

## RED RIVER

Fargo, North Dakota—Whew! RRATOS has had a busy few months! In September, we held our bi-monthly meeting and had a reelection of board members. The new board is as follows: Ryan Hardy, President; Alex Swanson, Vice President; Faye Crume, Secretary; and Lance Johnson, Treasurer.

We are excited to announce the creation of a new website for the RRATOS chapter! It has information about the current happenings of RRATOS as well as histories of the two Wurlitzer theatre organs in the Fargo/Moorhead area. Check it out at [rratos.org](http://rratos.org). The Facebook page has also been very active leading up to the Silent Movie Nights in October. ([facebook.com/RedRiverATOS](https://www.facebook.com/RedRiverATOS))

On October 23 and 24, RRATOS hosted the 41st annual *Silent Movie and Big Band Night*. Outside the Fargo Theatre, the FM Horseless Carriage Club displayed their collection of classic cars for all to enjoy. The first half of the program was an impressive concert by the Fargo Theatre Big Band All-Stars under the direction of David Ferreira. They performed

many toe-tapping classic big-band tunes as well as a duet with Lance Johnson on the Wurlitzer for a finale. Following a brief intermission, the silent film for the night, *Sparrows*, was introduced and shown. Lance Johnson played a live original score to the 1927 Mary Pickford movie. We received many positive comments from the event!

The following week, Minnesota State University—Moorhead (MSUM) presented the silent drama *The Unknown*. It was screened for the MSUM student group, the Cinethusiasts. Dave Knudtson played the score to that film on the 3/8 Wurlitzer in Glasrud Auditorium. Even though the crowd was small, it was enjoyed by everyone.

—Ryan Hardy, President  
701-730-0546, ryanhardy381@gmail.com



The homepage of our new website: [RRATOS.org](http://RRATOS.org) (Photo by Ryan Hardy)



The Fargo Theatre Big Band All-Stars perform a duet with Lance Johnson (Photo by Ryan Hardy)

## RIVER CITY

Omaha, Nebraska—The September 20, 2015 chapter meeting was held at the Markworth residence, home of the Kimball 3/24 theatre pipe organ. This was the annual RCTOS chapter fall pot-luck. Thanks to Bob Markworth for hosting this event and providing the main dish and beverages.

The guest artist for this event was Indianapolis resident Justin Nimmo. In addition to being a fabulous organist, Justin is also an organ tech and has been employed by Carlton Smith Theatre Pipe Organ Restorations since 2004. Justin performed an enjoyable program with many standards and commanded the Markworth Kimball with great expertise. After dinner, Justin returned to the console for another session to entertain members and guests who attended the event. Visit our website to view Justin's performance videos.

The October 18, 2015 chapter meeting was held at the University of Nebraska Omaha Strauss Recital Hall with guest artist Dr. James Johnson, UNO Coordinator of Keyboard Studies. The professor meticulously explained the installation and workings of UNO's Casavant Opus 3603, installed in 1985 at a cost of a mere \$300,000. This Casavant organ is a combination of tracker and electro-pneumatic action and employs eight electronic adjustable combination modes. In addition Dr. Johnson provided history and information about the selections he was going to perform along with registrations that he would be using. RCTOS members experienced a very informative and interesting afternoon.

Visit our website, [www.rctos.com](http://www.rctos.com), for current news, calendar and videos. Follow us on Facebook: River City Theatre Organ Society Omaha.

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

# Chapter News



Justin Nimmo at the Markworth Residence  
(Photo by Jerry Pawlak)



Dr. James Johnson at Strauss Recital Hall  
(Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—The Mile High Banjo Society put smiles on everyone's faces at our September club social at Holiday Hills. Band members are Molly Kaufmann, piano; Decker Westerberg, National steel guitar and washboard; John Mumford, lead plectrum and 5-string banjo; Donna Smith, banjo; Ron "Snake" Moermond, banjo; and Jim Calm, tuba and theatre organ. The MHBS played a well-received program of traditional Dixieland and Jazz standards, Donna and Snake sang a few tunes and Jim and Molly did some Ragtime organ and piano duets.

The Front Range Organ Owners Group (FROOG) had another outing in October, this time visiting the Brewer Family Car Collection in Wheat Ridge. Club members Rod Brewer Sr. and Rod Brewer Jr. let the Froogies wander around their collection of beautiful vintage cars while organists played several touring organs.

Our annual *Got Gospel* program was the October RMCATOS club social at the Holiday Hills Ballroom. Music was presented by theatre organ, piano duets, and theatre organ with piano duets. The content consisted of songs of faith and encouragement along with traditional hymns and sacred music. An impromptu band, the "Got Gospel Five," consisting of piano, bass guitar, two trombones and drums, played a series of high-energy Gospel revival tent tunes. The program closed with a Gospel reprise finale featuring all of the performers of the afternoon and adding a theatre organist to the "Got Gospel Five" which immediately became the "Got Gospel Six!" When finished, the "GG6" was treated to an extended standing ovation. Artists for the afternoon were Bev Bucci, theatre organ, piano, and trombone; Jerry Bucci, bass guitar; Debbie Cornella, piano; Betty Metz, trombone; Randy Morris, theatre organ and piano; and Lee Shaw, drums.

—Jim Calm  
Ryan Kroll, President  
rkroll@colfax.com



The Mile High Banjo Society  
(Photo by Bill Kwinn)



The "Got Gospel Six" (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—It was a beautiful September Saturday—a wonderful day for the SLTOS monthly meeting. Due to construction at the Ryans' home, the meeting could not be held there as previously planned. Rather, we gathered at Lacefield Music in South County shopping center. Lacefield owner, Kathy Krubsak-McReynolds, warmly welcomed our group to the store and its music room. On tap was a demonstration of the flagship model of the Lowrey electronic organ line, the Liberty, by Dee Ryan's piano teacher and electronic organist extraordinaire, Dwayne Hilton. Dwayne's performance of several genres of music on this versatile instrument was amazing. Also, Jack Moelmann shared his photo album of pictures from his Fox *Those Were the Days* concert, and presented certificates of appreciation to those of us who were involved. It was another very enjoyable meeting.

The weather was sunny and cool on Sunday, October 18, 2015 at the home of Dave and Jo Ann Bartz. Dave is a master model railroad builder. His N-scale trains on his elaborate train layout in the basement, some of which is still under construction, were fascinating to watch as the trains made their way through a tiny city and countryside. After enjoying the trains, all sat down upstairs to listen to the Allen 319-Q. The sound, which has always been good—but tended to be overpowering at some locations—has been improved due to Dave's installation of new Allen speakers on either side of the console. Featured organist Richard Rogers artistically performed a program of pieces from various musical genres for about an hour with an encore. Later, by request, he skillfully performed two pieces written in 5/4 time. It was a thoroughly interesting and entertaining afternoon.

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





September's featured organist, Dwayne Hilton, at the Lowrey Liberty  
(Photo by Gary Broyles)



October's featured organist, Richard Rogers, at the Allen 319Q (Photo by Gary Broyles)

## SIERRA

Sacramento, California—The Fair Oaks Parks District, owners of the small auditorium that houses the chapter 3/13 Wurlitzer, teamed up with the chapter for a presentation of the silent movie Halloween event on October 16 featuring the chapter's Dave Moreno at the Wurlitzer accompanying five short silent comedies, all with a spooky theme appropriate to the season.

Adele Warwick and Sherry Pendergraft did a great job of decorating the small auditorium to a most ghoulishly festive setting. Tom Norvell commanded the popcorn booth and Gary French manned the projector. As many chapters see, particularly with Halloween-themed silents, there were lots of first timers in attendance. We look for this event again next year.

On September 27 the chapter presented Bert Kuntz in concert on the Fair Oaks Wurlitzer. Back in Sacramento for a visit, Bert had been local for many years but moved

to Quincy, Illinois some years ago. His very nicely executed big-band style was much appreciated by the audience.

The chapter and Grant High School Alumni's Eighteenth Annual George Wright Tribute concert on the 4/22 Wurlitzer, usually held every November, had to be cancelled in 2015, but for a worthy reason as the "threadbare and shopworn" auditorium is getting a much-needed facelift. New paint and curtains, plus seats all recovered will make for a much improved venue. This event will be back next year.

The chapter wishes to thank Dick Taylor and Ed Stout for a very thorough two-day assessment and several-page detailed report on the Grant Wurlitzer...which gives us a roadmap for both immediate and long-term issues and improvements on the last remaining "George Wright influenced" Wurlitzer.

—Randy Warwick  
Randy Warwick, President  
530-477-7018, rwarwick@bak.rr.com

## SOONER STATE

Tulsa, Oklahoma—Our program for September 18, 2015 was entitled *Player Piano/Organ Duets*, and was presented by our own president, Bill Rowland, at the console of our 1928 Robert-Morton theatre pipe organ. Bill played along with old piano rolls on a digital player piano for this program. He has a vast variety of rolls and played great tunes from the 1920s and more. Bill presented a great evening of entertainment, enjoyed by all in attendance.

The days of the old upright player piano, played mechanically, brought much joy, music, and entertainment in many homes of days gone by. It was truly a great and remarkable invention which made possible the electronic versions we have today!

October 23, 2015 was a silent movie night and, as always, was well attended—with all enjoying popcorn and lemonade. Our president, Bill Rowland, provided the music for the evening, which began with a sing-along featuring five great songs from 1924.

The first film was a 1924 *Our Gang* (Little Rascals) short which Bill accompanied on our 1903 grand piano. *Our Gang* movies are always fun and a favorite of everyone, and this one was no exception.

The feature film was *Sherlock Jr.* starring Buster Keaton...and also from 1924. Keaton is a movie projectionist with dreams of becoming a detective. He is framed for theft by a romantic rival, and has to call on his meager detective skills to try to clear his name. The film was filled with Keaton's signature acrobatic stunts and great wit.

A great and fun evening for all!

—Paula Hackler  
Bill Rowland, President  
918-355-1562, ragtimebill@gmail.com



Player Piano and Organ Duets night with Bill Rowland (Photo by Rudy Geissler)



Bill Rowland accompanied *Sherlock Jr.* in October (Photo by Rudy Geissler)

## SUSQUEHANNA VALLEY

York, Pennsylvania—Thanks to a grant from the ATOS Endowment Fund, the new Artisan Octo-Flex relay system has now been installed on the Wurlitzer at the Capitol Theatre in York. Glenn Hough put it to the test on Monday, October 12 for our first showcase meeting of the 2015-2016 season. After setting his pistons and playing a few numbers, Glenn remarked how fast the new relay responded. While the organ doesn't sound any different, this change is a major improvement for the organist. The key and

# Chapter News

piston actions are both much faster and there are many more memory levels to store combinations on the organ. As usual Glenn did a terrific job of entertaining us with a wide variety of popular tunes and theatre organ favorites. We all enjoyed his program and I am sure we will have him back again.

We were pleased to have as our special guest, Mr. Todd Fogdall, the new president and CEO of the Strand-Capitol Performing Arts Center. He was very impressed with Glenn's program and the organ and wants to use the organ as much as possible. We look forward to working with him on future programs and appreciate his support of the organ and SVTOS.

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



Glenn Hough at the Capitol Theatre, York, Pennsylvania (Photo courtesy of SVTOS)

## VALLEY OF THE SUN

Phoenix, Arizona—Bernard Tilley came over from England to attend the ATOS annual convention in Philadelphia. After the convention, he continued on to Arizona to visit with Lew Williams. Having heard Bernard play last year, we were glad to have him play a program at the Orpheum on July 12. He presented about a dozen old standards, followed by a medley from *Guys and Dolls*. Near the end of his program, Bernard took some time to present friend Lew Williams with his ATOS Hall of Fame award. He also presented David Gray with his ATOS Organist of the Year award. David and Lew played a piano and organ duet, then David played a school recital piece, a piano concerto. Chapter president John Bittner announced there would be “open console for

those brave enough to follow David, Lew and Bern.” Three of our members participated.

We were back at the Orpheum on September 27. We had a short business meeting with an election to fill a position on our chapter board. Then Juan Cardona presented a program on our Wurlitzer. Juan played a variety of tunes that covered over a century of music, the earliest being an Italian waltz from 1906. The most recent was an original composition written by a jazz vocalist friend of Juan's in 2013. Later, three members took part in open console, followed by some short pieces played by DiDi Steinbauer, who had just turned five that day.

After a long absence from our Silent Sundays programs, we presented the 1920 *Dr. Jekyll and Mr. Hyde* at the Orpheum on October 18. Ron Rhode played songs of the era for thirty minutes, then accompanied the film. Afterwards, he and Don Hall, a teacher at Gateway Community College, held a question and answer session about the film and the music.

—Madeline LiVolsi  
John Bittner, president  
480-239-2822, jbittner@zumagroup.com



Lew Williams and Bernard Tilley at the Orpheum (Photo by John Bittner)



Juan Cardona at the Orpheum  
(Photo by John Bittner)

# Closing Chord

## Dr. Fred H. Boska



Fred H. Boska, theatre organist, pianist, professor, and music instructor died October 20, 2015 in Tallahassee, Florida.

Dr. Boska was named House Organist at the Rylander Theatre, Americus, Georgia shortly after the theatre's

restoration in 1999. Dr. Boska played the theatre's 3/11 Möller for numerous on-stage performances and in concert, including the Carter Center Nobel Awards Recognition Celebration attended by former President Jimmy Carter and First Lady Rosalyn. He was an active member

of the Atlanta chapter of ATOS and was awarded its Lifetime Achievement Award in 2010.

Boska retired as Professor Emeritus of Education at Georgia Southwestern State University in Americus, where he taught from 1970-1993. He held Bachelors, Masters, and Doctor of Philosophy degrees from Florida State University.

After moving to Westminster Oaks, Tallahassee, Dr. Boska donated his Allen organ for installation in the retirement community's Maguire Center for Lifelong Learning. He organized and sponsored many events featuring the instrument, including a fundraiser for young organists in the local chapter of the AGO, of which he was an active member. He was also a lifetime member and past officer in the Benevolent and Protective Order of Elks.

He leaves a legacy of great musicianship, mentoring, and support for our art form.

—John Clark McCall, Jr.

Dr. Fred Boska (Photo courtesy of Atlanta chapter)

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# Around the Circuit

Theatre Organ Programs  
and Performances

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

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

## UNITED STATES

### ALASKA

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

### ARIZONA

**Organ Stop Pizza**—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) [www.organstoppizza.com](http://www.organstoppizza.com). 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.

**Orpheum Theatre**—203 W Adams, Phoenix, (3/30 Wurlitzer). February 14, 2:30pm: Ron Rhode

### CALIFORNIA

**Avalon Casino Theatre**—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) [www.visitcatalinaisland.com/activities-adventures/catalina-casino/movie-theatre](http://www.visitcatalinaisland.com/activities-adventures/catalina-casino/movie-theatre). Pre-show concert, Friday and Saturday, 6:15pm, John Tusak.

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

**Warners Theatre**—1400 Fulton Street, Fresno, (4/14 Robert-Morton). December 17, 6:30pm: Dick Cencibaugh.

**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) <http://www.elcapitantickets.com>. Pre-Show concert. Organ played daily before shows. House Organist: Rob Richards. Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward.

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

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

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

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

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

**Plummer Auditorium**—201 E Chapman Avenue, Fullerton, 714-879-3621 (4/37 Wurlitzer). Feb. 28, 2016, 2:30pm: Gene Roberson.

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

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

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

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

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

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) [www.polktheatre.org/history.asp](http://www.polktheatre.org/history.asp). 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 September through December, April and May. Professional concerts in January, February and March.

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

### GEORGIA

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

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

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

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

### HAWAII

**Palace Theatre**—38 Haili St., Hilo on the Big Island of Hawaii, 808-934-7010 (4/13 Robert-Morton) [www.palacehilo.org](http://www.palacehilo.org). Rick Mazurowski plays from 6:30pm until 7pm every Tuesday night before the movie. Occasional silent movies, concerts and special events featuring the organ. Organists also include Walter Greenwood and Tommy Stark.

### ILLINOIS

**Lincoln Theatre**—103 E Main Street, Belleville, 618-233-0018 (3/15 hybrid) [www.lincolntheatre-belleville.com](http://www.lincolntheatre-belleville.com). Movie overtures: Friday, David Stephens; Saturday, volunteers. December 31, 7:00pm: Jack Moelmann, Dave Stephens, Wallace Dittich, Larry Krupp, Tom Finger, Tom Lawrence, Fran Etling.

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

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

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

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

### IOWA

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

### MASSACHUSETTES

**Knight Auditorium, Babson College**—100 Forest Street, Wellesley, (4/18 Wurlitzer). January 10, 2:30pm: Andrew Van Varick

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

## MICHIGAN

**Music Museum House**—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) [www.musichouse.org](http://www.musichouse.org). November 27, 7:00pm, November 28, 5:30pm and 7:30pm: Andrew Rogers.

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions.

**Stahls Automotive Museum**—56516 N. Bay Drive, Chesterfield, (Wurlitzer) [stahlsauto.com](http://stahlsauto.com). Organ is played every Tuesday from 1:00pm to 4:00pm and on the first Saturday of each month between 11:00am and 4:00pm. Organist John Lauter or played by computer.

**Redford Theatre**—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) [www.redfordtheatre.com](http://www.redfordtheatre.com). Before every film presentation by various local artists. Every other Friday at 8:00pm, and every other Saturday at 2:00pm and 8:00pm. Call to confirm.

**Senate Theater**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) [www.dtos.org](http://www.dtos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. December 6, 3:00pm: John Lauter

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

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

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

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

## MINNESOTA

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

## MISSOURI

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

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

**Fox Theatre**—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) [www.fabulousfox.com](http://www.fabulousfox.com). Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children.

## NEW JERSEY

**Northlandz Music Hall**—495 Route 202 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

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

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

**Rahway Senior Citizens Center**—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) [www.gstos.org](http://www.gstos.org). Organ played monthly and for special events. Free public concert, first Thursday of every month.

## NEW YORK

**The Forum Theatre at the Broome County Center for the Performing Arts**—236 Washington St., Binghamton, 607-778-6079 (Manager) (4/24 Robert-Morton). November 22, 2:00pm: John Ledwon; April 10, 2:00pm: Jim Ford; May 10, 2:00pm: Jim Ford; May 16, 2:00pm: Dean Cook, Nancy Wildoner. Purchase tickets direct: Paul Stapel, 58 Murray St., Binghamton NY 19305

**Riviera Theatre**—67 Webster, North Tonawanda, (3/17 Wurlitzer). December 2, 7:30pm: Andrew Rogers.

**Auditorium Theatre**—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) [rtsonline.org](http://rtsonline.org). December 13, 2:30pm: Tim Schramm; February 21, 2:30pm: Justin Stahl; April 24, 2:30pm: Justine LaVoie; May 22, 2:30pm: David Gray; June 19, 2:30pm: Dan Minervini.

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://www.proctors.org). Pre-show music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. Noon concert series, Tuesdays unless stated otherwise.

**Lafayette Theatre**—97 Lafayette Avenue, Suffern, 845-369-8234 (2/11 Wurlitzer). Saturday, 11:00am, Earle Seeley, Saturday evenings and Sunday before matinee: John Baratta and Earle Seeley.

**NY State Fairgrounds**—Mills Building, Syracuse, (3/11 Wurlitzer). November 22, 2:30am: Bernie Anderson, Jr.

## NORTH CAROLINA

**Carolina Theatre**—310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) [www.carolinatheatre.com](http://www.carolinatheatre.com). Organ played before and after the Carolina Classic Film Series.

## NORTH DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/26 Wurlitzer) [www.fargotheatre.org](http://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 Ballroom**—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) [www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php](http://www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php). Concerts, special events presented by the Ohio Valley chapter of ATOS. December 10, 10:30am and 7:00pm: Jelani Eddington

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

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

## OKLAHOMA

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

**Circle Cinema**—10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) [www.circlecinema.com](http://www.circlecinema.com). Theatre pipe organ performances during movie intermissions, last Saturday evenings of each month. Also, silent movies with organ accompaniment during the year. December 12, 11:00am: Bill Rowland

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) [www.cinamalovers.com](http://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](http://www.pps.k12.or.us/schools/cleveland). Open console at 7pm on the first Friday of the month during the school year.

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

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

## PENNSYLVANIA

**Grand Theater**—252 Main Street, East Greenville, (3/13 Marr & Colton) [www.thegrandtheater.org](http://www.thegrandtheater.org). Organ is played before selected events.

# Around the Circuit

Theatre Organ Programs  
and Performances

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

**Colonial Theatre**—227 Bridge Street, Phoenixville, (3/24 Wurlitzer). December 6, 2:00pm: Winter presentation.

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

## TENNESSEE

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

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

## UTAH

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

## VIRGINIA

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

## WASHINGTON

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

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

**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. December 13, 6:00pm: Ken Fuller, Carol Fuller.

## WISCONSIN

**The Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) [www.thephipps.org](http://www.thephipps.org). December 12, 2:00pm: Ken Double; June 5, 2:00pm: Dennis James.

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

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

## AUSTRALIA

### NEW SOUTH WALES

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

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

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

### QUEENSLAND

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

### SOUTH AUSTRALIA

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

### VICTORIA

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

### WESTREN AUSTRALIA

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

## CANADA

### ONTARIO

**Kingston Korean Church**—89 Kirkpatrick Street, Kingston, (3/27 Kimball). December 4, 7:30pm: Andrew Rogers.

**Casa Loma**—1 Austin Terrace, Toronto, Ontario, (4/19 Wurlitzer) [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto). December 7, 8:00pm: Andrew Rogers.

## UNITED KINGDOM

### DERBYSHIRE

**Pipes in the Peaks**—Dovedale Garage, Thorpe, Ashbourne, +44 01335 350258 (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). November 29, 2:30pm: Christian Cartwright; December 6, 2:30pm: Stephen Foulkes; December 12, 2:30pm: Stephen Foulkes; December 13, 2:30pm: Christian Cartwright.

### DEVON

**Congregational Church**—Fore Street, Beer, (2/6 Wurlitzer) [www.beerwurlitzer.org.uk](http://www.beerwurlitzer.org.uk). November 28, 2:00pm: Matthew Bason

### EASY SUSSEX

**Rye College**—Love Lane, Rye, (2/6 Wurlitzer) [www.ryewurlitzer.org.uk](http://www.ryewurlitzer.org.uk). November 22, 2:30pm: Nicholas Martin

### MANCHESTER

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

### WEST MIDLANDS

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

### WEST SUSSEX

**Assembly Hall**—Stoke Abbott Road, Worthing, (3/22 Wurlitzer) [www.worthing-wurlitzer.org](http://www.worthing-wurlitzer.org). November 22, 2:30pm: Simon Gledhill; February 28, 2:30pm: Len Rawle; March 13, 2:30pm: Phil Kelsall MBE; April 24, 2:30pm: Keith Beckingham; May 22, 2:30pm: Simon Gledhill; June 19, 2:30pm: David Gray; September 25, 2:30pm: Richard Hills; October 16, 2:30pm: Phil Kelsall MBE; November 20, 2:30pm: Simon Gledhill.

### WEST YORKSHIRE

**Victoria Hall**—Victoria Road, Saltaire, +44 845 4002208 (3/12 Wurlitzer) [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk). December 13, 2:30pm: Nicholas Martin; March 13, 2:30pm: Christian Cartwright; April 17, 2:30pm: Len Rawle MBE; May 8, 2:30pm: R. Jelani Eddington; June 12, 2:30pm: Richard Hills; June 17, 7:30pm: Phil Kelsall MBE; July 10, 2:30pm: Peter Jebson; July 15, 7:30pm: Cameron Lloyd; August 14, 2:30pm: Jonathan Eyre & Bernard Tilley; August 19, 7:30pm: Phil Kelsall MBE; September 4, 2:30pm: John Mann; October 16, 2:30pm: Kevin Morgan FRCO

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# Theatre Organ

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	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
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2/3 Page	\$700	\$300	\$275	\$250
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### CONTRACT ADS

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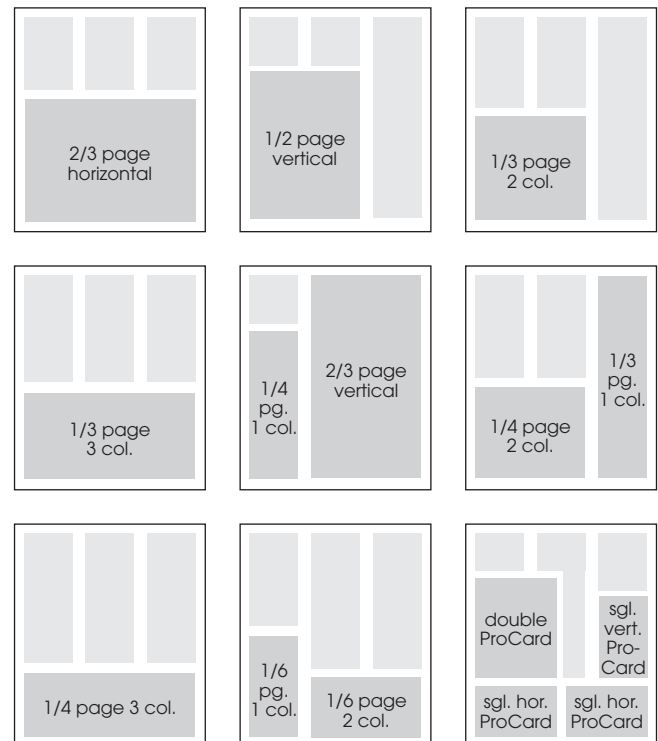
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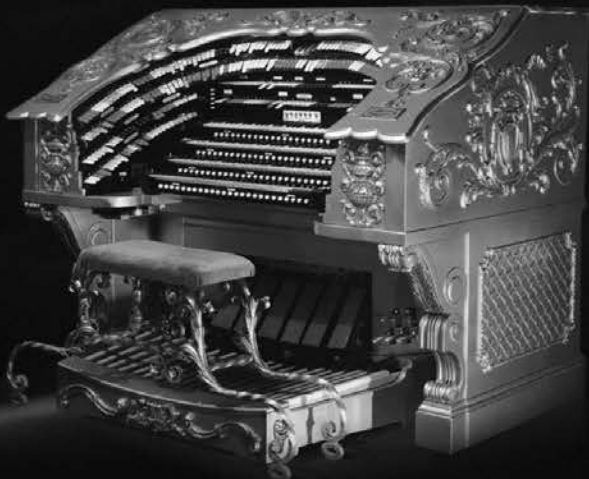
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## ADVERTISER INDEX

Allen Organs .....	OBC
Amica International .....	64
Arndt Organ Supply Co.....	4
Ashley, Steve.....	35
Bailey, Rosemary .....	4
Cinnamon Hill Art .....	47
Diapason.....	64
Double, Ken .....	4
Eddington, Jelani .....	47
League of Historic American Theatres ..	57
Ledwon, John .....	7
Luce, Lance .....	47
MIDI Concepts.....	IBC
Moelmann, Jack .....	47
Musical Box Society .....	47
Organ Historical Society .....	35
Parker, Donna.....	7
Rankin, Donnie .....	35
Rhode, Ron .....	35
Rogers, Fr. Andrew .....	7
SLTOS (Party on the Pipes).....	13
Scott Smith Pipe Organs.....	35
Theatre Historical Society of America....	35
Wilson, Clark.....	47
Zollman Pipe Organ Services.....	47



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