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(Photo by Lance Luce)

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 7800 Laguna Vega Drive, Elk Grove, California 95758. Periodicals Postage Paid at Elk Grove, California and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 6491, Aloha, Oregon 97007-0491, membership@atos.org.

www.atos.org

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Theatre Organ

Journal of the American Theatre Organ Society

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

MARCH | APRIL 2016 Volume 58 | Number 2

THEATRE ORGAN JOURNAL

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Annual membership in the American Theatre Organ Society is \$50.00 per year (\$65.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Join online at www.atos.org/membership. MasterCard, VISA, Discover, and American Express are accepted. Or, mail your completed membership application along with a check or money order payable to ATOS to ATOS Membership, P.O. Box 162049, Atlanta, Georgia 30321.

Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Rob Vastine, 410 Frey Ave. Middletown, Pennsylvania 17057.



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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

It's YOUR Journal— and it's time to support it!

“Whaddya mean, ‘time to support it?’”

Simple. You know we rely on submissions from our readers for content. But as often as not, we struggle—and I mean, really struggle—to put out an issue that upholds the standards you’ve come to expect, and to do it on time, every time.

The main reason we struggle? Very few of you submit articles.

This isn't a fiction publication; we publish articles on instruments, venues, people, events, how-tos, DIY techniques, and the like. We don't make stuff up.

Note that we said “publish,” we didn't say “write.” Yes, we sometimes write an article (more often than we'd like) but most of the content needs to come from you.

Bottom line, if you don't write, you won't have anything to read.

We will only write about what we know about, first-hand. That's a good rule for everyone, we think. Of course, we don't know about every person, every theatre, every event, every organ, or any number of other things, most of which could make a good story.

“But what can I write about? I'm not a writer.”

Can you tell a story? Most people can. It may not be publication-ready when you first submit it, but that's a part of what editors are for. It's also one of the reasons we have long deadlines for feature articles.

Every time I see Bob Fountain from the Atlanta Chapter, he reminds me how much he and many others enjoyed the late Steve Levin's pieces on theatres of the past. We did, too, and we've been unsuccessful recruiting anyone to take on that department on a regular basis.

But we'll bet that for every theatre that ever had an organ, there's someone in the community who knows a lot about the history of the theatre, and maybe the organ. And further, we'll bet that they'd love to be asked to tell the story.

We'll also bet that people who have theatre organs in their homes would love to tell the story of the instrument, starting with what planted the seed in their mind in the first place. We've yet to play a residence installation where the owner didn't want to tell us the pedigree of every part of the organ, so we know there are stories out there.

I get frequent comments from members about how much they enjoy the technical articles, and ask if it's possible to have a technical article in each issue.

I wish we could. Understand that the few highly-qualified theatre organ technicians in the business are too busy to commit to writing anything on a regular basis. I've had conversations with most of them, and while they'd like to write for us, their first priority, rightly, must be their business.

That leaves Yours Truly to write most of the technical articles you see, and that's a situation I'd like to change. The first rule of writing any sort of article is to write about what you know. If you're counting on me to write about recurring reeds, reworking a pipe to play on higher pressure, or any of a number of other topics, you'll be waiting a long time. Those are simply not in my repertoire of skills.

Much of the technical topics I cover are based on things which come into the shop, which allows me to get pictures to illustrate the article. An article without

pictures isn't likely to be read; the old adage of a picture being worth a thousand words is a guideline well worth keeping in mind, especially when you're talking about a technique or process.

Meanwhile, I've put together a collection of some Top Shop Tips, one or two of which I hope you'll find useful. You'll find it on page 12.

In Denise Andersen's Directors' Corner piece in the January/February issue, she wrote about the Technical Experience. As extensive as her piece was, it just barely scratched the surface. If you have an interest in learning how to properly maintain a theatre organ, and see value in being able to spend a few days with some of the finest technicians in the business, you need to seriously consider attending an upcoming Technical Experience.

Jonas Nordwall has written a great tribute to the one and only Andy Crow which appears in this issue. We combined Jonas's text with some photos, provided to us by Puget Sound Theatre Organ Society, which were presented at a live tribute to Andy held last fall in Olympia, Washington. If you'd like to see the entire presentation from the live tribute, visit www.pstos.org/organists/wa/PSTOS-AndyCrowTributeOct2015.pdf.

For further thought, if you want to see what your Journal could become if we don't start having more articles contributed, turn the page.

Keep in touch.

—Mike Bryant



THIS PAGE INTENTIONALLY—BUT REGRETTABLY—LEFT BLANK.

President's Message

WHILE WE TEND TO A LOT OF BUSINESS, IT MUST BE FUN, TOO!

Are you an ATOS'r who plays? Even just a little bit with only dreams of being the next George Wright, Jelani Eddington or *<insert name of favorite organist here>?*

Have you attended a chapter meeting too shy to step up and lay your mitts on the Mighty Wurlitzer or Grand Barton or *<insert your favorite local theatre pipe organ here>?*

Might I strongly suggest you shed your shyness, worry less about who's in the audience, and step right up and give it a whirl? Why? Because it's fun!

We here in Atlanta, where I call home, have occasionally had the chance to take a student from Stephenson High School, or a visitor to the Atlanta Fox, perch them on the bench, hit piston number five (the really LOUD one), show 'em how to play a C chord, and watch their eyes light up. And of course, the obligatory cell phone cameras are recording everything for the sake of family fame and posterity (which is different from posterior).

While we fret over membership levels, budgets, growing our numbers and the Endowment Fund, finding young people who might be interested, and the myriad other things we at the board and staff level delve into on a daily basis, we have to be careful to make sure we have not totally



vanquished the pure fun of playing—and hearing—the great theatre pipe organ. By all means, give it a whirl!

...OF MEMBERSHIP

Speaking of fretting over membership, let me drop this thought on you, with the idea this needs further investigation.

Over 25 years ago, if one wished to be a member of a local chapter—anywhere—one had to join the national organization. Thus, in those halcyon days ATOS membership was, at times, over 6,000 in number.

That changed to allow for “local-chapter-only” members, although a few chapters such as Central Indiana, Eastern Mass and others still adhere to the old rule of thumb.

But consider this: today, among our 65 chapters, we know there are many who are local chapter members only (here in Atlanta that number is about 30), but are nonetheless writing a check to support the theatre organ. Can we imagine that there could be as few as 10 and as many as 50 in our other chapters who are writing a check to support theatre organ—just not doing it at the national level?

It is thus reasonable to assume that in addition to the roughly 2,250 that currently maintain national membership, there are another—take a guess among our 65 chapters: 800? 1,000? 1,500?—people who have joined some organization supporting the theatre organ.

My point? While it has been a long time since everyone had to join the national ATOS to also be part of a local chapter, we can assume that somewhere between 3,200 and 4,000 people are writing a check (or sending in a credit card form) today to join a group involved in the theatre organ.

That tells me our numbers perhaps have not dwindled as far as some doomsayers think.

ATOS' job? Get those local chapter members to find that it is worthwhile and important to ALSO support the national organization.

And that begins with the board and staff most certainly. But our “boots on the ground” in this effort are the local chapter members who also are members of ATOS.

We need your support to help our numbers grow by not only reaching out to find new people who might enjoy our music, but more importantly, reaching out to those who have already found it, and selling those people on how important it is to support our national and international ATOS efforts as well.

In this issue, more on the upcoming convention hosted by Western Reserve Chapter in Cleveland.

Speaking of fun...Carlton Smith and Clark Wilson left Atlanta after working their magic on our 4/22 Page at Stephenson High School and the results are breathtaking; and while we have fun, there is all that other business to attend to, much of it leading up to Cleveland where we hope to see many of you.

Spring is right around the corner for those who are still shoveling snow! Hooray!

Until next time...

—Ken Double, President/CE

Directors' Corner



JOHN LEDWON

Since this will be my last Directors' Corner I would like to thank all who have supported the Young Theatre Organist Competition for the past several years. When I was asked to take over the reins of the YTOC there hadn't been a competition in two years, and the previous year there had been only one candidate. It was with your help that the YTOC is once again a vibrant and essential asset to ATOS—and to all the aspiring young theater organists currently learning the "trade."

The Young Theatre Organist Competition has been around since 1985—and has presented premiere performances by many who have become some of the top theatre organists currently performing today. 25 young artists have won the competition, either as overall winner or as the current title...first place. Almost all of the current US artists had their start with the YTOC program.

Over the years the competition has changed. Originally there were three divisions: Junior, Intermediate, and Senior. Since we don't have the degree of participation today that we had 20 years ago, all candidates currently compete together for the first-place designation.

With increasing airfare and hotel cost it is a continuing battle to keep the program financially viable. With the restart of the Young Theatre Organ competition in the UK we will be having some entrants coming from off our shores. This will require additional funds to bring these young artists to the United States. Your donations assure that the YTOC continues to serve our young artists. YTOC wishes to thank those who so generously donate to the program. As a side note, please encourage young keyboard players to get acquainted with the theatre organ, as I am sure it will be quite a revelation to them... and ultimately, perhaps we can get them

interested enough to pursue instruction on the instrument, to enter the YTOC, and to share their talents with our audiences.

I also chair the Endowment Fund. This is an essential ATOS program that funds chapter organ installations, modifications or repairs. The Endowment Fund also funds other organ projects as long as the organ is owned by a nonprofit 501(c)(3) organization. The Endowment Fund is entirely funded by your generous donations. When I say generous, I mean THANK YOU for every dollar you can spare...so these magnificent instruments can continue to enthrall today's audiences as they did in the past. Please remember us in your giving, and make sure you specify Endowment Fund or YTOC with your donation.

—John Ledwon



CARLTON SMITH

These days, being an ATOS director is nothing like it used to be. In past years we met only two or three times within a year. But, due to the wonderful world of digital communication, your ATOS board is extremely active now on a monthly basis. The board is able to meet together as a group via Internet or phone to make decisions as much as needed, which makes ATOS a more advanced not-for-profit organization. I, for one, am thrilled to be part of this process.

I continue to serve as chair of the Young Theatre Organists Scholarship Committee and have now been serving as chair on the ATOS Technical Committee for the past three years. This position keeps me busy with organizing and presenting the annual ATOS Technical Experience with Clark Wilson, Justin Nimmo and other professional theatre organ technicians. We have hosted these seminars, generally in the second week of August, at our workshop in Indianapolis. The dates are not quite set yet for 2016 and we may change to

September this year. The attendance at the past 3 seminars has been outstanding!

The seminars are presented with a high emphasis on exhibiting good craftsmanship, and including hands-on experience. Many individuals have been returning to learn more as we continue on with different aspects of the building practices between the various manufacturers of theatre pipe organs. In fact, several ATOS chapters are now sending key members of their work crews to the seminar. Do keep a lookout for the announcement of the dates and subjects in a later issue of the Journal and on the ATOS website.

You can certainly see what I mean by the enthusiasm that ensues at these experiences if you take a look at Denise Anderson's writing in the last issue. Denise has been attending these for many years. One small correction in her article, however. Please do not always automatically replace the brass primary valve wires, as the originals can generally be cleaned and re-used. In fact, Klann now produces brown plastic hex nuts of the correct lower profile and hole size, specifically for use with the original 1920s brass wires. The new leather and plastic nuts typically are made only for use with new plated wires that are slightly smaller in diameter and also have a different thread than the originals. One other item not explained quite clearly is that Justin and I rebuild the round hard-rubber-felted ball hammers used with percussions. We accomplish this by removing the old felt sock, cleaning off the old crumbled live rubber bands, and installing 3 or 4 layers of neoprene bands, made by cutting up used bicycle inner tubes. We then install a new felt sock over the ball, just as was there originally.

As I have said in my other Directors' Corner messages, I am not big on writing and this time is not going to be an exception. With that, I wish to thank the ATOS membership for electing me to the board and allowing me to continue to serve this past three-year term. I have been encouraged to again run another term, and if elected will be excited to continue serving ATOS in any position the leadership feels I may be useful.

—Carlton Smith

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News & Notes

YOUNG THEATRE ORGANIST COMPETITION

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

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

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

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

The next YTOC will be held at the 2016 ATOS Annual Convention in Cleveland, Ohio. Need more information? Rules and guidelines for the 2016 competition are now available on the ATOS website (www.atos.org/youth/young-theatre-organist-competition), or contact John Ledwon at j.ledwon@atos.org. The deadline for entering the competition is **April 1, 2016**.

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

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

—John Ledwon

WELCOME NEW MEMBERS

November 16, 2015 –
January 15, 2016

Ron Brzoska, Peoria, Arizona
Travis Breitwieser, Freeburg, Illinois
Angela Carbetta, Caledonia, Ohio
Beauchamp Carr, Atlanta, Georgia
Kevin Floberg, Ansonia, Connecticut
Alfred Gerrie, Glendora, California
Christopher J. K. Ha, Akron, Ohio
Don Holmberg, Austin, Texas
Brian Keith, London, Ontario, Canada
Adria Kelley, Marlton, New Jersey
John Plut, Daly City, California
Dorothy Prose, Osprey, Florida
Damin Spritzer, Norman, Oklahoma
Hans Tammeling, Chapel Hill,
North Carolina
Cheryl Turner, Glenview, Illinois

THE 2016 ATOS SUMMER YOUTH ADVENTURE

For our 10th anniversary year the ATOS Summer Youth Adventure returns to our original location, Chicago, during the week of July 10 – 15. On Sunday afternoon, our traditional get-acquainted pizza party and open console will be hosted by Lee Maloney of Allen Organs Chicago.

The week is filled with exciting instruments to play. We are using the famed John Seng Wurlitzer/Gottfried in the Mundelein Auditorium for the first time as well as "old friends" such as Joliet's Rialto Theatre Barton and the Wurlitzer in Jasper and Marion Sanfilippo's Place de la Musique. An added attraction is the opportunity to tour the Chicago Theatre and play the legendary Wurlitzer.

The SYA core teaching team—Donna Parker, Jelani Eddington, Martin Ellis and Jonas Nordwall are the instructors.

The official hotel is the Hampton Inn in Westchester, Illinois. A special rate of \$105/night plus taxes was negotiated by ATOS convention coordinator Mike Kinerk. More details will be posted on the ATOS website along with the application forms.

In the past few issues of the Journal I've noticed photos of young organists in Chapter News who have not attended an SYA. Encourage them to attend this year's SYA! Many young organists performing for today's audiences enhanced their skills at our Summer Youth Adventures.

This year we are increasing the tuition to \$325. This is the first increase for this program and we feel the modest \$30 increase is affordable.

Many ATOS members and chapters have graciously supported the ATOS SYA scholarship program which enables many students with limited funds to attend. That

need is still there and any donation is gratefully accepted. If your chapter has a young organist interested in attending the SYA, consider providing a scholarship for them.

More detailed information will be in the next issue of the Theatre Organ Journal.

—Jonas Nordwall

TREASURER'S MESSAGE

As I write my first note to the membership, I hope that spring might be on the way wherever you are, and with it I bring a number of fresh starts for ATOS finances.

It has been my pleasure to continue the good work started by Mike Hutcherson and build on the many forward-thinking changes he made.

One change many of you have already noticed is the switch to PayPal for our credit card processing. PayPal offers us a highly discounted non-profit organization rate and saves us the cost of taking credit cards. In fact, this change makes taking credit cards the least expensive way to process dues payments and donations.

Many people think sending us paper checks is less costly for us, but it's not. Checks require mailing a document and having someone manually process the paper. If you have a computer with Internet access you can donate or renew your membership in a matter of minutes, save a stamp and trip to the post office, and save ATOS processing costs. And paying via PayPal is far more secure than sending checks in the mail—which can be lost, delivered to the wrong address, or even misapplied by the bank.

I realize not everyone has a computer, but if you do—or have a friend or relative who does—please consider renewing and donating using our website, www.atos.org. This allows more money go to the ATOS cause rather than administration.

One of the expenses of check processing is maintaining post office boxes and changing them when a new membership secretary takes office. Even though Donna Parker will continue to be our able administrator of membership, changes in check processing will require a new address in the near future...so please be on the lookout here for the new mailing address for check payments. But again, if you use the website and a credit card this will not be an issue. And please, for security reasons, no cash payments can be accepted.

A new feature we expect to have online soon is the ability to make recurring donations using PayPal. If you've wanted to donate, but couldn't make a lump sum donation, you can now make a small (or large!) donation each month, say \$5 or \$10, and PayPal will repeat the donation automatically, monthly. It's an easy (and painless!) way to contribute to ATOS and keep the music playing.

In the coming months I will be closely examining all the expenses that we incur and looking at ways to save ATOS money. One change that took place on January 1 is contracting our general accounting to an outside CPA firm. Jitasa of Boise, ID was selected from a number of firms that specialize in accounting for non-profit organizations. They will maintain our books and payables, prepare our annual tax filings, and monitor our compliance in maintaining our important 501(c)(3) non-profit tax status. One great advantage is

in having an ongoing firm do this work to maintain financial continuity when a new treasurer takes office. It also changes the job of treasurer from that of a bookkeeper to an analyst.

Other improvements in our website will allow registering for our seminars such as Summer Youth Adventure, Tech Experience and Step Up Your Playing, and in paying for Journal ads using credit cards. We have already taken over the credit card processing for the national conventions, so the local chapters will be spared the chore of "reinventing the wheel" every year when it comes to convention registrations. And as always, since you probably will book your convention hotel online, why not register and pay for the convention from our website?

It's my pleasure and honor to assume the important role of ATOS treasurer. As a member of ATOS since 1974 I'm delighted to give back to the organization I've enjoyed for so many years.

—Lee Lanier



ATOS RADIO

I'd like to request that any artist or organization issuing new CDs please send a copy for inclusion on ATOS Theatre Organ Radio. I know that a number of CDs have been released in the last year that we do not have. We like to continually add new material, and we rely on your submissions.

If you are unsure if a CD is in the Library, you can use the following page to search the play lists: <http://atosradio.com/samweb/web/playlist.php>

If provided we will include a hyperlink on the listing: we have the ability to include

two links—one for a "Buy" Site, and one for the Artist/Organization site.

CDs can be snail-mailed to Steve Worthington, 10816 Goodrich Ave, S. Bloomington, MN 55437

Alternatively, we can take a digital copy in most formats. Email for more information to atos_radio@atos.org.

Thanks.

—Steve Worthington
ATOS Radio Producer

Retreat Forward

Writing articles for the Journal regarding our progress is a somewhat daunting and challenging effort.

As our task-driven editor will attest, I tend to push the deadline to the limit (and I greatly appreciate his patience); however, I try to take great effort to provide the most up-to-date information available. With the understandable lag time inherent in our publishing schedule that task is difficult when over a month passes between writing the article and publication. But, here goes!

In the last issue we noted several initiatives were under way, and we can now report some of them have either come to conclusion or are very close. Of note is the development and hiring of a permanent operations manager. The position has been posted, over 50 résumés are being reviewed, and by the time you read this we should be in the final interview process. Our goal is to have someone on board as soon after March 1 as possible. I'm sure we'll have an announcement in the May issue and will be working hard to bring our new charge up to speed prior to the Cleveland convention.

Our Interim Operations Manager, Mark Renwick, has concluded his initial mission and his contract has expired. Mark has graciously volunteered to continue with some duties until a permanent appointment is made and work beyond that in the transition. We are forever in Mark's debt for the fine work he has done in moving several initiatives along. Please join me in extending a hearty "Thank You" for a job well done. Mark has accomplished much in his brief time and we look forward to more contributions in the future.

One item especially worthy of note is his discovery of a tax reporting error that could have negatively impacted our tax exempt status. Mark's quick catch and follow-through remedied the situation in quick time. Additionally, Mark has been instrumental in laying the ground work for the new operations manager to be productive from day one. Mark worked extensively with Lee in transitioning accounting operations to a company specializing in non-profits. This will benefit us in many ways including providing a smoother transition and consistency as our board and staff members turn over in the future. Mark has worked to address our legal needs and other operational areas—all while keeping the retreat initiatives in the forefront.

We are also pleased to let you know that the transition to Jitasa, an accounting firm specializing in non-profits, has been completed. New and useful financial information is being produced to give us a better picture of where we have been, our current status, and future trends.

On the election front, you will see (or have seen) a new ballot and biographical information that has been developed by our Nominations Committee chaired by Doug Powers. The amount of space allotted to each candidate has been increased and candidates are being asked to consider specific questions relating to their qualifications and how their experiences fit with the objectives of the society.

We have added Mark Renwick and David Kelzenberg to the Retreat Forward Task Force and have charged the committee with reviewing work that has been completed, work in progress and outlining new work to be completed.

As of this writing, the mid-year board meeting is about to occur and we will be reviewing the many activities that everyone has been working hard to accomplish. You'll read more about that work in the coming months leading up to the convention.

One item we'll be addressing at the mid-year is our communication activities and our need to do better. On that front, each and every one of you can assist. Ken and I regularly send emails as well as write articles for the Journal, website and Facebook page. Unfortunately, we hear little response from you. If you have questions, need clarification, have suggestions or anything that you'd like us to address, we'd like to hear from you. We are only an email or phone call away. Please, do not hesitate to reach out to me at m.fellenzer@atos.org or 317-251-6962. If you call, I'd ask that you please keep in mind that I'm in the Eastern time zone and I am not a night owl.

In closing, I hope the new year has gotten off to the best possible start for each and every one of you.

— Michael Fellenzer
Chairman of the Board

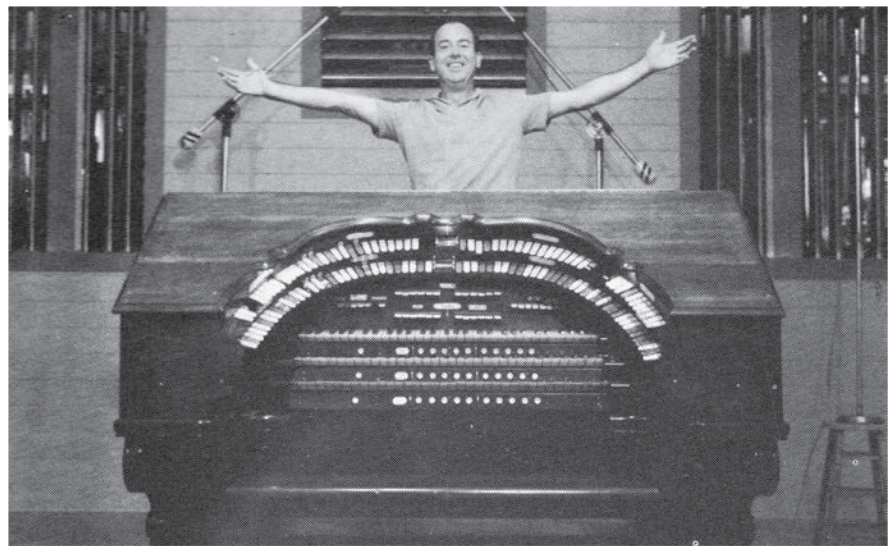


Letters

Buddy Cole

My sincerest congratulations for a beautiful article featuring Buddy Cole's two daughters. It was excellent. Like so many others, I thank you for helping to provide this wonderful insight into Buddy's life.

—*Pierre Fracalanza*
Livonia, Michigan



Amplex

The latest issue of *Theatre Organ* has arrived, and the Vox Humana column caught my attention.

First of all, I agree with the editorial musing that the origin of the word “amplex” seems to be without an absolute answer. However, if we reverse-engineer the word in terms of language, and couple it with some historical information, we may be able close in on its possible origin and later modification.

Many of the vintage Smith, Smith-Geneva and Geneva theatre organs had a tab or two engraved “Amplex” of one sort or another. Dave Junchen’s “Encyclopedia of the American Theatre Organ” mentions this in the glossary contained in Volume I, and defines it as a stop speaking at 5-1/3' pitch. In that same volume, the stoplist for the Geneva organ originally installed in the Varsity Theatre in Evanston, Illinois lists an Amplex tab on both the Great and Solo manuals. Junchen also credits organist John Seng for creating the word.

I'm going to take issue with Mr. Junchen's strict definition. As originally specified, the 1927 Geneva console from the Deerpath Theatre in Lake Forest, Illinois had both a “String Amplex” and a “Kinura Amplex.” While we can only speculate that these tabs were intended for effects of some sort, I can state with absolutely certainty that, when registered,

the String Amplex brought on both an 8' and a 5-1/3' Viol d'Orchestre. In addition, the Kinura Amplex brought on both an 8' and a 6-2/5' Kinura. The console was on its original relay at that point, and there was no indication whatsoever of any alteration of either of those stops.

For a moment, let's take a look at the origin of the word. I suspect we'll never really know for sure, but if we examine the syllabic parts that make it up, there is an answer that would appear to be more-or-less accurate. The prefix “amp” is generally defined as meaning “to expand,” as in the word “amplify.” The suffix “plex” is usually defined as meaning “network or arrangement,” as in the word “complex.” Combining the two at the point where there is a common letter, we come up with “amplex,” and likewise combining the two definitions, we arrive at “expanded network.” I think that's as concise a definition as we can give it. As to who initially did the deed, we'll never know, but it was obviously somebody who had a command of the language that was above average.

Going back to what we know for sure, following the 1920s, the next time we saw the word “amplex” on a console was in the specification of organist John Seng's legendary hybrid organ in the Auditorium Building on the grounds of St. Mary of the Lake Seminary in Mundelein, Illinois.

Within the stoplist of that instrument was a “Vox Amplex,” and two versions of a “String Amplex.” String Amplex I brought on a pair of Salicionals through the use of the Solo Gamba tabs, with or without the Gambas, while String Amplex II added a Viol Celeste to any unison Viol d'Orchestre tab. Similarly, the Vox Amplex added two additional ranks of Vox Humanas whenever any of the Solo Vox tabs were registered.

Since the Geneva organs were built just outside of Chicago, we can only conclude that at least some of their instruments were still extant when Seng became interested in theatre organs in the fifties. Logically assuming that he encountered these, we can only conclude that he liked the term and modified Geneva's use and definition, creating his own notions of an “expanded network.” Today, we tend to use the term “amplex” much in the same way as did John Seng. It is generally used as an either/or type of switching via stoptabs, or to add something to that which is already registered.

—*Scott Smith*
Lansing, Michigan

TOP SHOP TIPS

Over the years I've found myself thinking things like "there has to be a better way," or "how did they do this in the factory?" Sometimes these self-queries have led me to the better way; sometimes not. But whatever the outcome, I've learned a lot and some of what I've learned just might be worth passing on. You be the judge, and I promise I won't be offended if you read something here and think "Duh! That's no tip, that's obvious!"

Well, it ain't necessarily so...some of us are a little slower on the uptake than others, and what might be obvious to you, might not have been obvious to me. Or the other guy down the street.

If you work on these wonderful old instruments, sooner or later you too will wonder "how am I going to do this?" And if one of these tips pops into your head, well, that's a plus for you and for me.

We're going to talk quite a bit about fixtures in this article. Put simply, a fixture is something which helps hold a workpiece in place so you can perform some action on it, or something which provides a point of reference for positioning or alignment. Sometimes, it's both.

Leveling Stop Tabs

There are very few jobs on an organ I really dislike, but mounting stop action magnets (SAMs) is at the top of the list. If you're a quasi-perfectionist (I plead guilty to that) seeing one tab tilted ever so slightly, or one that's just above or below the line of its companions will give you fits. And if you're charging for the work, it is altogether unacceptable.

Straight rows, such as a backrail, aren't too bad. But the curve on a horseshoe rail—or the worst, a quarter-rail partial—can be a nightmare. I envy those with the patience and the "knack" to get them right. I could name a few whose work I truly admire in this area, and I'm more than happy to refer the work to them!

But someday, you're probably going to have to deal with a tab which has come loose, or replace a dead SAM, and you aren't going to ship the whole rail to one of the aforementioned specialists. Fortunately, there are a couple of tips I can offer, and I can tell you the knowledge was gained "the hard way."

If you have a console with Syndyne or Peterson SAMs, you know the tabs are leveled by adjusting a pair of cams, one at the top and one at the bottom of the circuit board. You need a ¼" open-end wrench to do the adjustment.

If you are installing new tabs and have the SAMs out of the console, you can set up a simple fixture to get the level close before you mount the SAM in the stoprail. Once the SAM is mounted, though, you'll want to fine-tune the leveling to get it as perfect as possible. A standard open-end wrench is usually too thick to allow you to get to the bottom adjuster (which sets the "off" position) without a risk of damaging the fine wire running from the magnet coil to the circuit board.

The solution is to use an automotive ignition wrench of the correct size. "Back in the day," before coil-on-plug technology was the norm for car engines, ignition wrenches were a necessary part of every mechanic's tool kit. Today, though, they can be hard to find. I have a set I bought from Sears many years ago, and the last time I looked for them at Sears they no longer carried them in the stores.

However, they are available online from a number of sources, including Sears. You probably won't be able to buy a single wrench, but you can get a whole set for about \$20.00 or less.



If you have Reisner SAMs, you may be out of luck. Reisners are adjusted from the top or bottom of the frame itself, and it's a threaded insert which requires a flathead screwdriver. It looks very similar to the adjuster insert on a Wurlitzer lead-cap magnet.

One option is to get the level as close as you can with your fixture, then use paper shims between the frame of the SAM and the stoprail to tilt the whole assembly. I've seen gummed paper reinforcements (they're used to repair torn-out holes in binder paper) used successfully, but the fabric laminated ones are often too thick. You can probably find them at a good-sized office supply store—but, like ignition wrenches, they are becoming tougher to find.

In a pinch, you can put masking tape on the front of the SAM frame; put it at the top to bring the tab tip up, at the bottom to bring the tab tip down.

Many years ago I had an alignment fixture which worked very well. It was made up for me by a friend who was both a superb machinist and an organ enthusiast (he had one of the nicest 12-rank Wurlitzers you ever heard in his family room).

It was simplicity itself; it was just a piece of aluminum, essentially a miniature combination square (although it wasn't adjustable). The horizontal piece rested on the top of the rail, the leg extended down at a right angle to get the SAM square vertically, and the horizontal piece had an extension next to the leg which set the position for the top of the SAM. I was working in the corporate world back then, and didn't figure I'd need it again, so when I moved to another state I left it with the owner of the organ.

You could easily make a similar tool out of a piece of scrap wood. I'd probably choose maple for durability. Just keep it fairly small so it's easy to handle. I'd suggest gluing some sandpaper to the side which will go against the rail so it will be easier to hold in position while you mark the position of the mounting holes for the SAM.



Save Those Scraps!

We're not talking about saving string or rubber bands, but small scraps of leather can be just the thing for any number of applications. As a rule of thumb, we don't throw out any leather scrap of one square inch or larger.

We keep leather separated by thickness in individual trays. We keep the scraps with the leather of the same thickness and the smallest pieces in Ziploc baggies so it doesn't become just a mess of little bits in the bin.

Label the baggie with the thickness. It's often hard to tell just by feel—and there can be a pretty substantial variation in thickness from one part of a skin to another.

Where do you use these little scraps? Trust me, you'll find plenty of uses. In a pinch, you can patch a split in an external power pneumatic (percussion power pneumatic, swell motor, etc.) until you can properly repair it.

If you have a wind leak in a chest between the toe board or bottom board and the wind bar (perhaps someone tried to clean off old leather and glue by sanding) you can put a small piece of extra-thin on the non-gasketed side right where the leak is.

If someone sanded old gasket material off a chest (not a recommended technique) you may find unevenness along the length of the mating surfaces. If the "valley" isn't too severe, you can apply a bit of extra-thin or thin pneumatic leather under the packing leather to help even it out. Be sure to scuff the smooth-finished surface so your hot glue or fish glue will adhere properly.

You can use it as a shim such as we described above.

It can also be used to protect the finish on something you're gripping with pliers. Just put a little piece in the jaws of the tool and let it cushion the grip.

The same goes for wood scraps



To protect finished wood against marks from clamps, woodworkers use a piece of wood, called a “caul,” between the finished surface and the clamp. Scrap wood is perfect for this, and since it is scrap, when it gets chewed up just pitch it.

You can also use scraps for making jigs and fixtures. We’ve included a few examples.

First is a guide or template (shown above), which is nothing more than an old Wurlitzer Chrysoglott shank base. It’s not uncommon to find them split, and if you have a broken shank to replace, it’s nearly impossible to get the shank out. So, the solution is to make some.

It isn’t hard to do, if you have the right tools. You’ll need a drill press, some maple stock, a router table, and a saw. The old sample (which we stuck into another fixture so you can see multiple sides at once) shows the dimensions of the finished product. From the pictures, you can see the hole for the dowel is centered, 5/16" in diameter, and extends down 1-1/8" into the part. The entire piece is 5/8" thick and 1-3/8" long.

The steps for making it are:

- Starting with a 6" or 8"-wide maple board, surface the maple to thickness (5/8");
- Run the end of the board on a router table with the router fitted with a suitable rounding-over bit to get the curved profile (be sure to use a backing board and a pusher; the backing board is to avoid tearout since you’re cutting across the grain. The pusher is for safety.);
- Set your saw fence to cut the blanks to 1-3/8";
- Reset your saw fence and, using your miter gauge to keep things absolutely square, cut off pieces of the appropriate width (9/16" in this case);

All you’re left with is drilling the holes and finishing the piece. The holes for the mounting screws are easy. Find the right-size drill and put the sample piece in a fixture which will hold it in place. Run the drill bit down into the sample then lock down the fixture to hold the guide in place. After you drill the first hole, just follow the same procedure for the second.



The hole for the shank is the tricky one, and that’s where the small fixture comes in. That rectangular hole is for the part to go into.

Locate the exact center of the end and mark it with a very small punch. Put the piece in the fixture, and bring the 5/16" brad-point bit down into the center of the punch. Hold it there and lock the fixture in place on the drill press table.

Wrap a piece of tape around the bit to indicate the proper depth of the bore (when you get to that depth on the first piece, you can set your drill press’s depth stop and forget the tape).

Bore the hole, and you’re done.

If you make these, be sure the grain runs parallel to the long axis of the part. There’s a lot of stress when the hammers strike, and you want the maximum strength on the base.



The fixture was made completely from scrap, and took me about 15 minutes to make with a dado cutter and a brad nailer.

With this handy little fixture, I was able to drill shank holes and mounting holes for two Chrysoglott projects in under two hours.

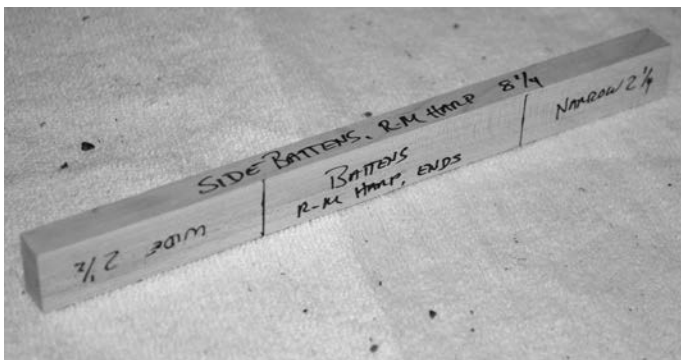
Top: The original shank base makes a good “mini story stick”

Above: The small fixture for shank bases



This larger fixture was also made completely from scrap. It's a fixture for holding power pneumatic halves which are not attached at either end. This allows you to keep the spacing between them consistent at both ends while you apply the leather.

The knob on the inside of the fixture is to hold the blanks securely parallel (across the short dimension) to each other while you apply the leather.



The rectangular piece of maple marked "Side Battens" is what woodworkers call a "story stick." Not only does it have dimensions marked on it, it can be used as a setup tool for stops on your fence

or miter gauge. This one is for battens for the power pneumatics on a Robert-Morton Marimba Harp.

The narrow dimension of the length is the width of the batten. I put the stick against the saw fence with the "Side Battens" surface facing up. I run the fence over until the stick just "kisses" the blade and lock it down. That's the width of the batten.

After all the battens are cut out of the maple stock (at this point, they're blocks rather than strips) I cut them to length.

The side battens are all the same—8-1/4" x 1/8". But there are two widths of pneumatics, so we need two lengths of end battens—2-1/4" and 2-1/2". I'll cut those blocks by setting a stop on my miter gauge for the two different lengths. (These will be cross-cuts.)

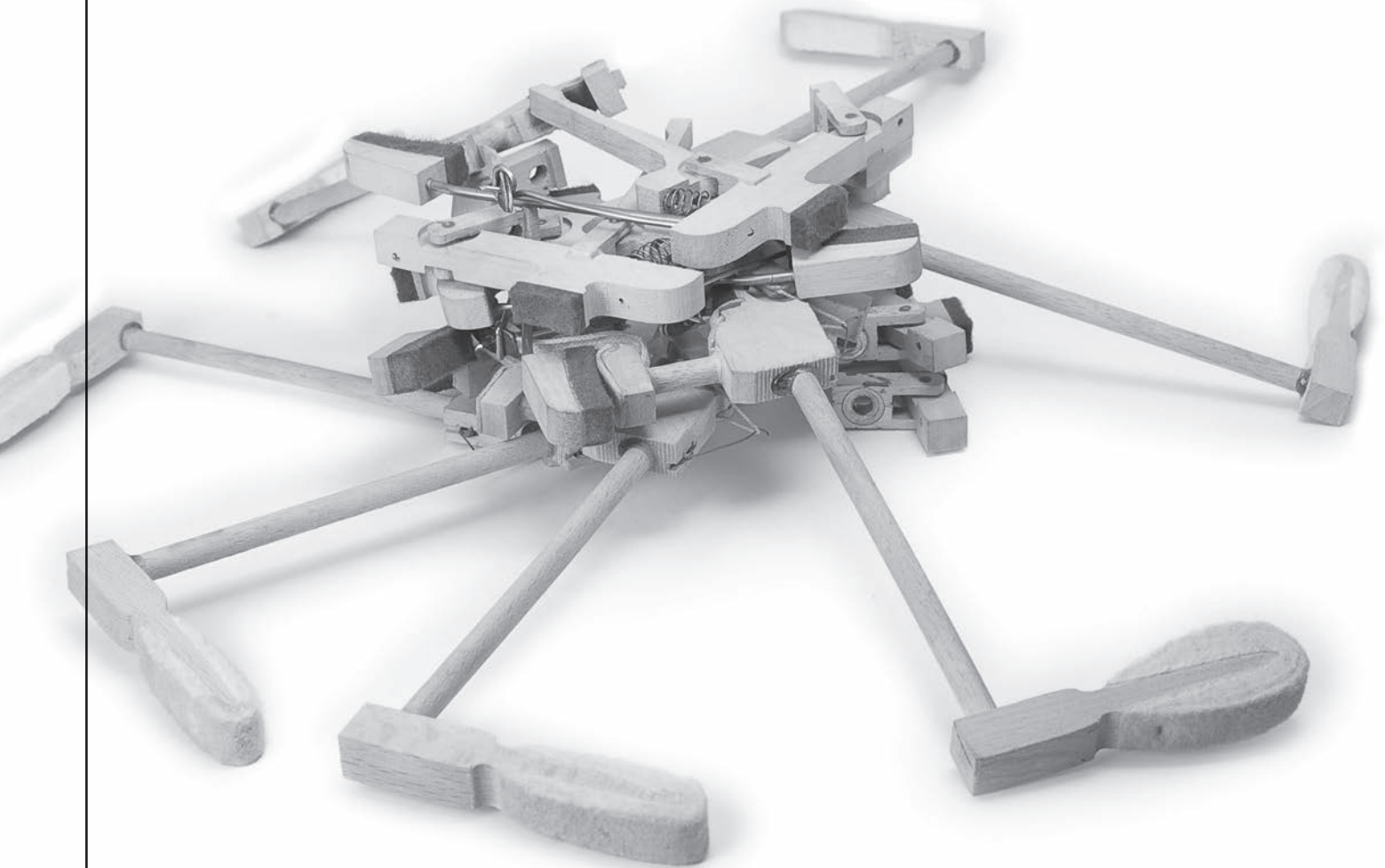
Once the blocks are cut to length, I'll set the saw for a "generous" 1/8" cut (we'll lose a hair of thickness when we run the cut battens through the sander prior to finishing them) and install the 1/8" leg on the high-tech push blocks we showed you in a previous issue.

I'll then just run the blocks through the saw with the push block and cut them into 1/8" strips.

Job done.

Above: The maple story stick for Morton Harp battens

This fixture holds power pneumatics which don't hinge at one end in position for leathering; the small irregularly-shaped piece in the middle is a wedge to keep the pneumatic blanks apart at the narrow end. The piece held on with the screw serves the same purpose at the wide end.



What about those old hammers?

Yes, we know those are piano hammers above. We had already thrown out the old hammers and shipped the chrysoglott to the owner before we discovered we had no picture to accompany this tip....

This technique works well for Wurlitzer-style Chrysoglotts, which use piano-style hammers, or Chrysoglotts and Harps which use Deagan disc-style hammers. If the hammer in question is just a felted rubber ball or a Wurlitzer felted-wood Marimba hammer, this won't apply.

If the old hammers are still on the action, remove every other one. (We'll cover techniques to get the old hammers off the shanks without damage another time. Or, you could sign up for the next Technical Experience. You'll learn a lot and it will be money well spent.) Number the bases as you go. There can be variation in the screw holes in the bases, and we want things to fit the same way when it goes back together.

When you have the old hammers off and the shanks cleaned of old glue residue, remount the bases and shanks on the pneumatics. Dry-fit the hammers on the shanks and be sure they fit "comfortably." By that I mean you should not have to force them on the shank (if you do, they may be so tight the joint will be starved for glue), nor should they have so much play you can rock them side to side.

If they're too tight, just sand down the shank very slightly. If they're a touch too loose, we'll leave the shank alone and clamp the hammer in place with a pair of cauls across the neighboring hammer tails until the glue sets.

Once you're satisfied with the fit, cover everything you can with a scrap towel and get your glue pot nearby. Put a drop of glue into the hole in the hammer, then spread glue on the top quarter-inch of the shank. Immediately put the hammer on the shank and seat it with a rotating motion.

Before the glue sets up (it won't take long) align it so it's parallel to and the tails are level with its neighbors, and wipe off any excess glue from the shank. Tap it with an upholsterer's hammer just to be sure it's seated.

After all the hammers of this first group have been installed, let the glue set up undisturbed for a while, then come back and repeat the process with the other half (the remaining old hammers).

This is the method used by many piano technicians to get perfect alignment on hammers, and it works equally well for our percussions.

Back to the auto parts store...

Wurlitzer and Kimball mounted external power pneumatics on their percussions with screws from inside the action (such as on Wurlitzer chimes) or through the plate which carries the pneumatics (such as on Kimball Xylophones). Robert-Morton, on the other hand, mounted external power pneumatics from inside the pneumatics on some instruments. The screws go through the bottom plate of the pneumatic and are accessed through holes in the top plate. After the pneumatics are mounted, the top-plate holes are covered with a piece of leather, then the hammer assembly is mounted.

The tricky part is getting the screw into the hole in the bottom plate without dropping it into the pneumatic. If you are working on the bench, and have the pneumatic lying flat, this won't be an issue. But if you're working "on site" with the pneumatic vertical, it can be a problem. For just a few dollars, you can get an extendible magnet which will hold the screw while you start it in the hole. It's also handy when you drop a screw or a washer on the floor and don't feel like bending over to pick it up...or when your back tells you it doesn't want you to bend over to pick it up....

Speaking of Kimball magnets...

It's tricky enough getting a Wurlitzer armature back in place after taking the magnet cap off with the wind on, but Kimballs bring a whole new meaning to "futility." The design of the cap requires you to try to balance the armature on the top of the "volcano cone" while you screw it in and hope it doesn't fall off at an angle or get blown off (and wind up under a regulator...) by the rush of air coming out of the chest. Trust me, you'll make yourself crazy if you try.

There is a technique, though, that may help you out, and that's to energize the magnet before you try to replace the armature. You can either lock a key down (with either a helper or a pencil) or you can use a hot wire. If you use a hot wire, be sure you follow the precautions prescribed by the control system's manufacturer to protect the system.

Once the magnet is energized, put the armature up into the magnet until the magnet poles attract it. I have slender fingers, so I can use my little finger to guide it up. If your fingers are too big, use a piece of dowel or even a wooden pencil with a flat eraser on the end. Once you're past the "mouth" of the magnet, whatever you use as a pusher will probably prevent the armature from blowing out. The armature will usually jump right up flat against the poles once you get it close. If it tilts, I can generally easily persuade it into position with a small screwdriver. If not, just de-energize the magnet and it will fall out.

When it's in position, just screw in the cap and you're done.





Still More Fun With Wood

In a previous issue we showed you how to rescue large pneumatics which had been leathered with white glue or some other inappropriate goo.

Since that piece ran, a couple of you have asked about rescuing primary pneumatics.

Sorry, folks, that's a whole other ball game.

Primary pneumatics run the gamut from fairly large and workable (up to about 2" on the long side) down to "no way Jose" (smaller than 3/4" on the short side). Trimming the larger ones as we described in the article might work, if you can do it safely, but about the only realistic option for cleaning off the little ones is a sander, and it's too easy to get the blank out of square.

An out-of-square pneumatic won't work exactly as it should; it may be noticeable, it may not, but it's best not to take the chance. You'll waste a lot of time, and the pneumatic will get smaller and smaller as you try to square it up.

Instead, you can buy new, already-leathered pneumatics from supply houses, or you can make your own new blanks easily.

Suppose we're going to make Wurlitzer manual-chest pneumatics. They are about 1" x 1-1/8" and each piece is between 1/4" and 5/16" thick. On your table saw, rip a piece of wood (which has been jointed and squared up with a planer) to 1" x 3/4".

Now's the time to wipe some thinned shellac on one—and only one—of the 1" sides. Mask off the 3/4" sides. You don't want shellac on them, or your hot glue or fish glue won't stick.

Presuming your saw blade produces an exact 1/8" kerf, set the blade to rip the strip you just created down the center of the 3/4" dimension. This will give you two pieces 1" wide and 5/16" thick. When you sand the strips to clean them up, you'll wind up right where you want to be in terms of thickness.

Put a stop block on your miter gauge (or, set up a miter sled—this is an ideal application for a sled) set to 1-1/8" and cut the strips into smaller pieces.

All that's left is to drill the holes for the exhaust port and the valve wire. Here's a top tip: stack two pieces together and drill through both at once with the small bit for the valve wire. Take half the pieces and, using a 5/16" brad-point bit, drill the exhaust hole using the smaller hole as a guide for position.

You'll want to chamfer (or "ease") the inner edges of both pieces before you put the leather on. This does two things: it prevents a sharp edge from prematurely wearing the leather, and it minimizes a build-up of glue along the edge, which can also form a sharp edge itself.

More Advanced Projects

We also have fixtures to lay out and drill piston rails and keyslips, attach temporary wind lines to chests and percussions (without drilling holes for manifolds and flanges), and other things you're not likely to run into the need for on a casual basis.

However, if you do find yourself in need of something like this, drop me an e-mail and I'll be glad to send you pictures and a brief description of how to make it.

How About a Wood Copier?

No, we aren't talking about some sort of pre-Gutenberg copy machine, we're talking about a means of duplicating the shape of a piece of wood for some special purpose.

The sample shown here is another piece made of scrap wood. While most fixtures can be made in 10 or 15 minutes, this takes a little longer because you need to carefully fit the template shape to the mating piece before you nail it down to the base.

In this case, a client wanted a music rack made of walnut. He went with me to Cleveland High School in Portland one day when I helped a friend pull the manual stack from that console for overhaul, and he liked the design of the music rack. I borrowed it to get the measurements and traced the shape of the curved pieces on the ends (see the picture).

The rack is all 90-degree cuts and half-lap joints so I built it first, then made a test end piece from the tracing out of scrap and worked on it until I had a perfect fit. It took a couple of restarts to get it just right, but as I pointed out, we don't often throw out scrap wood if we think we can use it somewhere....

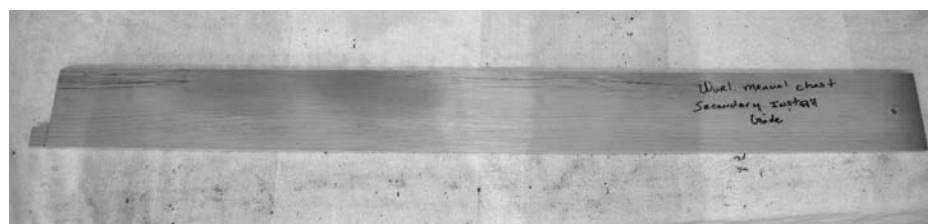
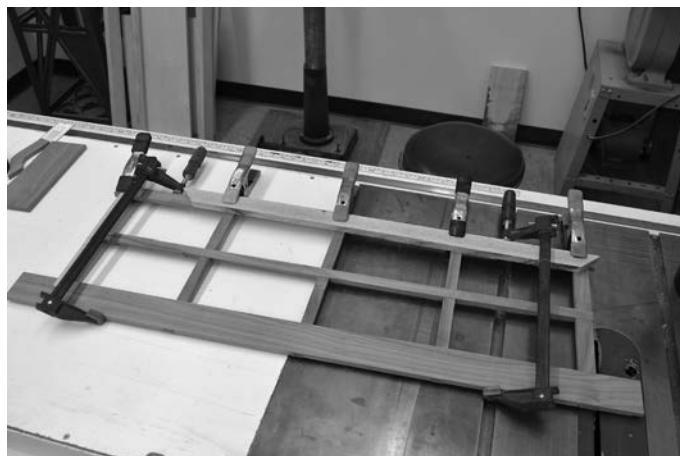
I needed two of them, of course, and they had to be identical. I also needed to make them slightly over length so I could trim the bottom perfectly flush after assembly.

To actually cut them, I used the brad nailer to attach the test piece to the base, forming a template. I used the band saw to cut out two slightly-oversize pieces of the approximate shape from the walnut stock, then attached them one at a time to the template with double-sided tape.

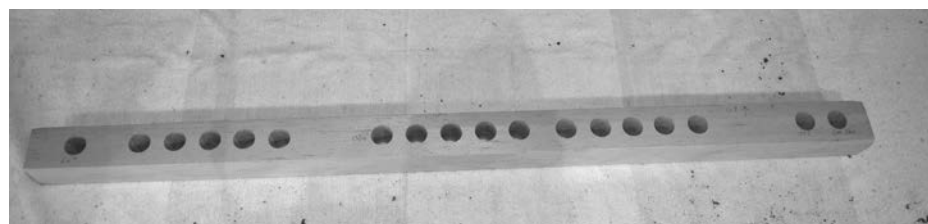
I put a flush-trimming bit in a small trim router and cut the pieces to shape. After cutting the half-lap piece out, I glued the pieces in place and put a short brad in to hold it at the top while the glue cured.

The results in the picture speak for themselves. Without a template and a fixture to hold it, my chances of getting two identical pieces would have ranged between slim and none.

*From top: The template for the decorative end pieces of the music rack
The music rack was assembled first without the decorative pieces; this allowed us to fit the end pieces exactly
Here's the music rack with the finished decorative end pieces*



Quite possibly the simplest tool in the arsenal, but one of the most useful



A layout template for keyslips and piston rails

Wrapping Up

A couple of pointers: the next time you find yourself scratching your head about how to do something, leave it alone overnight. Chances are you'll come up with a solution while you're thinking about or doing something completely unrelated.

Next, if it takes you more than about 20 minutes to make a fixture, you're probably overthinking it and making something far more complex than it needs to be. We've all done it, and there's no shame in it. Step back and ask yourself how you can simplify. I promise you, a simple fixture will almost always work better than a complex one.

Let me give you an example. Inside a Wurlitzer manual chest, there's a felted rail which runs along the wind bar behind the spoon tab on the secondary pneumatic. The felted rail is known, oddly enough, as the "spoon rail." Go figure.

There needs to be about 1/16" clearance between the movable portion of the secondary and the spoon rail so it doesn't drag. Setting this spacing is sometimes a little tricky.

My cohort, Bob, was mounting the secondaries on a fully-assembled chest, and commented he wished there was an easier way of locating the pneumatics. He asked if I could make a guide fixture. It was late in the day and I said "tomorrow."

That evening, I sketched a potful of different ideas and they all looked too complex. So I went to bed and watched a little

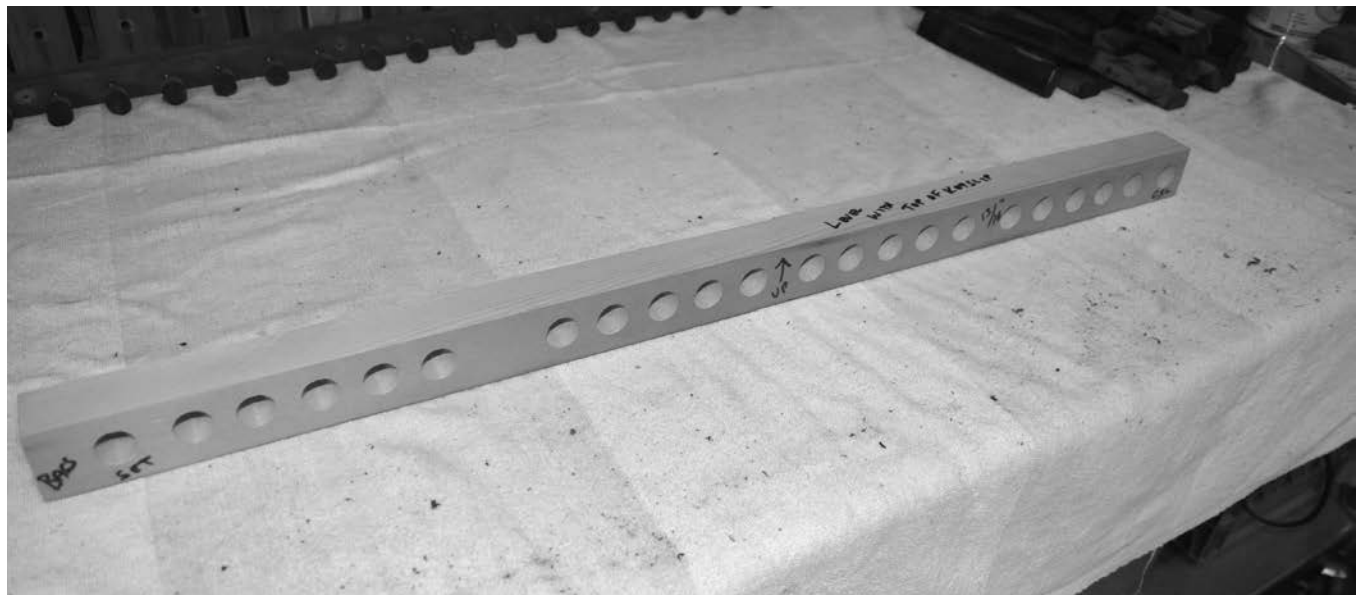
bit of David Letterman. At the opening of the show he used to run across the back of the stage, then come downstage for the monologue. When he got downstage, a drop came down to the floor where he had come through from upstage, sort of like a garage door closing. When a garage door encounters an obstruction as it closes, it reverses and opens. Somehow that must have planted a thought in my mind.

When I awoke the next morning I knew what the fixture had to be. I measured from the top of the wind bar to the bottom of the spoon rail and added 1/16". Then I cut a piece of wood to that width, and the length of one bottom board. I took off the spoon rail, lined up the piece of wood even with the top of the wind bar and clamped it in place. Now, all Bob had to do was run the pneumatic up against that guide and glue it down.

How simple was that!

If you have some top tips of your own, send them on. We'll gather them up and when we have enough, we'll run another article. Don't forget to send a picture of your fixture or technique, preferably with you in it. High-resolution pictures are a must.

A different layout for keyslips and piston rails. These are made thick in order to guide a Forstner bit into a piston rail which already has holes drilled in it. The hole acts as a sleeve to keep the bit going straight until the bore is deep enough to guide the bit



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The “Plus 3” Story

CONSOLIDATED BY DOUG POWERS

By now you should know the 2016 convention will once again be hosted by the Western Reserve Chapter in Cleveland (WRTOS). You can think of this convention as a throwback event; it will echo the days when this annual gathering brought hundreds of theatre organ enthusiasts to opulent movie palaces where the Mighty Wurlitzers, the Wonder Mortons, the Grande Pages and the Kilgen Wonder organs of yesteryear rose from below, thrilling the audience. As in 2009, we are delighted to offer you an impressive slate of authentic 1920s movie palaces, all with concert-ready theatre pipe organs—including some with their original instruments!

“Plus 3” represents the added venues as part of the convention itself. There are actually two more added installations as part of our optional overture and encore events. So, out of the 12 concerts on our schedule, five will be fresh and distinct events:

- Detroit Senate Theatre—4/34 Wurlitzer
- Stahls Automotive Foundation and Museum—3/23 Wurlitzer
- Sandusky State Theatre—3/8 Page
- Marion Palace Theatre—3/10 Wurlitzer
- Cleveland Masonic Auditorium—WRTOS’ 4/28 Wurlitzer

From the Editor...

The January/February issue contained the first of three articles about the upcoming annual convention. Somehow, we managed to drop the byline from the article. We went through six iterations of proofs, and still missed it.

Doug Powers worked very hard on that article (as well as this one) and he did his usual first-rate job on both.

Although we didn’t do it intentionally, it was nonetheless inexcusable not to have spotted the lack of a byline, and for that we sincerely apologize to not only Doug, but to the Western Reserve folks who are working so hard to put together another top notch convention.



DTOS SENATE THEATRE

As Opus 1953, this 4-manual, 34-rank Wurlitzer was installed in the magnificent, 3,500-seat Detroit Fisher Theatre in 1928. The theatre was closed in 1960, and in the following year the organ was sold to George Orbits who created the Detroit Theatre Organ Club (DTOC). Soon thereafter, the Fisher Wurlitzer moved to the Senate Theatre. In 1989 DTOC became the Detroit Theatre Organ Society (DTOS). Over the decades, this venue became one of the most famous theatre organ places to be—and be seen.

For those of you who have not heard this unique instrument, you will be simply delighted at this event. The orchestral sound of the theatre organ is often highlighted as one of its highly versatile and exceptional qualities. It is safe to say the DTOS Wurlitzer has many tonal blends and textures unlike any other theatre organ anywhere, giving it a genuinely unique and fabulous sound. Please join us for our optional overture at the Senate Theatre in nearby Detroit. We all look forward to having Richard Hills bring his unique talent to this exclusive event.

Visit the DTOS website at www.dtos.org.



SENATE THEATRE DETROIT, MICHIGAN

4-manual, 34-rank Wurlitzer
Opus 1953

Left Percussion Chamber

Marimba-Harp
Xylophone, Re-it
Glockenspiel-Orchestra Bells
Chimes
Tuned Sleigh Bells
Traps and effects

Solo Chamber

Tuba Mirabilis
English Post Horn
Open Diapason
Solo Tibia
Solo Vox Humana

Orchestral Chamber

Kinura
French Horn
Brass Trumpet
Solo String I
Solo String II
Oboe Horn
Cor Anglais
Orchestral Oboe
Quintadena
Quintadena Celeste
Horn Diapason
Brass Saxophone

Main Chamber

Tuba Horn
Clarinet
Viol d'Orchestra
Viol Celeste
Krumet
Salicional
Voix Celeste
Concert Flute
Vox Humana
Dulciana
Unda Maris

Foundation Chamber

Diaphonic Diapason
Tibia Clausa
Gamba
Gamba Celeste
Harmonic Flute

Right Percussion Chamber

Wood Open Diapason
Chrysoglott-Vibraphone
Master Xylophone
Chinese Gong-48"
Bird Whistle

STAHL'S AUTOMOTIVE MUSEUM

The Stahl Museum is home to a number of restored and operational automated musical instruments dating from the early 20th century. The 23-rank Wurlitzer was formerly part of the Milhous Museum collection in Florida before its recent relocation and installation in the Stahls Automotive Museum. The organ is not only literally a museum piece, but it gets frequent use, surprising and delighting hundreds of visitors on a regular basis. Antique car buffs among us will most definitely want to be in on this one, too!

One of ATOS' newest young artists, Justin LaVoie, will present this one-of-a-kind gem with his brilliant talent.

THE STAHL MUSEUM CHESTERFIELD, MICHIGAN

3-manual, 23-rank Wurlitzer

Main Chamber

Brass Trumpet
Open Diapason
Tibia Clausa
Clarinet
Viole d'Orchestra
Viole Celeste
Salicional
Voix Celeste
Oboe Horn
Concert Flute (lower 12 notes unenclosed)
Vox Humana 1
Vox Humana 2

Solo Chamber

Tuba Mirabilis
English Horn
Tuba Horn
Solo Tibia Clausa
Orchestral Oboe
Krumet
Kinura
Saxophone
Gamba
Gamba Celeste
Liebich Flute

Unenclosed

Marimba-Harp
Chrysoglott-Vibraharp
Xylophone
Tuned Sleigh Bells
Glockenspiel
Brass Train Bell
Pedal Tibia
Trumpet en Chamade
Bourdon—12 pipes (32')



STATE THEATRE, SANDUSKY, OHIO

The historic 1,500-seat Sandusky State Theatre has been an Erie County landmark since 1928 and continues to serve as a top entertainment destination for the entire Erie County region. Billed as “The Million Dollar Entertainment Center,” the theatre was privately operated as a touring roadhouse and movie theatre for six decades. After having served as a top vaudeville theatre, movie palace, and world-class performing arts center, it was revitalized in 1988 when a new foundation was formed. In 1992, the theatre underwent a major renovation and since that time has become Erie County’s largest not-for-profit arts organization. It was placed on the National Register of Historical Places in 1982 in an effort to preserve the structure, as movie audiences had migrated to mall cinemas. The Sandusky State Theatre now reigns as a showplace for live performing arts, and is dedicated to helping create and preserve the cultural heritage of the community throughout the 21st century.

Sometime in the 1960s, the State Theatre struggled to compete against mall cinemas, and the private owners of the theatre sold the Page organ to theatre organ enthusiast Floyd Bunt. After enjoying this instrument as his own home installation for many years, he donated it back to its original State Theatre home in 1995. The reinstallation was completed and a rededication concert was held in November

1999. More recently Scott Smith, of Scott Smith Pipe Organs, conducted a much-needed and extensive rebuild. Carlton Smith of Carlton Smith Pipe Organ Restorations, rebuilt the console, and their collective efforts brought the organ back to life as it hadn’t been in decades!

John Lauter will share his internationally-grown talents and sociable persona with us at the State.

SANDUSKY STATE THEATRE— SANDUSKY, OHIO

3-manual, 8-rank Page

Main Chamber

Bourdon/Flute
Sousaphone /Open Diapason
Tuba Horn
Viol d’Orchestra
Viol Celeste
Carillon Harp
Cathedral Chimes

Traps:

Shuffle Drum (Metal brush on head)
Jazz Drum (Snare Drum Tap)
Sleigh Bells
Wood Block
Tambourine
Castanets
Snare Drum Roll
Bass Drum
Cymbal
Chinese Gong Tap
Kettle Drum

Fire Gong
Cow Bell
Telephone Bell
Bird Whistle
Train Bell
Auto Siren
Train Whistle
Surf & Wave
Steamboat Whistle
Gong Re-it
Chinese Drum (Tom-Tom)

Solo Chamber

Kinura Krumet
Vox Humana
Tibia Clausa

Percussions:

Xylophone
Orchestral Bells (Glockenspiel)



PALACE THEATRE—MARION, OHIO

The Palace was designed by the great theater architect John Eberson, nicknamed “Opera House John” for his magnificent theaters. It is one of only 18 Eberson atmospheric theatres left in the world. Actual stuffed birds are suspended in the theater for realism, while his signature parrot is perched in an alcove.

Built in 1928, the Marion Palace was renovated in 1976. The organ is a 3-manual 10-rank Wurlitzer Style 235 Special, and is a transplant replacing the original 3/8 Page which was sold decades ago. At the December, 1928 opening, the Marion Star described the Page organ to its readers:

“Organs of exquisite tone and ornate appearance have become one of the outstanding features of motion picture houses, and the management of Marion’s new playhouse invested a huge sum in obtaining one of the best on the market. The organ is custom made being designed especially for the Marion theater. The size of the building and its acoustic properties were taken into consideration before any work was done on the musical instrument. Every bit of material going into the construction of the organ was carefully selected, coming from many lands. Many weeks of work were necessary before the instrument was completed and ready to install. The heart of the organ rests in the switchboard. Keys operate silver and bronze contacts making instantaneous connections with the pipes and other effects... The console itself is known as the Page Rainbo Gold deriving its name from the finish. It is heavily scrolled and so finished that lights are reflected in a very effective fashion.”

That organ was sold and was replaced in 1976 by the 3/10 Wurlitzer, which actually started its life as the second organ

of the 1,200 seat Mars Theatre (now the Long Center for the Performing Arts) in Lafayette, Indiana. When that theatre opened in 1921, it had a 3/10 Smith-Geneva pipe organ that lasted in the theatre just three years. In 1924, this 3/10 Wurlitzer was installed, and remained in the theatre until the early 1960s, when it was purchased by the former national president of the American Theatre Organ Enthusiasts, Al Mason, and installed in his Michigan home. Following his death, this instrument was moved to the Marion Palace. The late Tom Yannitell procured the organ and, with the help of a crew of volunteers, installed it at the Marion Palace Theatre where it was completed in time for the 50th anniversary and reopening of the Palace in 1978.

Donnie Rankin, an international artist in his own right and member of the Western Reserve chapter, will entertain us in this Palace Theatre.

THE MARION PALACE MARION, OHIO

3-manual, 10-rank Wurlitzer
Style 235 Special

Main Chamber

Concert Flute
Open Diapason
Viol d'Orchestra
Viol Celeste
Salicional
Clarinet
Vox Humana

Solo Chamber

Tibia Clausa
Orchestral Oboe
Tuba Horn
Chimes
Glockenspiel
Xylophone
Chrysoglott
Traps and Effects



MASONIC AUDITORIUM—CLEVELAND, OHIO

4-manual 28-rank Wurlitzer

A thorough review and chamber analysis of our 4/28 Wurlitzer was published in the May/June 2009 issue of *Theatre Organ*. Since then we have not only brought this organ online, but have replaced four sets of pipes—three of which were church organ ranks—and invested a great deal of time with pipe repairs, professional tonal finishing and regulation. Our inaugural concert was held on November 5, 2011 when we had the largest attendance in WRTOS' history. Well over 1,000 ticket holders enjoyed a variety show with a live big band, a silent short, and Ken Double and Donnie Rankin at the Wurlitzer. Since then every PAC concert has been a hit—both in terms of audience reception and profit!

We are proud and honored that the renowned Jonas Nordwall will bring Opus 793(+) to our 2016 convention. You will also enjoy the young artist competition along with last year's winner, Dan Minervini, at our Wurlitzer in this acoustical gem!



ANOTHER REASON TO EXPERIENCE TREASURES OF THE WESTERN RESERVE!

During our last convention in 2009, downtown Cleveland was in the midst of a robust renaissance, and many convention attendees commented on how delighted they were with our city. In the past seven years, downtown Cleveland's development has continued to skyrocket into an exciting hub of business, entertainment, and unparalleled residential expansion. Within walking distance of the hotel you will find a new, sensational casino, jazz clubs, as well as an abundance of restaurants and bars, and a park-like public square.

Cleveland has world-class museums. The Cleveland Orchestra is rated as the second-best symphony orchestra in the USA (we think it's the best!). You can see our Cleveland Indians take on the Detroit

Tigers or New York Yankees. Check out the Rock & Roll Hall of Fame or the Great Lakes Science Museum, both just a short rapid-transit ride away. And there is yet another restored 1920s theatre (The Ohio) at Playhouse Square. There is a renewed chic and thriving urban lifestyle that will offer surprising and delightful opportunities for your leisure time while in Cleveland.

If you haven't made your plans to attend yet, visit www.ATOS2016.org for even more information and a slideshow of what you will experience.

We look forward to seeing you for an extraordinary experience in Cleveland, Ohio, July 3 to July 8!

Thank you to Carlton Smith, John Lauter, Bob Moran, David Kohler, and Scott Smith for contributing content to this article.

Remember that event artists and venues are subject to change should conditions develop that would be beyond our control.

Please contact the convention chairmen, Bob Moran at moranbo@sbcglobal.net, or Joe McCabe at jmccabe@wodagroup.com with any questions or comments.





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

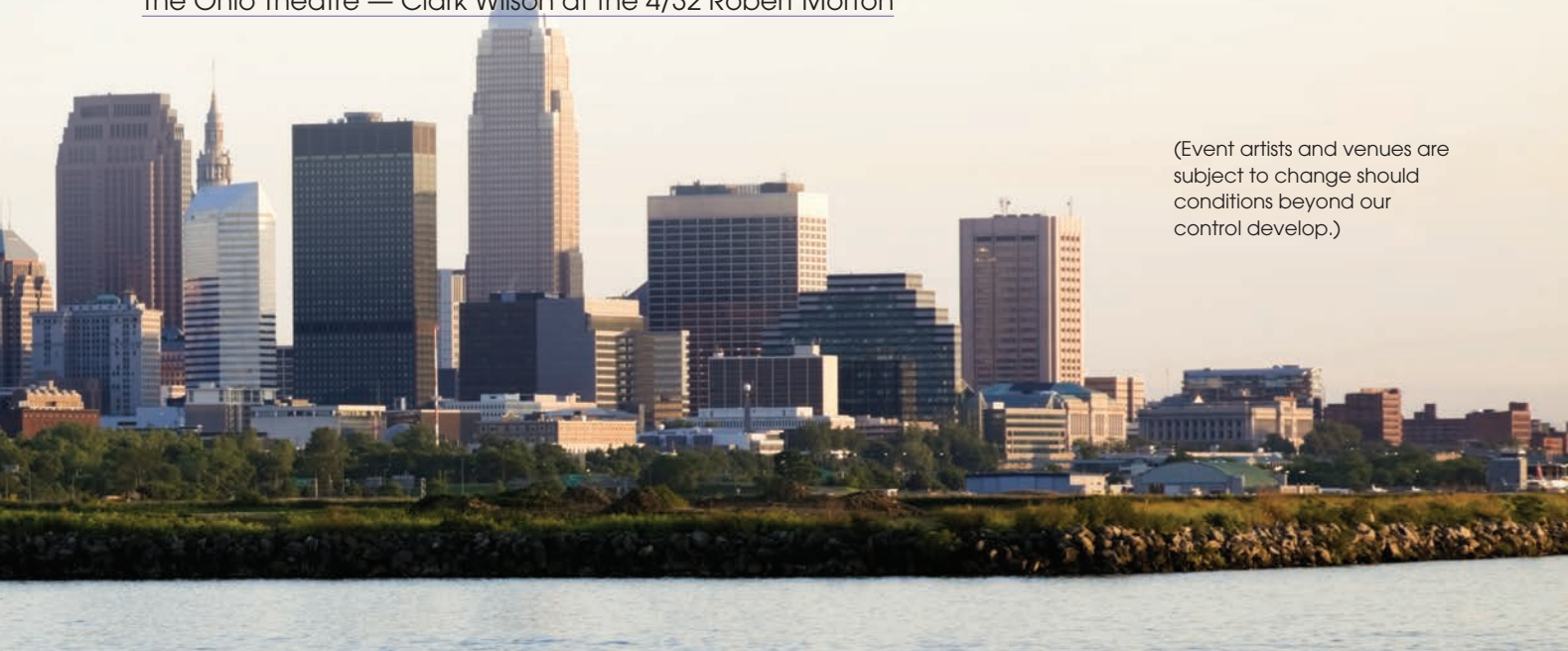
Akron Civic Theatre — Jerry Nagano at the 3/19 Wurlitzer

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.)





SOMETHING TO CROW ABOUT

BY JONAS NORDWALL

Many newer ATOS members may not know the name Andy Crow. For us long-time organ enthusiasts, Andy is a household name as a member of the American team of organists who were the finest performers and ambassadors of both pipe and electronic theatre organs for well over a half century.

A Santa Barbara native, Andy was introduced to the Wurlitzer theatre organ at the Granada Theatre in that city by his first organ teacher. He began a musical career path with degrees from the University of Redlands and University of Southern California. While at USC in the mid 1950s, his classical organ lessons preceded George Wright's classical lessons with the same teacher.

Andy was in the US Army Medical Corps stationed at Fort Lewis, located between Olympia and Tacoma, Washington. During those years he developed friendships with prominent area musicians leading to private teaching and playing concerts for local electronic retailers and theatre organ venues in the Puget Sound area. Following his discharge he moved to Olympia and taught music at the prestigious Annie Wright Academy (no relation to George) in Tacoma.

Around this time, his signature console mascot appeared, a stuffed crow on a perch wearing a coat to match Andy's coat. A gift from an admirer, the crow was always on any console that he played.

Through his involvement with the Puget Sound chapter, which then encompassed Washington, Oregon and British Columbia, Andy met Dennis Hedberg, a young organ technician/enthusiast from Portland. After Dennis experienced the George Wright midnight concerts at the San Francisco Fox Theatre, he and Andy decided to try their hand with a similar concert at Portland's Oriental Theatre. The first concert was scheduled for Saturday, October 13, 1962. On October 12, the infamous Columbus Day storm attacked the Pacific Northwest, primarily Portland, with its hurricane-force winds. Those winds removed several letters from the Oriental's marquee advertising the concert. Dennis remembers chasing them down the street.

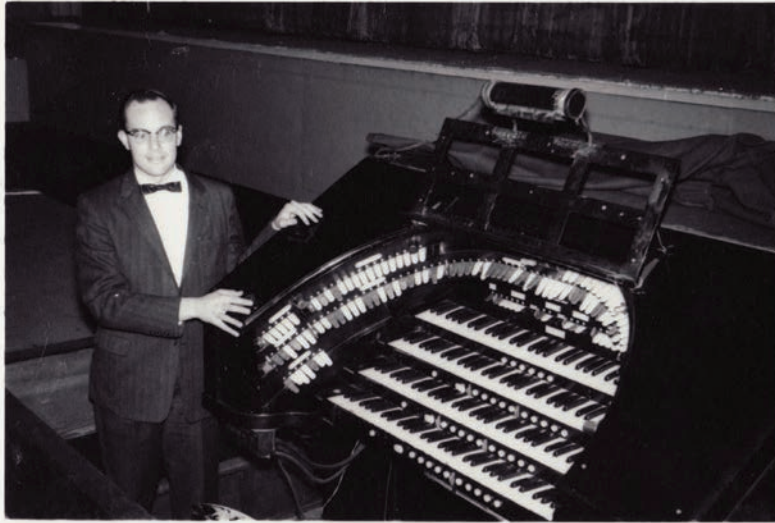
I missed that concert but attended his next, which was my introduction to Andy. He was and still is an absolute



Andy at the console of Tacoma Pizza & Pipes; the restaurant burned down in 1998

All photos courtesy of Puget Sound Theatre Organ Society except as noted

1959's Christmas card showed Andy with the console in the Fifth Avenue Theatre in Seattle; a few years later this organ would thrill patrons at the Capn's Galley in Redwood City, California



Andrew



Season's Greetings

Lots of love
Andrew



From the early 1960s, Andy is shown at the console of the Portland Oriental Theatre; this console would later play the former Orpheum Theatre organ from his 1958 Christmas card (Photo courtesy of Jonas Nordwall)



Andy's Christmas cards sometimes showed off a console; from 1958, Andy is seated at the console of the Orpheum Theatre's Style 235 Special (15 ranks) in Seattle



Andy, shown here at the Granada Theatre in West Seattle, had a mascot which sat at the organ with him—a stuffed crow. The crow's garb generally matched Andy's attire, and it is thought by many that Andy's nickname ("The Crow") arose from this (Photo courtesy of Jonas Nordwall)

consummate musician. His very imaginative music stylings combined certain ideas of George Wright, Buddy Cole, John Seng, Billy Nalle and great pop and jazz pianists. He also played great transcriptions. That concert was the first time I heard the William Tell Overture played on an organ that had the energy of an orchestra.

Soon Andy was hired as the factory demonstrator by Rodgers Jenkins, co-founder of the Rodgers Organ Company. His predecessor was Don Baker, who had been lured away by the Conn Organ Company. Andy remained with Rodgers in a variety of capacities for many years.

Dennis was hired by Rodgers in their engineering department in 1964. Howard Vollum, the co-founder of Tektronix and principal financier of the Rodgers Organ Company, had a special assignment for both Andy and Dennis.

Howard's wife, Jean, acquired the famed San Francisco Paramount 4/33 Wurlitzer as a birthday gift for her husband. Dennis and Andy supervised the purchase, removal and installation of that organ into the newly constructed "organ house" on the estate. This was the first mega theatre organ as it increased to 49 ranks. Andy was the first estate organist playing for many special events.

During the same time, in addition to playing the usual promotional concerts, Andy found himself becoming the company caretaker of Rodgers' most famous organist, Virgil Fox. Virgil had requested Rodgers to build a custom touring organ for his Columbia Artists Community Concerts presentations. It had to be easily moveable, but impressive looking with a large specification.

Even though the book about Virgil contains mostly accurate information about this time and place, I was the freshman college kid witness to this great part of American organ history. Unannounced, I frequently would visit then company president Rodgers Jenkins, chief engineer George Kirkwood, and custom engineer Dennis Hedberg at the plant instead of attending my less interesting liberal arts classes at the University of Portland. It was a time of both great analog organ creativity and a quick education about the real world.

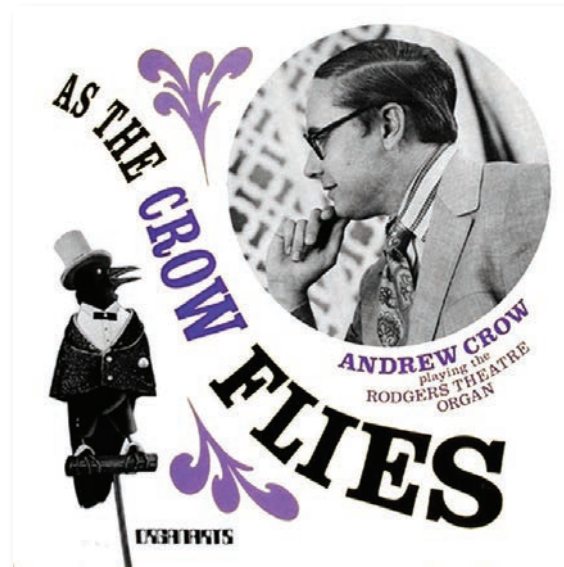
Andy was assigned to be the driver, set-up person and curator of this organ, called Black Beauty. This was Virgil's most famous touring organ which led to the "Heavy Organ" all-Bach concert phenomenons which lasted until Virgil's death in 1980.

He was a real key behind the quick success of the Virgil Fox Touring Organ program as he quickly became a trusted friend of Virgil's and patient intercessor between Virgil and many event promoters. This proved him to be a valuable asset for all parties.

With the success of Virgil's earlier Community Concert events, another young classical organist, Ted Alan Worth, was added to the Columbia Artist touring roster. Ted was a Richard Purvis protégé who became an assistant to Virgil at Riverside Church in New York City. He was also a dynamic player with commanding stage presence. A new model Rodgers American Classic organ called American Beauty was used for Ted's Community Concert presentations. It was also used by Joyce Jones, another Columbia Artist organist.

Richard Torrence, then Virgil and Ted's concert manager, introduced the idea of opening up the organ's musical spectrum to the general public with duo organ concerts featuring both classical and theatre organs. Andy became Ted's musical partner for these concerts playing a revved-up Rodgers 33-E.

Andy toured with Ted Alan Worth as "The Worth - Crow Duo," both playing custom Rodgers organs. Ted played a classical model, Andy played a custom theatre model. In 1967, Andy released an LP on the Rodgers entitled As The Crow Flies. Apparently many, many copies were pressed, as they continued to be offered for sale well into the 1980s



Andy didn't limit himself to the Pacific Northwest. Here, he's pictured with 16-year-old Donna Parker in Southern California in the early 1970s



In the 1980s Andy began a relationship with the Pizza & Pipes restaurants in the Tacoma/Seattle area which would continue until the last one closed (Tacoma, in 1998 due to fire). In 1985 he released a CD recorded at Tacoma Pizza & Pipes



Sometimes the Jo-Vi-La was attached to the end of a freight train, just ahead of the caboose; other times, such as in this picture, it was pulled by a regular passenger train—in this case, the Burlington-Northern "Empire Builder," shown here in East Glacier Park, Montana

In the early 1970s, Andy and Marshall Woodbridge acquired a private Pullman train car, called "Jo-Vi-La" (named by and for its former owner). The Olympian newspaper did a feature series on a cross-country trip with Andy, sending a staffer along. The caption of one picture which ran in the paper referred to the "spiffy Jo-Vi-La" and described it as a "baby blue" rail car (?)



Andy at the Chicago Theatre Wurlitzer, date unknown



In 1980, someone snapped a picture of Andy on the Jo-Vi-La; this jacket apparently was a favorite, as it appears in numerous photos over the years



Andy played at the Bellevue location of Pizza & Pipes as well as Tacoma; here, the crow and The Crow are seated at the console—a Rodgers

In this picture from several years later, Andy is seated at the Bellevue Pizza & Pipes Wurlitzer console

During 12 years they played over 360 Worth-Crow Organ Duo concerts in the US and Canada. Their catch phrase was “Worth Crowing About.”

Andy’s interests shifted back to Olympia and Ted wanted to return to his native San Francisco where he became the Rodgers representative for many years. Andy had a passion for antique cars and also became part owner of a Pullman railroad car. He enjoyed several trips in this car which was attached to the end of Amtrak passenger trains.

At the same time pipe organ pizza operations were in full swing. The San Francisco Bay Area pipe organ/pizza king was Bill Breuer, a Seattle native. He expanded northward with his Puget Sound-based sisters, Margaret and Betty. Their husbands became so enamored with the P & P business; they quit their jobs and opened Pizza and Pipes restaurants with their wives and Bill in Tacoma and Burien, a Seattle suburb.

A mainstay organist at both locations as his schedule allowed, Andy remained on staff until the closing of the restaurants in the 90s. Note that Olympia is 30 miles south of Tacoma and 65 miles south of Burien. Except for Californians who refer to those distances as neighborhood jaunts, driving that much was pure dedication to an art form.

Andy was always very quiet about his financial affairs including buying the 2/9 Wurlitzer in Olympia’s Olympic Theatre. The Olympic was eventually sold to the city and extensively remodeled into the Washington Center for the Performing Arts. His 2/9 became the nucleus of the 3/24 Wurlitzer that he and Les Lehne installed. He later donated the organ to that facility.

Very modest about his contributions to the music world and local community, Andy has a long-time membership with the Olympia Kiwanis Club, plus serving as their musician. He received a special recognition last year for his service over the years.

Then there is Andy the church organist. While at USC he was the organist for First Baptist Church in Colton, California. For nearly 30 years, he served as the organist at Olympia’s First United Methodist Church. Always creative and using subtle humor, sometimes he improvised on popular songs such as “Talk to the Animals!” during the congregation’s meet and greet moment of the service.

Finally there is Andy, the friend and supporter. Andy encouraged many young organists to seek their future playing the organ to the best of their ability. My first ATOS convention concert occurred because Andy was unable to play. He and Rodgers Jenkins offered me that opportunity. There are many other organists of my generation who enjoyed Andy’s enthusiasm, support and encouragement. All of us are grateful for those gestures.

A special gathering honoring Andy was held by the Puget Sound Theatre Organ Society at Bill Keller’s home on Oct. 24. Attended by a large host of Andy’s fans and friends, we were reminded of his great talent and selfless contributions to the music world. And finally, there are the many Virgil Fox stories that only Andy can tell with all of the correct Virgil nuances and facial expressions.

He truly is someone to Crow about!

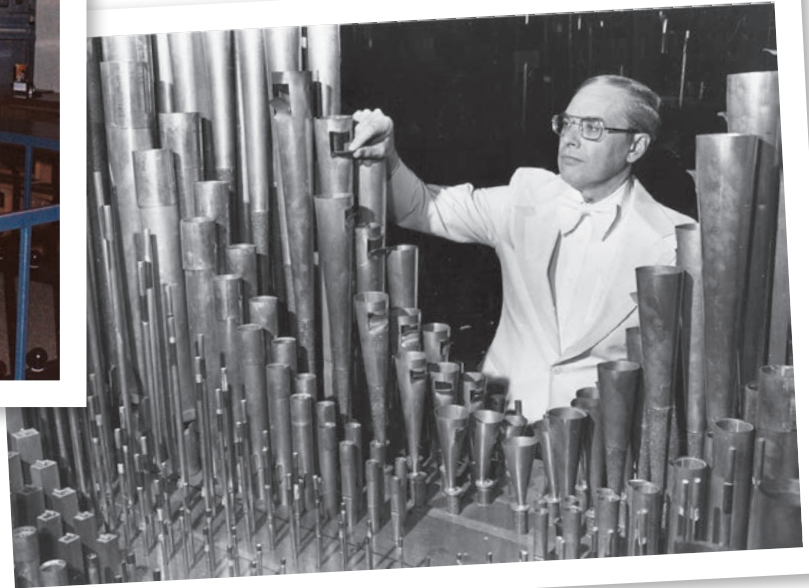
Andy loves interaction with the crowd; it’s a rare picture that doesn’t include audience members gathered around the rail, either chatting with Andy, or just watching things up close. This is from Tacoma Pizza & Pipes. Does the jacket look familiar? Nope, it’s not the same one...



The crow got a new jacket— here’s that checker theme again



Well-known musicians would often stop by; here, Carmen Dragon is shown with Andy on the bench at Tacoma



From time to time, every pizza organist has to get off the bench and visit the chamber to deal with a misbehaving pipe, usually in formal attire. (Good thing the offending pipe in this 1980s picture was this Tuba... the string celeste would have been really awkward for the photographer....)



A publicity portrait from 1989, taken at the Wilma Theatre in Missoula, Montana



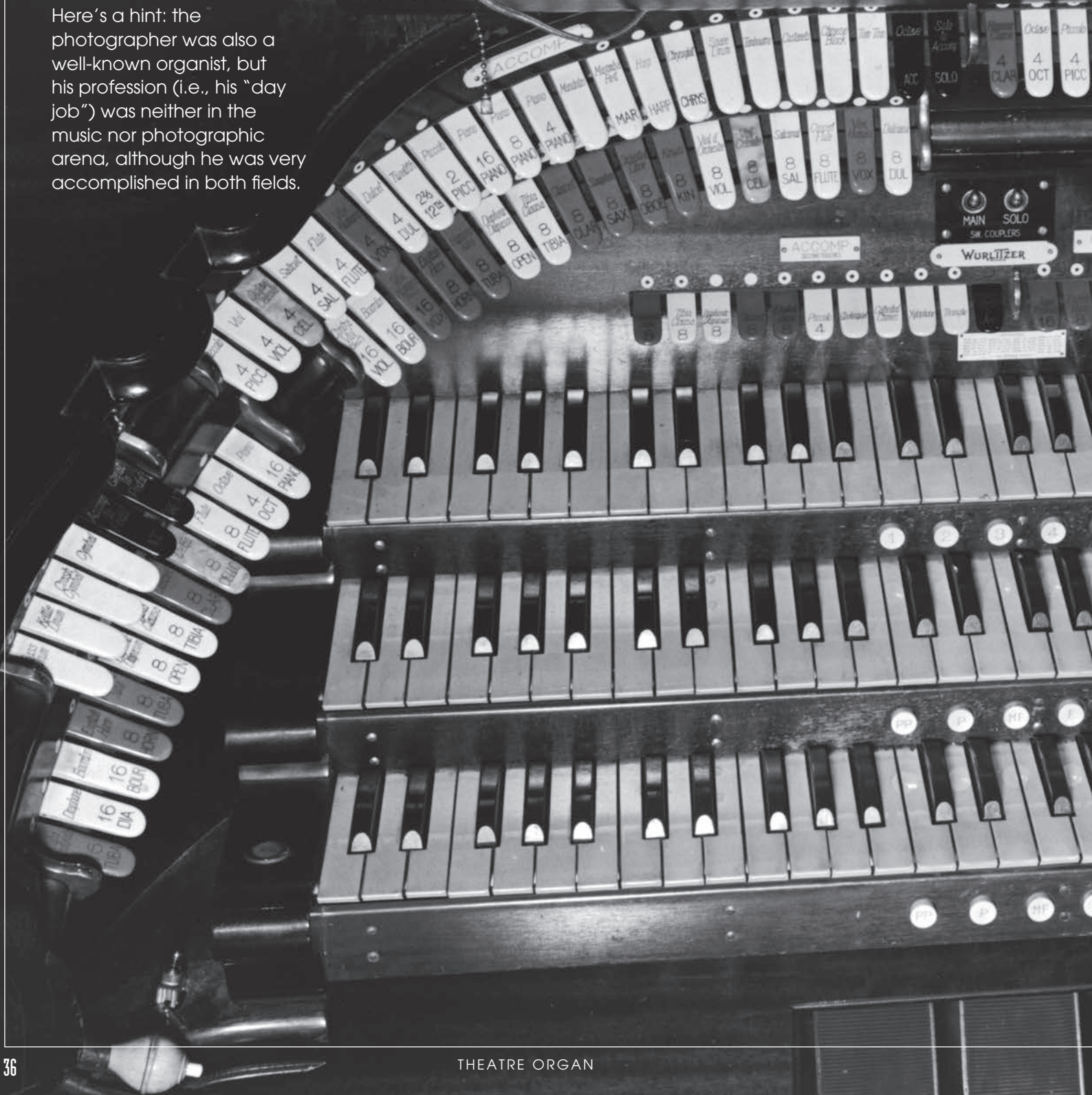
Another of Andy's interest is classic cars: this is his red 1939 La Salle, which he still owns and, he says, "It runs like a top"

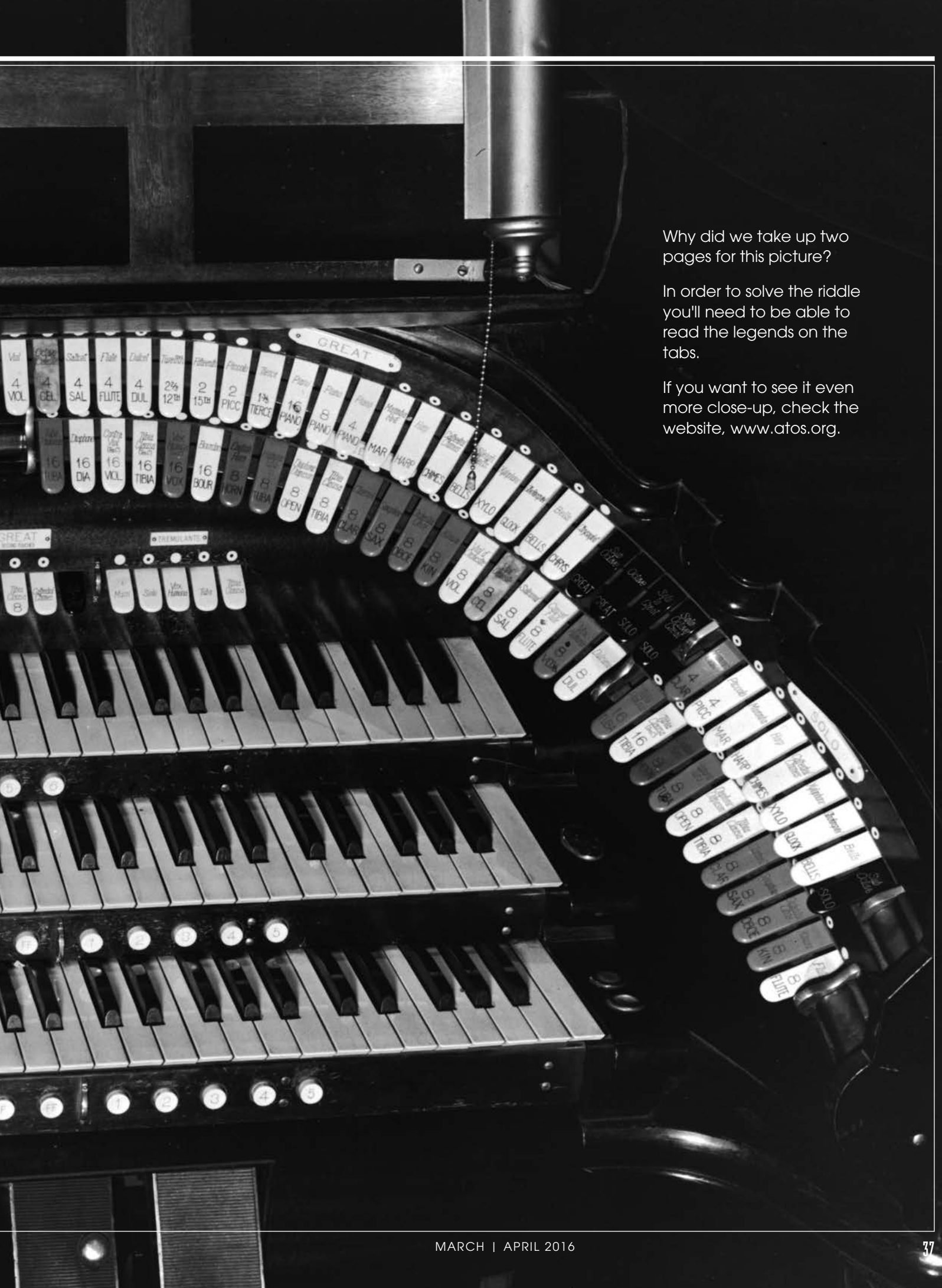
Mystery Photo

What console is shown in this picture?

For extra credit, who was the photographer?

Here's a hint: the photographer was also a well-known organist, but his profession (i.e., his "day job") was neither in the music nor photographic arena, although he was very accomplished in both fields.





Why did we take up two pages for this picture?

In order to solve the riddle you'll need to be able to read the legends on the tabs.

If you want to see it even more close-up, check the website, www.atos.org.

Chapter News

ALABAMA

Birmingham—As each year comes to an end, the Alabama chapter has the opportunity to do what it does best—and that is to showcase the music of the theatre organ via the incomparable medium of the Mighty Wurlitzer of the Alabama Theatre. Every year the organ entertains all of those attending the Christmas Film Festival with holiday music presented by organists Gary Jones, Stuart Thompson, and Kenny Lewis.

In early November, before the busy holiday performances began, the chapter had the opportunity of a visit from Juan Cardona of Newtown, Connecticut. Juan plays regularly at the keyboards of the Marr & Colton of the Thomaston Opera House, and his program was most enjoyable as he explored all the musical resources of Big Bertha and put them to use in a most creative manner.

After the Christmas holiday, Ron Carter of Atlanta drove over to present a program for the chapter. It has often been said that no one plays theatre organ in a more grand style than does Ron, and with the unlimited capabilities of the Alabama Wurlitzer available, that is grand music indeed. But Juan's repertoire also includes grand, dramatic, and fun—and all of those were part of the musical program in late December.

As always, the chapter continues to work each weekend keeping the organ at its best through planned and ongoing maintenance. They recently used their expertise to assist with maintenance and restoration of part of the Wurlitzer of the Tivoli Theatre in Chattanooga, Tennessee.

In a triumph for Birmingham Landmarks, the organization that owns and operates the Alabama Theatre, the restoration of the Lyric Theatre, which they also own, is almost complete. The 1914 Vaudeville theatre, across the street from the Alabama, is scheduled to open in early 2016.

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



Juan Cardona at the Alabama Theatre
(Photo courtesy of Alabama chapter)



Ron Carter at the Alabama Theatre
(Photo by Sabrina Summers)

ATLANTA

Atlanta, Georgia—The members of the Atlanta chapter, and indeed, theatre organ enthusiasts around the world were stunned when, during the first week of November, we received the news of the passing of our dear Bucky Reddish. Bucky was truly a one-of-a-kind person, and a good friend to many, whose greatest joy was to share the music of the theatre organ with all comers, and to promote our cause at every opportunity.

So it was entirely appropriate that our November chapter meeting became an opportunity to do just those things—and proved to be a monumental success, attracting over 350 people. “Ron Carter and Friends,” a variety show that Ron and Donna have hosted in their home for several years, moved to the Strand Theatre in order to accommodate the increasing number of people in attendance. As always, Ron directed a first-class program, appearing at the keyboards of the Allen GW4 in solo and accompaniment performances, and even a short silent film. The Allen also hosted Nathan Peace who demonstrated its

classical abilities, and Ron's grandson Jake Carter in a rousing performance. There was a duo trumpet-and-organ medley featuring Ron, his granddaughter Abby Carter, and Michael Rossi. There were singers—Joe Arnotti, Catherine Moulton, Carley Vogel (Miss Cobb Outstanding Teen), Shelbea Owen, Taj Stephens, and Abby Carter—singing solos, medleys, duets and more. Harper Harris joined Ron for an organ-harmonica duet. A stunning dance production featuring Arianna Shropshire and many of the other performers preceded a grand musical finale.

A delightfully informal December meeting took place at the home of Rick McGee for the annual business meeting and elections. After the short formalities, food was available along with music as several took the opportunity of open console on the Allen TO-5Q.

—Larry Davis
Larry Davis, President
770-428-4091, acatos@earthlink.net



Bob Fountain at the McGee Residence
(Photo by Larry Davis)



Strand Theatre: Ron Carter at the Strand Theatre
(Photo by Steve Imler)

CENTRAL INDIANA

Indianapolis, Indiana—Our November chapter business meeting and social was held at Warren Performing Arts Center (WPAC) in Indianapolis. Our primary point of business was to finalize the nominations for the election of CIC officers and board of directors for 2016. Following the business meeting, we were entertained by Scott Smith from the Detroit area on the chapter's 3/18 Barton. Scott played a very enjoyable program, and we are always happy to have Scott perform for the chapter.

We made our way back to WPAC for our December business meeting and social. The much-anticipated results of the 2015 election were announced, and outgoing officers and directors were thanked for their faithful service through 2015. Our musical entertainment for the afternoon was provided by CIC member and chapter president, Tom Nichols. Tom played a variety of holiday songs to put us in the mood for the season. Open console and holiday snacks followed the program, closing out a very successful year for the chapter.

—Mike Rolfe
Tom Nichols, President
317-417-7414
thomas.nichols1970@yahoo.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, December 6, 2015 we spent a very enjoyable afternoon at the Colonial Theatre in Phoenixville, Pennsylvania. Our final theatre pipe organ concert of the year featured three very talented Theatre Organ Society of the Delaware Valley members in our annual holiday musical extravaganza we called T.O.G.A.A.K. ("Two Old Geezers and a Kid") version 2.0. The artists were TOSDV president, Wayne Zimmerman, Jr.; long time TOSDV member Glenn Hough (the two geezers); and TOSDV's youngest member, 14-year-old Brett Miller (the kid).

First up on our 3/24 Wurlitzer theatre pipe organ was Wayne, playing tunes by composers born in December. His program ended with his accompaniment of the Laurel and Hardy hilarious silent film *Big Business*, which featured Stan and Oliver attempting to sell Christmas trees in Southern California.

Next up was the amazing 14-year-old Brett Miller. His contribution to our afternoon was a selection of his "favorites," including some Christmas tunes.

After intermission, the program belonged to Glenn Hough. Glenn is known throughout the Greater Philadelphia area as both a church- and theatre organist. He performs regularly for events at Dickinson High School in Wilmington, Delaware, and the Pennsylvania State Dairy Princess Pageant, as well as several churches. His contribution was several medleys of Christmas and holiday music—everything you are familiar with and several numbers you are not! Our sincere thanks to Wayne, Brett and Glenn for this wonderful afternoon.

Our next concerts will be on Sunday, March 6, 2016, featuring a silent movie; and Sunday, May 1, 2016, featuring an artist to be announced. For more details, please visit our website, TOSDV.ORG or by calling 215-780-0831.

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

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



Wayne Zimmerman, Brett Miller, and Glenn Hough (Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The holiday season is always an exciting time for EMCATOS.

November began with a social meeting and a double feature. The first feature of the program was a collection of numbers performed by long-time EMCATOS member Gary Phillips. The second was a selection of pieces rendered by young organist and high

school student Seamus Gethicker. The result was a well-executed program with plenty of variety to maintain the audience's interest.

Later in the month came the annual fall concert, featuring Lew Williams, with vocal soloists Jan Peters and Frank Zarba. Lew included pleasantly arranged selections spanning decades of popular music. Jan is well known to EMCATOS audiences as a "cabaret" style specialist, having performed to the delight of fans at previous concerts. Frank is a newcomer to EMCATOS, with extensive university training in vocal and instrumental performance and experience with hotels and events along our East Coast and in Italy. His singing of popular and classical works with a rich and powerful voice added greatly to this concert.

The final event of the year was the EMCATOS Holiday Party held, as usual, at the Shanklin Music Hall. This fully-attended event featured a turkey and roast beef buffet with all the fixings, and a complete organ concert. This year's artist was Brett Valliant. What a way to end the year!

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



Seamus Gethicker and Gary Phillips at the console of the Wurlitzer at Babson College (Photo by Charles Briggs)

GARDEN STATE

Long Valley, New Jersey—The benefits of having regularly scheduled events are being demonstrated at the Rahway Senior Center. It is a small space housing the Rainbow Room Wurlitzer, restored by Mike Fox and crew. A handful of local residents came to the first events, to be held each First Thursday. Gradually the audience has grown and our latest performances required us to set up additional chairs. Bernie Anderson and

Chapter News

Ed Alstrom were the organists at Rahway for November and December. Accessible chambers allow tours of the organ's inner workings to be offered as well.

That same venue was the site of our annual budget meeting in November, as well. The reward for coming out to make decisions on projected income and expenses was a chance at open console on the 3/10 Wurlitzer.

The Brook Arts Center was the gathering place for our annual holiday party. Nathan Avakian opened up the festivities with an enjoyable mini-concert on the 3/11 Wurlitzer. George Andersen and crew brought it back to life and Nathan brought out its beautiful sounds. A tasty buffet and holiday cheer were enhanced by open console.

Our youngest member, Brett Miller, has been entertaining audiences as well. He accompanied the silent film *Sherlock, Jr.* playing a 3-manual virtual pipe organ at four theatres in New Jersey and Pennsylvania!

Pre-film music was provided at the Loews Jersey by Paul Citti and Eric Fahner. Eric also played the 4/23 Wonder Morton as part of the theatre's annual holiday show. Paul was at the console on another occasion playing intermission for a concert by the 42-piece Orchestra of St. Peter by the Sea. Bob Martin and George Paril work at keeping the instrument ready for all occasions.

Carole Rustako and Barbara Bacon lead the crew members, who continue restoration work on the newest GSTOS-owned Wurlitzer, the 3/20 opus 2115.

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



Ed Alstrom playing the Rainbow Room Wurlitzer at the Rahway Senior Center (Photo by Tony Rustako)



Nathan Avakian at the Wurlitzer console in the Brook Performing Arts Center (Photo by Tony Rustako)

JOLIET AREA

Joliet, Illinois—JATOE has had a very successful year of socials, and the Barton organ at the Rialto in Joliet is in perfect condition, thanks to our crew chief, Glenn Tallar.

Our social in November was played by Bob Bates from Rockford, Illinois. He played many of our favorites and we sure did enjoy him. I hope he can come back again real soon.

Our guest artist for December was Dean Rosko from Milwaukee, Wisconsin. He is also one of our favorites and he plays for the Milwaukee Brewers. I hear that he also roller skates and is a judge of that sport. We had over one hundred in attendance and they all loved his music. Many of our own members also played while we munched on goodies served on stage. Thank you, Dean.

I hope that all of you have a very Happy New Year and will have a very healthy coming year.

—Barbara E. Petry
Jim Patak, President
708-562-8538

LONDON & SOUTH OF ENGLAND

Woking, Surrey—On 14th November we welcomed Robert Wolfe to our Woking Wurlitzer. It has been about 14 years since Robert last came to play for us, so this was a long-overdue visit! Robert's enthusiastic personality, together with his lively selection of music, was a hit with our audience and we hope it won't be another 14 years before his next visit!

A week later we met up for one of our most important events of the year: the second of our revived Young Theatre Organist of the Year competitions. This year we were kindly hosted by the staff at the Musical Museum at Kew Bridge, with the former Regal, Kingston-upon-Thames 3-manual, 12-rank Wurlitzer at our disposal. In spite of a couple of last minute cancellations, we welcomed six entrants to the competition, all of whom presented a good standard of playing and enjoyed the all-important "taking part." The judges awarded first prize to Declan Poole, with Jamyma-May Hanson and Lewis Scott taking second and third prizes respectively.

Our annual Len Rawle Christmas show found our Leisure Centre hall once again transformed into a Christmas Grotto by our concert team. The Wurlitzer was very much the star of the show this year, with Len Rawle providing festive music alongside The Chobham St Laurence handbell ringers, brass players Sue and Charley Brighton, and Len's grandson Daniel Pickford playing his brand-new trombone—with just four lessons under his belt! The whole show was ably compered by Richard Cole.

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



Robert Wolfe at Woking (Photo by Keith Reeve)



Young Theatre Organist of the Year competition winner Declan Poole (centre) with runners-up Jamyma-May Hanson and Lewis Scott (Photo by Keith Reeve)



Mark Herman at the Wilshire Ebell Theatre (Photo by Tony Wilson)

LOS ANGELES

Los Angeles, California—The Los Angeles Theatre Organ Society has been involved in many collaborations this holiday season, and our favorite was a joint holiday dinner and concert with the American Guild of Organists, Los Angeles chapter. On December 14, we gathered at the gorgeous hall in the Wilshire United Methodist Church for a fantastic feast and spirited conversation. We were guests of the AGO, and they treated us to a first-class affair! We share many common interests and goals, and it was a delightful opportunity to mingle and get to know each other. Our focus on attracting younger audience members, and fostering the next generation of musicians was a common topic of conversation. We feel that this is the beginning of a long-lasting partnership.

At the conclusion of the meal, we walked next door to the historic Wilshire Ebell Theatre, which is home to our 3/13 Barton. Thanks to the hard work of Ed Burnside, Ken Kukuk, and crew chief Steve Asimow, the organ was in fine shape for an outstanding concert by Mark Herman. He treated us to a festive array of holiday favorites, a silent comedy, and a very enthusiastic sing-along. The concert concluded by 9:00pm, but the conversation continued long afterwards. We wish to thank the LA chapter of the AGO for their hospitality, and Henry Hunt, Mark Herman, Phil Smith, and Manuel Rosales for coordinating the evening's activities.

—Angie Hougen
Angie Hougen, President
Hougen@sbcglobal.net

NORCAL

Berkeley, California—In the early morning light of November 8, NorCal Concert Master Chris Nichols powered up one of the twin and balanced 20-hp blowers in the basement of Berkeley Community Theatre, thereby commencing a day of music and friendship that has rarely been matched in the history of this chapter. That afternoon NorCal hosted a concert presentation by the incomparable Mark Herman.

The very large audience had every right to anticipate a moving and thoughtfully designed program of dance, theatre and light music from this master of harmony, and was amply rewarded with every musical gem which Mark gifted us. The superlatives surrounding Mark's performances are all true and inadequate to convey the high level of craftsmanship and artistry expressed in his playing. His tastefully composed registrations brought forth a subtle, quiet beauty from our 4/41 Wurlitzer in its three massive overhead proscenium chambers—and then shook the very walls with the 32' Wood Diaphones for thrilling effect.

Adding to the day's delights was Mark himself. A very young man, he has the poise and effortless charm of the best-seasoned performers in any art. Working without notes, his introductions were brief yet informative, illuminating some interesting points of history, sometimes general, often personal, that brought the audience ever deeper into his creative thought process. The audience itself contributed mightily to the joyous afternoon, filled with luminaries of the theatre organ world such as Jim Riggs, Ed Stout, Dick Taylor, and Geoff Hansen, all graciously welcomed by our NorCal Master

of Ceremonies Bill Schlotter, who oversees and perfects every aspect of every concert—from the tuning and maintenance of this most magnificent of Wurlitzer Unit Orchestras to the lighting of the stage curtains and illuminated organ platform. The soft voices of old friends in the vast stagehouse afterwards ended this perfect day.

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



Mark Herman and Jim Riggs, longtime friends, on the bench of our 4/41 Wurlitzer (Photo by Rob Thomas)



Bill Schlotter (L) and Chris Nichols (R) relax after Mark Herman's concert (Photo by Roy Powlan)

RED RIVER

Fargo, North Dakota—Christmas tunes filled the Fargo Theatre in December with the continuation of our noon-hour Holiday Concert Series. The series first started in 1980 with RRATOS chapter members playing free 30- to 45-minute mini-concerts open to the public at the Fargo Theatre. This tradition is still going strong, 35 years after it was started!

We presented seven mini-concerts within the span of two weeks, with organists Michael Olson, Ryan Hardy, and Lance Johnson at the console. Attendees were asked to bring in one

Chapter News

non-perishable food item for the local food pantry for admission. This year, we collected over 25 square feet of food donations—making it a bit tricky to get around the lobby of the theater! We also had very good attendance at the concerts, with all of them being very well received!

The French Horn and Krumet ranks are in the process of being added to the Fargo Theatre Wurlitzer. The Krumet is currently functioning in the orchestral chamber, with the French Horn pipes still in the installation process. After these are added, the organ will have 29 ranks of pipes. Plans are in the works for adding two more additional ranks to the organ, which will hopefully be completed in the coming years.

—Ryan Hardy

President, RRATOS.org

701 730-0546, ryanhardy381@gmail.com

RIVER CITY

Omaha, Nebraska—On November 10, 2015 RCTOS was invited to be a part of University of Nebraska Lincoln OLLI presentation at First United Methodist Church in Lincoln. OLLI is a continuing education series for retired persons. This series was an education process promoting the study of pipe organs. Coordinated by Lincoln RCTOS member Brent Shaw, the group was exposed to the UMC pipe organ restored recently by the Schantz Organ Company. Brent verbally explained, presented and demonstrated the organ as well as historical background of the UMC building, which was the local auditorium in its day. RCTOS showed a video of the theatre pipe organs of Omaha and presented a video of Dave Wickerham. Jerry Pawlak then performed “Satin Doll” in TPO style on the restored Möller.

RCTOS Annual Christmas Party/Potluck was held on December 6, 2016. The guest artist for this event was Martin Ellis. Martin masterfully played a variety of Christmas selections in addition to some standards and returned to the Markworth 3/24 Kimball after the formal potluck performing many audience requests. Thanks to Bob Markworth for hosting the Christmas meeting, providing the main dish and always bringing the top theatre pipe organ artists to Omaha to perform for RCTOS members and guests. Check out our website to view selections by Martin Ellis.

Visit our website, 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, kimbballorgan1@msn.com



Brent Shaw and Jerry Pawlak at First United Methodist Church (Photo by Janet Domeier)



Martin Ellis at the Markworth residence (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—A mound of song requests hermetically sealed since 2012 was mingled with new song requests and placed in four baskets labeled “Hymns & Gospel,” “Old Favorites,” “Show Tunes” and “Classics” for our November Holiday Hills club social, “Request Rendezvous.” Organists Jim Calm, Bob Castle, Bob Flinn, DeLoy Goeglein and Lee Traster took turns playing these requests, had some fun with “Stump the Audience,” then concluded with a rowdy 10-handed organ and grand piano Sousa-march finale. Each organist performed beautifully and the audience enjoyed hearing such a variety of playing styles. No word yet on if the left-over requests were hermetically sealed, recycled, or mulched.

Our traditional December Christmas potluck social blended good friends, good food and great music provided by the versatile Lee Traster on theatre organ and grand piano. Doris Beverly did her consistently wonderful job of organizing this annual event and made sure that everyone was well-fed and having fun. Doris and co-disciplinarian Rich Brooks rode herd on an enthusiastic audience for the “Name That Tune” game, and DeLoy Goeglein led the Christmas sing-along accompanied by Jim Calm on the theatre organ. A diminutive little drummer boy made a special appearance to perform his song in peasant costume, shabby hat and knee-pads, much to the delight of our audience.

We were happy to be asked to participate in a Sunday evening Paramount Christmas service by the Flatirons Community Church who has been using the theatre for their Denver campus since September. Organist Jim Calm played walk-in music for the 1,280 attendees and accompanied the Worship Band for two high-energy, high-volume contemporary sing-along songs.

—Jim Calm

Ryan Kroll, President

rkroll@colfax.com



“Request Rendezvous” organists (Photo by Bill Kwinn)



Jim Calm at the Paramount Wurlitzer with the Flatirons Community Church Worship Band (Photo by Jon Melot)

ST. LOUIS

St. Louis, Missouri—Sunday, November 15, 2015 was a bit chilly and cloudy. But it was a good day to take a ride into the country to enjoy what remained of the autumn color while traveling through rural Illinois to the home of Richard and Pam Masching near Millstadt. Richard has beautifully and lovingly restored a Wicks theatre organ, Opus 777. The organists of the day were Ralph Haury, a local artist who performs on the lobby organ at the St. Louis Fox Theatre; Connor Vennemann, a piano and organ student of Pam Masching; and Travis Breitwieser, another organ student who joined SLTOS after POP 2015. Travis was waiting tables at one of the POP restaurants when it was discovered he's also a theatre organ enthusiast. Each presented a varied program showcasing their individual skills and artistry, which was thoroughly enjoyed by all.

The annual SLTOS Holiday Party was held December 19 at the home of none other than Jack Moelmann in O'Fallon, Illinois. Jack performed a lively program of holiday music, a short silent movie, and a sing-along on his hybrid theatre organ. Jack was joined at the console by Larry Krupp who skillfully performed some Latin-flavor holiday music. A highlight of the program was Jack's rendition of the *Lone Ranger* theme. Jack was aided in his rendition by seven volunteer women from the audience who didn't realize what was up until it was too late! Mirth and mayhem ensued! Jack remarked to me; "I can't wait to see what you write about this!" Well... now he knows! In addition to the mirth and mayhem Jack provided a wonderful dinner with many delicious additions of various entrees, salads,

and desserts brought by attendees. SLTOS hopes everyone has enjoyed the holidays, and will have a happy, prosperous, and blessed 2016!

—Gary Broyles
Jim Ryan, President
314-416-0416



Hosts Richard & Pam Masching with featured organists Connor Vennemann, Travis Breitwieser, and Ralph Haury (Photo by Gary Broyles)



Host and featured organist: Jack Moelmann at his hybrid console (Photo by Gary Broyles)

SOONER STATE

Tulsa, Oklahoma—The Sooner State chapter was honored to have Wally Brown from Oklahoma City as our special guest artist for our November 20 meeting. Wally, a member of our chapter, is a very gifted and talented performer who keeps the audience at attention at all times with his unique style and arrangements. Wally's melodies and chord structures are outstanding, and he plays sets where one song just leads to another, with many modulations involved. This great versatility keeps the audience in suspense and makes his programs very entertaining. We enjoyed a wide variety of selections from various years of music, with many requests being taken from the audience which Wally

really enjoys doing. It was indeed a fun evening for all.

Our annual Christmas party was held on December 4 and consisted of a catered dinner plus Christmas music on the organ and piano. The instruments and food tables were decorated with festive Christmas decorations setting the mood for a great evening.

After dinner, we enjoyed Christmas selections on the organ from Carolyn Craft, Paula Hackler, Lynda Ramsey, Phil Judkins, and Joyce Hatchett. Joyce also sang a song, playing her accompaniment on the piano. We were very happy to have Wayne Underwood sing a couple of songs, with his wife Myra also accompanying him on the piano. Our President Bill Rowland closed the evening with a number on the piano followed by one on the organ.

For the second year, our chapter once again provided Christmas music at the Circle Cinema in Tulsa on their original 1928 2/8 Robert-Morton pipe organ, prior to showings of *White Christmas*. And, in a joint venture between our chapter and the Circle, we are presenting "Second Saturday Silents" in the mornings of the second Saturday of each month, accompanied by our members.

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

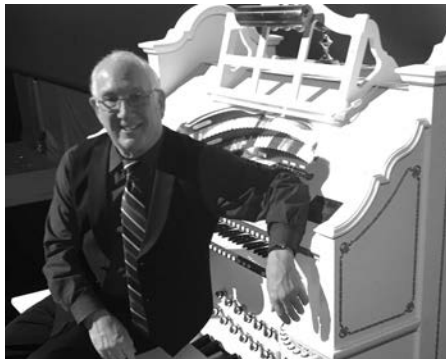


Wally Brown (Photo by Rudy Geissler)

Chapter News



Christmas Program participants (L-R) Carolyn Craft, Bill Rowland, Paula Hackler, Phil Judkins, Wayne Underwood, Myra Underwood, Lynda Ramsey, Joyce Hatchett
(Photo by Rudy Geissler)



Don Kinnier at the Capitol Theatre's 3/20 Wurlitzer (Photo by Larry Fenner)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our November 9 program was held at the Capitol Theatre in York, and featured SVTOS member Don Kinnier accompanying the silent film *The Cruise of the Jasper B* on the Capitol's 3/20 Wurlitzer organ. The film was released in 1926 and is an action/adventure comedy produced by Cecil B. De Mille and directed by James W. Horne, and stars Rod La Rocque, Mildred Harris, Snitz Edwards, and Jack Ackroyd. Don composes his own scores for these movies and always does an excellent job, receiving many glowing comments from our members and guests.

Our annual Christmas program was held on December 8 at the Masonic Village in Elizabethtown, Pennsylvania in their Health Care Center. This year's program featured SVTOS members Gary Collier, Barry Howard, Don Kinnier, Ken Kline, Terry Nace and Don Schoeps. Our members played their favorite Christmas songs and carols on the 3-manual Allen digital theatre organ. All of our members participated in the Jingle Bell finale, using the organ, three pianos, real sleigh bells, and sound effects. It's always a fun time for the residents and staff of the Health Care Center as well as our SVTOS members.

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

VALLEY OF THE SUN

Phoenix, Arizona—Our October 8 chapter meeting was a pizza and salad buffet at Organ Stop Pizza in Mesa. Charlie Balogh commanded the Wurlitzer for the afternoon. His selections were a collection of various pizza parlor favorites.

Everyone brought their favorite sweets to share at our December 5 meeting at First Christian Church Fellowship Hall. Featured artist for the afternoon was Brett Valiant. Brett has recently joined the Organ Stop musical staff, a happy addition to the Valley. Brett played songs of the season, and a mixture of old standards, which included some Cole Porter that we don't hear very often. Chapter members Mark Crenshaw, John Bittner, and Ken Iverson participated in open console, offering us more holiday music.

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



Brett Valliant at First Christian Church
(Photo by John Bittner)

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Minutes

SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL MID-YEAR MEETING

Wednesday, October 28, 2015
8:00pm EDT

Chairman of the Board Michael Fellenzer called the meeting to order at 8:07pm.

Officers present: Michael Fellenzer, Chairman; Richard Neidich, Vice Chairman; Bob Evans, Secretary; Lee Lanier, Treasurer. **Directors present:** Denise Andersen, David Barnett, Juan Cardona, Jr., Joshua Dill, John Ledwon, Don Phipps. **Staff present:** Ken Double, President/CE; Mike Bryant, Parliamentarian / THEATRE ORGAN Editor; Greg Bellamy, IT Manager; Mark Renwick, Interim Operations Manager.

The minutes of the October 12, 2015 ATOS Virtual Board Meeting were accepted as distributed.

STANDING BUSINESS:

Officer Reports:

- Treasurer (Lee Lanier):
- Spreadsheets from the Summer Youth Adventure and the Technical Experience have been distributed. (See attachment(s).)
 - Lee reviewed the profit and loss statement for 2015. (See attachment.)

- Lee also noted that we will receive a check for \$14,404 for ATOS' share of the profit from the 2015 Annual Convention in Philadelphia.
- Lee feels that the current metrics do not adequately describe the direction that ATOS is taking. He will work with Mark Renwick to develop a more relevant description of finances.

Staff Reports:

- President/CE (Ken Double):
- Ken discussed the presentation that he gives chapters and other groups that he visits as part of his duties as President/CE.

Committee and Task Force Reports:

- Endowment Fund Committee Update (John Ledwon):
- John seeks assurance from the board about combining funds to get more return on our investments. (See report attached.)
- Bylaw and Policies Committee (Mike Bryant):
- The Bylaw and Policies Committee members are: Mike Bryant, Chairman; Jamie Snell, Art Woodworth, Michael Davis, and John Fischer.
 - The committee has proposed revision for Policy #25, and has addressed some concerns from board members. Mike reviewed the policy revision and explained the changes to the policy. (See attachment online)

NEW BUSINESS:

MOVED (Barnett) to approve the ATOS President/CE job description. (Motion **CARRIED**)

MOVED (Evans) to approve the ATOS Operations Manager job description as presented, and that the position of ATOS Operations Manager be created and that no more than \$50,000 be allocated to initially fund this position. (Motion **CARRIED**)

MOVED (Barnett) to approve the revision of policy #25. (Motion **CARRIED**)

MOVED (Barnett) to create a Personnel Committee with duties as listed in the Bylaws and Policies Committee recommendation. (See attachment online) (Motion **CARRIED**)

The meeting adjourned at 9:14pm.

/s/ Bob Evans, Secretary

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

All referenced attachments are available online at www.atos.org.



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Please include a detailed
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Closing Chord



Bertram Braecher

Bertram Braecher of Black Hawk, Colorado, passed away on December 21, 2015, just three days after his 94th birthday. Bert was a long time member and supporter of the Rocky Mountain chapter of ATOS.

Bert grew up in New Jersey, served in the US Navy, and with his brother, Victor, owned a business that manufactured marble spheres for commercial scales. Sensing that the market for mechanical scales did not have a bright future, in the early 1960s he and his brother bought a ranch near Black Hawk and moved to Colorado.

Each brother built his own home on separate large parcels of the ranch. After ranching for a few years, the brothers decided that was not their favorite occupation and they turned to real estate using the ranch property to develop a subdivision, sell additional home sites, build a small airport, and upgrade a water resource.

In January of 1970 Bert returned to New Jersey briefly to marry the girl of his dreams, Lucy Zotte. Bert and Lucy enjoyed traveling and because of Bert's fascination with castles, spent time in Europe and the Middle East.

Bert met a theatre organist, Ed Benoit, who played at the Organ Grinder in Denver and was living in Central City at the time. Ed told Bert about theatre organs and gave him a few copies of the Theatre Organ magazine.

Bert was hooked! Although he had no prior organ building or installation experience, he found a two manual Robert Morton (with two drawers of piston-setting switches) and designed and built

an addition to his house, complete with a vaulted ceiling, sky lights, a large imported crystal chandelier and a G-gauge model train track looping the room near the ceiling.

The addition consisted of a music room and a large pipe chamber area with two sets of swell shades between the two spaces. One problem was that the only entrance into the music room would be through the master bedroom! Lucy was not real happy with the idea, but it turned out to be the only solution.

After playing the Morton for a while, Bert got the itch to upgrade and found a 3/11 Barton at Village Pizza in Ft. Wayne, Indiana, that included a fantastic, decorative toy counter built by Carlton Smith and, once again, Bert installed the entire organ himself. Because of the altitude of Bert's home he had to add a supercharger to the blower to provide sufficient air pressure.

Lucy died in 2002.

Around 2006 Bert began having problems with the Barton and would invite RMCATOS members out to his home to work on getting the organ playing. By 2008 he decided that he preferred to spend his time playing, not maintaining an organ. The Barton was donated to Kansas City Theatre Pipe Organ, Inc. (it is now in Minnesota) and he purchased the world's first Strony STR-4 from the Allen Organ Company.

Bert enjoyed playing his new instrument on a daily basis, and because of the proximity to the master bedroom, when he woke up each morning, the first thing he saw was the STR-4 just waiting for someone to be on the bench. He used to jest about the elk and deer gathering in the clearing just below his home to listen to Bert's organ music!

When Bert's brother died, Bert added his brother's Bosendorfer Imperial grand piano to the music room. With Bert's permission it was used to record a commercial CD. Later Bert donated the Bosendorfer to Metropolitan State University in Denver and he purchased a studio-size player piano.

Many well-known and not-so-well-known organists visited Bert and the STR-4. He loved every minute of each visit

and many left recorded music for Bert's continued enjoyment.

About a year ago Bert made arrangements so that when he no longer was able to play the STR-4 it would go to the Lakewood, Colorado Cultural Center. The Center has a classy 320-seat theatre with excellent speaker locations and storage for the console when it is not in use.

Bertram Braecher's sense of humor and community spirit will be missed, but his music making instruments will continue to offer enjoyment for many years to come.

—Lee Shaw

Bert Braecher photo by Bill Kwinn

Vernon "Bucky" Reddish, Jr.

"Theatre organ has lost its greatest cheerleader." Those were the words of ATOS President Ken Double upon hearing of the passing of Bucky Reddish.

Bucky was a member of the Atlanta chapter, but his enthusiasm for the theatre organ extended far beyond any limited environs, so as the sad news that we had lost him spread, tributes came from across the United States and indeed from around the world, to honor one of the most beloved members of our organization.

Vernon Reddish, Jr.—there were probably many who never knew his given name—was born on August 20, 1949, and grew up in Butler, Georgia. He attended the University of Georgia and graduated with a Doctor of Pharmacy degree in 1973, and pharmacy was his profession until his retirement. He passed away unexpectedly at his home in Butler on November 2, 2015.

Bucky joined ATOS in the late 1970s and was a member for several years until he faced the first of his major health problems and drifted away. Years later, as he would often say, "I was in a low period and I asked myself when in my life I had been happiest? And I remembered those years with ATOS." So in 2000 he rejoined the Atlanta chapter and, after the Fabulous Fox Organ Weekend in 2004, he acquired his beloved Walker RTO theatre organ. The Walker provided an impetus, and his participation in the local and national theatre organ world flourished. He began hosting chapter meetings and

started the famous “Birthday Bash,” and the roster of his guests was a Who’s-Who of the theatre organ world. He was known for encouraging many young artists by inviting them to perform in his home.

Bucky was elected to the ATOS Board of Directors, served as chair of the Endowment Fund, and was an officer and director of the Atlanta chapter for many years. On the wall of his living room were these plaques: *American Theatre Organ Society Ron Musselman Member of the Year 2012*, *American Theatre Organ Society Honorary Member 2015*, *Atlanta Chapter Award for Lifetime Achievement 2013*. The plaques speak to the value of his contributions but also to something else. On all three plaques, his nickname appears because, for the theatre organ world, the name “Bucky” will ever evoke memories of a joyful spirit, of generosity, of enthusiasm, and of love for our art.

—Larry Davis

Bucky Reddish surrounded by friends at Bucky’s Birthday Bash. (L-R) Mark Herman, Bucky, Dave Wickerham (seated, front), David Gray, Ken Double, Jelani Eddington, Donnie Rankin



Hans Volmerg

Our German member Hans Volmerg passed away on 28 December at the age of 82 years after a short but heavy illness. Hans came in touch with the theatre organ as a young man at the UFA-Palast in Hamm and developed an enthusiasm for this art form that lasted for the rest of his life.

Over many years he assembled a collection of over 20 large electronic theatre organs built by the most famous manufacturers. He had worked 41 years happily as a miner in his hometown, Hamm. With the decline of mining in Germany, Hans got an early retirement in his mid-50s and from thereon devoted most of his time to theatre organs and everything about them.

He undertook a number of trips to England and the Netherlands for concerts and socialising with our fellow enthusiasts abroad. Numerous well-known organists came to his house to play his

organs. Together with his German fellow enthusiasts, Hans became involved at many public events in museums and the North German Broadcasting Company.

With Hans Volmerg we lose a dear friend and long-time companion. His humour and inimitable style will be sorely missed. Hans leaves no survivors. The funeral takes place in silence.

—Thomas Klose

Hans Volmerg at one of his many electronic organs (Photo courtesy of Thomas Klose)

Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

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

ARIZONA

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

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. 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.

Plummer Auditorium — 201 E Chapman Avenue, Fullerton, (4/37 Wurlitzer) www.octos.org/details/history.htm. February 28, 2:30pm: Gene Roberson

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

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

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

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

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

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

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

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

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

Grace Baptist Church — 484 E San Fernando Street, San Jose, (3/14 Robert-Morton). Played every Sunday for the worship service and in concert every Friday at noon.

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

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

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

FLORIDA

Polk Theatre — 121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) 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 Sept. thru Dec., April and May. Professional concerts in January, February and March.

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

GEORGIA

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

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

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

Earl Smith Strand Theatre — 117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, 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. 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. Movie overtures: Friday, David Stephens; Saturday, volunteers.

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

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

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

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

INDIANA

Warren Performing Arts Center — 9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) www.cicatos.org. March 13, 2:30pm: Simon Gledhill; June 12, 2:30pm: Mark Herman; September 11, 2:30pm: Justin Stahl

IOWA

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

MAINE

Merrill Auditorium / Kotschmar Organ — Portland, (other). March 6, 3:00pm: Peter Krasinski

MASSACHUSETTES

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

MICHIGAN

Music Museum House — 7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) www.musichouse.org. July 22, July 23, October 21, 7:00pm: Andrew Rogers; October 22, 5:30pm: Andrew Rogers; October 22, 7:30pm: Andrew Rogers

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

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

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

Senate Theater — 6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. March 13, 3:00pm: Scott Foppiano; April 17, 3:00pm: David Gray; May 15, 3:00pm: Martin Ellis; June 26, 3:00pm: Jonas Nordwall; September 18, 3:00pm: Artist TBD; October 16, 3:00pm: Pierre Fracalanza; November 20, 3:00pm: Justin Stahl; December 4, 3:00pm: Lance Luce

Grand Ledge Opera House — 121 S Bridge Street, Grand Ledge, 517-394-9881 (3/20 Barton) www.ito-pops.org. March 6, 3:00pm: Andrew Rogers

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

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

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

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

MINNESOTA

Heights Theatre — 3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer) heightstheater.com. Organ concert every Friday and Saturday before the first evening's show.

MISSOURI

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

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

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

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. 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. 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 — POB 1353, Binghamton NY 13902-1353. DIRECT c/o of Paul Stapel 58 Murray St, Binghamton, NY 19305, Binghamton, 607-778-6079 (Manager) (4/24 Robert-Morton). April 10, 2:00pm: Jim Ford; May 10, 2:00pm: Jim Ford; May 16, 2:00pm: Dean Cook, Nancy Wildoner

Bette Dale Building, Senior Citizen Center — 33 Ontario, Lockport, (2/8 Wurlitzer). August 15, 7:00pm: Andrew Rogers

Auditorium Theatre — 885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) rtsonline.org. February 21, 2:30pm: Justin Stahl; April 24, 2:30pm: Justin 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. Pre-show music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. Noon concert series, Tuesdays unless stated otherwise. February 16, 12:00pm: Carl Hackert and Claudia Bracalio

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

NORTH CAROLINA

Carolina Theatre — 310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) 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. 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. Concerts, special events presented by the Ohio Valley chapter of ATOS. May 12, 10:30am & 7:00pm: Mark Herman; Nancy James. Vocalist

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

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

OKLAHOMA

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

Circle Cinema — 10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) 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. February 13, 11:00am: Bill Rowland Bill Rowland

OREGON

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

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

Around the Circuit

Theatre Organ Programs
and Performances

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

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

Colonial Theatre — 227 Bridge Street, Phoenixville, (3/24 Wurlitzer). March 6, 2:00pm: Wayne C. Zimmerman, Sr.

Strand-Capitol Performing Arts Center — 50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) 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) www.chattanooga.gov/education-arts-and-culture/tivoli-theatre. Organ is played for occasional pre-shows and special events.

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

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

WISCONSIN

The Phipps Center for the Arts — 109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thehipps.org. 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 to confirm. Players and listeners welcome. February 28, 2:00pm: Carl Hackert David Bailey

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. First Sunday of each month - open console, etc.

SOUTH AUSTRALIA

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

VICTORIA

Dendy Cinema — 26 Church Street, Brighton, +61 3 97891455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

WESTERN AUSTRALIA

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

UNITED KINGDOM

MANCHESTER

Theatre Organ Heritage Centre and Hope-Jones Museum — Alexandra Road, Peel Green, Eccles, (2/6 Wurlitzer) 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, Worthing, W. Sussex, UK — Stoke Abbott Road, Worthing, (3/22 Wurlitzer) www.worthing-wurlitzer.org. 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. March 13, 2:30pm: Christian Cartwright; April 17, 2:30pm: Len Rawle MBE; May 8, 2:30pm: R. Jelani Eddington; Neil Jensen, 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; November 13, 2:30pm: Robert Wolfe

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Theatre Organ

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

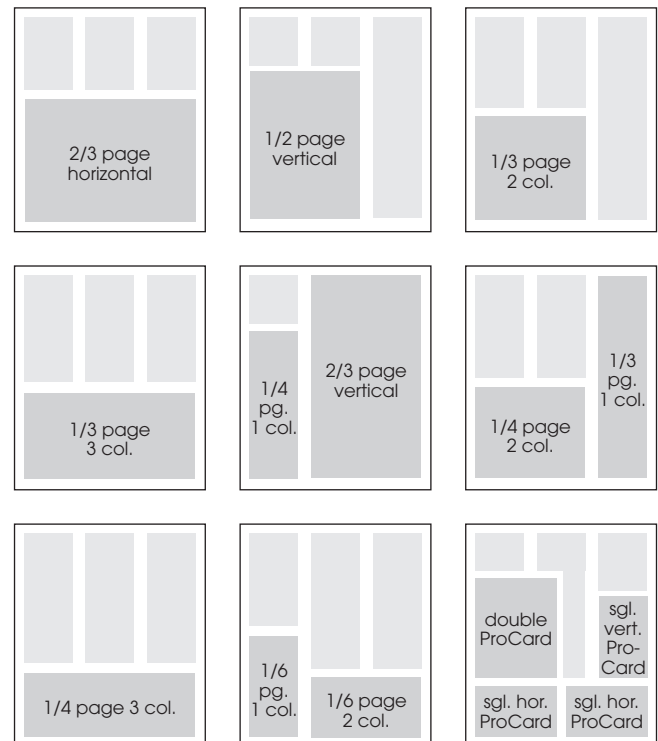
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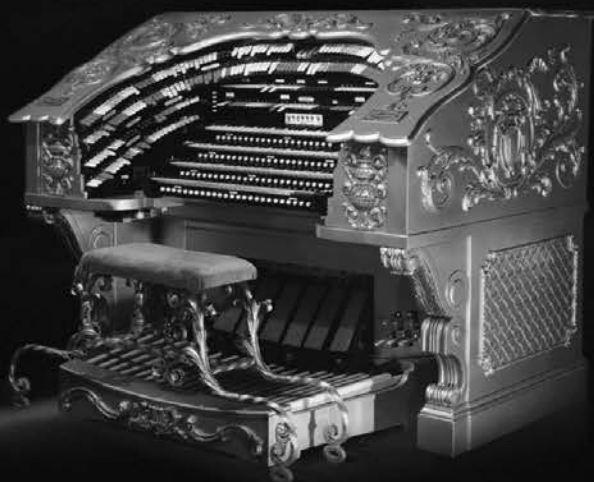


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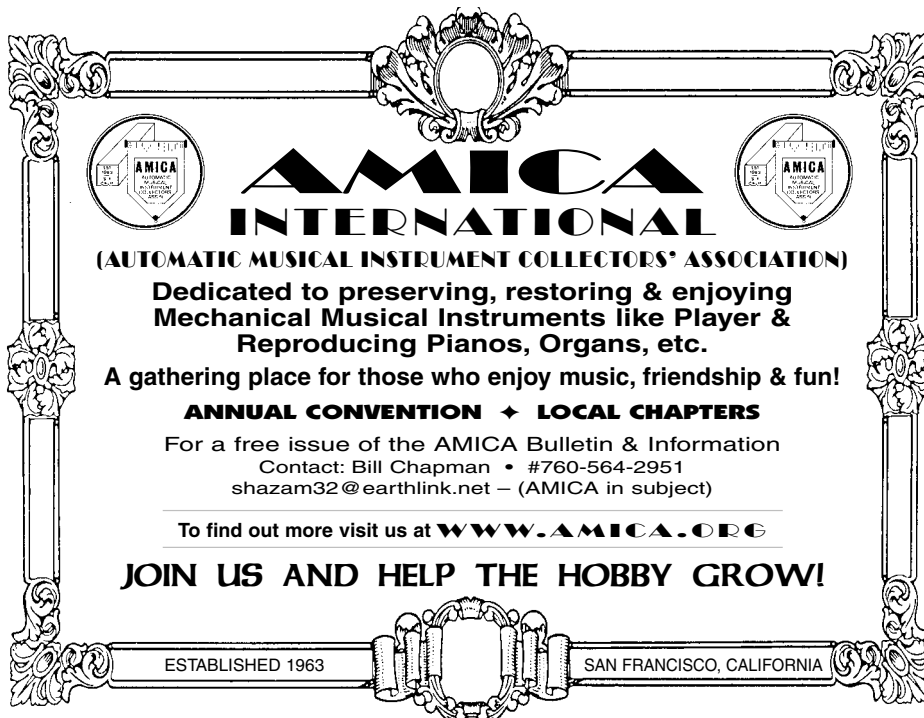
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