

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

MAY | JUNE 2016

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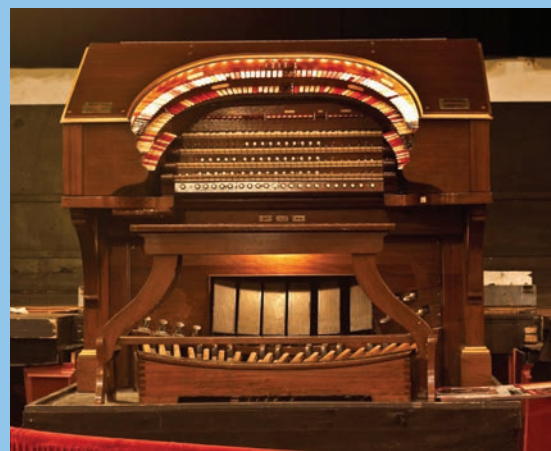
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*Interior of the Michigan Theater (Photo by David Hufford)*

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(Photo by David Hufford)

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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

As you read (frequently) in these pages, hear at chapter and national events, and see at concerts, the outlook for the theatre organ outlook seems a tad bleak.

The late baseball legend Yogi Berra is rumored to have said “If the people don’t want to come out to the ballpark, nobody’s going to stop them.” That seems to sum up our plight.

With that in mind, I’d like to draw your attention to our Fanfare piece in this issue, and also a couple of items in this issue’s Chapter News department. As you read, you’ll see a theme developing.

The folks in Joliet have participated in educational (and fun!) programs for elementary and middle school-age students for the past couple of years, and as you’ll read in the Fanfare piece, these programs have generated interest in chapter membership from some of the students and, we presume, their parents.

Then, we move to Chapter News. First is the piece from Michael Kahsar, president of the Ohio Valley chapter, who reports that the Ohio Valley chapter, apparently not content to rest on its laurels, “will look for a new venue to install and restore another theatre organ.”

Next up is the Eastern Massachusetts submission.

In the first paragraph, we hear about the talented brother-sister duo of Andrew and Katie Van Varick. I’ve had the opportunity to spend some time with Andrew and Katie, and one thing that strikes me is how they both include the theatre organ in addition to—not instead of—their other instruments.

In short, they are well-rounded young musicians, something which will no doubt serve them well throughout their lives.

And they love what they do.

In the second paragraph... Seamus Gethicker, a name I predict we’ll hear more and more often as time passes, had the opportunity to perform on the Midmer-Losh at Boardwalk Hall in Atlantic City in a holiday-season concert, and incorporated memories of that event in a social program for EMCATOS.

A few years ago, it simply wouldn’t have been possible for Seamus to have had that opportunity, but now, he did. Can that have anything but a positive impact on Seamus’ level of enthusiasm?

It is organizations like Ohio Valley chapter, who are willing to make the investment in time and money to expand the visibility of the theatre organ, and young people like Andrew and Katie, Seamus, and the many others we’ve commented on in the past, who represent the future of the art form.

And just maybe, with folks like this around, we’ll see another “Yogi-ism” become applicable: “Nobody goes there anymore, it’s too crowded.” That suggests sell-out crowds, and what a wonderful problem that would be to have.

So, how to build the audiences for our young artists, and make the considerable investment of a new organ installation justifiable to those who are footing the bill, all in the name of preserving this wonderful and unique art form?

I moved to Seattle about a year before the *Silent Movie Mondays* series premiered at the Paramount Theatre.

For those of you who haven’t been to the Paramount, it’s magnificent, having been beautifully restored to its original glory a little over 20 years ago; and the organ is an original Publix 1 installation from 1928.

It seats about 2,800 people. In those early days of *Silent Movie Mondays* crowds didn’t exactly spill out onto Pine Street. 100, 150 people, maybe, on a good night, would show up. But STG, the owner/operators of the Paramount, persevered and two or three *SMM* series of four or five consecutive Monday showings were presented every year.

Today, I’m told, the audience averages around 1,100 for each film. On top of that, the audiences are incredibly diverse. Families with young children, hipsters, Goth kids and heavily-inked, nose-ringed twenty-somethings with brightly-colored spiked haircuts from the Capitol Hill neighborhood just up the street mingle with the part of the crowd who may actually remember the theatre organ from “back in the day” when people filled theatres at midnight for an organ concert.

And they all seem to enjoy the experience equally. The “generation gap” may be visible, but it isn’t palpable.

The Hollywood Theatre in Portland, Oregon, has begun a silent movie series which, too, is a regularly-scheduled part of the Hollywood’s programming. In the past, the occasional silent film at the Hollywood would draw maybe 100, or perhaps as many as 150 for a Halloween show.

But since the theatre and the Columbia River chapter took the current (series) approach not quite two years ago—and knowing that it takes time for a reliable audience to build, they remained committed to hanging in there. Indeed, the audiences have consistently, albeit slowly, climbed. The last film, in late February, drew nearly 300.

That’s a good thing, and it isn’t anything that hasn’t been reported by other chapters who present silent film series.

Ohio Valley chapter is committed to extending the theatre organ into another new venue; Eastern Massachusetts is committed to showcasing young talent; Dr. Steven Ball and an army of volunteers and donors at Boardwalk Hall are committed to completing the Midmer-Losh and giving young artists an opportunity to play it publicly, and chapters around the country and the world are working diligently to expose the organ to new eyes and ears—sometimes in some very non-traditional ways and sometimes using the “usual” methods of silent movie presentations, playing the house in, intermissions, and so on.

Will we ever again see a time when nearly 5,000 people would queue up for an organ concert in a movie palace at midnight? Probably not—there aren’t that many movie palaces of any significant size left, for starters, and there are even fewer with organs extant. And, too, the market has changed. We must adapt to the changes to be successful in the future.

But whatever path we choose, we must commit to it, and we must encourage and involve the young artists who will carry us forward.

—Mike Bryant





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# President's Message

## CLEVELAND CONVENTION – LIKE THE GOOD OL' DAYS

As you read this, hundreds of your fellow ATOS members have made the decision to head to Cleveland and enjoy the hospitality of the Western Reserve chapter of ATOS and enjoy the 2016 Annual Convention.

As we discovered back in 2009 (was it really seven years ago?), conventions in Cleveland and surrounding areas can be really special. Why? Think back to the days when the host city for an annual convention event had a bunch of wonderful organs in a bunch of great theatres!

It's not quite the same today, except when we head to Cleveland. The Masonic Auditorium is a beautiful theatre that once hosted the famed Cleveland Symphony Orchestra for recordings due to fantastic acoustics. The four-manual Wurlitzer sounds great, and it will make its convention debut this July. The Sandusky State Theatre is a new venue for ATOS; the Lorain Palace is a delightful house that now has a lift installed for its original Wurlitzer.

Downtown Cleveland boasts the Connor Palace Theatre and its transplanted Kimball. Part of Playhouse Square, the theatre is gorgeous.

Short rides to Akron and the atmospheric Civic Theatre; to Marion and the Palace Theatre which houses the former Mars Theatre (later, Al and Betty Mason) Wurlitzer; the Canton Palace where Skip Stine and I did trumpet and organ with the delightful Kilgen organ at the last convention; the Renaissance Theatre in Mansfield; and one of the very first successful theatre-turned-performing-arts-center, the Ohio Theatre, is simply stunning.

And while Gray's Armory is not a gorgeous theatre, the Wurlitzer sounds wonderful in those distinctive surroundings, and that has been a special installation for the Western Reserve for many years.

Joe McCabe, Bob Moran and the entire crew in Cleveland and vicinity are prepared to play gracious hosts and make certain we are entertained, and entertained in sumptuous movie palace surroundings for almost every event. See more details in these pages and if you are still wondering, "Should I or shouldn't I?" allow me to help you decide. COME TO CLEVELAND! IT WILL BE GREAT!

Meanwhile, long-term convention planning has us all set for the Central Florida chapter to host us in Tampa in summer of 2017. This will include a stop at the most distinctive and gargantuan concert venue since the old Chicago Stadium. The Amalie Arena is home to the NHL Tampa Bay Lightning, and the huge 5-manual Walker organ sounds amazing.

Add in the great Wurlitzer at Grace Church in Sarasota; the beautiful Tampa Theatre, still operating as a movie house with its Wurlitzer; Lakeland's lovely Polk Theatre and the Robert-Morton and much more.

And for really long range planning, Mark Herman and company in Los Angeles will play host in 2018. Mike Kinerk has some other plans in the works beyond these three gatherings coming up, and we will keep you posted as those plans become more definite.

Conventions bring us together; provide those first-time attendees to become awash in glorious music for almost a full week; show off the hard work of our local chapters; and give us all a chance to greet friends we perhaps see only once a year, and meet new friends who, like us, simply love the sounds of the theatre organ.

Come to Cleveland. You'll treasure your time spent with *Treasures of the Western Reserve II*. Signing up is simple at the ATOS website, or fill out the form here in the Journal. I'll hope to see you there.

—Ken Double, President/CE



Richard Hills encounters the 5-manual Walker in Tampa Bay in March. We'll hear this organ in 2017 (Photo by Ken Double)



# Directors' Corner



## JUAN CARDONA, JR.

Greetings from the state of Connecticut where the sounds of the theatre pipe organ are entertaining audiences on a regular basis at the Thomaston Opera House. The theatre pipe organ is alive and well here in the Northeast. I would like to start with a little history of my musical life, how I got involved with the theatre pipe organ, and the events that led to two childhood dreams coming true.

Back in the early 1970s and up to the mid-1980s, the Connecticut Valley Theatre Organ Society (CVTOS) was a chapter of ATOS that truly was flourishing, with regular concert series that would sell out two and three performances on a weekend. All the top artists were coming into town to play this 3/15 Marr & Colton theatre pipe organ. To quote Ken Double, "Not all great instruments have to start with a W!"

Growing up in this era my parents took me to the Opera House for the first time when I was five-years-old. At this point in time I cannot remember who the organist was, but I heard something completely amazing and I just thought that this instrument was so cool! I looked at both my parents and told them, "I want to do that!" The next big hurdle, of course, is how and where do you learn to do "that"?

Thankfully, I already had connections (as a kid!) to help start paving the way to learning how to play this instrument. My parents happened to be part of a local organ social group that got together regularly, as most groups like this would have, and most ATOS chapters might.

One of the couples who were part of this group were also members of CVTOS, and they had a farm house here in the center of town. They not only had a baby grand piano and a 3-manual Conn 650 theatre organ,

they also had a ten-rank Hall pipe organ installed in that farm house.

Yes, I know exactly what you're thinking: "Hall did not make theatre organs." You would be correct, but a Tibia was added to the organ along with a couple of tuned percussions, to make it somewhat theatre-like. This wonderful couple, Leonard and Shirley Manz, started me down the path of learning to play music and about the theatre organ, and how to play this instrument. Shirley Manz was my first piano teacher.

At this point in my life, I still was not tall enough to reach the pedalboard of the organ when seated on the bench. To me, just sitting at either one of the consoles was the equivalent of sitting behind the wheel of a sports car or in the cockpit of an airplane. I was also lucky that at home we had a piano and a Schober organ (the "Recital" model), so I could practice both instruments at home. My father built the organ from a kit and also built the console himself. He just purchased the drawings for the console, as he knew he could build a better quality, furniture-grade console than what they were selling.

As the years went by we would attend the concerts at the Thomaston Opera House. I just could not get enough of being able to listen to this instrument. Of course, like all theatre organ concert-goers, I was also first in line at the record shop to be able to pick out a new album to bring home and listen to. My musical taste never wavered from the theatre organ. As a young kid I had many times dreamt what it might or would be like to be a house theatre organist, to be able to have a chance at least once in my life to sit down at the Marr & Colton at the Thomaston Opera House. I am sure this story sounds all too familiar to many of you who have been bitten by that theatre pipe organ bug!

Fast forward a few years to the 1990s, and now I am in college studying music at the University of Connecticut. I also decided to join CVTOS to finally have the opportunity to try out the famous Marr & Colton that I had heard for so many years in concert.

With many years of self-study, listening to hours and hours of theatre organ recordings, and the guidance of Leonard Manz, I was doing the best I could to develop theatre organ arrangements and understand theatre organ registration. My resources were limited to only what I could pick out while listening to recordings.

Well, finally the big day in my life arrives: the opportunity to try the Marr & Colton. A former member of CVTOS, Fran Dauphinais, was able to arrange an evening at the Opera House for me. That certainly was an incredible evening to remember: childhood dream #1 comes true.

I became aware of the open console sessions that CVTOS offered on the first Sunday of the month. Another chance to play the Marr & Colton! That morning I met members of CVTOS who also had made the trip up to Thomaston to play the organ.

I finished my turn at open console at the same time Leo Sochocki, the creative director of the Thomaston Opera House, happened to walk into the theatre from the office in the back of the theatre. He was speaking with our organ crew chief, John Angevine and he introduced me to Leo. He said he liked how I played in such a fun, upbeat way that he hadn't heard in a long time. Seemingly out of the blue, he just asked me if I would have any interest in playing the organ before the stage productions! I was in complete shock...childhood dream #2 was just offered to me!

It was definitely a "pinch me" moment to make sure I wasn't dreaming. It was presented to me as a volunteer job if I was interested! (Everything at the Opera House is run by volunteers except for the paid staff of two—Leo Sochocki and Jeff Dunn at the time.) I didn't care that it was volunteer, I was going to be the house organist of the Thomaston Opera House. October of 1993 was my first performance and the show was *Guys and Dolls*.

23 years later the Marr & Colton is still being played before just about every show. The Thomaston Opera House is now managed by Landmark Community Theatre (LCT), a non-profit organization of volunteers that want to continue to make the Opera House strive for excellence in the productions they put on, and keep this jewel of a theatre in operation. LCT loves the Marr & Colton as a marketing tool to offer patrons something no other theatre in the state of Connecticut can offer. The patrons are there early when the doors open so that they can hear the full 30-minutes-plus of music before the show starts. Not only do the patrons look forward to it but all the actors and stage crew love it too, as it helps them get ready and excited for the show.

This past year included sixty pre-show performances for the LCT Productions and the Marr & Colton was also part of the pit orchestra for this past summer's production of Disney's *The Little Mermaid, the Musical*. This was a great experience for me, working with such a great music director, Holly McCann. Holly has a knack for finding and assembling the best musicians in the state and putting together amazing pit orchestras. She has previously directed musical shows at the Thomaston Opera House and has always done a fantastic job. I was truly honored when she asked if I would be interested in joining the ten-piece pit orchestra, using the theatre organ. This was a huge success for both LCT and for CVTOS.

Having the opportunity to be house organist at one theatre was all I had hoped for. But about five years later I was approached by John Vanderlee of NYTOS to play the 2/10 Wurlitzer at the Bardavon Opera House in Poughkeepsie for theatre tours. The theatre management heard the organ played in an upbeat fun and professional way like they never heard before. The Bardavon management were not necessarily big fans of the theatre organ, but they did use it from time to time for theatre tours and for their classic film series. The Bardavon, through John Vanderlee, offered me the position of house organist there—and this time it's a paying job! (Who would have thought that the opportunity to be house organist for two theatres would have ever been a possibility?)

I will begin my eighteenth year as the house organist for the Bardavon Opera House. The organ is mainly used six times a year for their classic films series. The patrons, just like at Thomaston, are getting to the theatre early to hear the organ. I have built a great rapport with the Bardavon staff, and they approached me to see if I would be interested in performing silent films for their classic film series. The Wurlitzer has now had the chance to be in the "spotlight" again. The attendance for the classic films series has been really tremendous.

There have been reports from the staff that people are buying tickets for the classic films, but they come just to hear the organ before the movie and leave when the movie starts!

My thanks to two wonderful chapters, CVTOS and NYTOS. They have—pardon

the pun—been instrumental in making childhood dreams come true.

—Juan Cardona, Jr.



## BOB EVANS

How the time does fly! It seems like only yesterday that I wrote my last Directors' Corner for inclusion in THEATRE ORGAN. Much has happened since my last writing.

As most of you know, ATOS has been engaged in an extensive reorganization effort under the umbrella of "Retreat Forward." The "Retreat" in the title suggests that we are implementing concepts discussed and agreed to in our weekend retreat in September, 2014. Many of these concepts involve changes in the paradigm we have used in the organization and operation of ATOS for many years. Change is difficult at best for most of us, but many of us "old-timers" are making a concerted effort to facilitate the changes that must take place to make the American Theatre Organ Society a viable organization in the future.

ATOS, unlike some other organ-related groups, is chapter-driven. We have always taken pride in our chapters throughout this country and overseas as the backbone of the organization. ATOS, however, could do more for its chapters. Many of us, ATOS directors and staff alike, feel this, and are working toward practical and sensible ways to be of service to chapters.

A major concern that came out of the weekend ATOS Retreat was creating and implementing ways to help our chapters. One initial effort is the webinars conducted through an interactive computer conference service. Many of those who participated had positive comments regarding the webinars. At this writing three webinars

were scheduled for the first half of 2016; two have been presented (February 25 and April 11) and one more will take place on Monday, June 13. These webinars are the best way to be sure your chapter's interests are represented.

Don Phipps is chair of the Chapter Relations Committee and is ready to assist chapters in any way possible. You will find him responsive to your needs. If you have any ideas that would benefit ATOS chapters, please contact Don.

In addition to my duties as ATOS secretary and registrar for the ATOS Technical Experience, I co-chair the Retreat Forward Task Force with Don Phipps. In addition to Don and me, our task force members are Mark Renwick and David Kelzenberg. We have a good working relationship and are charged with keeping the Retreat Forward initiatives on track.

We study various aspects of the Retreat Forward Initiative and often examine the activities of various committees and task forces in light of the goals of the ATOS retreat. Often we make friendly recommendations to the groups and act as a monitoring agent to measure progress. The Retreat Forward Initiative is a team effort.

I, like all the ATOS directors and staff, am always ready to assist in any way possible. Please contact any board or staff member or me if you have concerns, suggestions, or just want to talk about what's going on in your neck of the woods.

—Bob Evans



# News & Notes

## OFFICIAL NOTICE: ANNUAL MEMBERSHIP MEETING

TO: Members of the American Theatre Organ Society

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 1:15 p.m., July 4, 2016, at the Renaissance Hotel, Cleveland, Ohio during the 2016 ATOS Annual Convention.

Agenda:

- Approval of the 2015 Annual Membership Meeting minutes as printed in the May/June 2016 issue of THEATRE ORGAN.
- Presentation and acceptance of the Treasurer's report
- Old Business: Report of board actions during the past year.  
Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

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—Bob Evans, Secretary

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## 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, Chris Elliott 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 Journal.

—Jonas Nordwall

## MISSED JOURNAL? LATE JOURNAL?

Every issue, “we” receive calls and e-mails from members asking why their Journal is late, or letting us know it’s missing.

Why is “we” enclosed in quotes?

As often as not, the inquiry goes to someone who has nothing to do with the issue, and although we all are more than willing to help, sending your inquiry to the wrong person just slows down resolution—the “wrong person” can’t do anything about it. So “we” is a catch-all designating all the different people who receive these inquiries.

We’ll explain some of the circumstances in a moment, but in order to make things easy for you, our members (and the sole reason for our existence), we’re going to give you a single point of contact for all issues about issues—such as it is.

That single point of contact is a new e-mail address: [missedjournal@atos.org](mailto:missedjournal@atos.org). Using that e-mail address will assure your inquiry gets to the correct person most quickly. You’ll hear back from the person who can address your issue.

There are several reasons why your Journal may be late or missing.

We strive to mail the Journal by the first of the cover month, but this sometimes gets pushed due to holidays and when the first falls. To illustrate, if the first of the month is on a Saturday and the following Monday is a postal holiday, even if the copies go to the post office on Friday, they won’t actually move until Tuesday, the 4th. If a holiday falls during the production cycle, the actual printing may be delayed because of workflow requirements at the printer.

Next, and this is a topic we address regularly, once the issue goes into the hands of the United States Postal Service, we have no further control over it. If you choose delivery by first-class mail in the USA, you should see your Journal within four to five days after mailing.

If you receive your Journal by periodicals mail, understand that the post office does not guarantee delivery within any specific time frame. We often see differences in delivery of two weeks or greater even within the same city. We can’t do anything about that.

For that reason, we ask that unless you receive your Journal by first-class mail, please allow at least four weeks before contacting us about a missing Journal.

Second most common reason is that there has been a lag between your membership renewal and the mailing cycle.

Mail files for each issue are generated on the 20th of the month ahead of the cover date (April 20, for this issue). If your membership expired at the end of March but your renewal hasn’t been processed by April 20, you won’t be included in the mail files, and won’t receive a Journal.

You can minimize the likelihood of this happening by renewing early (or at least not later than your actual expiration date) and using your credit card on the ATOS website—[www.atos.org/membership](http://www.atos.org/membership). Renewing by check is the slowest method, because of the manual processing which must take place.

If you renew late, so long as you do renew within that month immediately following your expiration, we’ll replace the missed Journal if you let us know. But please remember that single copies have to go first class, and it costs us over \$3.00 to mail a single copy within the US. If you live outside the US, we’ll still replace the Journal, but you’ll be responsible for the postage—which can be significant: it costs over \$11.00 to send a single copy to Australia or most countries in Europe.





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# Letters

## Crow Correction

My March/April issue of THEATRE ORGAN arrived today. I was especially drawn to the excellent piece on Andy Crow as I grew up in Tacoma and recall many excellent performances there [Pizza and Pipes] before the fire.

There's one error in the Crow piece on page 35. That beautiful red LaSalle coupe is not a '39 model. I'm pretty certain it's a 1937. The body style is probably a "business coupe" meaning it had a pair of jump seats at either side for 2 small persons to ride sideways and a huge trunk. My folks had a '39 sedan that I grew up with and Crow's coupe is definitely not a '39.

Thanks for the consistently great job you're doing on the magazine. I remember how it was a long time back in the Society's history..."you've come a long way, baby!"

—Paul Sahlin  
Burlingame, California

(The LaSalle is indeed a 1937. Our source for the picture identified it as a 1939, but that didn't come from Andy. Thanks for the correction, and also for your kind words about the Journal.—Ed.)



**Donna Parker**



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# THE THIRD HAND

BY MIKE BRYANT

As organists, sometimes we wish we had a third hand; we wouldn't have to try to disguise the fact that we've taken one hand off the keyboard to make a registration or some other change on the console.

As technicians, we perhaps wish even more frequently that we had a third hand. It's tricky managing a clamp, cauls, and the work pieces with only two hands. And if you add another complication, say brads and a hammer, things get even trickier.

One solution turns out to be this little gem, which we've nicknamed "The Third Hand."

Just after we went to press for the last issue, we had a Wurlitzer Xylophone in the shop for restoration. The power pneumatics are made of maple and have maple battens on the edges of the two parts of the pneumatic; these battens are held on with small brass brads, as you see in the accompanying pictures — if you look real close.

Maple is a very hard wood and even though we pre-drill the battens to avoid splitting them, we don't do the same for the pneumatic blanks, and it's tough to manipulate the hammer with one hand, while the other hand holds the assembled pneumatic, attempts to perfectly align the batten, and holds the little brass brad in place while you give it a whack with the hammer—trying desperately to avoid smacking a digit or bending the brad.

My colleague, Bob, was assembling power pneumatics, becoming very frustrated in the process, trying to manipulate all the pieces at once, and bending plenty of brads just because he had no choice but to try to keep too many balls in the air at once, so to speak. He commented "I wish I had a third hand..."

I happened to be cleaning up the mill room at the time, after completing and shipping off a finished project, deciding which off-cuts of wood to keep and which to throw out. I had a short piece of red oak about a foot long, maybe four inches wide, and an inch and a half thick left over from making some piston rails last fall. Too good a piece to throw away, especially as it had been jointed and planed to ensure all surfaces were perfectly flat and the faces were absolutely parallel.

About 15 minutes later, we had the little fixture shown here. It's nothing more than a block of wood with a groove cut along the length—the groove is just a touch wider than the thickness of the assembled pneumatic—and a mortise (a rectangular hole) down the middle of the block. The rectangular hole is the same dimension as the height and width of the pneumatic, without the side battens, for a more snug fit because the pneumatic is essentially standing on end, which is the less stable position.

To use it, you just drop the pneumatic into the mortise. The fixture holds it in position vertically so you can start the brass brad

in the end batten, then just hold the batten in position against the end of the pneumatic. When the first batten is tacked on, turn the pneumatic over and do the other end.

Then pull the pneumatic out of the mortise and lay it in the groove, which holds it in place while you apply the side battens.

To make it, I cut that oak board in half and clamped the two pieces together, edge to edge. I then used a stack dado cutter on the table saw to cut a groove the same width as the pneumatic across the two clamped pieces. I measured the thickness of a completed pneumatic and used half that dimension for the depth of the groove. At the completion of that cut, I had two pieces with exactly matching grooves across them.

I unclamped the two pieces and, using the same depth setting plus just a hair more to allow a slightly looser fit, ran them lengthwise through the saw to make a rabbet along one edge.

By orienting the pieces face-to-face, the crosscut grooves formed a mortise and the rabbets became a groove along the length. I then screwed the two pieces together and squared up the ends with the miter saw.

I wiped on a couple of coats of thinned shellac and the result is the "Third Hand" you see here.

This fixture is sized for the pneumatics on a Wurlitzer Xylophone, and will probably work on some other percussions as well. You could easily modify the design to accommodate different sizes, or perhaps even make an adjustable one which would work with a wide range of sizes. I didn't bother with that because considering how quick and easy it was to make, it probably wouldn't have been worth my time. On top of that, I was building it out of scrap, which somewhat limited my choices.

About the only modification I'd make to it yet is to put some adhesive rubber pads on the bottom. It doesn't slide around much, but adding something just a bit grippier to the bottom would pretty much eliminate any movement.

Overall, it has certainly reduced the frustration, not to mention cut down the number of misaligned battens and bent brads, all of which must be corrected before the customer sees the finished product.

And once again, it demonstrates that simple is good and something doesn't have to be expensive to be valuable!

(All photographs by the author)



*The Third Hand*



*Although it appears to be made from a solid block of wood, it isn't; it's just two pieces screwed together*



*The top groove is just slightly wider than the mortise; since the pneumatic lays in it lengthwise, it doesn't need to be quite as close-fitting as the mortise, where the pneumatic stands on end*



*The Third Hand sitting on top of the Xylophone which established the need for it*



# How To Listen To Your Theatre Organ Recordings

BY DENNIS HEDBERG (All photos courtesy of the author)

...and Make Them Sound Like You Are There

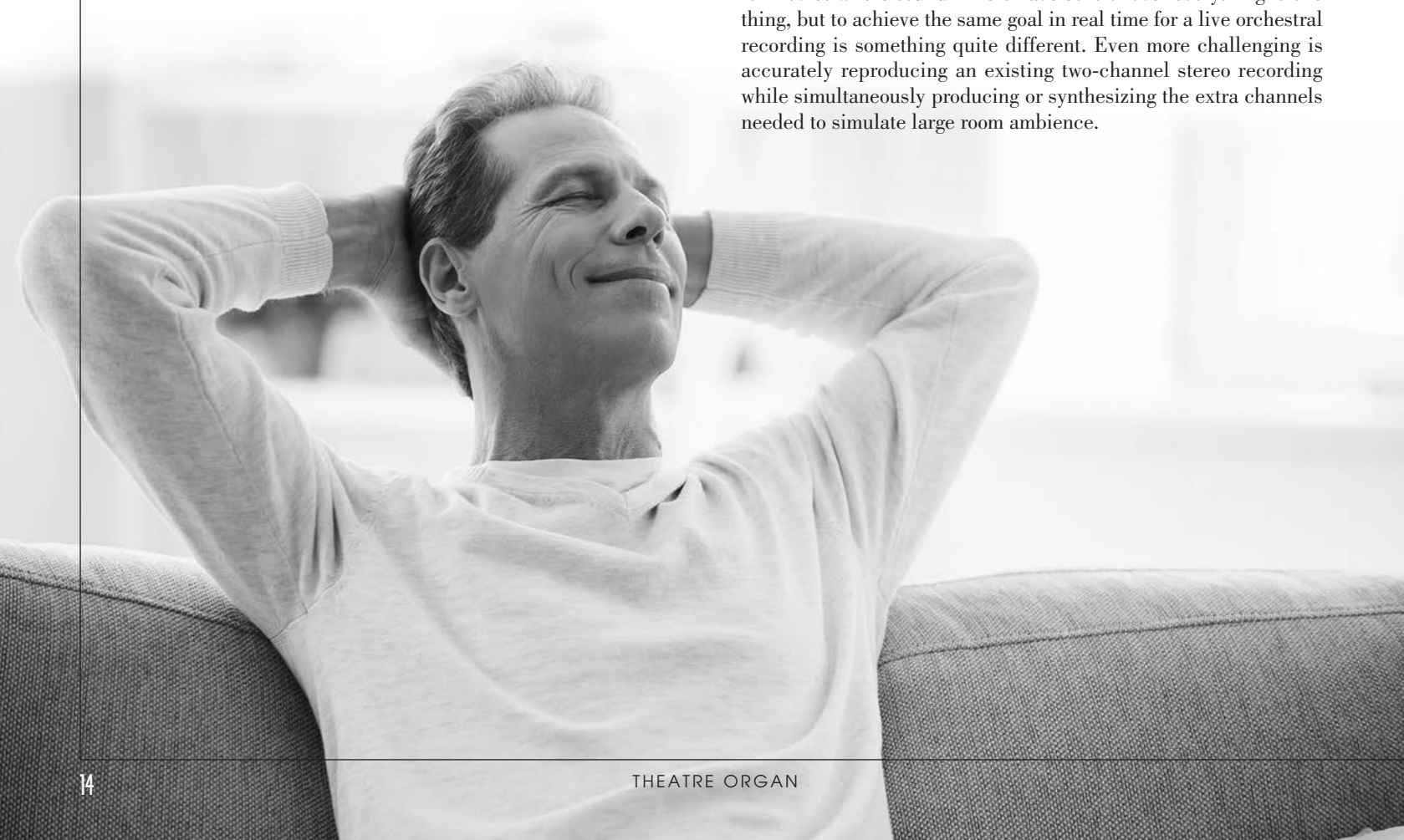
For decades sound has been the poor stepchild of movies. It held this position until Dolby Laboratories began improving sound quality with noise reduction techniques followed by Dolby Stereo® which expanded movie sound from single speaker monaural to three speakers (left, center and right) behind the screen to surround channels, and now to the latest movie sound innovations—Dolby Atmos® and its competing formats, Auro 3D® and DTX®. Being the most prolific, Dolby Atmos® is showing up in an ever-increasing number of theatres. Movie directors and sound editors are relishing their new found ability to create any sound effect, voice or ambience positioned anywhere in the theatre's auditorium. To do this, theatres install additional speakers positioned at higher-than-usual side- and rear-wall locations and behind the screen, while still retaining all the surround channel speakers normally seen in every movie theatre today. Even speaker arrays are being mounted in theatres' ceilings. This latest sound advance has now found its way into the home theatre market.

A while ago I received a comment from a THEATRE ORGAN reader about my review of Tom Hazleton's cd *The Concert Experience*. During the course of our email exchanges he suggested maybe I should write an article titled something like, "How To Listen To Your Theatre Organ Recordings And Make Them Sound Like You Are There."

So that is what I did.

I didn't give that much thought until recently when I read an article by Gary Eskow in *MIX*, a magazine for sound professionals, titled "Recording the Orchestra in 9.1." The gist of the article addresses just that; capturing the sound of the room is just as important as accurately capturing the orchestra itself if you want to duplicate what a live audience would have heard, had one been present. The author discusses a recording technique using four extra microphone channels placed over the musicians, augmenting the more common 5.1 front- and surround-channel configurations.

Creating an all-encompassing, immersive sound environment for movies where sound mixers have control over everything is one thing, but to achieve the same goal in real time for a live orchestral recording is something quite different. Even more challenging is accurately reproducing an existing two-channel stereo recording while simultaneously producing or synthesizing the extra channels needed to simulate large room ambience.



How could you play your collection of theatre pipe organ recordings so they would provide you the same thrill as if you were in the theatre where the recordings were originally made? What might it take to create or at least approximating such psychoacoustic phenomena?

First you must be willing to set aside the long-held notions that the goal of a music playback system is to perfectly reproduce whatever the recording microphones heard—nothing more, nothing less. You must be willing to think outside the box. You must confront your eye-brain saying “you are listening to music in your living room” while trying to convince yourself your ear-brain is saying “you are sitting in a 3,000-seat theatre.”

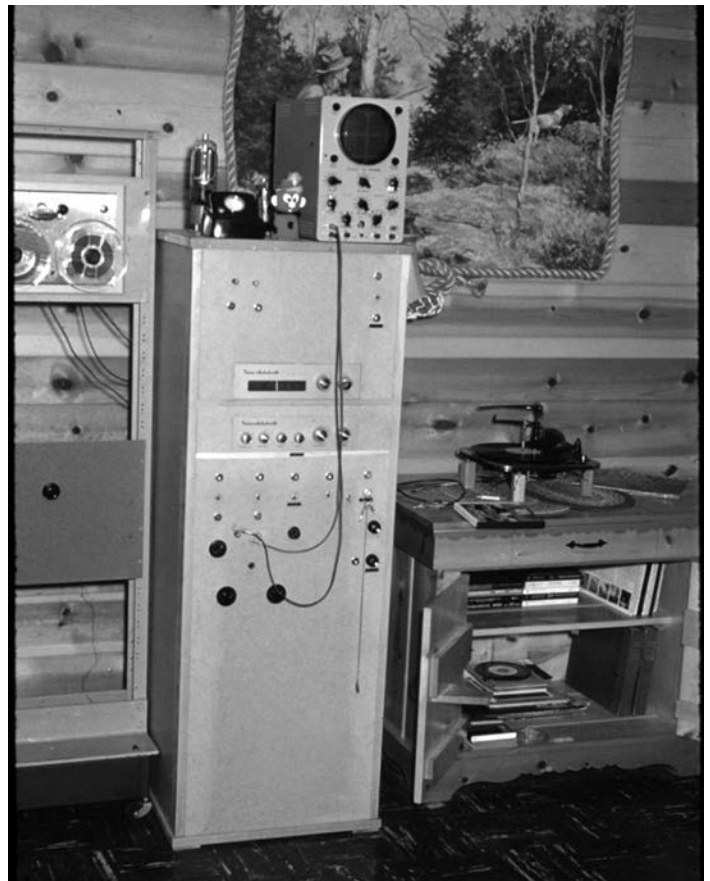
In their natural settings pipe organs, both classical and theatre, are typically heard in large rooms with high ceilings. The sheer volume of these spaces gives rise to the essence of the great pipe organ sound. I would be the first to admit you can't make a silk purse from a sow's ear—but that didn't stop me from trying. In fact, I've been trying to do that since 1955 when I started building Heathkit audio amplifiers, Karlson speaker enclosures and, most importantly, listening to George Wright's Hi-Fi label monaural LPs. That really motivated me to build an audio system capable of doing the theatre organ justice. But there was something missing.

When the Portland Organ Grinder opened in 1973 I had my dream theatre organ but sounded like it was playing in a broom closet. That is what was missing—the big high ceiling room. It is especially noticeable in the recordings I made with Jonas Nordwall, Paul Quarino, Dan Bellomy, Trio con Brio and others. Some may even be in your record collection.

Glass-walled and sheet metal-over-plywood-ceilinged chambers are not complimentary to any organ—especially one with four 32' stops and sixteen 16' stops. What should have been a bone-rattling pedal experience amounted to nothing more than a cornucopia of harmonics screaming, “Where is the damn fundamental?”

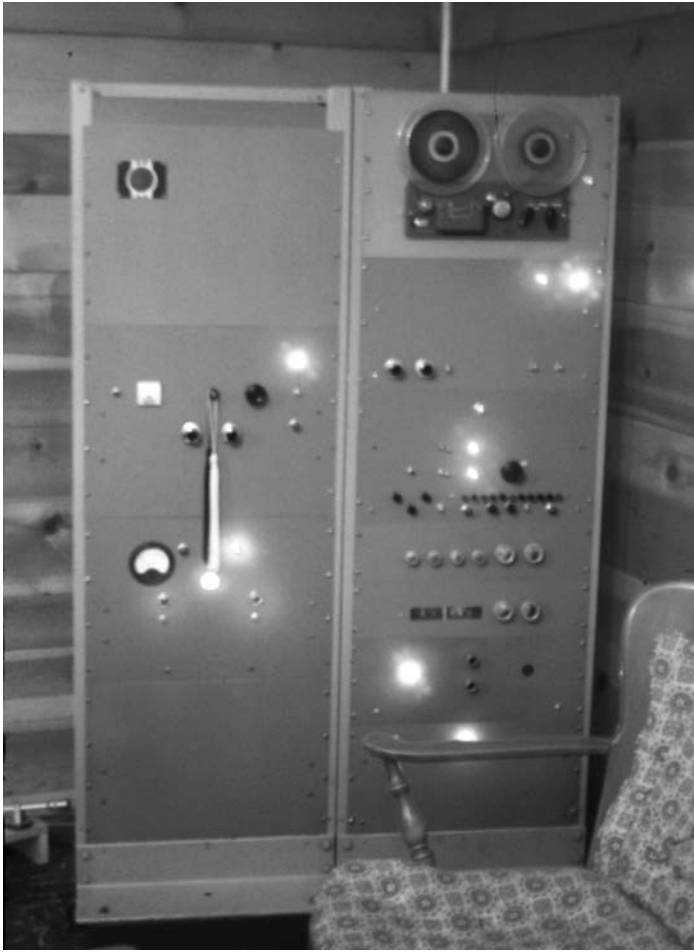
So what follows is how I create the illusion of the organ being in a large high ceiling room with plenty of fundamental in its pedal. And, by the way, it works pretty well for any orchestral music, too, but not so well for studio manufactured, over-produced pop music.

My home audio/video system continually evolved over the years and still is. Notice the Heathkit tuner, preamp and oscilloscope and Karlson speaker enclosure my dad helped me build in these 1958 photos.



In 1964 I transitioned to rack mounting all components for that ‘professional look’ and designed and built a DC coupled, vacuum-tube amplifier with no output transformer. It was in the left bay in the photo below. DC coupling and no output transformer means no low frequency limit to impede 32' stops, but obviously that is not the total solution.





With the success of the Organ Grinder I soon had the resources to embark on an accelerated rate of evolution including sub-woofers under the listening room floor. That required cutting hole in the middle of the living room floor of the new house my wife and I had just bought, then lowering the 27-cubic-foot enclosures with a come-along into the crawl space under the living room. By the way, these enclosures came from the sound system I designed for Earthquake Ethel's Roadhouse, a discotheque owned by Organ Grinder, Inc. At that time they were loaded with Electro-Voice 30" drivers, but later adapted for dual 18" drivers. 30" drivers are OK for organ bass, not so good for disco.



By 2010 the system reached its analog zenith. Five bays wide, six feet tall and filled with tons of equalizers, crossovers, delay lines and about 9,000 watts of amplifier power.



A year or so ago THEATRE ORGAN editor Mike Bryant was visiting and commented he could hear noise. I was horrified by such a remark! But since then, I have had to admit he was right. After years of ongoing expansion and improvement, installing more and more analog devices with many of them daisy-chained together, the cumulative noise floor had slowly risen and I was not paying attention to it. Many components in my system are 25 or more years old but are of commercial quality and built to last. Even so the time had come to undertake a total rebuild emphasizing as much state-of-the-art digital technology as possible while still retaining a variety of analog source and signal processing devices to support my wife's and my large library of vinyl, laser disc, open reel, cassette, VHS and Beta tapes.

Just as a house is no better than the foundation upon which it is built, an electronic system is no better than the power feeding it. I chose to power my audio/video system with a 50-amp 240-volt circuit. Typical residential houses in the US are powered with two-phase 240-volt power split at the circuit breaker panel into two single phase 120-volt AC (VAC) circuits of opposite polarity sharing a common neutral. In other words, all the power your home uses is balanced between the two 120-volt phases (120-0-120) resulting that no current flows in the "0" neutral leg which is bonded to earth ground at the breaker panel.

Except for the smallest, the Crown amplifiers are powered by 240 volts. But going a step further the 240 volts also feeds primary windings of two 2.5kva shielded isolation transformers supplying balanced 120 volts (60-0-60) to everything else in the system. So why is this beneficial but also potentially dangerous? Balanced lines, whether related to audio or AC power, provides improved noise rejection. This is much beneficial.

One wire of any 120-VAC device is at ground potential with the other 'hot' wire fused for safety. In a balanced system the wire usually grounded and not fused is now 60 volts above ground. Should a device suffer a fault its chassis could become electrically hot and thereby a shock hazard. A two pole circuit breaker must be used to mitigate that dangerous hazard.

The block diagram shows analog (black lines) and digital (red lines) signal connections between components. To avoid straying from this article's topic I did not include any power, control or video wiring and video components although there are many.

If I wanted to listen to a LP, cassette or open reel tape I would select the appropriate input on the Crown DL2 recontroller. It has probably been 30 years since the DL2 was being built but it has features I really like and, besides that, it still runs as good as the day I bought it over 30 years ago. It has two processing loops which allows engaging some external devices as needed. For instance, one loop has the dbx 3BX, a 3-band dynamic range expander. Due to limitations of early analog recording technology where the dynamic range of the organ could easily exceed that of the recording medium required the organ's dynamic range be limited or compressed. The 3BX can restore the organ's original dynamic range making soft things softer and loud things louder.

In a similar vein if the organ's 16' pedal had to be rolled off or not use a 16' Tibia or Wood Diaphone I can engage the dbx Sub Harmonic Synthesizer. It will take an 8' stop and synthesize its tone an octave lower as a 16' stop.

From the DL2's balanced output I feed one of two Apogee Rosetta 200 analog-to-digital-to-analog converters. The second Apogee converter receives an optical Sony/Philips Digital Interface Format (S/PDIF) signal from a vintage Sony X7ESD CD player. In this application the Apogee acts as a S/PDIF to AES digital format

(AES: Audio Engineering Society) converter leaving this ruggedly-built player doing nothing more than extracting the bit stream from a spinning disc.

The converters' AES digital outputs are routed to a RDL HR-DSX4 4-in/1-out digital switch. Its output is then fed to a Henry Engineering Digimax 2x6. For my purposes it functions as a 1-in/2-out distribution amplifier. Now the magic begins.



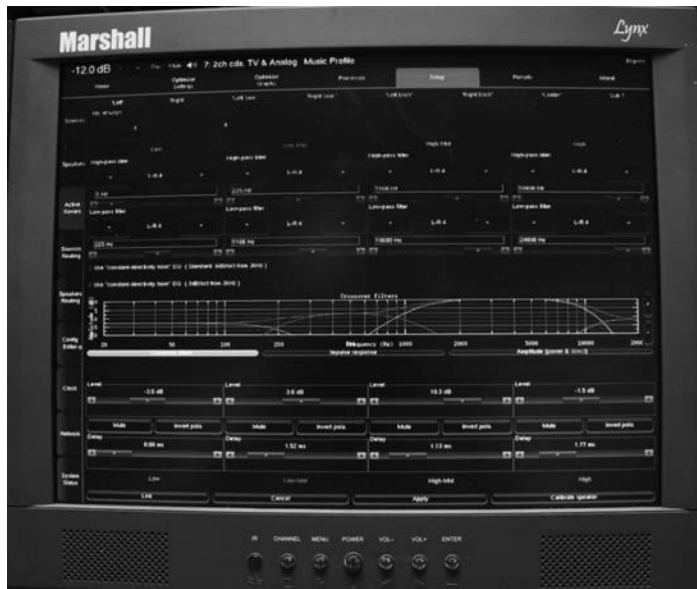
One Digimax output feeds two (left and right) of eight channels in Digital Input Group #2 of the Trinnov Audio MC Digital Audio Processor. The Trinnov is basically an i3 computer with loads of A/D and D/A converters running a Linux OS with groundbreaking software designed and built in France. The extraordinary signal processing power of this machine allowed me to replace the multitudes of crossovers, delay lines, equalizers and patch bays. Doing so eliminated over 90% of the audible noise. The remaining audible hum was eliminated by replacing the five Crown PSA-2 amplifiers with Crown XTi and Crown XT Series II. This amplifier exchange also increased total available amplifier power to approximately 10,000 watts.

The second Digimax output feeds a Lexicon PCM96 Surround digital effects processor. It provides many effects to embellish pop music recordings but I am only interested in its 'hall' reverberation programs. Lexicon pioneered reverberation algorithms in its legacy 224 Digital Reverberator. The top-of-the-line PCM96 Surround replaced my over 30-year-old 224. The 224 had analog inputs and outputs, limited frequency response some noticeable residual noise. The PCM96 is totally digital, full range frequency response and extremely quiet.

Using PCM96's tunable hall programs four new channels are synthesized from the originally-inputted left and right channels. Those four new channels feed the next four inputs in Digital Input Group #2 of the Trinnov.

Since the left and right front speakers reproduce whatever source has been selected I want them to be as clean and flat as possible. To that end these speakers are quad-amplified. I choose the crossover frequencies and filter alignments (4th order Linkwitz-Riley) then let the Trinnov calculate the necessary coefficients. It accomplishes this by playing short pink noise bursts individually from each driver and measuring the bursts' arrival times at the measurement microphone directly from the drivers and from subsequent room reflections. The microphone, with four elements, measures in three dimensions and is placed at my primary listening location. It is a bit strange looking.





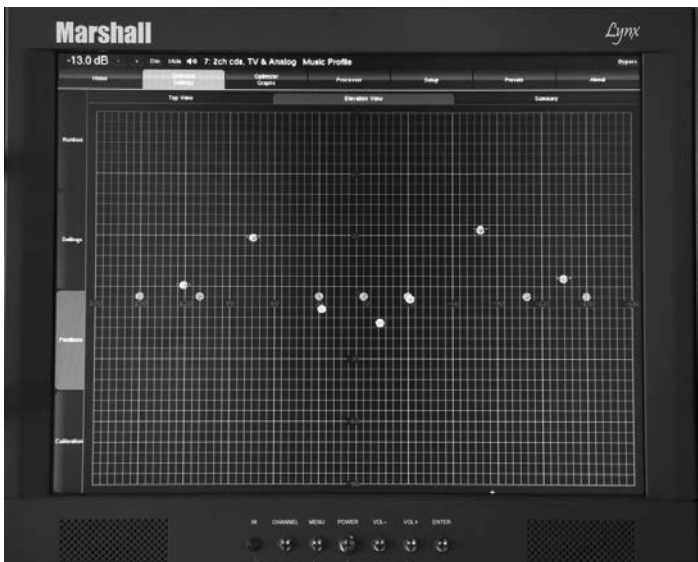
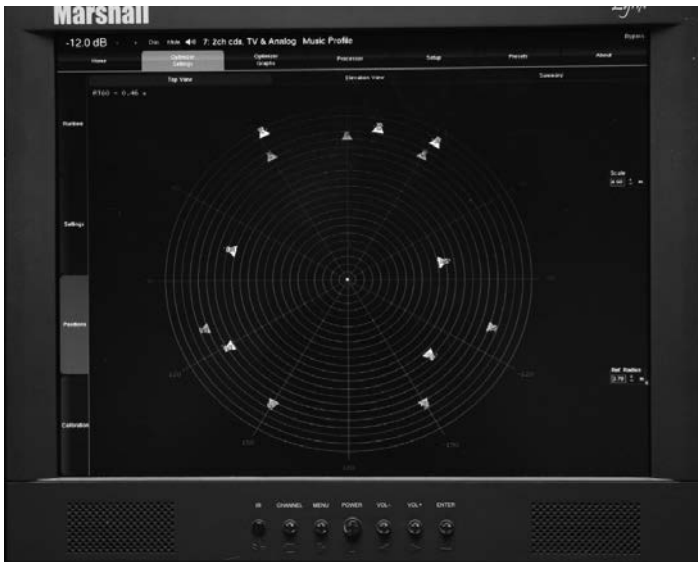
When this first part of the calibration procedure is complete I can be confident I am hearing sounds from the front left and right speakers' five drivers in precise synchrony at their respective crossover frequencies.

All side and back speakers have their own passive crossovers but none can handle extreme bass at realistic volume levels. As a protective measure I set filters in the Trinnov limiting low frequency response to 50Hz for side speakers and 40Hz for the back speakers.

Center-front and sub-bass channel signals are derived from summing left and right front channels. Like the side speakers, the center front speaker is low-frequency-limited to 50Hz and attenuated 3db while the sub-bass channel is high-frequency-limited to 40Hz and boosted 6db at 20Hz. This is what adds a tactile sensation to big 32' stops with around 6,000 watts of available amplifier power driving four Aura 18" long-throw drivers mounted in two 27-cubic-foot ported enclosures under the floor. In the Organ Grinder's case it goes a long way toward compensating for the heavy bass loss caused by the chambers' glass walls.

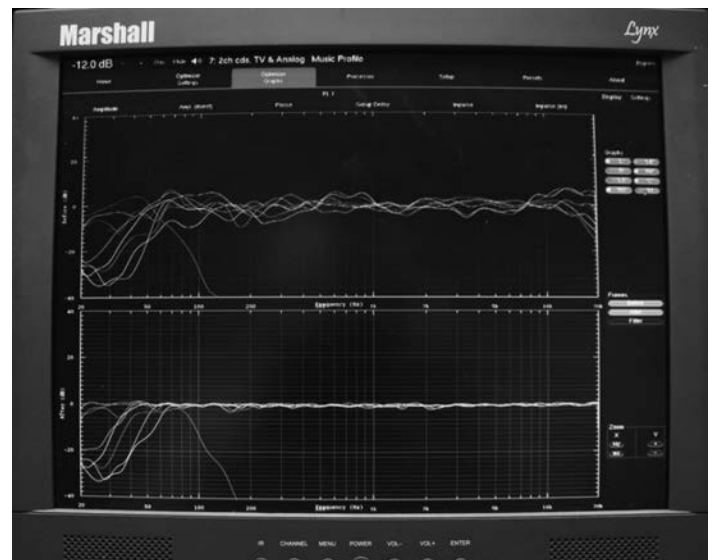
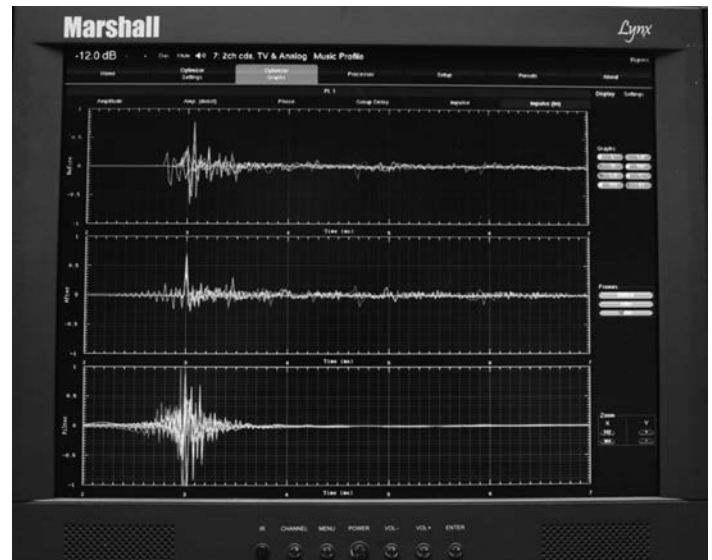


Once each channel's parameters have been determined the next step is to run a global calibration of the entire system using the 3D microphone, this time sending pink noise bursts to each speaker in succession rather than each driver. This generates maps showing the position of each speaker relative to the microphone in both polar and elevation views. Notice the two speakers in the elevation view well above the others. These are the two highest mounted speakers just in front of and above the front speakers.



Knowing speaker locations Trinnov then adjusts impulse responses of each channel to be coincidental. In the below time domain photo each channel is represented in a different color. The upper graph is pre-alignment. Middle graph is post-alignment and the bottom graph shows the Trinnov generated correction filters responsible for the coincidental (single high peak) first arrival impulse response.

In the frequency domain it is easy to see amplitude variance in the upper graph while in the lower graph each channel's frequency versus amplitude is much more linear. The low frequency roll off of side, center and back channels and high frequency roll off of the sub-bass channel I mentioned earlier can be easily seen but notice in the post-correction graph the nearly-linear low frequency response of the quad-amplified left, right front and sub-bass channels.

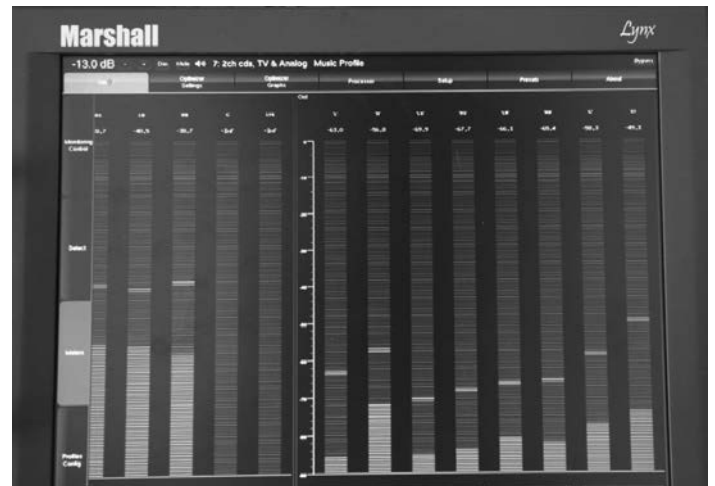




The last step is setting the loudness relationships between all speakers. The Trinnov global calibration sets all speakers to sound equally loud. That's fine for 5.1 or 7.1 movie sound but not correct for large room ambience simulation. I use an Audio Precision System One Dual Domain generator/analyzer controlled by a PC, with an ACO Pacific instrumentation microphone for this task. Relative to left and right front speakers, if side and back speakers are set too loud they will call attention to themselves. If that happens to entire scheme is a fraud. When correctly set the living room walls vanish but attention remains focused on the front left, center and right speakers. Nothing is electrically mixed into them. That would distract from their sonic details. The acoustically mixed direct and ambience sounds emerge as a singular entity



The push button selector switch below the McIntosh oscilloscope lets me check on each amplifier's output and it is always fun watching Trinnov's bar graph volume display.



So here is what remains after spending a little shy of \$30,000 converting my A/V system to nearly all digital, eliminating the fifth bay and truck load of analog components. With so much vacant rack space I decided to fill it in with media until I get the next urge to expand. My wife hopes that will be never.



# HOW TO LISTEN—A TRANSLATION

If we lost you somewhere along the way, let me take a whack at translating some of the more technical terminology and summing up Dennis Hedberg's article:

Start here...

I said "Gee, Dennis, I hear a little noise..."

Dennis spent \$30,000.

I don't hear the noise any more.

That's it.

The bottom line is that his "old" system was nothing if not impressive, and the newly-enhanced system is just that much better. In the pictures on page 16 you can see a cushy-looking couch. What the picture on page 18 don't show is the relationship between the couch and the subwoofers beneath the floor. They're the sonic equivalent of the ejector seat in James Bond's Aston Martin in *Goldfinger*.

Dennis described the subwoofers, but his description can't begin to convey "the experience." I've been around some very, very high-end audio in my life, but never anywhere else have I sat on a plush couch and experienced a 32' pipe in quite the same way. Let me just say that you don't hear it—you experience it in a very visceral way that normally would only exist in the pipe chamber itself.

But there's no "mud." It is clean and pure, as close to the original as I've ever heard and felt.

That said, pipe organ recordings aren't judged by 32' pipes alone.

And that's where his system really shines. I have no doubt that his audio system's high-frequency response exceeds that of my ears, especially after what they've been subjected to for many years in organ chambers, attending rock concerts, flying small aircraft, firing guns—mostly all without adequate hearing protection. But even taking that into account, I can sense subtleties and nuances of the organ on Dennis' system, things which are usually lost on other systems due to the equipment's inability to properly reproduce them. These nuances are the essence of what establishes or reinforces "realism" in the listening experience.

He talked about dynamic range. Back in the day of analog recording, and particularly on vinyl LPs, the dynamic range had to be compressed in order to both avoid damage to speakers and keep the needle in the groove.

In the 1980s when I was in the consumer audio biz, speaker manufacturers at the Consumer Electronics Shows would demonstrate their speakers by playing the Telarc Records digital recording of Erich Kunzel and the Cincinnati Pops performing Tchaikovsky's *1812 Overture*. More specifically, they'd play the portion with the cannon fire...

Generally, the speakers would survive—not always, but generally. What more often happened was the output stages of the amplifiers would fry. (Savvy vendors had two sets of amps and a few boxes of output transistors; when one set gave up the ghost, they'd switch them out with the other set, replace the outputs, and be ready to go for the next smell of burning electronics...)

Pipe organs can be even more demanding than cannon fire, particularly on the softer end of the scale. With dynamic compression, the subtleties of many organ voices just get lost.

If you can re-expand the dynamic range, even the oft-maligned Dulciana, considered by many to be a waste of air in a theatre organ

(because it is so soft as to get lost in the ensemble) can become a useful rank. Of course, how the organist uses it plays a major role. But at least it stands a better chance of being heard.

That expanded dynamic range also has a sharp edge—a couple of minutes of listening to the Organ Grinder's 25" Post Horn in Jonas Nordwall's iconic recording of "Pinball Wizard" will make a believer out of you, even if nothing else does.

So does all this matter? Well, it isn't on the same plane as world peace, and I'm the first to say I don't understand all the physics involved, but if you ever get an invitation to hear a theatre organ recording played through an audio system specifically designed to produce the most absolutely authentic experience of a theatre organ, don't pass on it. Many, if not most, of the organs recorded in years past no longer exist, or no longer reside in their original homes. The recordings are all we have left, and you'll never hear them in quite the same way under any other conditions.





# Mystery Solved

We had some fun with this one. A cruise through the stops reveals 14 ranks. The Wurlitzer company only made one style with a stock configuration of 14 ranks and a horseshoe console (there was also an R series 14-ranker).

That one stock style was the 250, but its rank complement didn't match our mystery console at all.

So, clearly this had to be a special. But a special what? Let's break it down. The Saxophone didn't show up in a stock specification until you got to 15 ranks.

The English Horn showed up somewhere around 19 ranks, so its presence in a 14-rank organ would qualify it as a special.

The last thing which starts the head-scratching is the inclusion of a Dulciana. Dulcianas were scarce as hen's teeth in Wurlitzer's theatre organs, especially three-manual styles.

If we take those three ranks out, we're left with the rank complement of a style 235, although with some expansion of the stop list and a couple of other touches (such as individual tremulant controls).

That particular combination only appeared on one organ we know of: the Oakland Fox, Opus 1890.

Several people correctly identified the organ (one admitted to finding the same picture in the Wurlitzer book); we expected the organ's identity wouldn't be too difficult to figure out.

More difficult was the identity of the photographer. We gave a couple of hints, and we had some good guesses. The first person to correctly identify the photographer was Bill Taylor from San Jose, California, who said "I don't know for sure but my guess is that the photo was taken by Everett Nourse. I have a recording of him playing the organ that was made by charter member Frank Bindt and I know he also played there quite a bit. You may have seen the photo that Everett took of himself at the San Francisco Fox, and that was of high quality like the Fox Oakland one, so it kind of makes sense that he took this one too."

If the name Bill Taylor seems familiar, it should. It appears regularly in the Around the Circuit department as one of the organists who play at the Stanford Theatre in Palo Alto.

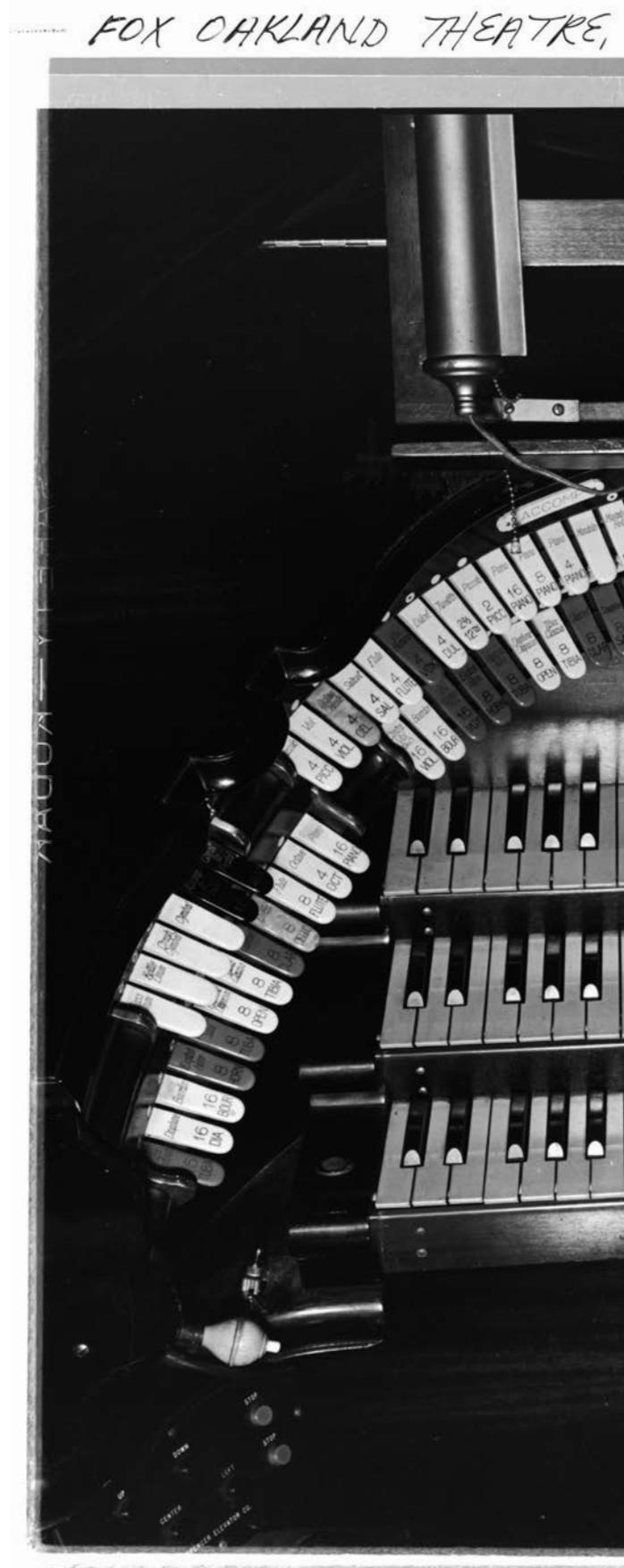
Everett Nourse indeed played at the Oakland Fox for some years, and was the last organist at the San Francisco Fox. He played the last public concert before the Fox came down to a capacity crowd, and the next night, with the theatre empty, he and fellow Bay Area organist Tiny James played for a live broadcast on San Francisco radio station KPEN. He played the last song before the blower went off for good, "San Francisco."

His "day job" was with the Department of Agriculture. He and his wife lived in Vacaville, California, and Everett worked as a farm advisor in Solano County. He earned a master's degree in agronomy from the University of California at Davis.

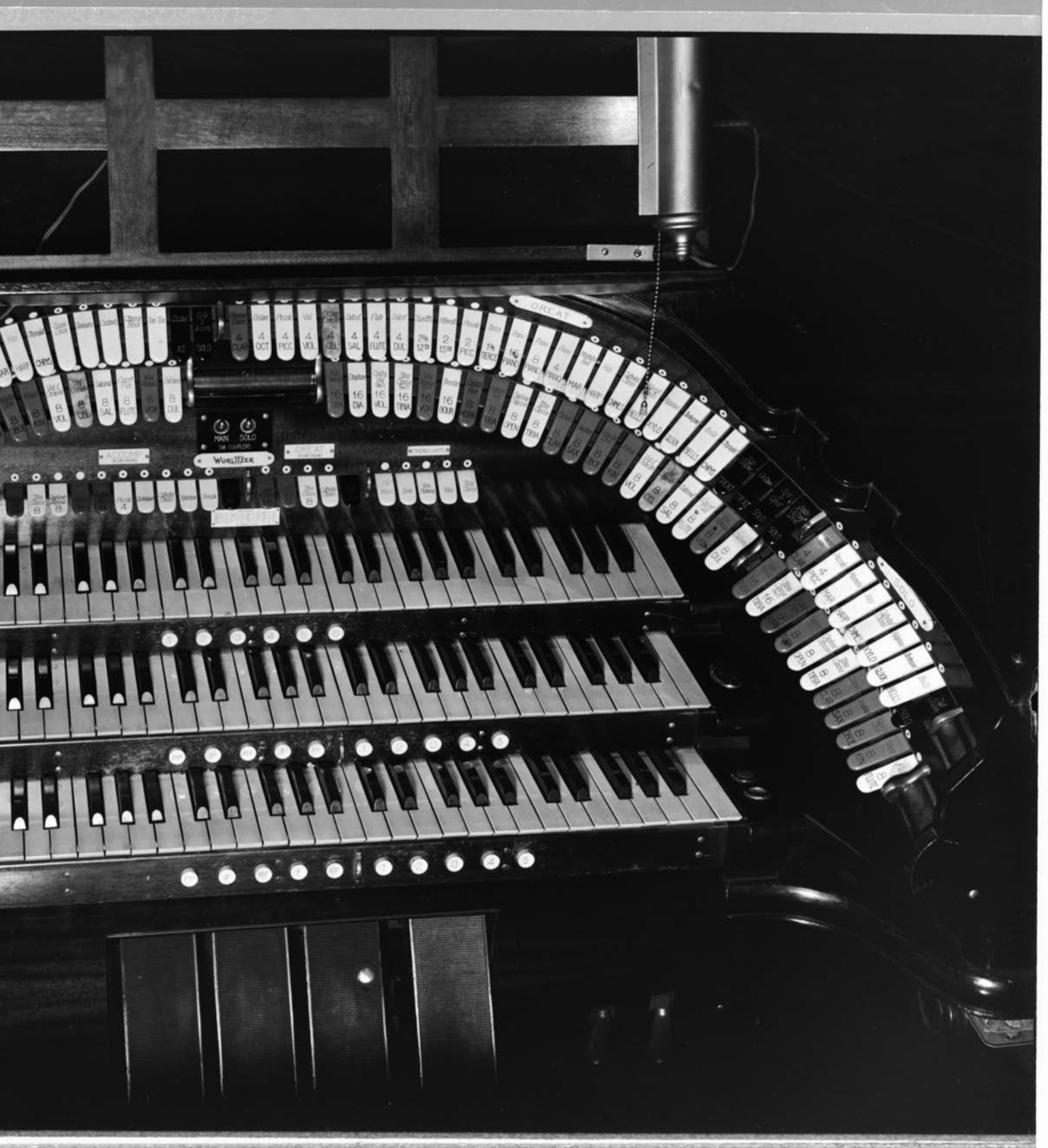
He was an accomplished photographer, as evidenced by the sharpness and exposure of the picture we ran in the March/April issue and other photos known to have been taken by him around the Bay Area. We took the image from a scan of a contact print of the original. (A "contact print" is one where the negative is sandwiched against the paper and exposed; there is no enlarger in the process, so the image and the negative are the same size.)

The negative was 4x5 sheet film, imprinted with data on the edge which suggests the film was made sometime between 1930 and 1940. We suspect it was in the last half of the decade, as he didn't begin playing regularly at the Oakland Fox until sometime in 1935.

Congratulations to Bill Taylor, and to all the others who participated.



OAKLAND, CALIF. ~ Photo BY & From EVERETT NOURSE ~





# Mystery Photo

What is it, and who made it?

Here are a couple of hints:

Unless you've been living in a cave, you've heard a manual version of this on the radio at least once a year for the last who-knows-how-many years.

According to film lore, Katharine Hepburn wouldn't have considered using this as a substitute for the "real thing" in the 1981 film *On Golden Pond*.

Think you know? Drop us a note at [editor@atos.org](mailto:editor@atos.org).

For extra credit, identify the reference in each of the hints. You won't win anything except bragging rights, but if you're first in with all the correct answers you'll get your name in the magazine!



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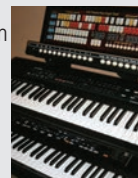
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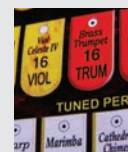
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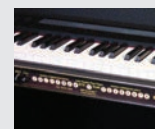
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# Refurbishing The Michigan Theater's Barton Pipe Organ

BY ANDREW ROGERS, HENRY ALDRIDGE, AND DAVID HUFFORD

At the center of Ann Arbor's robust arts culture is the Michigan Theater, a completely restored 1928 movie palace that serves as home to the Ann Arbor Symphony, lectures, concerts, and rich daily offerings of classic and contemporary films. In addition to its outstanding local reputation, the Michigan Theater has strong connections with the Sundance Film Festival, the League of Historic American Theaters, and Turner Classic Movies. The Michigan Theater complex houses the historic 1,700-seat venue as well as a 200-seat screening room, offices, and meeting facilities. Recently, the Michigan Theater Foundation purchased the historic State Theater nearby and plans a vigorous renovation of this unique venue.

The heart of the Michigan Theater is the 3-manual, 13-rank Barton theatre pipe organ, Opus 245. Its gold and red console sits in the house-left corner of the orchestra pit and can rise almost to stage level on its original Barton four-poster lift. Pipework and percussions are fully enclosed in two chambers on either side of the proscenium. The Solo chamber house right contains seven ranks while the Main chamber on the opposite side of the theater holds the remaining six.

When the Michigan opened in 1928, its first organist was Floyd Hoffman, who was provided by the Barton Organ Company. Hoffman played for two months and then was followed by local musicians W.A. Warner and Thelma Feltis who only played for a few months each. In September, 1928 Bob Howland of Flint, Michigan became the house organist; he played silent film accompaniments along with the eleven-piece orchestra and provided solo music as well.

In 1931, Howland was replaced by Paul Tompkins from Jackson, Michigan who had returned to Ann Arbor to finish an undergraduate degree in Music Education after an engagement as a theatre organist in Baltimore. Except for the war years (1941–45) Tompkins stayed at the Michigan until 1950.

For the next 20 years, the Barton was used only occasionally and underwent one major repair to fix water damage to three ranks in the Main chamber. However, the console was carefully protected by a canvas cover throughout the 1950s and 1960s.

In 1971, a group of volunteers from the Motor City chapter of ATOS undertook a renovation of the instrument under the experienced guidance of Ben Levy. By late 1972, the organ was ready for a public debut, and on December 22, local organist Rupert Otto brought the console up for the first time in two decades as house curtains



closed over the ending credits of *The Poseidon Adventure*.

So successful was this debut that the ATOS group decided that the instrument should be played before movie audiences at every possible opportunity. This ambitious goal ultimately led to the saving of the entire theater in 1979 when patrons, now accustomed to hearing the organ, did not want it moved or destroyed.

Initially, three organists (Otto, Bud Bates, and Henry Aldridge) covered a modest schedule of overtures before Friday and Saturday evening films. Over the years, this schedule expanded to include five evenings a week, special children's programs, classic films on Sunday afternoons, silent movies, and Ann Arbor Symphony performances that required organ parts.

After 40 years of such heavy use, the Barton was in serious need of repair by the spring of 2013. The list of needed repairs was long: dead notes, blown pneumatics, inoperative swell shades and more, and the list grew on almost a daily basis. There were so many leaks that wind pressures dropped to unacceptable levels during the cold and dry Michigan winters. To keep up, the aging blower was working so hard that it sometimes became dangerously overheated. Henry Aldridge, who had taken general responsibility for all matters pertaining to the organ, was concerned that the Michigan Theater's management might mothball the instrument rather than continue to pay for expensive and seemingly endless repairs.

Clearly, something had to be done.

The first step in addressing the ongoing difficulties of the Barton was to locate a pipe organ service nearby. It was crucial that problems be addressed immediately because the instrument was in constant use. Fortunately, The Renaissance Pipe Organ Company (RPO) accepted the offer to work on the Barton. Owned by trained musicians and organ specialists David Hufford and Elgin Clingaman, Renaissance Pipe Organ Company had an outstanding reputation in Southeast Michigan for its work on area church and concert instruments. Although the company had never worked on a theatre organ before, the theatre's management was confident that RPO's expertise was sufficient to handle the job. Renaissance had a well-equipped shop within ten minutes of the theatre, and this was a great advantage to organists when problems arose at the last minute.

The first thing that Renaissance addressed was the very low wind pressures that developed during the cold winter





months. The previous company had suggested relocating the blower to the theatre's basement—a move that would have been costly and very difficult. The motivation behind this plan had been to get the blower out of the over-stagehouse mechanical room, known in the past to be very warm indeed due to the radiators operating within the air handlers. The fact was that this heating system for the house was obviated by the installation of rooftop heating and cooling units more than a decade ago, with one of the air handlers remaining in use only for ventilation. Another past plan to remedy the wind shortage by super-charging the original blower resulted in a second Spencer blower being hoisted into the mechanical room in pieces, but nothing further was done with the extra unit.

As careful study of the wind shortage continued, Renaissance inspected the Barton organ's soldered wind lines, some of which are located very high above the house in a veritable no-man's land, but found no anticipated major leaks there to account for the noteworthy wintertime sagging. In consultation with Spencer blower guru Robert Otey of Tacoma, Washington, RPO's investigation proceeded further with measurements being taken of the blower's static pressure and motor current draw under various demands. The findings were indeed staggering. The Spencer blower, rated to produce 19" of static wind with a full-load motor current of 19.3 amps, would do so only when isolated from the organ's wind system. Pressure dropped below 16" and motor current went up to around 23 amperes with the blower connected and nothing in use, got even worse with the trem running, and dropped to 11" pressure at over 31 amperes under a chord on full organ with trem. (The Tibia, Trumpet, and other ranks are voiced at 15"!)

The excessive motor current was made possible by the ill-conceived past replacement of the blower motor's overload/starter unit with one of a much higher rating, ostensibly to "fix" problems of the blower shutting down due to overload. With the blower therefore having continued to operate under significant over-current conditions for many years, it's entirely likely that the situation worsened and the motor efficiency dropped as regular overheating deteriorated the motor's electrical insulation and other components. The dire problem, now identified, was immediately brought to the management's attention, and discussions of a corrective strategy were

begun. The wheels of progress, however, often grind slowly.

Renaissance began by fixing major leaks in the Barton relay, console, and chambers. They also gave the instrument a complete tuning, the first in many years, and then repaired stubborn swell shades that were not opening. Still, the instrument experienced dead notes and uncooperative stoptabs as the original electro-pneumatic relay and console continued to deteriorate. In the summer of 2013, theater management brought together an ad hoc committee to consider whether to restore the existing relay and console or to replace the relay and setterboard with a modern digital system.

Management, and members of the committee, were well aware of the historical significance of the Barton's key operating systems and were reluctant to jeopardize them. At the same time, it was known that the Barton electro-pneumatic relay and switching systems, including the similar electrical components of the console's combination action, had far outlasted what likely could have been any expectations of the builder.

Electrical connections at the relay or, sometimes, deep within the console in virtually-inaccessible places, would constantly fail due to unequal expansion and contraction of the switches' wooden and metal components, causing soldered joints to crack apart. The switch contacts of less-expensive phosphor bronze, rather than silver, evidently had a history of problematic oxidation dating back to the 1930s, and it was nearly impossible to maintain reliable operation of all notes of any stop.

Relay contacts for certain notes of a few stops evidently had been damaged deep within the relay, and no longer conducted current. The Renaissance Pipe Organ Company offered to restore the existing electro-pneumatic system, but after considerable discussion, the committee recommended that it be replaced with a digital relay and console systems.

This decision was met with opposition from some ATOS members, but the reality was that the Michigan Theater Barton was in almost daily use and needed to work flawlessly. In addition, there was no corps of volunteers in Ann Arbor to take on the task of making the frequent repairs that even a rebuilt electro-pneumatic relay and console would require. The operation of the Barton needed to be totally reliable.

Following the decision to replace the original relay and console mechanisms,

Andrew Rogers, Henry Aldridge and Wade Bray began researching digital control systems. After considerable research, the choice was narrowed down to two, one of which was the Syndyne 8400 system.

The Syndyne system became commercially available in 2011, but was known primarily as a classical system; it did not have a large base of theatre organ installations. However, Renaissance staff had installed several Syndyne 8400 systems and were very impressed with the system's performance, reliability, and flexibility. A major factor arguing in favor of the Syndyne system was the recommendation of Renaissance, who would be providing installation and support.

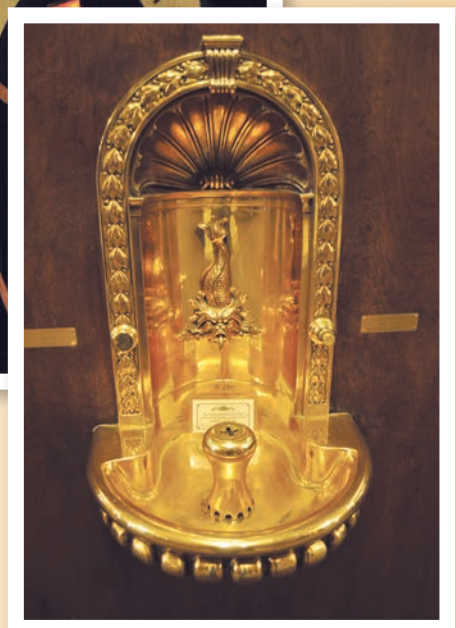
Some ATOS members were skeptical of adopting a system from a company that had few installations in the theatre organ community.

A new relay is a considerable investment, and we needed to be totally confident in our choice. We were prepared for the considerable criticism we expected to receive (and did, in fact, receive); we were comfortable with our research, the reputation of the manufacturer, and the integrity of Renaissance. We concluded that the Syndyne would meet our needs, both now and long into the future, and thus we recommended the Syndyne system.

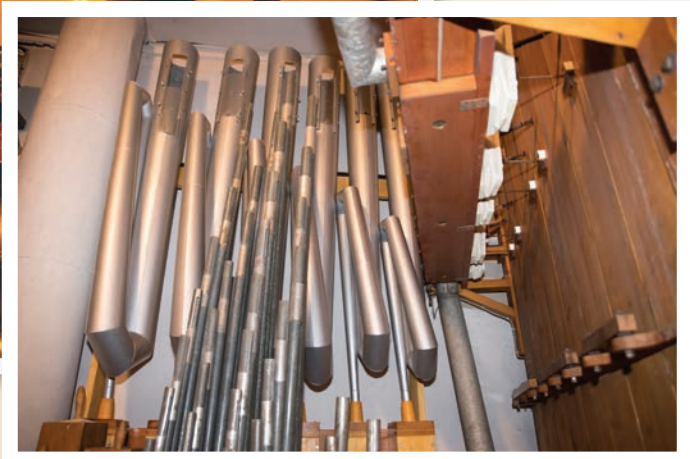
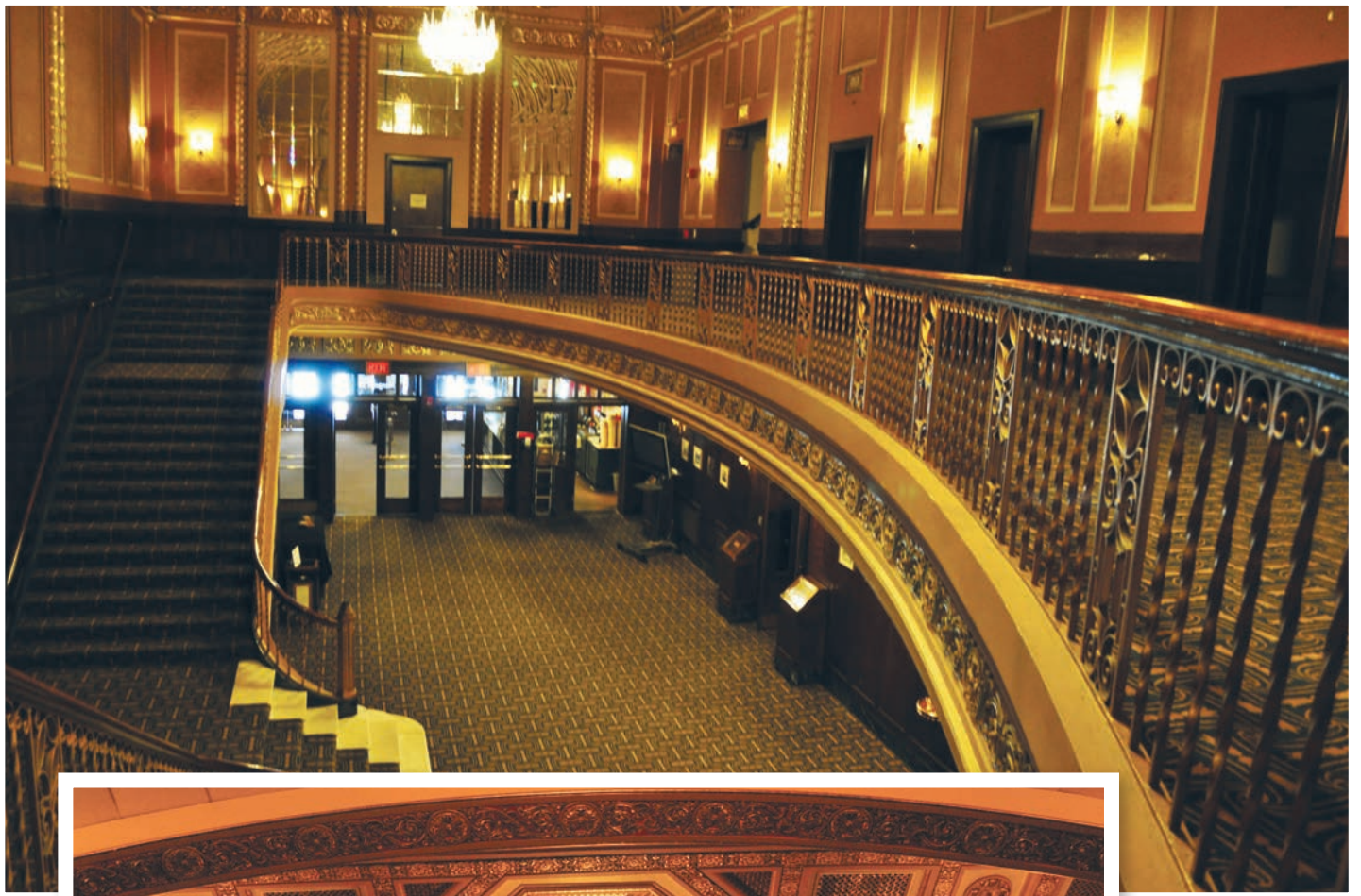
Work was scheduled to begin in February, 2014 but, before that happened, the Barton's original blower overheated during the performance of a silent film. The organist was alerted to the not-anticipated failure in progress by the transmission of an acrid, eye-burning odor to the console and pipe chambers, also detected in the projection booth.

RPO responded promptly to the Sunday evening emergency, making a careful inspection and evaluation of the situation. Interestingly, the blower did such a good job of ventilating itself that the smell was not detectable in the blower room, but faint traces of smoke could be seen emanating from the old Woods motor which had reached its limit.

To prevent the possibility of a fire, theater management decided to shut down the instrument and asked Renaissance to rebuild the blower. Six weeks later, and through the responsive expertise of Bob Otey, new, larger fans and a new custom motor at twice the power of the old one were installed by RPO. The result was a noticeable increase in the organ's strength so that where it had sounded tentative and weak before, it now sounded full, clear,







and robust. Along with the rebuilt blower, a new Zephyr sound trap was installed. It worked beautifully to greatly reduce the noise of blower turbulence that formerly had resonated throughout the wind system, and had no adverse effects on any aspect of the organ's sound or operation.

In June, 2014, the Renaissance crew removed the Barton console, gutted the interior, carefully removed stop tabs, and sent the shell to Littlefield and Sons Furniture, a highly-regarded local shop. After six weeks, the console emerged looking like new, thanks to the artistry of Nancy Kipka and the Littlefield and Sons staff. All chips and marks had been repaired, and new paint in the original colors, effects, and glazing had been applied. Then, the console was moved to the Renaissance workshop for the installation of the new Syndyne operating systems.

For the next three months, the precious Barton console was painstakingly refitted and the new relay installed under the careful guidance of David Hufford and Renaissance staff. The pedalboard was rebuilt, all keys and actions restored and carefully regulated, and additional matching, vintage thumb pistons donated by Andrew Rogers were installed on concealed new mechanisms. The original stop tabs were restored and additional matching tabs made, where needed, by HESCO Inc., of Hagerstown, Maryland. All chromed console hardware was beautifully restored and re-plated at a reputable Toledo shop, enhancing the contrasts and crispness of the gleaming console. The once-crowded console, jammed with wires, tubing and pneumatics, seemed empty with just a few small circuit boards to control all functions. Everything looked brand new.

In the meantime, Renaissance also rewired all of the connections to the pipe chests and other actions, and installed new power supplies for the Syndyne systems in the chambers. The Barton's electrical systems, formerly completely unprotected against electrical faults or shorting, are now safeguarded against virtually any imaginable damage by the 8400 system's current-limited outputs, on-board fusing incorporated into the driver boards, and multiple external fuse blocks installed in the console and chambers for absolute and redundant safety.

In late October, Renaissance staff brought the elegant console back to the theater, placed it on the Barton four-poster lift, and began the weeklong task of connecting all the new chamber wiring

to the new system outputs. Once the instrument was functional, the staff tuned the entire organ.

The effect was stunning. For the first time in years, everything worked. There were no dead notes anywhere in the organ so, for example, a four-note chord on six stops played all twenty-four notes instead of the usual sixteen! In addition, the organ's sound was enhanced by expanded unification of the existing pipework, according to a revised specification designed by the staff organists in consultation with Scott Foppiano. Intra-manual couplers were added to the Solo and Great manuals at 16, 4, and Unison Off (where not already present), as was a Great to Pedal; the specification of the Second Touch stops on the Great, Accompaniment, and Pedal were revised; and new Pizzicato couplers and stops were added. A Great Sostenuito control was added to the Master shoe, switchable by a stopkey in the Great, and the miniature "cueball" lever for the Crescendo shoe was made operational for the first time in anyone's recollection.

Also, the organ could now reproduce performances stored on a flash drive via a MIDI system, and also could be played from a remote keyboard or console. This last function would be extremely useful in those situations where the Ann Arbor Symphony needed to use the organ with the orchestra. Now, the instrument could be played from a small keyboard, and there would be no need to reconfigure the already-crowded stage to make room for the Barton console.

With the new blower providing as much wind as needed, and all notes and stops working as never before, the Michigan Theater Barton suddenly sounded rich and vibrant. Patrons immediately noticed the difference and commented favorably. Organists also noted that the instrument had become much more responsive because the Syndyne system was noticeably faster than the old electro-pneumatic relay.

One of the staff organists, who is a widely-acclaimed concert artist and has played the Barton for many years, commented accurately that the perceived delay in hearing the sound of the organ is roughly half what it used to be. The remaining "delay" would be attributable to matters of distance, plus the speech of the pipes being heard from chambers with significant grillework. He also commented very favorably regarding the feel of the re-bushed and carefully-regulated manual key actions.

As soon as the organ was back in action, Renaissance turned its attention to

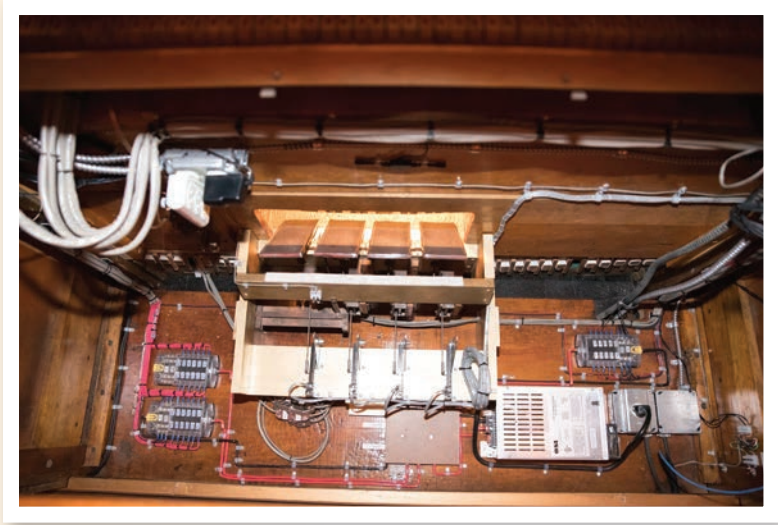
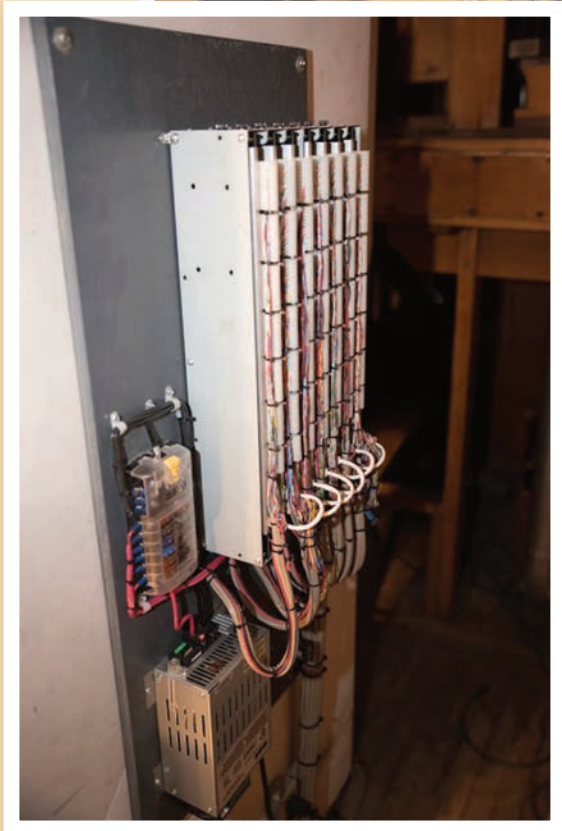
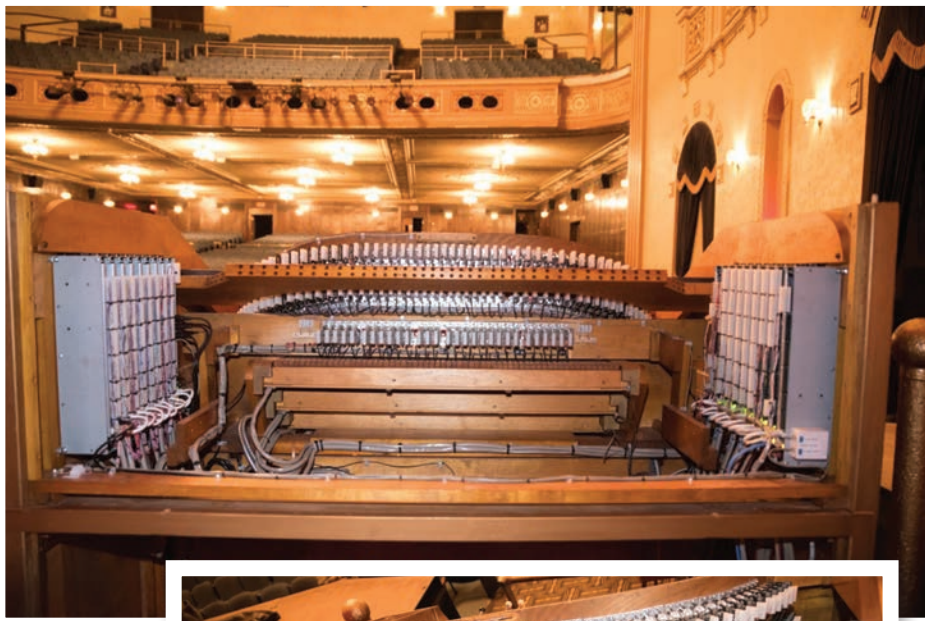
restoring the 16' metal Diaphone extension and its relatively new, replica resonators; these had been added in recent years but never worked properly. The vintage Barton windchests were mostly releathered, the primaries completely rebuilt, and portions of the chests' woodwork were re-fabricated where the original materials were hopelessly cracked and mutilated from several past sets of screw holes. The existing warped, cracked, and shrunken Barton beater boxes, whose ability to seal tightly is so critical to the reliable production of sound from the pipes, were deemed too far gone to restore, and new boxes of sturdier construction were fabricated in the RPO shop to accept the original top plates and beater mechanisms. The top plates are secured by machine screws with threaded inserts in the wood, to permit any needed disassembly for adjustments without ever compromising the ability of the top plates to tighten securely. The ancient "shallot" faces upon which the beaters act were refaced with new leather. The tuning slots of the lowest six pipes, which previously had been installed facing the wall and inaccessible, were relocated to the opposite sides of the resonators.

The slots of notes 7-12 were found to be missing their scrolls entirely, and had cylindrical slides secured in place with radiator clamps. All tuners on the Diaphone resonators were replaced with very heavy-duty track tuners made by A. R. Schopp's Sons. While not an authentic Barton practice, the total stability of these pipes since their re-installation is testament to the secureness of the approach and work. Following all this work, as well as a great deal of experimentation in achieving prompt and powerful tone (which included increasing of the pressure to 15"), Renaissance was able to coax from the Diaphones the deep sound for which they were designed. Now the Barton pedal division sounded strong and rich.

Throughout the rebuild of the Barton console, the Michigan Theater Foundation, its Executive Director Russ Collins and the entire staff were completely supportive. The theater advanced \$100,000 for this first phase of the organ's rebuild and launched a fundraising campaign for the remaining \$100,000 required for the second phase that will involve work in the chambers.

This work will include a thorough rebuilding and reconstruction of all organ actions to absolutely like-new condition, cleaning, repair, and tonal restoration of all pipework (including professional renovation of the reed ranks), structural bracing, and





other work intended to clean up decades of patches and incongruous repairs. Following this work, it can be expected that the Barton organ will be and remain wind-tight and exceptionally reliable for decades to come.

All involved in this project recognized that the Barton pipe organ is an integral part of the Michigan Theater's activities. Their commitment of time and money guaranteed that this precious instrument will remain in pristine condition for many years to come.

(The full story of the Michigan Barton and its central role in the theater's history is chronicled in *The Michigan Theater: Ann Arbor's Home for Fine Film and the Performing Arts Since 1928*, by Henry B. Aldridge and Russell B. Collins, 2013. The book is available from the Michigan Theater Foundation, 603 E. Liberty Street, Ann Arbor, Michigan 48104. 734-668-8397 or michtheater@org)

**Renaissance Pipe Organ Company Staff**

Elgin Clingaman, David Hufford, and Kurt Heyer

Assisted in this project by Kevin Krueger, Randall Nicholls, and Eddie VanRiper

Consultant for the revised specification: Scott F. Foppiano

**About the Authors:**

Andrew Rogers is the Michigan Theater's full-time staff organist and is a professional concert artist.

Dr. Henry Aldridge is an Emeritus Professor of Film Studies at Eastern Michigan University and has played the Barton since 1970.

David Hufford holds degrees in Organ Performance from the University of Michigan. He has been Co-owner of the Renaissance Pipe Organ Company since 1993 and has served for over 30 years as a church organist. David began playing the Barton for public performances in 2014.

**Michigan Theatre, Ann Arbor  
Barton Organ, Opus 245  
(1927)  
3 manuals, 13 ranks**

**STOPLIST**

**SOLO**

Tibia Clausa	16
Vox Humana (TC)	16
Tuba	16
Diaphonic Diapason	8
Tibia Clausa	8
Oboe Horn	8
Vox Humana	8
Clarinet	8
Orchestral Oboe	8
Tuba	8
Kinura	8
Trumpet	8
Solo String	8
Viole Celeste II	8
Tibia Clausa	4
Cornet	4
Tibia	2-2/3
Tibia	2
Tibia	1-3/5
Chrysoglott	
Xylophone	
Cathedral Chimes	
Glockenspiel	
Orchestra Bells	
Solo to Solo	16
Solo to Solo	4
Solo Unison Off	
Great to Solo	8
Great to Solo	4

**GREAT**

Diaphonic Diapason (TC)	16
Flute	16
Tibia Clausa	16
Oboe Horn (TC)	16
Vox Humana (TC)	16
Clarinet (TC)	16
Orchestral Oboe (TC)	16
Tuba	16
Trumpet (TC)	16
Viole d'Orchestre (TC)	16
Diapason	8
Concert Flute	8
Tibia Clausa	8
Oboe Horn	8
Vox Humana	8
Clarinet	8
Orchestral Oboe	8
Tuba	8
Kinura	8
Trumpet	8
Viole d'Orchestre	8
Viole Celeste	8
Solo String	8
Tibia	5-1/3
Principal	4
Flute	4
Tibia Clausa	4
Clarion	4



Violin	4
Viole Celeste	4
Solo String	4
Nazard	2-2/3
Tibia Twelfth	2-2/3
Piccolo	2
Piccolo (Tibia)	2
Fifteenth	2
Tierce	1-3/5
Fife	1
Marimba Harp	
Chrysoglott	
Xylophone	
Cathedral Chimes	
Glockenspiel	
Orchestra Bells	
Great to Great	16
Great to Great	4
Great Unison Off	
Solo to Great Melody	
Great Sostenuto Enable	

**ACCOMPANIMENT**

Vox Humana (TC)	16
Clarinet (TC)	16
Contra Viola (TC)	16
Diaphonic Diapason	8
Claribel Flute	8
Tibia Clausa	8
Oboe Horn	8
Vox Humana	8
Clarinet	8
Orchestral Oboe	8
Tuba	8
Kinura	8
Viole d'Orchestre	8
Viole Celeste	8
Solo String	8
Orchestral Flute	4
Tibia Clausa	4
Vox Humana	4
Violin	4
Viole Celeste	4
Twelfth	2-2/3
Flautino	2

Marimba Sub	
Chrysoglott Sub	
Marimba Harp	
Chrysoglott	
Tambourine	
Castanets	
Chinese Block	
Snare Drum	
Tom Tom	
Cymbal	
Accomp to Accomp	4

**PEDAL**

Resultant	32
Diaphone	16
Bourdon	16
Tibia Clausa	16
Tuba	16
Diaphone	8
Flute	8
Tibia Clausa	8
Tuba	8
Trumpet	8
Cello	8
Cymbal	
Accomp to Pedal	8
Great to Pedal	8

**BACKRAIL**

**PEDAL 2nd Touch**

Tuba	16
Diaphone	8
Bass Drum	
Cymbal	
Kettle Drum	
Thunder	

**ACCOMPANIMENT 2nd Touch**

Diapason	8
Tibia Clausa	8
Clarinet	8
Tuba	8
Trumpet	8
Glockenspiel	

Triangle	
Great to Acc	4
Solo to Acc	8

**GREAT 2nd Touch**

Trumpet	16
Trumpet	8
Solo to Great	16
Solo to Great	8

**PIZZICATO**

Pedal Tibia	
Great Trumpet	16
Great Trumpet	8
Solo to Accomp	8
Solo to Great	16
Solo to Great	8

**TREMULANTS**

Main	
Solo	
Tibia	
Vox	

**GENERAL**

Xylophone/Marimba Re-lt	
-------------------------	--

**INDICATOR LAMPS**

Wind	
Crescendo	
Sforzando	
Transposer	
Control System	
Syndyne 8400 ( <a href="http://www.syndyne.com">www.syndyne.com</a> )	
Console cabinet restoration by Littlefield & Sons Furniture Service, Ann Arbor ( <a href="http://www.littlefieldfurniture.com">www.littlefieldfurniture.com</a> )	
Console renovation by Renaissance Pipe Organ Co., Inc., Ann Arbor	



# The Summer of '69

BY JOSEPH M. MCCABE

## Summer of '69

Much like the popular lyrics of an all-too-familiar Bryan Adams tune likely familiar to a large percentage of this readership, indeed “nothin’ can last forever.” Although the song “Summer of '69” was released in 1985, it refers to the very same year that two important events took place: Neil Armstrong became the first human to set foot on the surface of the moon, and Western Reserve Theatre Organ Society, Inc. (WRTOS), began the process of moving the Wurlitzer Hope-Jones Unit Orchestra, Opus 2153, from its original home in the Warner Theatre in Erie, Pennsylvania, to Grays Armory in Cleveland. Although moon landings are a part of history today, the move of Opus 2153 was not only a success, it continues thrilling audiences today.

One of WRTOS’ earliest goals since placing the organ back into service at Grays Armory was—and still is—the continuous and, in its own right, historic annual concert series showcasing international

artists and performers in public concerts since 1973! While WRTOS was founded in 1962 with 29 charter members and with the goal of preserving theatre pipe organs, one wonders if they’d contemplated Opus 2153’s continued operation on its original electro-pneumatic relay and combination action, most of which features original leather dating back to 1930!

Erie’s Warner opened April 10, 1931 with an original seating capacity of 2,584. The feature film of the opening evening, *The Millionaire*, starring George Arliss with James Cagney, was advertised on the 10-ton marquee, an anomaly in that it featured more than 8,000 colored illuminating lights rather than already-popular and futuristic neon.

The Warner Bros. are reported to have spent nearly \$1.5 million in a post-depression era to create one of the last luxury movie palaces to be built in the United States. The magnificent Art Deco splendor of this late creation is not solely

the work of architects C.W. & George Rapp, but also the world-renowned Rambusch Studios in New York City. Among gilding, swag draperies, bronze accents, and opulent plaster reliefs, was the original installation of Opus 2153 of the Wurlitzer 3-manual, 13-rank Style 240 which was shipped only 11 days before the opening! The instrument was an extremely late shipment from North Tonawanda, and was installed on both sides of the proscenium behind generous grille openings. There were only 10 more theatre pipe organs shipped out of the factory into American theatres after the Erie Warner Style 240. The end of an era was close at hand.

Like many troubled cinema treasures of the day, the Warner had neither a sure fate nor a future. In 1969, Warner Bros. began investigating the possible donation of the theatre’s original Wurlitzer organ to the then “Western Reserve Chapter of American Theatre Organ Enthusiasts.”





## “Gray” Days Ahead

The Cleveland Grays were founded in August 1837, and were first known as the Cleveland City Guard. This independent city militia company is credited with being the first unit of uniformed troops west of the Allegheny Mountains. Typically, independent military companies were formed at times of threat. It is unclear, however, what prompted the formation of the Grays, as no records indicate Cleveland was under any real threat in 1837. Their purpose was twofold: one was to build up the regular army’s strength; the other to be the local militia, ready to provide assistance in the event of trouble of any sort. With this in mind, the 118 founding members adopted “Semper Paratus” (“Always Prepared”) as their motto.

The first members were all veterans of earlier military campaigns such as the Revolutionary War and the War of 1812. Independent military companies like the Grays were fundamentally important because there were hardly enough regular or federal troops to protect all of the states and localities. One year later, they adopted the gray colonial-style uniform and from this their new name, the Cleveland Grays, was adopted in 1838.

So what do the Grays have to do with a 1930s Wurlitzer, you might wonder? Following the December 8, 1892 fire that destroyed Cleveland’s City Armory located on Long Street, a facility shared by several independent military units, the Cleveland Grays separated and laid the cornerstone for their own personal armory on Bolivar



*Erie Warner Theatre Marquee*

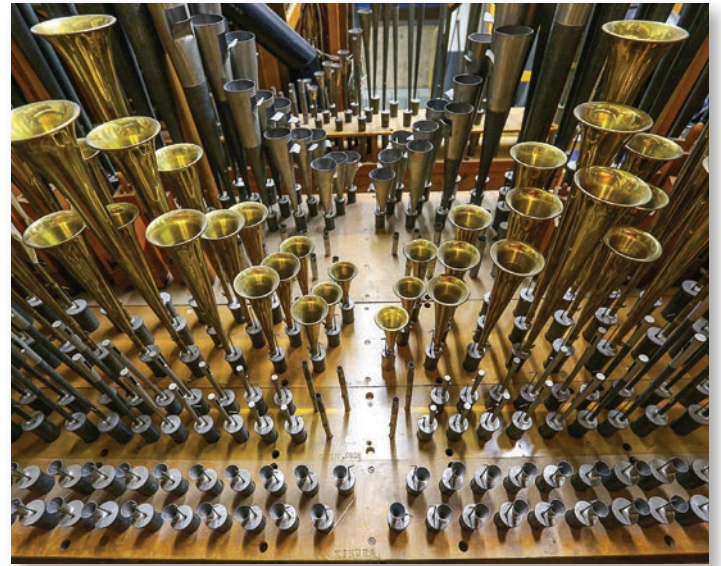
*Erie Warner Theatre Seating*







Warner Theatre Lobby



Armory - Solo Chamber (Photo by Geoffrey Powers)

Street at Prospect Avenue. It would serve as not only a meeting lodge and assembly hall for that group, but also as a stage for a wide variety of entertaining and community events. The cornerstone of this castellated building was laid on Decoration Day, 1893. Today, it is merely two blocks from the now-famous Cleveland Playhouse Square, containing four 1920s movie palaces. The underlying goal of the Grays was to serve as a facility to provide trained men for military service and as honor guards at local, state, and national functions.

The armory's large drill hall not only was used for training and assemblies of the Grays, but was and still is rented out for various social and cultural affairs. Programs for the 1896 Cleveland Centennial were held there, and in 1918 it hosted the first concert of the newly-formed and now world-famous Cleveland Orchestra. As more elaborate theatres and halls were opened, fewer performances were held at the armory. The building as it stands today serves primarily as a military museum.

What is of paramount importance to the Wurlitzer installation is that the Cleveland Grays future plans include returning the drill hall to one of its original functions of offering an affordable performing arts and social space. The organ fits very well into that plan.

Founding members of WRTOS worked tirelessly with the Cleveland Grays to secure the donation of the Wurlitzer instrument and to permit WRTOS to relocate and install the organ in a then largely underutilized drill hall. Those who have never experienced the organ as it is installed within the drill hall are in for a surprise—for while it may not be a beautiful visual cathedral for the eyes, its nearly 6-second rolling reverberation tells the ear of the listener otherwise, and the organ most definitely seems larger than its fifteen ranks.

In preparation for the Wurlitzer's arrival, members of WRTOS constructed two highly unobstructed chambers on the hall's ceiling-suspended front loft above a small proscenium-like alcove. Both Solo

and Main chambers have generous shutter openings, with shades situated along the majority of both the front and sides of the chambers. The blower, along with the original and still-operating electro-pneumatic relay, reside within the west end of the basement. The original Wurlitzer Style 240 organ has since been augmented from its original 13 ranks to 15 ranks. An 8' English Post Horn was donated by the late Vince Aveni; a Wurlitzer 8' Quintadena was brought in; notes 1-12 of the 16' Tibia Clausa, and the infamous earth-shaking, unenclosed 32' Diaphonic Diapason were also added to the existing ranks. In 1969, these last components came from the Loew's State Theatre, which was only two blocks away and housed the remains of a style 260 Wurlitzer. WRTOS was able to rescue what was left when plans had been announced to destroy the four-theatre complex. Through the efforts of local heroes, those plans were fortunately halted and the theatre complex ultimately became Cleveland's Playhouse Square—one of the most







Armory - Toy Counter (Photo by Geoffrey Powers)



Armory 16' Metal Diaphones (Photo by Doug Powers)

successful performing arts developments in the country. The remaining components of what was left of the Loew's State Wurlitzer eventually went to a chapter member, where they remain under careful storage. Years later, an upright piano became the final addition to the armory organ. Weighing in at over 10,000 pounds, the instrument has over 1,000 pipes, Cathedral Chimes, Glockenspiel, Xylophone, Marimba, Tuned Sleigh Bells, Chrysoglott, toy counter (drums, boat whistles, train whistles, auto horn, cymbals, bird whistle, etc.) and the added upright piano.

## Semper Paratus: Prepare Today, Arm For Tomorrow.

The initial four years and over 10,000 man-hours of volunteer labor required for the challenging move and reinstallation project began in the summer of 1969. Most of the organ's components were left and still remain un-renovated with original, intact leather and other organic components. While the Grays motto serves WRTOS well, we face the realistic impacts of time, diminishing amount of talent, and resources of an unknown lifespan of Opus 2153's chests, original relay and combination action. Despite WRTOS being very familiar with organs running on wind-operated combination actions and electro-pneumatic relays running on original leather, the curators understand that these 85-year-old-plus materials have already exhausted their normal life span, considering how many

similar instruments have been substantially overhauled in significantly shorter periods. The list of aging and wearing parts doesn't stop at leather alone, but also includes contacts, felts, twills, and miles of original "snakeskin" braided cotton-covered cable.

Aside from a general desirability and preference to keep as much of the organ functional vis-à-vis a complete re-leathering, many aspects of this instrument's restoration go well beyond WRTOS' resources. Added assistance from experts is needed to clean, repair and make restorative tonal adjustment to all of the original ranks. The added English Post Horn, originally a recycled Oboe, is slightly out of character and yields little tuning stability. Sections of decades-old flexible winding (used for additions that might otherwise now be considered historic themselves) should be eliminated and replaced with that of solid lines installed in a manner consistent with genuine Wurlitzer practices. A full cleaning and







Armory Switchstack Pneumatics (Photo by Doug Powers)

Armory Relay Room (Photo by Geoffrey Powers)



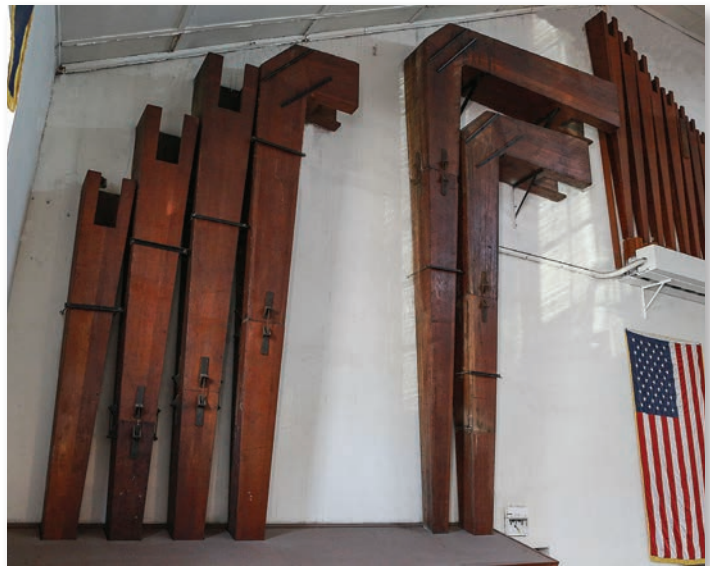
Grays Armory (Photo by Geoffrey Powers)







Armory Main Chamber (Photo by Geoffrey Powers)



Armory Wood Diaphones (Photo by Geoffrey Powers)

proper restoration of pipes followed by professional tonal regulation that respects the organ's original tonal character is also overdue. Access to the thrilling 32' Wood Diaphones is challenging, yet these 92-year-old originals also need complete restoration. Band-aid repairs can no longer dodge the need for a complete renewal of the wind-operated console which has been host to countless artists over the last 43 years of bi-annual concerts.

For over 54 years, WRTOS has been dedicated to protecting and preserving the art of the theatre organ in northeastern Ohio. Consistent with our mission statement, WRTOS agreed to host the ATOS 2016 Annual Convention, the impetus being

the intent to devote significant financial resources to one of the last Wurlitzer organs largely recognizable in both operating mechanism and tonal character.

## Future Theatre Organ Generations—Save the Armory Wurlitzer!

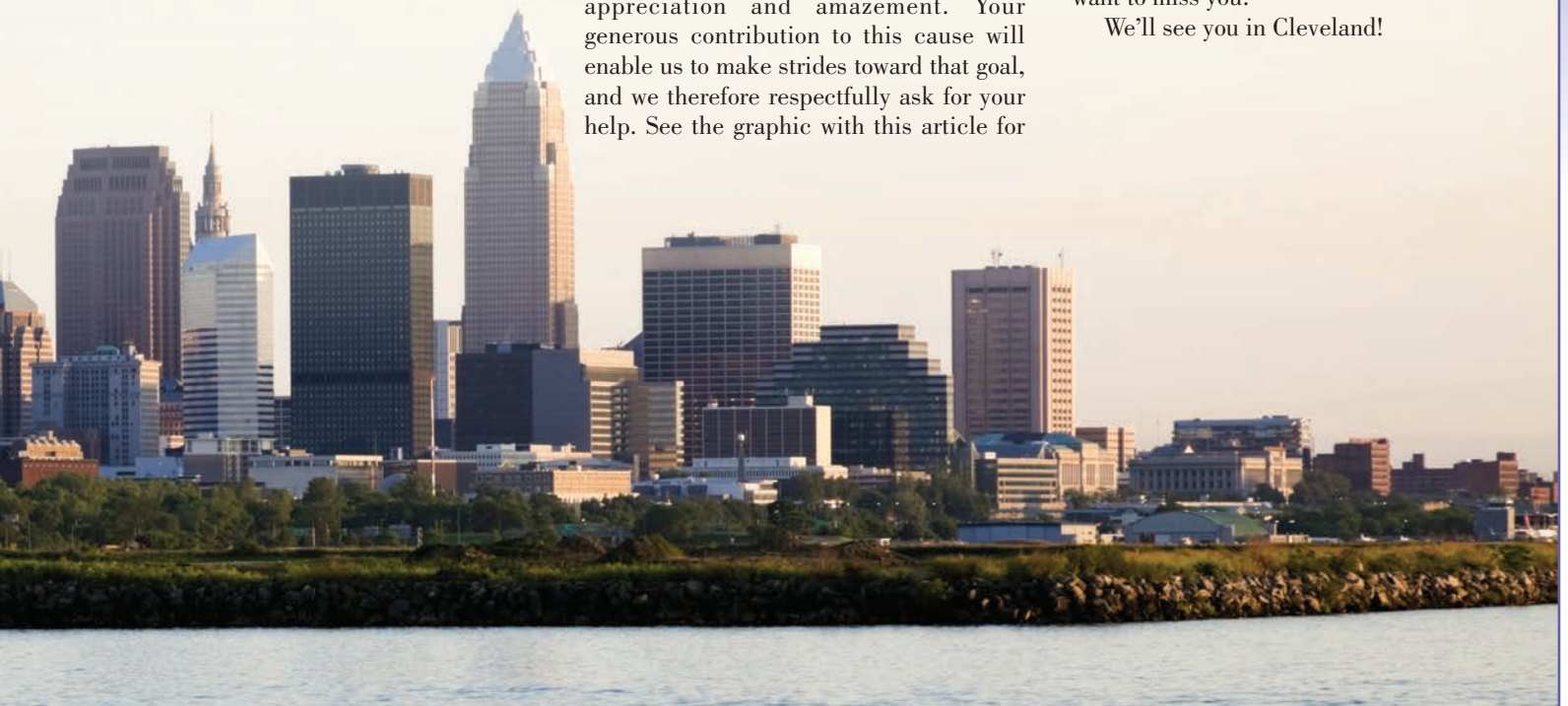
As fellow theatre pipe organ enthusiasts, we are appealing to you for your support of our project to save the Armory Wurlitzer. As described above, this wonderful instrument is quickly approaching the day when a complete rebuild will be needed. It is our goal to keep the Armory Wurlitzer in the public eye for future generations' appreciation and amazement. Your generous contribution to this cause will enable us to make strides toward that goal, and we therefore respectfully ask for your help. See the graphic with this article for

details on how you can donate to this most worthwhile cause.

And, please be sure to register for our 2016 ATOS Convention so you may see and hear this wonderful charter instrument that has given our chapter so much pride. It truly needs generous attention so that future theatre organ enthusiasts can continue its legacy. Thank you so very much for your help. You can visit [www.atos.org/convention-2016](http://www.atos.org/convention-2016) for "one-stop shopping" for your convention registration and hotel reservations, or use the registration form at the front of your Journal.

But do it soon! As we go to press, things are filling up quickly. You don't want to miss this convention, and we surely don't want to miss you!

We'll see you in Cleveland!





# Grays Armory Cleveland, Ohio

3/15 Wurlitzer Style 240  
(with additions)

Opus 2153

CHAMBER ANALYSIS  
(Additions noted)

## SOLO

(House Left)

- 8' Trumpet (61 pipes; brass)
- 16' Tuba Horn (85 pipes)
- 16' Tibia Clausa (97 pipes;  
1 – 12 added)
- 8' English Horn (61 pipes;  
added)
- 8' Kinura (61 pipes)
- 8' Orchestral Oboe (61 pipes)
- Marimba (49 notes)
- Cathedral Chimes (25 notes)
- Sleigh Bells (25 notes)
- Glockenspiel (37 notes)
- Toy Counter

## MAIN

(House Right)

- 16' Diaphonic Diapason (85 pipes)
- 8' Horn Diapason (61 pipes)
- 8' Clarinet (61 pipes)
- 8' Viol d'Orchestre (85 pipes)
- 8' Viol Celeste (73 pipes)
- 8' Salicional (73 pipes)
- 8' Quintadena (61 pipes;  
added)
- 16' Concert Flute (97 pipes)
- 8' Vox Humana (61 pipes)
- Chrysoglott (49 notes)

## UNENCLOSED

- 32' Wood Diaphone (30 notes;  
added)
- Piano (85 notes;  
added)



Mark Herman performs  
on the Grays Armory 3/15  
Wurlitzer Monday, July 4





# 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.)

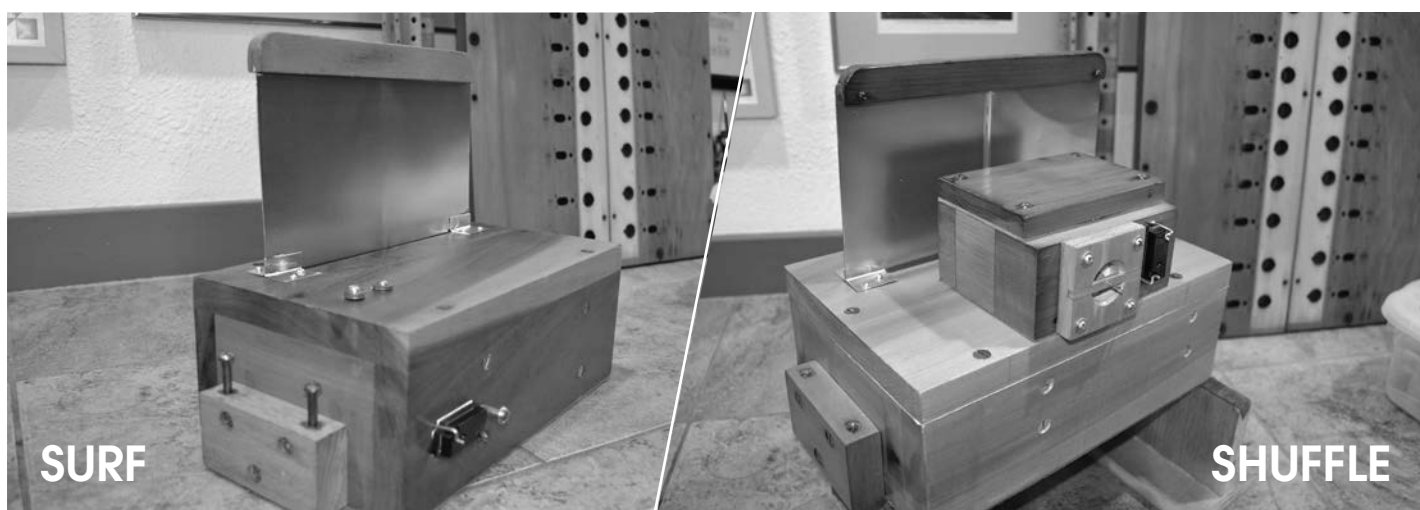




# I Can Hear the Ocean!

BY MIKE BRYANT  
(All photos by the author)

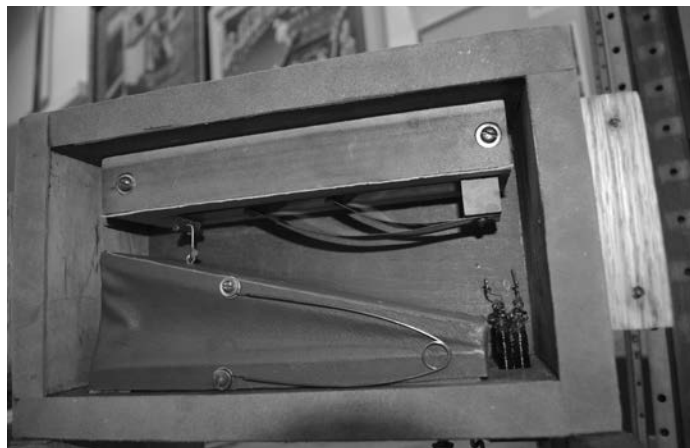
## or Maybe it's Fred Astaire...



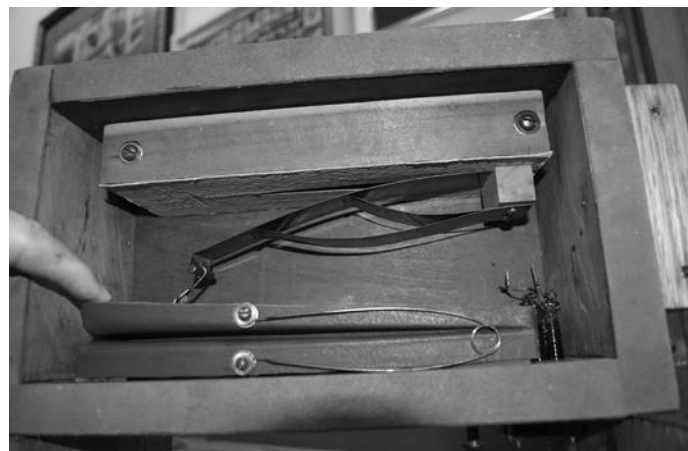
Wurlitzer had two effects—Surf and Shuffle—which looked and operated similarly, but produced very different results. Perhaps because of the visual similarities, they are frequently confused and mis-identified. Here's a quick guide to which is which.

The Surf is above on the left; the Shuffle is on the right. The most obvious difference in appearance is the Shuffle has a primary box on it, and the Surf doesn't. The Surf is known as a "direct exhaust" unit, meaning that the magnet port itself is the only exhaust path for the "secondary" pneumatic. That should give some clue to the type of sound the unit produces.

The Surf being the simpler unit, let's take a look inside it first.



Inside the Surf is a large pneumatic mounted directly to the bottom of the box. It connects with a hook link to a set of progressive springs—progressive because as the big pneumatic collapses the spring force working against it increases (notice the three spring leaves)—which uncovers a wedge-shaped cutout in a block.



This allows air to escape across the metal plate you see in the first picture.



Normally a pneumatic of this size would have a large primary valve which would open and close a large-diameter air channel to quickly exhaust the pneumatic. But that wouldn't produce the effect we want for the Surf. The screw next to the magnet controls the rate of exhaust and re-inflation of the big pneumatic rather than a large primary valve. There is a single port in the base of the pneumatic and the screw blocks it like a carburetor jet needle or water faucet valve. The farther the screw is turned in, the slower the pneumatic can exhaust. When the magnet is de-energized, the springs attempt to pull the pneumatic open, but the screw again limits the speed with which the pneumatic can reinflate.

The result is the "whoosh" gradually builds and when the effect shuts off, it gradually declines in volume until the entire slot is covered by the progressive spring and airflow across the plate stops completely.

Normally the Surf is operated with an effects button—as long as you hold the button on, air will flow. To get it to decline you release the button. Then press or step on the button again to start the cycle over to get the effect of "rolling surf." But if you have a computer relay, you may be able to configure the Surf to "wax and wane" automatically. Check with your owner's manual or relay technician.

Let's see how the Shuffle differs from the Surf. First, where did the name come from? Multiple theories exist, but the predominant one seems to be that the name comes from the sounds often associated with a dance step popular in dances of the 1920s (the shuffle step).



The Shuffle has a primary valve, which should suggest that we want a faster operation than the Surf. Inside the Shuffle, you'll see

a large pneumatic and a different air control method. The primary box is on the outside of the plate you see behind the pneumatic; the port into the primary box is behind the "knife" box.

The Shuffle operates exactly the same way as an offset chest. In fact, you could consider the Shuffle unit the same as a simple single-note chest (and you've heard all this before): when the magnet is energized, the armature lifts, opening an exhaust path to atmosphere from the primary pneumatic. The resulting pressure differential collapses the primary pneumatic, which lifts a valve that does two things: it opens a large exhaust path to atmosphere from the secondary pneumatic, allowing it to collapse quickly, and it closes off the path to the secondary from inside the "chest." When the magnet is de-energized, the armature drops, closing the primary exhaust path and allowing the pressure inside the primary pneumatic to equalize with the pressure inside the chest, thus dropping the primary valve, closing the exhaust path from the secondary pneumatic and opening the path for static air from inside the chest to equalize the pressure inside the secondary, thus allowing it to re-expand to its at-rest position.



The movement of the secondary operates a brass "knife blade" sandwiched between two very smoothly finished wood panels. The knife blade is hooked to the secondary and is pinned at the other end; as it opens it uncovers more and more of the slot in the wood panels, allowing static air to flow out and across the metal plate across the slot in the "chest."

Here's another difference between the two effects. The widest part of the wedge-shaped slot is opened first. Because of that and the speed with which the secondary can exhaust, the "whoosh" isn't slow and gradual like the Surf, it is quick, giving a much more "staccato" effect, more like a sand block. The knife-action pieces are heavily lubricated with graphite (and often coal dust or oil grime) which not only helps it to move quickly, it also provides some sealing action against air leakage.

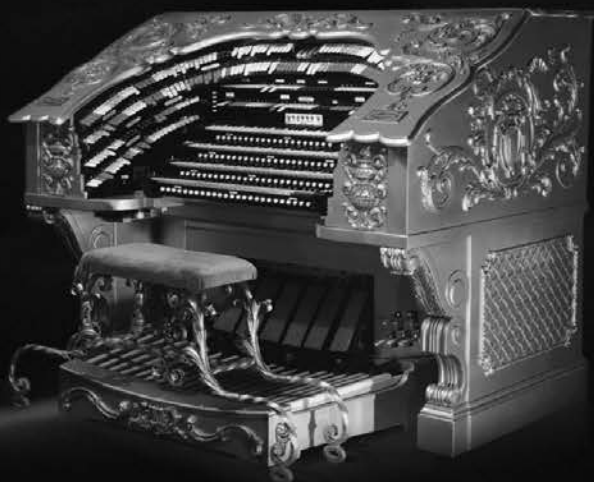
Both units have their own challenges regarding regulation and adjustment, but the same techniques used for any other air-operated device apply to the Surf and Shuffle as well.

Because they operate on static pressure, they are mounted directly to the wind trunk. We didn't remove the backs for photography, because they don't have backs. This points out the need to be sure your gasket surfaces on the unit are absolutely level relative to each other, the surface of the trunk where you'll mount it is level and free from divots and scars which may produce air leaks, and especially that your gasket leather is fresh and compressible.



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the music*



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

**Total Remittance Including Dues** ..... \$ \_\_\_\_\_

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**ATOS Membership  
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Atlanta, GA 30321-2049**

# Minutes

## MINUTES OF THE ATOS ANNUAL MEMBERSHIP MEETING

DoubleTree Hotel Center City,  
Philadelphia, Pennsylvania

July 3, 2016

A quorum being present and verified, Chairman of the Board Michael Fellenzer called the meeting to order at 8:30am.

The meeting will be conducted in accordance with *Robert's Rules of Order—Newly Revised* with Jack Moelmann acting as Parliamentarian.

The secretary is recording the meeting for purposes of producing the minutes of the meeting. This recording is not available to anyone for any other purpose.

Michael Fellenzer introduced the ATOS board and staff present. He welcomed the new directors: David Barnett, David Kelzenberg, Juan Cardona, Jr., Youth Representative Joshua Dill, Vice Chairman Richard Neidich and Treasurer Lee Lanier; he recognized the outgoing directors and thanked them for their service to ATOS: Immediate Past Chairman Bob Dilworth, Treasurer Mike Hutcherson, Vice Chairman Bill Coale, and directors Jelani Eddington, Jack Moelmann, and Dan Minervini

The minutes of the 2014 ATOS Annual Membership Meeting were accepted as published.

### Old Business

Officer and staff reports

Chairman of the Board (Michael Fellenzer):

- Michael introduced himself as the new Chairman of the Board.
- He welcomed all convention attendees and repeated his thanks to Bob Dilworth for his service to ATOS as outgoing chairman

Secretary (Bob Evans):

- The secretary presented his report of board actions for the year.

Treasurer (Lee Lanier):

- Lee noted that the ATOS treasurer's position is in a state of transition as Mike Hutcherson has retired. Mike has left the office in good shape.
- Generally, ATOS finances are in good shape. The Endowment Fund balance is \$1,500,000 and the Reserve/Investment Fund balance is \$531,000.

- The Endowment Fund Board of Trustees awarded \$39,000 in grant monies to chapters.

- Norma Smith, who formerly assisted Mike Hutcherson, will become the transition full-charge bookkeeper.

President/CE (Ken Double):

- Ken reported that our election went smoothly this year and that all proper procedures were followed.

- Ken outlined the budget process.

- Due to Fred Brufodt's (recording engineer for the 2014 Indianapolis convention) passing the production of the convention CD was delayed. Bill Lightner has assumed the role of executive producer.

- ATOS is offering a discount coupon for this year's convention CD to those who pre-ordered the Indianapolis recording. This is available in the record shop.

- Ken Double brought up the subject of a new effort to assist chapters. ATOS will host a number of webinars via computer. Chapter leaders or designees are invited to participate. The first of these webinars will be held on Tuesday, July 28. Each webinar will feature a topic or focus for the session.

- Chapters will be invited to share information and ideas. Chapters are the key to success for ATOS.

Convention Planning Coordinator (Mike Kinerk):

- Mike reported that the next three conventions have been approved. Dates and locations are:

– 2016: Cleveland, July 4 - 9

– 2017: Florida (Sarasota and Tampa), July 3 - 8

– 2018: Los Angeles, first week in July

- ATOS is looking for chapters to sponsor the 2019 and 2020 conventions.

IT Manager (Greg Bellamy):

- Greg offered a report on IT and the progress of the website redesign.

Communications Committee (Richard Neidich):

- Richard stated that ATOS is 100% dependent on chapters to expose the public to the theatre organ. They are our "face to the public."

- If you are contacted by ATOS please respond promptly as your input is vital to our communications effort.

### New Business

No new business was brought before the membership.

### Good of the Order:

Ken fielded some questions from the membership, mostly of a general nature. Several members offered suggestions.

The meeting adjourned at 9:32am.

/s/ Bob Evans, Secretary



# Fanfare

## Joliet Area Theatre Organ Enthusiasts

BY DON WALKER AND SARAH RANDOLPH



*Kelvin Grove music students with Tim Duckworth and Frank Pellico (Photo by Sarah Randolph)*



*Southwest Children's Choir with Donnie Rankin (Photo by Don Walker)*

For the past two years Joliet Area Theatre Organ Enthusiasts (JATOE) has participated in events specifically targeted toward school-age audiences.

In March 2015, kindergarten through eighth-grade students of the Kelvin-Milne Grove Schools of Lockport celebrated the 30th anniversary of National "Music In Our Schools Month" (MIOSM) with various special programs throughout the month of March.

A special MIOSM concert opportunity was provided to the 6th through 8th grade organ students of Kelvin Grove School of Lockport School District # 91 by their "Partners In Music Education," the 166 members of JATOE and the Rialto Square Theatre in Joliet, Illinois. The students, families, and friends were guests of JATOE to hear the theatre organ concert of 18-year-old Tim Duckworth from Indiana.

After the concert, the ten Kelvin Grove students were invited to play the Rialto Grand Barton during the open console period for JATOE members. Tim Duckworth graciously assisted the students with appropriate registrations for the selections they played. Watching the smiling faces of the students was priceless as this was the first time they had the opportunity to experience a real theatre pipe organ. In their classroom, they practice on several types of organs and keyboards, many donated to the school music program, but nothing like the Barton! A special treat was the appearance of Chicago Blackhawks hockey team organist Frank Pellico who allowed them to have their pictures taken wearing the two Stanley Cup Rings valued at \$66,000.00! A few days after the program, Kelvin Grove music instructor Sarah Randolph contacted JATOE for membership information as several students and their families expressed interest in joining JATOE and attending further social events.

Kelvin-Milne Grove would like to thank the JATOE members and officers for their

continued support of our students, and organist Frank Pellico for his generosity in sharing his championship Stanley Cup rings with each student for a photo opportunity. It was certainly a special day for Kelvin-Milne Grove students and parents.

In the spring of 2016, in an ongoing effort to introduce young people to the sights and sounds of the magnificent Barton theatre organ, JATOE was pleased to have as our guests the Southlake Children's Choir from Crown Point, Indiana. The choir was founded in 1984 as a non-profit choral ensemble dedicated to offering a quality experience to children in grades two through high school in Northwest Indiana. The Southlake Children's Choir promises to provide a premier choral experience for children and audiences throughout Northwest Indiana. They live up to this promise by performing quality literature with excellence, providing age-appropriate voice training for treble singers, helping children build confidence and poise through performance, and inspiring a lifetime of musical involvement. The director of the concert choir, which includes students in grades five through 12, is Michael Cierski,

JATOE member and former ATOS board member and Youth Committee member.

For most of the students, this was the first time they had experienced not only a theatre organ, but a real, restored 1926 movie palace. The apprentice choir, grades two through five, opened the program with several selections. The concert choir followed, and when director Cierski noted the next piece required an organist, he asked, "Is there an organist in the house?" Young theatre organist Donnie Rankin, being up to the task, ran up to the Barton console and accompanied the choir's last piece to the delight of the audience.

Donnie's program followed, and he was quick to include some modern selections from the Disney studios as well as a medley from *Star Wars*, and two selections from the James Bond movie, *The Spy Who Loved Me*. The kids' spontaneous applause at hearing familiar selections was heartwarming for the more senior audience members and families of the students. About halfway into Donnie's program, the students asked several questions about the Barton organ including where the sound comes from and how long it

takes to learn how to play a large theatre pipe organ. Donnie was very patient in answering all of the student's questions and worked well with them. He also demonstrated the various percussions, traps and sound effects noting that everything being heard was real instruments, not synthesized sounds.

After the program, the students were invited to go on stage for refreshments and view the console and other areas of the theatre. The JATOE board of directors is pleased to be able to provide an outlet for schools and students in the area to experience theatre organ at its best.

For other ATOS chapters who operate venues that will accommodate large groups, we encourage you to invited groups to your socials. To see the faces of young people experience the theatre organ is truly a gratifying experience that you will not soon forget! And who knows? You may even grow your membership!



A Kelvin Grove student shows off the Stanley Cup Championship rings  
(Photo by Sarah Randolph)



Kelvin Grove students had the opportunity to try out the Barton  
(Photo by Sarah Randolph)



# Chapter News

## ATLANTA

Atlanta—The months of December and January were filled with diligent work by dedicated members of the Atlanta chapter on the Page organ at Stephenson High School—in preparation for a late January visit by Carlton Smith and Clark Wilson, who came to work their magic and exercise their expertise in order to tonally finish the instrument. Various chapter members—especially John Tanner and John Alford—assisted during the 10-day visit as changes were made to the organ to realize all the tonal possibilities. The results were presented at our January meeting at the end of their visit. Ken Double played a delightful program focused on demonstrating the additional ranks (String Celestes, Dulciana, Unda Maris, Oboe Horn, Gottfried Trumpet). Everyone present agreed that the result of all the efforts is a magnificent, world-class instrument. The afternoon concluded as Clark Wilson presented a gift to our project manager, Jack Sandow. Clark played Jack's favorite musical work, *Victory at Sea*, for our World War II veteran in honor of his 94th birthday.

In February, our members and many visitors gathered again at the residence of our beloved Joe Patten—his apartment inside the Fox Theatre. Our legendary "Phantom of the Fox" celebrated his 89th birthday by hosting us for a Hamm-O-Rama on his Hammond RT-3. The artist for the month was Lloyd Hess who, as he always does, presented a creative and varied program on both the Hammond and Joe's Chickering Reproducing Grand piano. It is always a special occasion to share music in the home of Joe, one of the last surviving charter members of our chapter.

These months were also a time of sadness as we mourned the passing of two of our Lifetime Achievement Award recipients, James Thrower and Jane Willingham, and of Fox Theatre organist-in-residence Larry-Douglas Embury.

—Larry Davis  
Larry Davis, President  
770-428-4091, [acatos@earthlink.net](mailto:acatos@earthlink.net)



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



Lloyd Hess and Joe Patten at the Hamm-O-Rama (Photo by Larry Davis)

## CENTRAL INDIANA

Indianapolis, Indiana—CIC met for the first business meeting and social of 2016 at Emmerich Manual High School's Carl E. Wright Memorial Auditorium, home of the 3-manual, 26-rank Wurlitzer. Chapter member Matt Gerhard provided the very enjoyable music. Refreshments and open console followed the program.

The February CIC business meeting and social were held on Valentine's Day at Warren Central Performing Arts Center, home of the 3-manual, 18-rank Barton. Kurt von Schakel provided the wonderful music for that special day.

Concerts for 2016 to be held at Warren Performing Arts Center will be by Mark Herman on June 12 and Justin Stahl on September 11. Both guest artists are members of CIC. Concert times are 2:30pm. For more info, please visit our website at [www.cicatos.org](http://www.cicatos.org).

—Nancy Steele  
Tom Nichols, President  
317-417-7414  
[Thomas.nichols1970@yahoo.com](mailto:Thomas.nichols1970@yahoo.com)



Matt Gerhard at Manual High School  
(Photo by Mike Rolfe)

## CENTRAL FLORIDA

Pinellas Park, Florida—On Tuesday, January 19 visiting organist Ron Carter of Atlanta played our monthly concert on the chapter theatre pipe organ at the Pinellas Park Auditorium. The February 16 concert was played by several of our club members. Both of these concerts were standing room only! The concerts are free and open to the public on the third Tuesday of the month at 11:30am. We give our thanks to Ron and to our playing members for generously sharing their talent with our community.

Leading up to the Academy Awards viewing party at the Tampa Theatre, the *Best Picture Classics Series* concluded with the 1927 silent film *Wings* on February 21. About 250 patrons were treated to the first Academy Award winner for Best Picture. Much as it would have been done when the film was released, the musical accompaniment was performed on the theatre's original Wurlitzer theatre pipe organ. Dr. Steven Ball added just the right mix of effects and music to compliment this great film. It was an outstanding performance.

It is with sadness that we report the loss of two chapter members. Rosalie Leblanc, our chapter treasurer, died in January. Jim Helwig, an occasional organist at the Tampa Theatre, also died in January. We would like to express our condolences to both of their families.

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

## CHICAGO AREA

Chicago, Illinois—We met at the University of Saint Mary of the Lake in Mundelein to hear two very talented individuals perform for a recent CATOE social. David Rhodes, our chairman, and Christopher Soer took turns playing the magnificent 4/20 Wurlitzer in the George Cardinal Auditorium. They also performed several solo piano and piano-organ duets to a very enthusiastic crowd. Plenty of our members tried their hands at the mighty Wurlitzer and ample socializing took place.

Our next event was held at the Allen Organ studio of Chicago with Timothy Duckworth performing on the big five-manual Allen TO-5Q organ. This very talented young man kept the crowd enthralled with his selections, showing off all that the Allen had to offer. He played two “Kay McAbee” selections/requests for our host, Lee Maloney. After his wonderful performance, members enjoyed open console and a great buffet of treats.

CATOE is very proud that all of our theatre organs were featured during the holiday season. From the big 4/20 Wurlitzer to our mighty but tiny 2/7 Barton, they entertained the many patrons that came for a movie or live show. We are lucky to have six different organs that are used regularly throughout the Chicagoland area.

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



Chris Soer and David Rhodes  
(Photo by Taylor Trimby)



Timothy Duckworth (Photo by Taylor Trimby)

## CHICAGOLAND

Chicago, Illinois—’Twas a delightful day in DeKalb with Devon and Carol Hollingsworth. Despite competing with a JATOE social, we had a full house. My 20 questions revealed that Devon is in his 38th year with Christ Church of OakBrook, while Carol sang in the choir, and is a piano teacher.

He began with his mom’s restored Estey reed organ then showed us a small calliope that played on 1½ inches of pressure. Everyone enjoyed Bugs Bunny’s *Rhapsody Rabbit* on the Yamaha 7' 5" concert grand piano using Sync-A-Vision. The digital player system by Piano Disc, built within the Yamaha, produced a pretty “Georgia.” Devon has converted his 6,000 piano rolls to MIDI. He played a few selections on a concert-model Hammond organ.

Next was a tour of the 2/25 Allen organ and an extensive sing-along. With the magic of computers, Devon played the Allen and Hammond as a duet. He possesses the second-smallest and the smallest pipe organs in the world—actually toys from the 1950s. Then down to the basement for the fifth pipe organ and other musical goodies.

A big “Thank You!” to the Hollingsworths for opening their lovely home and providing a fun and unique CTOS social!

CTOS was fortunate to enjoy two socials in October. Scott Foppiano from Antioch, Wisconsin, was named Organist of The Year in 2007 by ATOS. He is an organist’s organist, as evidenced by his artistry on *Ben Hur Chariot Race March*, written by E.T. Paull in 1893, and “My Heart at Thy Sweet Voice” from the opera *Samson and*

*Delilah* that knocked our socks off—as did his “Coronation March” from the opera *Le Prophete*—a real barnburner.

Thank You, CATOE, for including us in this spectacular social at Lee Maloney’s special showroom.

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

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—For EMCATOS, winter after the December holidays is not the time for hunkering down or having the blues. It is time for an eagerly anticipated traditional event—the Young Organist Concert. Each year, member Charles Briggs sponsors the appearance of an organist under the age of 25, who is distinguished in the view of ATOS as a rising theatre organist. This year’s concert featured Andrew Van Varick, the 2014 winner of the ATOS Young Organist Competition. Andrew brings his skill as a highly-trained violinist and pianist to the theatre organ and raises the popular tunes we enjoy to a new level of intricacy. On this occasion he brought his sister Katie, a very serious and talented student of cello and violin in both classical and popular categories. During their time on stage together they took turns accompanying one another, providing interesting combinations of cello or violin with organ or piano. As a further treat, a cameo appearance by Seamus Gethicker, an accomplished young EMCATOS organist, was included. What a show!

At its February social meeting, EMCATOS experienced the awe of performing on the gigantic Midmer-Losh organ at Boardwalk Hall, Atlantic City. Seamus Gethicker, as one of three current ATOS Young Organist finalists who recently presented a holiday concert there, gave a very frank account of how it felt, how it sounded to the organist, and what is unique about playing the world’s largest pipe organ—from being nearly engulfed in the console to handling 100 inches of wind pressure in a hall so large that it nearly eats up the sound. Seamus presented his Atlantic City program with the talk interwoven between successive



# Chapter News

numbers. Thanks go to Seamus for this enlightening program.

—Roger Austin  
Bob Evans, President  
508-674-0276, corkysdad1@comcast.net



Seamus Gethicker, Katie Van Varick, and Andrew Van Varick at Babson College  
(Photo by Charles Briggs)



Andrew and Katie Van Varick performing together at the Babson Wurlitzer  
(Photo by Charles Briggs)

## GARDEN STATE

Long Valley, New Jersey—GSTOS began our new year with a joint event with the Union County Performing Arts Center in Rahway. Vice President/Program Chair Virginia Messing arranged this very fitting venture. This theatre, formerly the Rahway Theatre, and its organ were the first restoration projects which inspired our founders to begin a local ATOS chapter. Organist Ben Model accompanied two Harold Lloyd silent films on the 2/7 “Biggest Little Wurlitzer” in the beautifully restored theatre. Ben, well-known for accompanying silent films on organ or piano, brought life to *Granma’s Boy* and *Number Please*. Reflecting on a busy schedule, Ben has been quoted as saying, “For a field that’s been dead more than 80 years, I’m doing pretty well.”

We returned to Rahway the following month for a business meeting and open console on the 3/10 Rainbow Room Wurlitzer. A main topic of discussion was a presentation by an outside company of a redesign of our website which we will be pursuing in the near future. The open console, however, was shortened because the Senior Center had scheduled a Superbowl celebration that evening and needed the facility when we were finished. Earlier that day, GSTOS members brought appetizers to the business meeting, so we actually had our own pre-Superbowl party without the football game.

The Landmark Loews Theatre continues to hold popular classic films on a monthly basis. The Bob Balfour Memorial Wonder Morton is played for entrance music before each show. In January and February, the artists performing at the console of this 4/23 Wonder Morton in a Wonder Theatre, were Brett Miller, Paul Citti, Bob Maidhof, and Bernie Anderson. The enthusiastic crowds take photos, point up to the swell shades as they open and close, and clap vigorously every time they hear the theatre pipe organ in action.

—Catherine Martin, President  
973-256-5480, catherinemartin2424@gmail.com



Ben Model playing the 2/7 Wurlitzer at the Union County Performing Arts Center  
(Photo by Tony Rustako)

## LOS ANGELES

Los Angeles, California—LATOS is involved in several exciting collaborations and recently, thanks to former board member Henry Hunt, we have formed a partnership with Canoga Park High School. Their Principal Robert Garcia reached out to LATOS for assistance in returning their instrument to performance standard. The school recently celebrated its centennial, and sees the instrument as symbolic to their mission to breathe new life into their arts program.

The organ at Canoga Park High School was built in 1916 by the California Organ Company, which was the predecessor to Murray Harris. The company would eventually become Robert-Morton. The organ was a gift to the school from executives of the company. The organ is a 2-manual, 14-rank instrument in the American Romantic style. The entire organ is under expression with two swells and a crescendo. There are 99 levels of memory and it is MIDI capable as of the restoration of the organ by Williamson and Warne after the Northridge earthquake. The organ also features a transposer.

LATOS member Roger Chaussee has been very active in offering assistance. He has been the LATOS ambassador on several occasions, including playing music for the school’s faculty, their awards ceremonies and band concerts, as well as for the State Accreditation committee. On February 18, he performed for several hundred students

and family members, most of whom had never heard the instrument in their auditorium. We can thank Roger for helping LATOS reach out to new audiences.

—Angie Hougen

Angie Hougen, President  
818-667-4785, hougen@sbcglobal.net



Roger Chaussee at Canoga Park High School  
(Photo by Angie Hougen)

## NEW YORK

New York, New York—On February 27, NYTOS hosted an open console on the 3/12 Wurlitzer at the Middletown Paramount. Several NYTOS members took turns playing the organ, and an audience of approximately 70 people enjoyed several very good organists. Dan Minervini, the winner of the 2015 ATOS Young Theatre Organist Competition, performed a brief mini-concert on the Wurlitzer.

—Dan Minervini

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



Dan Minervini at the console of the  
Middletown Paramount Wurlitzer  
(Photo by Tom Stehle)



John Matthews entertains the audience at  
the Middletown Paramount  
(Photo by Tom Stehle)

## NORCAL

Berkeley, California—The New Year began with our annual business meeting, January 17. A chapter tradition has evolved where the meeting is preceded by a concert by an artist who may not have played our magnificent 4/41 Wurlitzer before or who may not have been to the West Coast. This year the invitation went out to Zach Frame, organist at Organ Piper Pizza in Greenfield, Wisconsin where he presides over a fine 3/30 Wurlitzer/Kimball instrument. “Discovered” by NorCal member and private pilot Gordon Pratt on his Oshkosh fly-in last year, Zach presented a very entertaining program befitting an artist of many more years of maturity than would be possible for this young man. His fine arrangements of show tunes, dance and novelty numbers and especially his big-band arrangements impressed everyone with many single-rank registrations, made possible by decades of precise regulation by NorCal member Kevin King. Zach’s musical inventiveness, charm and talent have earned him a return invitation to NorCal. Zach is a rising star who would be a great asset in any concert line-up.

At the meeting Jim Riggs was inducted into the NorCal Chapter Hall of Fame, an honor for those who have roots in our chapter and who then go on to fame in the wider world of theatre organ. Jim began concertizing locally at the Avenue Theatre (3/15 Wurlitzer) in San Francisco and

eventually went on to international concert tours, served on the ATOS board of directors, performed at many conventions, was house organist at the Oakland Paramount Theatre for 20 years, has many fine recordings to his name, was a mentor to many young organists, and is a genuinely fine person. In accepting his induction, Jim graciously acknowledged many who should also receive this recognition for their contributions. Thank you Jim, for all you have done.

—Roy K. Powlan

Tom Madsen, Chairman  
510-229-3974, tmadsen2014@gmail.com



Zach Frame at Berkeley  
(Photo courtesy of NorCal)



# Chapter News

## OHIO VALLEY

Cincinnati, Ohio—The Society for the Preservation of Music Hall in co-operation with the Ohio Valley chapter of ATOS held another successful Holiday concert with two performances on December 10, 2015. Both performances were sold out.

Jelani Eddington was the featured organist with dancing by the Cincinnati Ballet, Otto M. Budig Academy, and Cincinnati Opera Young Artist Tyler Alessi, vocalist.

The next concert will be May 12. It will feature Mark Herman on the mighty Wurlitzer and local vocalist Nancy James with the *Great American Songbook*. This will be the last concert for 18 months as Cincinnati Music Hall will be undergoing extensive renovations.

At a recent meeting it was decided that the Ohio Valley Chapter will look for a new venue to install and restore another theatre organ.

—Michael Kahsar President  
513-741-7608, czar1@fuse.net

## RED RIVER

Fargo, North Dakota—The first few months of the year are usually quiet for the Red River chapter. After so many things going on at the end of 2015 (silent movie night, noon-hour Christmas concerts), it is nice to have a break!

We welcomed several new visitors and members to the bi-monthly chapter meeting in February, which is always great to see. Our chapter is currently in the process of joining the local Arts Partnership—an organization that connects local non-profits and performing artists to each other to promote the arts. Joining the Arts Partnership will help us spread the word about our events to the community, and give us some ideas of potential programs to put together in the coming years concerning the Wurlitzer.

On January 22, the original organ in the Fargo Theatre (Opus 1255) turned 90 years old. The Style E Wurlitzer was shipped from the Wurlitzer Factory in New York on the

same day in 1926. Some of the components are still playing in the current organ and the original console resides in the upper mezzanine of the theatre's lobby on display. RRATOS added a new page to the website that has a virtual chamber tour with multiple pictures of the five separate chambers of the Fargo Theatre Wurlitzer: Check it out at [www.rratos.org/january-2016-chamber-tour.html](http://www.rratos.org/january-2016-chamber-tour.html).

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



The original 90-year-old Style E Wurlitzer console on display (Photo by Ryan Hardy)

## RIVER CITY

Omaha, Nebraska—RCTOS January 17, 2016 chapter meeting was held at the Skyline Retirement Community, an independent 55+ living facility, home to a Conn organ and grand piano. RCTOS presents entertaining musical programs to these facilities throughout the year. The theme of the program was *Through the Years* as each participant performed selections relative to the months of January through December. The performing artists were RCTOS members Jeanne Sabatka, Greg Johnson, and Jerry Pawlak. The residents at Skyline enjoyed the program and requested RCTOS return anytime.

The February 14, 2016 chapter meeting was held at the Rose Theater, home to the Wurlitzer 3/21 theatre pipe organ, the only theatre pipe organ in the State of Nebraska in concert condition. Since it was Valentine's Day, the musical selections of LOVE were

presented by RCTOS members Jeanne, Greg, and Jerry. A large audience of members and guests attended the program.

RCTOS annual concert at the Rose Theater will be on Sunday, August 21 at 3:00pm with guest organist Donnie Rankin and special guests, an 80-man award-winning choir, the PATHFINDERS.

Visit our website, [www.rctos.com](http://www.rctos.com) for current news, calendar, and videos. Follow us on Facebook—RIVER CITY THEATRE ORGAN SOCIETY OMAHA.

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



Jerry Pawlak, Jeanne Sabatka, and Greg Johnson at Skyline Retirement Community in January (Photo courtesy of Jerry Pawlak)



The Rose Theater Wurlitzer, Omaha (Photo by Greg Johnson)

## ROCKY MOUNTAIN

Denver, Colorado—Cupid's special assistant, Bob Castle, played a beautiful program in January of love ballads and songs of love to an appreciative Holiday Hills ballroom audience. Bob's many decades as the Denver Paramount's house organist helped him develop his smooth style and ability to bring out the sweet registrations of a substantial theatre organ.

We enjoyed another round of *Request Rendezvous* in February with Bev Bucci and Randy Morris piloting the theatre organ, grand piano, and request basket. Our November "RR" was well received and featured five southern gentlemen from Denver and points farther south, and this club social featured our wonderful friends from the northern Colorado city of Brighton. Another northern gentleman, Lee Shaw, led the audience in a rollicking sing-along.

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



Bob Castle presents "Songs of Love"  
(Photo by Bill Kwinn)



Bev Bucci and Randy Morris  
(Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—The night was very cold, and snow was threatening. Nevertheless, nearly 50 intrepid SLTOS members arrived at the City Museum in downtown St. Louis for the 7:00pm meeting on Monday, January 18, the only time the museum was available.

The meeting was hosted by organ technician extraordinaire, Al Haker. The featured artist was Bob Ruby on the Wurlitzer hybrid located in the "Enchanted Caves" section of the museum. Bob played a varied program of seldom-heard music. Some of it was familiar, and some wasn't, but all was well-played and very enjoyable. Bob has a real talent for finding the heart of a ballad, and sensitively and expressively bringing it to life. Afterward several took advantage of open console to play for a few minutes on this wonderful instrument.

It was the beautiful Sunday afternoon of February 21 when SLTOS members next met, in the hallowed halls of the Scottish Rite Auditorium in downtown St. Louis. The meeting began with announcer Ed Verner simulating a radio broadcast of the 1920s. In the offing was a radio play about an old organist who had lost his position as organist at a local church, what led to his

dismissal, and the circumstances leading to his reinstatement. The play was performed by the SLTOS Players: Gary Broyles, Larry Krupp, Pam Masching, and Ed Verner, accompanied on the 4/53 Kimball orchestral organ by Henry Evans. Many thanks to Ed Verner who provided audio reinforcement equipment, and vintage omni-directional microphones. Prior to the radio play Mr. Evans artfully played an enjoyable short program of old standards and popular music.

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



January meeting featured organist  
Bob Ruby at the City Museum Wurlitzer  
(Photo courtesy of SLTOS)



The SLTOS Players: Larry Krupp, Gary Broyles,  
Pam Masching, Henry Evans, and seated,  
Ed Verner (Photo courtesy of SLTOS)



# Chapter News

## SOONER STATE

Tulsa, Oklahoma—The new year began for our chapter on January 15, 2016 with one of our favorite programs, presenting the silent film, *Robin Hood*, starring Douglas Fairbanks. The 1922 film cost \$1.4 million, the most expensive to date, due to the construction of a castle set and the entire 12th-century village of Nottingham. Filmed at Pickford-Fairbanks Studio in Hollywood, reportedly architect Frank Lloyd Wright designed some of the set.

We want to thank our very talented president, Bill Rowland, for providing the accompaniment on our Robert Morton organ. We also wish to thank Charlie and Terry Hodges and their crew for serving popcorn and lemonade to an enthusiastic audience of 300 people.

Our annual “Gospel Music Night” in February is a favorite program for our members to play and for those in attendance! This year we were honored to have performing for us as our guests, Dr. Joyce Bridgman, Professor of Piano at Oral Roberts University; Bruce Wilkin, organist at First Baptist Church; and Dr. Joseph Bias, Minister of Music at First Methodist Church, all of Tulsa, Oklahoma.

We also heard from members Bill Rowland, Phil Judkins, Carolyn Craft, and Paula Hackler on organ; piano-organ duets by Bill Rowland and Lynda Ramsey, Lynda Ramsey and Paula Hackler, Joyce Bridgman and Carolyn Craft; and a vocal by Wayne Underwood accompanied by his wife, Myra, on piano. Dr. Joseph Bias, vocalist, was accompanied by Dr. Joyce Bridgman and Carolyn Craft on piano and organ. A great evening!

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



*Silent Movie Night in Tulsa*  
(Photo by Rudy Geissler)



*Gospel Music Program participants, l-r Phil Judkins, Dr. Joseph Bias, Joyce Bridgman, Lynda Ramsey, Myra Underwood, Wayne Underwood, Paula Hackler, Bruce Wilkin, Carolyn Craft, and Bill Rowland*  
(Photo by Rudy Geissler)

## WESTERN RESERVE

Cleveland, Ohio—The many fine theatre organs of Northern Ohio are known as the “Treasures of the Western Reserve.” There is one more Treasure of the Western Reserve: Harold Wright. His dedication to the hobby, knowledge, skill and talent in troubleshooting, maintaining, repairing and installing these beasts is outstanding. Without Harold some of these treasures might not—correction: would not—be as healthy as they are.

Harold is also a congenial host. The 2015 chapter picnic was at his house and we are all looking forward to returning in 2016. Additionally, Wurlitzer Opus 2016, originally from the Strand Theater in Akron, Ohio lives there too! Visiting artists have also been welcomed guests at his home.

I have been involved with restoring old cars for a number of years and personally value originality and authenticity. Recently I have been helping Harold with maintenance on the Conner Palace Kimball in Playhouse Square. Harold has the same focus in keeping things authentic if at all possible. Like the cars, they are only original once.

In 2016 Harold is having a landmark birthday. Without giving his age, the first number rhymes with GREAT!

Happy birthday, Harold. You are a credit to the hobby, the club and theatre pipe organs. It is a pleasure to know you.

—Ron Stebbins  
Joe McCabe, President  
440-338-5233  
jmccabe@wodagroup.com

# Closing Chord

## Clayton Parks

Salem, Oregon theatre organ enthusiast Clayton Parks passed away on March 27. He was 85 years old.

Clayton was born in Seattle. At an early age, he was exposed to the sound of theatre pipe organs in the downtown movie theatres. Hearing these instruments lit a spark in him and he decided that someday he would have his own theatre pipe organ.

In 1966 he bought his first Wurlitzer, a four-rank Style 135 which was in a funeral home in Vancouver, Washington, just 60-odd miles away. He installed it in his home in West Salem. Another Wurlitzer was purchased in 1969, a six-rank church model removed from a church in Helena, Montana. The two organs were combined, duplicate ranks were removed and additional ranks were purchased, along with percussions and traps. Before long, 11 ranks were playing in the home.

His greatest accomplishment was reinstalling his instrument in Salem's Elsinore Theatre with his son, Rick. Additional ranks and percussions were added to the organ to bring it to its current size of 27 ranks. Clayton enjoyed listening to the instrument after all the work he had put into it, and he especially enjoyed hearing world class artists play it in concert.

Clayton helped remove the Kimball organ from Benson High School and reinstall it in Cleveland High School, both in Portland, Oregon. Another instrument he helped to remove was the eight-rank Style F Wurlitzer from Gill Coliseum at Oregon State University in Corvallis. The organ had long before been donated to the local museum, but only the console was moved; the organ remained in its swell boxes high on the wall behind a massive scoreboard. The museum later donated the organ back to its original home, the Whiteside Theatre in Corvallis, where it had been installed in 1927.

Clayton was employed by the FAA as a radar technician, retiring in 1985 after working almost 32 years in various locations.

In addition to theatre organs, Clayton's hobbies were boating, camping, fishing,

model railroading, and working with ham radio.

He was preceded in death by his wife, Carol, who passed away last October. He is survived by three sons and one grandchild.

At his request, no services will be held.

—Rick Parks

## Richard Lee Lawson

Richard Lee Lawson of Vancouver, Washington, passed away peacefully in his sleep March 23, 2016, in his native Portland, Oregon, after a courageous and dignified six-year fight with cancer. He was born in Portland, December 9, 1933 to Laurens and Florence Lawson.

Richard was a Personnel Administrative Specialist in the U.S. Army stationed at Ft. Hood, Texas. Following his 1963 Honorable Discharge to Army Reserves, Richard continued in his Business Administration field and began employment with United States National Bank in Portland. In the late 1960s, he formed Advisco, Inc., with businesses in Portland and Seattle, serving as President until his retirement in 2007.

Richard was a connoisseur of dear relationships: art, boating, fine jewelry, travel, music, theatre and cuisine—both savoring and cooking. A dinner or party at his home was always a memorable occasion. He was a member or patron of numerous causes, including Portland Chamber of Commerce, Junior Achievement, Oregon Association of Credit Management, American Bankers Association, Our House, Oregon Public Broadcasting, Oregon Ballet Theatre, Equity Foundation, Portland Youth Philharmonic, Cascade AIDS Project and the Hollywood Theatre.

Additionally, he served on several boards of directors, among them Columbia River Theatre Organ Society, Portland Center Stage, and Steamboat Landing—where he was instrumental in its development on Washington's Columbia River and where he designed and built his magnificent home, BoulderVue. At PCS, he underwrote both the Main Stage and Studio green rooms in the Gerding

Theater at the Armory to honor all actors behind the scenes and his kindred spirit of the arts, the late Sanford Director. In lieu of flowers, tributes may be made to the Richard Lawson Fund, PCS, 503-445-3744 or karenj@pcs.org.

His parents and step-mother Elizabeth Lawson preceded him in death. He is survived by brothers Rayburn Lawson (Margaret) of Vancouver, Washington, Mack Williams (Annie Rose) of Fort Pierce, Florida, and countless friends, young and old.

—Charlie Frazier

Richard Lawson

(Photo courtesy of the Lawson estate)





# Closing Chord

## Richard (Dick) Barlow

Richard (Dick) W. Barlow, 89, theatre organ technician, jeweler, master watch maker, and World War II Marine veteran, passed away on January 30, 2016, in Richmond, Virginia. Dick learned watch repair as a young man and eventually started his own business, Barlow Jewelers, in Kilmarnock, Virginia. In 1958, he moved his business to Richmond and soon became the official railroad watch inspector for the Richmond, Fredericksburg, and Potomac Railroad.

He became interested in theatre organs when he met Harold Warner, Jr. in 1958. Harold saved the Mosque (now Altria) Theatre organ in the early 1950s when the city of Richmond was on the verge of junking it because of a lack of funds to repair the instrument. Dick often said that when Harold played, and then showed

him the inner workings of the theatre pipe organ, he was hooked! Dick met Tommy Landrum, a coworker of Harold's at the C & P Telephone Company, and the two became best friends.

When Harold Warner passed away in February 1961, Dick and Tommy took on the job of maintaining the three remaining Wurlitzer theatre pipe organs in Richmond, at the Byrd, Mosque, and Loew's (now Carpenter) theatres. For nearly 30 years, Dick and Tommy spent uncounted hours fixing, tuning, and maintaining these instruments. Though they never received any monetary compensation, their rewards were hearing the beautiful sounds of the organs and knowing that their efforts kept the music playing.

Dick joined the Richmond Organ Enthusiasts Club in 1958 and was a long-time member of ATOS. His meticulous work ethic and the quality of his work inspired many others.

Dick's wife of 62 years, Betty, passed away in August 2015. He is survived by two children, two grandchildren, and two sisters-in-law.

—Charles Hague



Dick Barlow (left) and Tommy Landrum at work on the Byrd Theatre console (Photo by Ray Brubacher)

## James Thrower

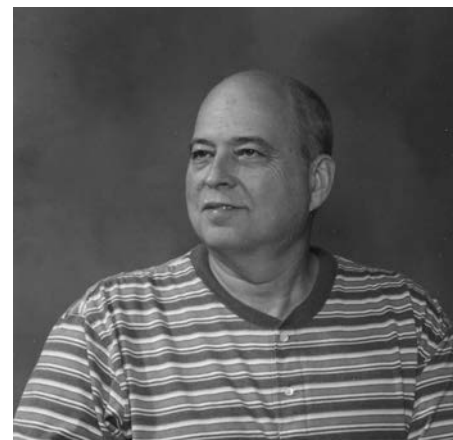
James Thrower, a member of ATOS and the Atlanta chapter for over fifty years, passed away in late January after a long illness. He was formidable musician, a treasure of knowledge regarding historic organs all over the Southeast, and a storyteller who could share wonderful memories of organs, organists and events from the history of our art.

James was a native of Atlanta. He started piano lessons at age five and proved so adept that he was accepted for college-level study at age twelve. At around age eight, he visited the Fox Theatre in Atlanta and was fond of telling the story of the children's film that ended with a little chorus and all the kids being encouraged to sing along. "As the song came to its last chorus, suddenly, this huge sound enveloped the room, joining with us as we sang to the music from the screen." The giant gold console emerged from the pit—in the very capable hands of the legendary Stan Malotte—and James was changed forever. He took up classical organ and at age of twelve, became the

organist for the Cathedral Men's and Boys' Choir. At age 16, James was appointed student organist at the Lovett School. After graduating from Auburn University, he returned to Atlanta where he worked for several different companies overseeing tile installation. Among his many projects was the gigantic terminal building of Atlanta's Hartsfield Airport, but he also contributed his expertise to the restoration efforts at the Atlanta Fox Theatre and the Marietta Strand Theatre.

As a member of the Atlanta chapter of ATOS, James was a part of every major event and project from the 1960s until illness overtook him. As a concert musician, he performed all over the South on both piano and organ and was organist and pianist at various churches. He assisted Joe Patten with his work on the Fox Möller and was a major participant in the early days of the installation of the Page Organ at Stephenson High School in Stone Mountain.

Perhaps the most lasting legacy left by James is in the Rylander Theatre in Americus, Georgia. James had acquired the Model 70 Möller theatre organ from the



Riviera Theatre in Scranton, Pennsylvania. When the Rylander was restored, he donated that organ to the theatre; the dedicatory concert for that instrument was attended by President Jimmy Carter and his wife Rosalynn. Since then the organ has been part of many local, regional and chapter events, concerts featuring some of the world's finest organists, and was part of the 2013 ATOS Convention.

—Larry Davis

# Larry-Douglas Embury

## Making Dreams Come True

### The Legacy of Larry-Douglas Embury

For many years, the Readers' Digest had a regular feature that they titled "My Most Unforgettable Character" or something like that. That phrase came to mind immediately when I thought of writing about Larry Embury. Many of you and most of Atlanta only observed him from afar, an occasional performer at the chapter and the Organist-in-Residence (he insisted on the title) at the Fox Theatre. But there were those of us who knew him well and "character" is a word that certainly applies to him. Larry was an entirely unique personality: he could be gracious one moment and acerbic the next; he could talk about religion with some skill and perception—his knowledge of the Bible was profound—or he could turn the air blue if something truly annoyed him. He could reign in glory in front of 5,000 people at the complex console of Mighty Mo, but couldn't take a picture with his camera. He stored in his head the music to ten thousand compositions but couldn't find his cell phone (repeatedly). He was exasperating; he was delightful.

Larry was a Canadian by birth and remained a citizen of Canada until his passing. He spent most of his life on the West Coast, part of the theatre organ revival that began in the 1950s. He counted among his friends and associates many of the greats: Virgil, George, Ted Alan Worth. He worked Bill Breuer's pizza parlor organ circuit with organists like Jonas Nordwall and Tom Hazleton. He was a representative for Conn Organs and later Rodgers, where he worked out of their headquarters as a representative of Rodgers/Ruffatti. It was his association with Ruffatti that brought him an invitation to Atlanta to record the organ at Spivey Hall. While here, he was introduced to Mighty Mo and the rest is history—Atlanta history.

Larry often said, "I am an entertainer who plays the organ," and that was an accurate self-assessment. His organ playing

style was certainly different and he was a first class pianist. Most of you never had the chance to hear him play Liszt but he could dash off a Liszt work that he hadn't played for decades just on a whim. He had an incredibly creative mind that could weave themes from different songs and classical works together into magical off-the-cuff compositions. I was present once when he played Mighty Mo at the very top of his game for an AGO regional convention group and had them on their feet cheering.

One of my favorite memories comes from a chance meeting he had at the rail one night with some people from a small town a few hours away from Atlanta that resulted in an invitation for him to perform at a church there. On the appointed day, he and I—his assistant for the program as I often was—packed up his CDs and our dress clothes and drove to the location. What we found was a dismal little wheeze box of a pipe organ. It was not in bad condition but the specification was mystifying and neither of us could figure out what it could be used for. No good solo voices, no good ensemble, it didn't even have a nice sound for congregational singing. Well, Larry decided he could shift to the baby grand piano for a good part of the program, only to find that it was not in good condition either: somewhat out of tune except for the treble and bass sections—they were completely out of tune—and its regulation and voicing were...well, it sounded like an untuned barroom piano. What do to? Well, he turned on the charm, wandered from one to the other exuding that showbiz personality, played songs, told stories, had them laughing, answered his cellphone and relayed a message to the church from "God," and had them all in the palm of his hand. It was a real master class in show business and audience entertainment and I was as entertained as anyone there.

But most of all, I think of Larry as a man who made dreams come true. In Atlanta for many years, getting a seat at the bench (or Howard seat) at the Fox was not easy. In a book that I read on a history of Atlanta music, one church organist is credited in this way, "He even had an invitation to play the Möller organ at the Fox Theatre one afternoon," because that was deemed the pinnacle of achievement in the organ

world of Atlanta. But during Larry's tenure as organist-in-residence, he opened that bench for many people in Atlanta who had always had a dream of playing there. All it took was a request and he would work out a day and time and have someone down to try it out. Somewhere I have the obituary of a gentleman and the photograph is of him sitting at the console of Mighty Mo. In the text it says, "With the help of Larry-Douglas Embury, Organist-in-Residence at the Fox Theatre, he was in the last year of his life able to realize his lifelong dream of playing the Fox organ." Larry was gracious enough to do the same thing for many others. That generosity is what many will remember him for.

And so the name of this Canadian is joined to the history of our city as one of those who have entertained Atlantans from the keyboards of the great gold console: Iris Vinings Wilkins, Jimmy Beers, Don Mathis, Al Evans, Stan Malotte, the great Bob Van Camp, and now Larry-Douglas Embury.

—Larry Davis, *The Other Larry*  
(as he sometimes called me)



Larry-Douglas Embury at the Redwood City Capn's Galley, early 1970s (Embury Photo)



Larry-Douglas Embury (Photo by Larry Davis)



# Around the Circuit

Theatre Organ Programs  
and Performances

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

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

## UNITED STATES

### ALASKA

**State Office Building**—333 Willoughby Avenue, Juneau, 9—07-465-5689 (2/8 Kimball) [www.pstos.org/instruments/ak/juneau/state-bldg.htm](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm). Organ concerts Friday at 12:00 noon.

### ARIZONA

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

### CALIFORNIA

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

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

**Warnors Theatre**—1400 Fulton Street, Fresno, (4/14 Robert-Morton) [tickets.warnors.org/](http://tickets.warnors.org/). May 19, June 16, July 21, August 18, September 15, October 20, November 17, December 15, all at 6:00pm; Dick Cencibaugh.

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

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

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

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

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

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

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

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

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

**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](http://sbtos.org). Pre-show and intermissions for movies every Friday.

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

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

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) [www.polktheatre.org/history.asp](http://www.polktheatre.org/history.asp). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Wuerfele, and Darrell Stuckey.

**Pinellas Park City Auditorium**—4951 78th Avenue, North Pinellas Park, 727-557-6087 (3/11 Wurlitzer). Free concert, third Tuesday of every month from 11:30am to 1:00pm.

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-371-0070 (4/32 Wurlitzer). Open console following most monthly meetings Sept. thru Dec., April and May. Professional concerts in January, February and March.

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

### GEORGIA

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

**Fox Theatre**—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42 Möller) [www.foxtheatre.org](http://www.foxtheatre.org). Music before most shows.

**Grand Theatre**—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) [www.fitzgeraldgrand.org](http://www.fitzgeraldgrand.org). Organ is played 60 minutes before every film, 6 nights a week; 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](http://www.earlsmithstrand.org). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, John McCall, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

### HAWAII

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

### ILLINOIS

**Lincoln Theatre**—103 E Main Street, Belleville, 618-233-0018 (3/15 composite) [www.lincolntheatre-belleville.com](http://www.lincolntheatre-belleville.com). Movie overtures: Friday, David Stephens; Saturday, volunteers.

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

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

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

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

### INDIANA

**Warren Performing Arts Center**—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) [www.cicatos.org](http://www.cicatos.org). 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](http://www.orpheumlive.com). Organ is used by the Sioux City Symphony and for special events. Call for schedules.

### MASSACHUSETTS

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

## MICHIGAN

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

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions. Organists: Henry Aldridge, David Hufford, Lance Luce, Andrew Rogers, and Stephen Warner.

**Stahls Automotive Museum**—56516 N. Bay Drive, Chesterfield, (3/23 Wurlitzer) [stahlsauto.com](http://stahlsauto.com). Organ is played every Tuesday from 1:00pm to 4:00pm and on the first Saturday of each month between 11:00am and 4:00pm. Organist John Lauter or played by computer.

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

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

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

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

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

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

## MINNESOTA

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer) [heightstheater.com](http://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](http://www.kctpo.org). All events 2:00pm.

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

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

## NEW JERSEY

**Atlantic City Convention Center Boardwalk Hall**—2301 Boardwalk, Atlantic City, (7/449 other). July 1, 12:00pm: Organ Historical Society concert.

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

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

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

**Rahway Senior Citizens Center**—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) [www.gstos.org](http://www.gstos.org). Organ played monthly and for special events. Free public concert—first Thursday of every month. June 2, 12:00pm: Mark Andersen.

## NEW YORK

**Forum Theatre at the Broome County Center for the Performing Arts**—236 Washington St., Binghamton, 607-778-6079 (Manager) (4/24 Robert-Morton). May 15, 2:00pm: 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](http://rtsonline.org). May 22, 2:30pm: David Gray; June 19, 2:30pm: Dan Minervini.

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

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

## NORTH CAROLINA

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

**Carolina Civic Center**—112 W. 5th Street, Lumberton, (2/8 Robert-Morton) [www.carolinaciviccenter.com](http://www.carolinaciviccenter.com). May 12, 7:00pm: Mark Andersen, Janiel Miller, Melvyn Ezzell, and Laura Morgan.

## NORTH DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 01-239-8385 (4/26 Wurlitzer) [www.fargotheatre.org](http://www.fargotheatre.org). Organ plays Friday, Saturday, and Sunday evening, before and between performances. Short organ concerts: Lance Johnson, Tyler Engberg, Ryan Hardy and Alex Swanson.

## OHIO

**Cincinnati Music Hall Ballroom**—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) [www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php](http://www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php). Concerts, special events presented by the Ohio Valley chapter of ATOS. May 12, 10:30am: Mark Herman, Nancy James, Vocalist; May 12, 7:00pm: Mark Herman, Nancy James, Vocalist.

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

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

## OKLAHOMA

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

**Circle Cinema**—10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) [www.circlecinema.com](http://www.circlecinema.com). Theatre pipe organ performances during movie intermissions, last Saturday evenings of each month. Also, silent movies with organ accompaniment during the year. May 14, 11:00am: Bill Rowland.

## OREGON

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

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

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

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



# Around the Circuit

Theatre Organ Programs  
and Performances

## PENNSYLVANIA

**Keystone Oaks High School**—1000 Kelton Avenue, Dormont, (3/19 Wurlitzer) pittsburghtheatreorgan.com. June 4, 7:30pm: Clark Wilson.

**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.

**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 Gulleddge.

## 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.lincoltheatre.org. Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

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

## WISCONSIN

**The Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. June 5, 2:00pm: Silent film, *Peter Pan* accompanied by 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. June 5, 2:00pm: Chris Powell (UK); July 31, 2:00pm: David Gray; September 4, 2:00pm: Chris McPhee; October 9, 2:00pm: Martin Ellis; December 4, 2:00pm: Tony Fenelon, Dr John Atwell.

**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. June 5, 2:00pm: Tony Fenelon; August 7, 2:00pm: David Gray; October 2, 2:00pm: Martin Ellis; December 4, 2:00pm: Chris McPhee, Rosanne Hosking.

### 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) ltof.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. 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. May 8, 2:30pm: R. Jelani Eddington; June 12, 2:30pm: Richard Hills; June 17, 7:30pm: Phil Kelsall MBE; July 10, 2:30pm: Peter Jebson; July 15, 7:30pm: Cameron Lloyd; August 14, 2:30pm: Jonathan Eyre & Bernard Tilley; August 19, 7:30pm: Phil Kelsall; MBE September 4, 2:30pm: John Mann; October 16, 2:30pm: Kevin Morgan FRCO; November 13, 2:30pm: Robert Wolfe; December 11, 2:30pm: David Gray.

# Board Directory

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# Theatre Organ

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1/4 Page	\$300	\$180	\$170	\$160
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**CLASSIFIED ADS**—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, P.O. Box 820591, Vancouver, Washington 98682-0013. Word counts may be verified in advance by e-mailing the Ad Sales team at [adsales@atos.org](mailto:adsales@atos.org).

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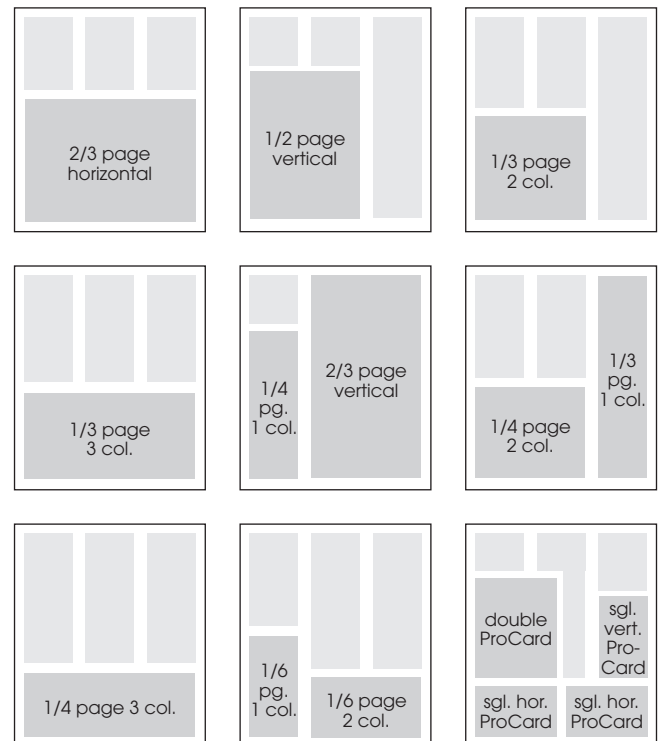
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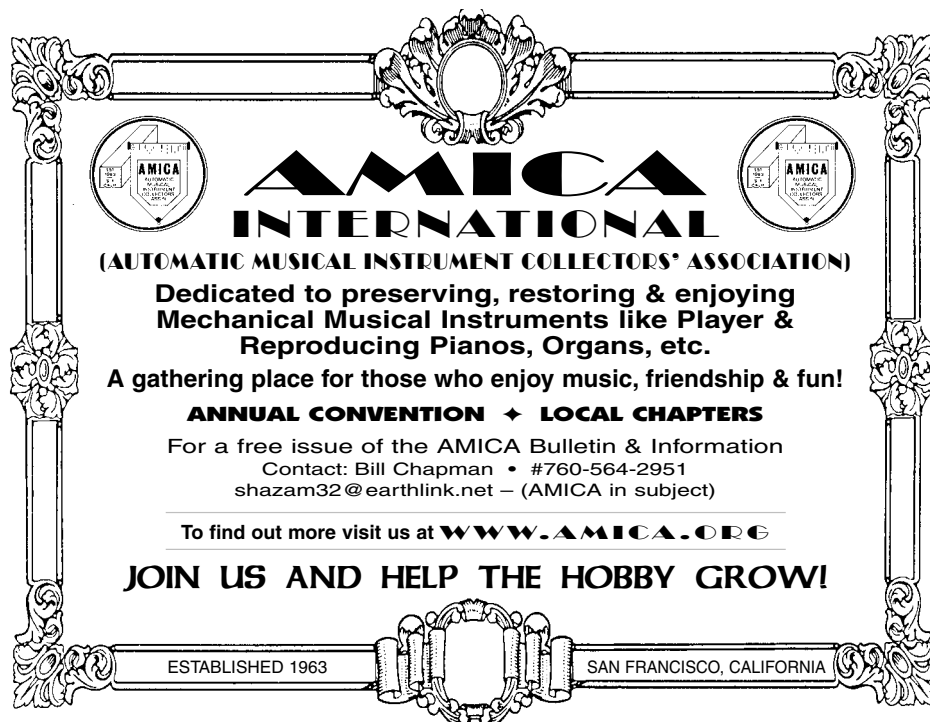
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