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JULY | AUGUST 2016

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THEATRE ORGAN JULY | AUGUST 2016 Volume 58 | Number 4



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

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(Bob Brown, Eye Expression Photography)

Theatre Organ

Journal of the American Theatre Organ Society

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

JULY | AUGUST 2016 Volume 58 | Number 4

THEATRE ORGAN JOURNAL

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PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

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

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



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

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

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

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

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Vox Humana

We intended this year to get this issue to the printer early so more of you would receive it before the convention—or if you joined or renewed as part of your registration, you could just pick up a copy when you got to Cleveland.

The day after Dannielle uploaded the files and I approved the pages, we received word that we needed to pull some of the content. The reason isn't important here, but it amounted to 16 pages of content.

Fortunately, Dannielle loves to yell "Stop the presses!" She got to Susie Newkirk, our rep at Johnson Press of America, to have them pull the issue back less than one hour before the plates were going to be made—if they had already been made, it would have had a serious impact on the budget (there would have been a comma in the cost figure...). Dannielle, Susie, and the entire team at JPA are the best!

All in all, it was a challenge to meet our goal with the last-minute changes. But we did, thanks to everyone involved pulling together, and if you are attending the convention, please feel free to pick up a copy even if you have one waiting at home. All we ask is you pass that extra copy on to someone who might be interested in what we're about, and as you hand it over be sure to extend a warm personal invitation to your next event.

We have a wonderful article from Roger Angell on the organs of Hawaii, something I don't think we've seen before. Roger, by the way, was an absolute pleasure to work with and never missed a deadline—and although his article is a little long (okay, it's a LOT long) it tells a great story. Because of the length we only had to deal with one major feature article, and because of the way the other content fell into place, we didn't have to split it and run it as a two-part piece.

Many of the photos were a bit of a challenge; we're dealing mostly with scans of snapshots which are 40 and 50 years old, and the dyes have shifted over time, so a lot of the colors are off. Dannielle does what she can with regard to color correction, but there's a limit even to her magical skills.

What they illustrate, though, is worth overlooking the technical limitations of the photos, especially those showing the devastation from the tsunami. I was in the Bahamas a week after a tropical storm came through several years ago, and saw more than one good-sized cabin cruiser half a block from the water "parked" at a meter on a downtown street, but never anything like what's shown around the Hilo theatre! Never underestimate the power of water.

But, what a cover photo! Thanks to Bob Brown from Eye Expression Photography in Kailua-Kona, Hawaii, who graciously allowed Roger to use his work to illustrate the article. When we saw this shot, there was no doubt what would go on the cover.

We'll have more to say about the power of water in the November/December issue so, as they say, "stay tuned." And no, we're not talking about a hydraulis.

A while back a colleague and I bought a bunch of miscellaneous organ "stuff." We got Chrysoglotts, we got Wurlitzer switch stacks, we got pipes (mostly worth more at the recycler than in a tray in the warehouse), we got an Estey reed organ, we got old Klann keying systems, and more. (I know, it doesn't sound too exciting so far, but we did get a Mystery Photo out of it.)

But then I opened a box and found a pile of silent movie cue sheets in remarkably good condition.

We've had quite a few people suggest that we resurrect the musical "teaching" columns we used to run (if only it was that easy!) and make them a regular feature once again.

I had the idea to print a cue sheet occasionally and let you have a go at putting together a film accompaniment. Many of the films are available on VHS or DVD—sorry, no Beta that I can find—and often show up used on Amazon or eBay for next to nothing.

Might be fun. If you like what we did this time, and if we can be sure we won't run afoul of copyright restrictions, we'll consider making it a regular feature. Let us know what you think of the idea.

And if you know of someone who'd like to take over "curating" the feature, bless you and by all means pass on our contact information!

Keep in touch.

—Mike Bryant



President's Message

WE'RE IN CLEVELAND; MISSING TOO MANY; AND WHAT'S A CCC?

As you read this, we have gathered in Cleveland where our friends in the Western Reserve Chapter—Joe McCabe, Bob Moran and many others—are playing host for the ATOS Annual Convention. You're invited to monitor Facebook and the ATOS website for ongoing photos and reports as a great turnout has arrived en masse to hear great music on great pipe organs in great theatres by great players. Yup—it's GREAT!

Meanwhile, we are more than a few "short" despite the great turnout. My general tone is almost always positive. It comes from being a life-long fan of the Chicago Cubs baseball team. You know—the Cubs—of 107 years since their last World Series win. But a subject I wish to address makes focusing on the positive a tad difficult.

I will personalize this somewhat to my current "home" Atlanta chapter of ATOS.

In the past year, we have lost nine key members, headlined by the great Joe Patten who saved the Fox and its Mighty Mo. Larry-Douglas Embury, James Thrower, the amazing Bucky Reddish, and five more who passed away, and we miss them all.

This is by no means limited to just the Atlanta chapter. In chapters around the world we mourn the loss of our favorite ATOS members as the Closing Chord pages grow longer.

This leads to another serious subject. A message of hope and our future must be delivered, and delivered now. If there is to be an ATOS 10 years from now, and if there will be theatre organ music played by our best players in 2026, our LIVING ATOS members must take on the responsibility of paving the way for that future.

Ongoing reorganization strives to make ATOS stronger; attention to today's needs and future opportunities is part of our work; and with the unavoidable onset of declining membership, the resources to sustain our work must come from every avenue above and beyond simple membership dues, just as it is for symphony orchestras, opera companies and arts organizations everywhere.

A major fundraising campaign, with serious and specific goals, is now in its infancy.

It's purpose: develop the underpinnings of financial stability to guarantee ATOS can help keep organs playing years into the future. This new campaign is the logical next step following our successes to-date, which include nearly \$2.7 million generated since 2009.

If we – ATOS members who can step up – don't do this, who will? And are we to wait for the next group to leave us before we take our long-range future seriously?

Look for more on this front in the near future, including some amazing announcements of those who are indeed, stepping up.

Finally, something more pleasant. What is the CCC? The Chapter Conference Call.

Starting last August, and now every other month, ATOS is hosting an on-line conference call with chapter leaders from all over. The format for this hour-long meeting is to pass on items or programs of interest—fundraising, marketing, audience and membership development and more. With anywhere from 25 to 50 on the calls, there is an awful lot of good information to share.



Annual elections can change the make-up of chapter leadership, thus, we may or may not be reaching everyone who is current as a chapter officer. Those who wish to be on these calls are welcome to contact me at: k.double@atos.org and we will gladly add you to the list of invitees for these interesting, informative and most successful sessions. This is a direct benefit from the Communications Committee, headed by Richard Neidich, aimed at stronger communication, ties, and support for our local chapters who are at the forefront of saving and presenting the theatre pipe organ.

Carry on, I've got to catch a bus!

—Ken Double

News & Notes

ATOS TECHNICAL EXPERIENCE

Join us this summer for the 7th Annual ATOS Technical Experience
Hosted By Carlton Smith Pipe Organ Restorations
September 12-15, 2016, Indianapolis, Indiana

ATOS is pleased to offer the 7th Annual Technical Experience for participants 18 years of age and older. This year the Technical Experience will be presented again as last year at the working theatre organ restoration workshop of Carlton Smith Pipe Organ Restorations. There will be several subjects presented over the four days. Among this year's topics will be relays and switching systems for theatre pipe organs. The last day will consist of a field trip to the Hilbert Circle Theatre 3/24 Wurlitzer and the Warren Performing Arts Center 3/18 Barton.

This year Carlton Smith, Justin Nimmo, Allen Miller and Dick Wilcox will be the primary instructors, with additional teaching assistance from special guests.

The official hotel is again the Comfort Inn, where we have a special rate of \$90/day (single or double) for a king or double and includes a continental breakfast. When making your reservations ask for group rate "ATOS" by August 11, 2016.

Tuition for the experience is \$385.00 per person.

Space is limited to 15 persons.

The Comfort Inn East 2229 Shadeland Avenue, Indianapolis, IN (317) 359-9999

For more information and registration form, visit www.atos.org, or contact Carlton Smith: 317-697-0318, c.smith@atos.org, or Bob Evans: b.evans@atos.org.

Deadline for registration is August 17, 2016.

WELCOME NEW MEMBERS

April 16 – June 15, 2016

Christopher Attison, Oakdale, New York
Lyde Buchtenkirch-Biscardi, Hyde Park New York
Curt Carlsson, Lidingö, SWEDEN
Jeff & Linda Johnson, Fallbrook, California
Gerhard Klehowitz, Eagle, Wisconsin
Kenneth Kramer, Cincinnati, Ohio
David Lee, Clackamas, Oregon
Tom Lett, Tipton, Indiana
David Marsh, Mission Viejo, California
Steven Moore, Greenville, South Carolina
Diane Morissette, Nine Mile Falls, Washington
Joan Rosenfeld, Indianapolis, Indiana
Steven Scott, Lebanon, Oregon
Dan Slinger, Norman, Oklahoma
Jane Syme, Milton, Wisconsin
Michael Varlas, Madera, California
E. Marie Wilson, Westbrook, Connecticut

CREDIT CARD CHANGES REMINDER

When you renew your membership by credit card, you must do so through the ATOS website, www.atos.org/membership.

Because of the fees charged by Bank of North Georgia, ATOS has terminated our credit card processing agreement with them. We have partnered with PayPal, at considerably lower rates, to handle our credit card processing.

Just to be clear, ONLY renewals paid by check will be processed by mail at the Atlanta post office box. All credit card renewals must be done through the website.

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Preference 3: 396

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Preference 1: 260
Preference 2: 311
Preference 3: 189

Carlton Smith
Preference 1: 367
Preference 2: 231
Preference 3: 171

WRITE-IN

Preference 1
Jelani Eddington: 1
Jim Patak: 1

Preference 2
Bill Coale: 2
Wendy Wurlitzer: 1

Preference 3
Mark Herman: 1
John Nelson: 1

Transitions For Future Theatre Organists

BY JONAS NORDWALL

As a person who has had an ATOS affiliation since 1963, I'm pleased to see ATOS transition from a hobby-based group to a professional, focused organization guided by specific goals and objectives. While the hobby-based group was an appropriate start, the arts world has dramatically changed in the past 50 years and we need to keep pace with the changes.

Back then, if a theatre organ whimpered, it was a concert-ready instrument. In many locations the on-stage ghostlight was an accepted illumination for a gathering of enthusiasts for an "early Saturday or Sunday morning concert" event.

It was also frequently common to insist guest artists try out other area instruments in various conditions to entertain listeners. The frequent excuse that Aunt Gertrude can't attend your performance but she wants you to play for her was not and still is not an acceptable expectation of a guest artist. Instead, purchase the artist's recording for her and her friends to enjoy at their leisure.

When any artist playing any instrument is engaged for a specific performance, the rule is not to intrude on the artist's personal space and integrity to try this and that instrument even though the artist seems compliant.

All professional organists want to put their best foot forward. A big problem we face is unlike most instrumentalists, we are not performing on our personal instrument. We need the time to discover the quirks and joys of our concert instrument. For many of us, that requires complete uninterrupted mental focus.

When in Portland during the late 1960s to perform at another location, George

Wright refused an invitation to play the Paramount's 4/20 Wurlitzer. He knew what that instrument was, but even though the Portland installation was an exceptional example, he wanted to focus his efforts on the instrument he was being paid to play. He was a complete professional and very polite about denying the request.

For many hobbyist-minded ATOS members, this can be a hard pill to swallow. However, it is part of changing from the enthusiast/hobbyist culture to the professional performing arts culture.

Jesse Crawford held the opinion that the theatre organ would someday be presented in the same professional concert setting as other musical instruments. Through private organ societies and ATOS, Crawford's opinions became a reality for the latter 20th century. As mentioned before, sometimes there were "strings" attached to the concert performance. I'm sure Crawford did not intend for that to occur. The question is, "how far does one push for a social engagement in a contracted professional engagement?"

In the arts world it is common for a guest artist to perform some special music, usually for a benefactor at a specific social engagement that ties into the concert, especially for fundraising purposes. That is an acceptable request, but being asked (or expected) to play at multiple locations is not; that is taking unfair advantage of an artist's talent. Try asking your plumber to make extra repairs at no charge during his next visit to unclog your kitchen sink.

Imagine hiring the great cellist Pablo Casals to perform with your local symphony, and inviting him to a small private dinner in his honor the night before the concert—

with the comment "...and bring your cello"? Not all of our compatriots would have been as gracious as many of my predecessors and my generation when asked to play for Aunt Gertrude. Their answer would have been the same as George's, and probably more emphatically stated.

Following some recent communications from younger artists regarding this issue I offer the following observations:

My generation and previous generations had different musical experiences than present day youth. We had many venues to develop our skills on a daily basis, playing electronic organs as well as pipe organs. Spontaneous jam sessions were a norm then, but are a rarity today, especially in the theatre organ world. It's just the way things are. The music is also different. The arrangements are more sophisticated and formal than previous eras.

As our younger organists are traveling their paths to a musical career, remember they are from a different era, have a different mindset, and possess different skill sets than the 20th-century organ artist and organ club member. At this point of their careers, socializing and off-the-cuff playing are not at the top of their lists. They are serious about attaining their personal, professional goals and we need to support, not suppress, those desires. They are our real transition to the future.

Let's not make "The Way We Were" the theme song for the future of the theatre organ.

Here are just a few examples of what support of our young artists can do.

Summer Youth Academy

Have a look at the first picture in this group. It's from the Summer Youth Academy held in 2013 in New England.

How many of these students do you recognize as being current performers? In the front row, center, are Nathan Avakian and Dan Minervini—both winners of the Young Theatre Organist Competition; Second row, you'll see Justin LaVoie, another winner; on the bench on the left is Luke Staisiunas, who hasn't won the competition—yet; standing, with his arm on the console is Martin Ellis—the first US winner of the YTOC; in the back row, next to Donna Parker is the ever-shy and retiring Glenn Tallar, a first-rate technician and organist; next to him is Donnie Rankin, also a YTOC winner and currently an in-demand concert artist, Peter Shilliday (who you might recall built a virtual organ for his college dorm room—we featured it in an article in the Journal) and on the right end of the top row is Dan Umholtz—a fine classical organist and an up-and-coming theatre organist. We hear of him frequently in Chapter News.



The 2013 Summer Youth Adventure attendees on the stage at Dickinson High School (Photo courtesy of Donna Parker)



Facing page: Martin Ellis and Nathan Avakian at the Wanamaker Console (Photo by Donna Parker)

Below: Peter Shilliday and Justin LaVoie at Dickinson—hands-on, up close and personal with one of the finest organs in the country (Photo by Donna Parker)



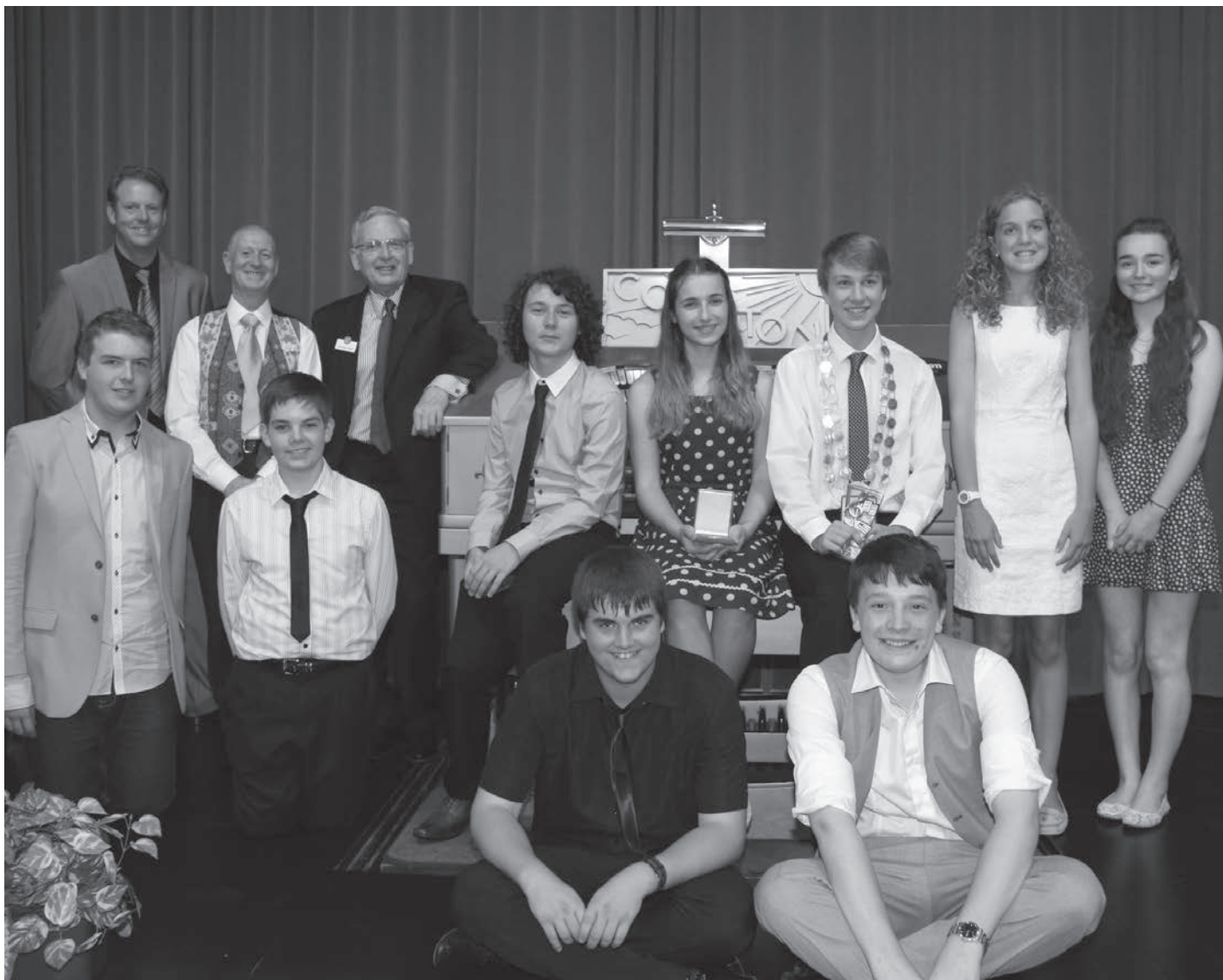
Additional ATOS Youth Programs

- Young Organist Competition — The Young Theatre Organist Competition is the flagship competition of the American Theatre Organ Society.
- George Wright Memorial Fellowship — The George Wright Memorial Fellowship (GWMF) is a program sponsored by the American Theatre Organ Society (ATOS) to pay for a young person to attend his or her first ATOS Annual Convention.
- Young Theatre Organist Scholarship — The Young Organist Scholarship Program is open exclusively to amateur, young organists between the ages of 13 and 22 for theatre organ instruction.
- Student of the Year — The Student of the Year Award is given to recognize a theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies.
- Board of Directors Youth Representative — The purpose of this position is to create a two-way avenue for dialogue and the expression of ideas from a youth perspective.

Rye Wurlitzer Academy

Our SYA isn't the only program focused on youth. In the UK, there is a group in Rye, East Sussex; the Rye Wurlitzer Academy. We've featured articles on RWA in the past, and if you were at the Southern California convention, you'll recognize some of these UK Young Theatre Organist of the Year competitors who joined us back then.

Richard Moore, founder of the RWA, has me on the newsletter mailing list, and many of the same names appear, issue after issue—demonstrating without a doubt that there are both opportunities and fine young organists on both sides of the Atlantic.



The 2014 UK Young Theatre Organist of the Year contestants: front row, l-r: Lewis Scott, Will Shaw (winner of the Christie Cup); Second row, l-r: James Walton, Declan Poole, Dominic Standing (2nd Runner-up), Jamyma-May Hanson (1st Runner-up), Thomas Pickering (First Place), Lucy Crouch, Esther Seal; Back row, standing: Judges Damon Willetts, David Lobban, and Chairman of Judges, Len Rawle MBE (Photo courtesy of Friends of Rye)



*From 2014, (l-r) Michael Wooldridge, Principal Tutor of Rye Wurlitzer Academy; Janyma-May Hanson, 2014 YTOY runner-up; Thomas Pickering, 2014 UK Young Theatre Organist of the Year; and Richard Moore, Rye Wurlitzer Academy founder
(Photo courtesy of Friends of Rye)*

Support ATOS Youth Programs

- Make a donation through www.atos.org.
- Consider estate planning and remembering ATOS in your will.
Contact: Ken Double, 404-790-5400, k.double@atos.org.

International Youth Silent Film Festival

There probably isn't a single face you recognize in this picture, but it's relevant just the same.

In 2015 we ran an article on the International Youth Silent Film Festival, which originated in Portland, Oregon a few years ago.

The theatre organ was the genesis. Philanthropist and IYSFF Founder Jon "JP" Palanuk (wearing the white sport coat) attended a benefit at a residence which had a theatre organ. He heard Nathan Avakian, who was 17 at the time, and the combination of Nathan's youth and the theatre organ's music took him back to his childhood, when he and his parents often visited the Organ Grinder to eat pizza and listen to the mighty Wurlitzer—and watch silent movies accompanied by the organ.

He put together the concept of "flipping over" the silent film scoring process—a series of musical themes would be created by Nathan, then the young filmmakers would pick one and fit their film to the music.

Here we are, some seven years later, and the IYSFF now has 10 Avakian original scores, regional competitions throughout the United States (another coming on line at the Redford Theatre in Detroit for next year's event) and Australia, and entries coming from the United States, Canada, Australia, New Zealand, China, Poland, South Africa, and more.

Every year at the International Awards presentation, we hear the young filmmakers (all age 20 or under) say the music truly inspired the action.

Visit the IYSFF website, www.makesilentfilm.com, and you can see the winning films from 2013 through 2015. Check back often; when the 2016 winners are up, you'll want to watch them—over and over. And you'll be amazed at how the young filmmakers tied in to the score.



Young filmmakers from Bend, Oregon, with JP and teacher Pat Welch (Photo by Barb Cornish)



Silent Film
Accompaniment
A LAYMAN'S GUIDE

In the days before Jolson spoke on screen, the story had to be conveyed by the action and the skill of the performers, helped along a bit by the intertitles which either described the scene or gave bits of dialog and, of course, the music.

Seeing a man looking out a window into the inky shadows of his garden at midnight is pretty much meaningless without some explanation. Today, that explanation might be provided without dialog through ominous music, combined with an inward-facing shot of the man with a very worried look on his face—and nothing need be said to know that something just isn't right with the world, and this gent's life is about to take an unpleasant turn.

But with different music, we could sense he's lamenting a lost love, or that he's worried about someone who should already have arrived home, safe and sound—but hasn't.

In the silent days, exactly the same mood would be created in the same way, but the audible contributions would be provided by the house orchestra or the organist.

And then, like now, if the music director and the musicians were skilled and did their jobs well, the audience would not likely even notice the music working on their perceptions. Modern-day movie organists take the statement "I didn't even notice what you were playing" as a very high compliment.

In the early years of his directorial career in England, Alfred Hitchcock directed *Blackmail*, originally as a silent film. It was originally shot in 1927 but not released until 1929, by which time sound was beginning to dominate so he reshot a number of scenes with dialog (and overdubbed some others). He is quoted as saying he preferred the silent version, but he knew he needed sound to help assure commercial success—the "talkies" were becoming all the rage.

It was also the last silent film he would direct (he described it as his "farewell to the silent era") but the techniques he employed in the silent version would continue to influence his work for decades. If you have the opportunity to see a good, restored print of the original silent version, don't pass it up.

My grandfather was an actor whose career spanned the 1930s through the late 1960s, although the latter part of his

career was spent more in television than film. He had a small role in 1960's *Psycho*, which is famed for the shower scene in which Janet Leigh's character is stabbed to death. He was also an avid amateur photographer (and quite a good one—he later opened a professional studio catering to the entertainment industry when the roles for aging character actors became fewer and farther between) and could often be found on the set with his Rolleiflex, when he wasn't needed for the scene being rehearsed or shot. He made many friends among the crews on the Universal lot, where *Psycho* was shot.

His friends on the crew described what was going into the shower scene, and how long it was taking to shoot (over a week), which suggested to them the scene was pivotal to the story. Hitchcock had kept the ending under wraps, and it was highly unusual to kill off your female lead a third of the way through the film (a fact which contributed to Paramount's reluctance to provide studio space and Hitchcock having to move production to Universal, where his television show was shot)—they didn't want to take the chance that losing Janet Leigh so early in the film would hurt ticket sales.

As an aside, Hitchcock did a lot to confuse the issue of just when Janet Leigh's character would be killed off. The master script sequence was known to the Paramount executives, Hitchcock, and Leigh, but rumor has it he planted "red herrings" about any number of things, including one that said the film would end with Marion's (Leigh's) death.

Another rumor had it that the scenes were numbered out of sequence, which would confuse the issue of Marion's demise, and another that Helen Hayes had been signed to play Norman Bates' mother.

These "red herrings" were not only intended to confuse the public, but also to keep the cast and crew in the dark.

It took over a week to shoot the scene, and who knows how long to edit it (there are some 90 cuts). He said, even though he knew what was up from conversations with his friends on the set, when he finally

saw the completed scene in theatrical release months later, he wasn't prepared for how early in the film it came, and how absolutely chilling the scene was.

I didn't see it until many years later. When I did, though, it was indeed chilling, and very nearly an homage to the art of the silent film, with the music playing only an accenting role for a few seconds of the roughly three-minute scene. Except for a few sound effects—the monotonous "gray noise" of the shower, the screams as Marion is stabbed, the repeated, rhythmic sound of the stabs (actually a casaba melon being stabbed), and the famous high-pitched, dissonant "stings" from the violins repeatedly playing the same notes, most of the three minutes are silent. Hitchcock is reported to have intended to have no orchestral involvement at all in the scene, but when he heard Bernard Hermann's treatment he changed his mind. Nevertheless, the lessons Hitchcock learned directing silent films at the beginning of his career translated very, very effectively into the sound realm.

Today, what's remembered as the key element in the scene? The violin stings. They have become iconic, much like the ominous shark theme in *Jaws*. Surprisingly, most people remember the violin stings continuing throughout the scene. They actually last for only about 20 seconds, during the actual stabbing, and reprise for a few seconds later on at the end of the scene, when Norman enters the room.

Most people don't realize that there is an orchestral part played as Marion expires.

Today, big budgets are expended on music for a film. In the silent era, while some films actually had specially-written scores, most relied on contemporary music which would be performed by the organist.

For films which didn't have full scores, how did it work?

Studios provided cue sheets with "instructions" or notes to the musician. Each cue was identified—perhaps it was a particular action, an intertitle, a scene cut and so on. Also provided would be the length of the cue, followed by the selection

(more about that shortly), perhaps the meter and tempo, and some explanatory remarks.

The meter and tempo were important. Consider a nightclub scene with 1920s dancers doing the Texas Tommy while the organist plays a waltz ballad...that just wouldn't do at all.

The sheet for *Blood and Steel* (1925) at the end of this article shows this type of cue sheet.

Moving up a bit, some cue sheets provided a few bars of a melody to give the musician an idea of what to play. But since these snippets were just a few bars, it was up to the musician to either know the piece or dig it up. The cue sheet for *Running Wild* (1927), reproduced here, contains the following notice at the end:

“Orchestrations or single piano parts of each separate musical selection suggested hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315 – 317 WEST 47TH STREET, NEW YORK CITY.”

Obviously, organists with a vast memorized repertoire were in much higher demand than those who might be going to the boss each week saying “I need to order these 15 pieces of music...”

At the bottom of the rung were the cue sheets which didn't list titles or give detail on what should be played. The selections listed on the cue sheet, if they were included at all, were more along the lines of suggestions than requirements. In fact, many cue sheets would simply suggest genres: “Play Scary music”; “Quick chase music”; “Romantic ballad”; and my favorite, the politically-incorrect “Eerie Oriental Music.” Since the studio wasn't providing the music, they didn't have to involve themselves with licensing concerns or paying royalties surrounding the new-fangled “copyright” stuff.

Even when a score or cue sheet was available, it wasn't always used. Larger theatres often had music directors who would create a custom cue sheet, and sometimes the organist would simply improvise a score. It has often been said that those who saw the film on closing night saw a better performance than those who saw it opening night, particularly if the organist improvised the score.

By playing the film several times a day for several days, he or she would become

much more familiar with the cues, timing would improve, and the transitions from one scene or one theme to another would become much smoother.

By the time the organist really “had it down,” the run would end and a new film would open the next day. Back to square one.

Characters in film aren't static; they go through a range of emotions and experiences, and the music must reflect those changes. In an interview with Rudy Behlmer¹ Gaylord Carter said “I can write out a four-bar theme and do that with variations for an hour without referring to any notes....Endless variations. Upside down, inside out, backwards, slow, fast....”

In *City Lights* (1931), which Charlie Chaplin scored himself (mostly...) he used “La Violetera” by Spanish composer José Padilla as the Flower Girl's theme. That theme recurs numerous times throughout the film, with variations in tempo, key, and mood to fit the scene. The same is true for the Tramp's theme (which Chaplin composed). It recurs in even more widely varied moods than the Flower Girl's theme, because the Tramp finds himself in a wider variety of situations: being harassed by a pair of newsboys, being down on his luck, getting a job, losing the job, and so on.

Why “mostly” in the statement that Chaplin scored *City Lights* himself? He was unable to secure permission to use “La Violetera” but went ahead and used it in the film anyway, and didn't credit Padilla. Padilla sued Chaplin and won.

Interestingly enough, the Chaplin estate will not, to my knowledge, license *City Lights* for showing without the authorized score, which is an orchestral score re-created by Timothy Brock from the Chaplin original.

You'll see in the cue sheet for *Running Wild* (1927) that there are generally minimal indications of how the theme should be played. Should it be major or minor? How should it be phrased? What mood is appropriate? You'll see a tempo indication (sometimes in Italian, such as “Poco vivace,” but other times on the same cue sheet in English: “Not fast”) and occasionally a note (see Cue 6, which says “NOTE: Play very sadly a la burlesque”) but the notes more often tip you off to sound effects which may be needed.

All this points to a “must do”: you must screen the film before you try to accompany it! Not even the best movie player in the business would accompany a film for an audience if he or she hadn't seen it first.

The top players know the films they accompany inside out. Watch *The Phantom of the Opera* (1925) played by one of the top accompanists. When the alarm begins to ring in Eric's lair, it is generally done with a chime. The top organists can keep the chime going so accurately timed while it isn't visible on screen, that when it next appears the sound will be perfectly matched to the video.

Think you're ready? If you'd like to try your hand accompanying *Running Wild*, it was released by Paramount Home Video as VHS 2744. Watch the Internet—copies often show up on Amazon or eBay—and we've printed all four pages of the cue sheet as close to full-size as we can.

Even if you never accompany a film for an audience, it can be great fun and very satisfying to work out an accompaniment from a cue sheet—or even, if you're very ambitious, create a score on your own.

Here's an exercise for practice. Take Gaylord Carter's advice and create a simple four- or eight-bar theme. Then, adapt it to at least six different variations: romantic; suspenseful; angry; light-hearted; majestic; dreamy (not as in “movie idol dreamy,” but as in having a pleasant nap and enjoying a dream); slapstick/pratfall; cartoon chase; big achievement; or fight. You can probably think of many others, so don't limit yourself to this list.

Vary the keys, do some variations in major keys and others in minor, as appropriate, some fast, some slow, some legato, some staccato, some syncopated, some not. Let your imagination roam.

But most of all, have fun!

¹ Behlmer, Rudy. “‘Tumult, Battle, and Blaze’: Looking Back on the 1920s—and Since—with Gaylord Carter, the Dean of Theater Organists.” In *Film Music I*, 19-59, ed. Clifford McCarty. Garland Publishing, New York, 1989. May still be available from The Film Music Society, 1516 South Bundy Drive, Suite 305, Los Angeles CA 90025 310-820-1909. www.filmmusicsociety.org. ISBN 1-892050-00-5

Nov. 18-19

Thematic Music Cue Sheets

M. J. MINTZ (PATENT)
JULY 31, 1913.



ADOLPH ZUKOR and JESSE L. LASKY
present

W. C. FIELDS
in
"RUNNING WILD"

with
MARY BRIAN
A Gregory La Cava Production
Story by Gregory La Cava
Adaptation by Roy Briant
William Le Baron, Associate Producer
Compiled by James C. Bradford

A Paramount Picture

- 1 AT SCREENING Runnin' Wild (Gibbs) 1 Min.

Musical notation for "Runnin' Wild (Gibbs)" with tempo marking "All: Mod^o". Copyright 1913 Leo Feist, Inc.

- 2 (Title) THERE'S ONE INVENTION I'm Tired (Jerome) 1 Min.

Musical notation for "I'm Tired (Jerome)" with tempo marking "Languid".

NOTE: Start with alarm ringing—no music; when alarm stops, start music. Product static effect as Elmer puts on ear-phones.

- 3 (Title) GOOD MORNING EARLY BIRDS Big Boy (Ager) 1/2 Min.

Musical notation for "Big Boy (Ager)" with tempo marking "Fox-Trot". Copyright 1924 Ager, Yellen + Bornstein.

- 4 (Action) PIANO PLAYER STARTS Horses (Gay) 2 1/4 Min.

Musical notation for "Horses (Gay)" with tempo marking "Gait". Copyright 1926 Leo Feist.

NOTE: Catch effect of jumping—explosion of radio.

- 5 (Action) ELMER SLAMMED WITH DOOR Animal Cartoonix No. 2 (Aborn) 1 1/4 Min.

Musical notation for "Animal Cartoonix No. 2 (Aborn)" with tempo marking "All: ff". Copyright 1925 Belwin Inc.

NOTE: Catch barking and snarling dog effect.

- 6 (Action) ELMER ALONE The Prisoner's Song (Massey) 1/4 Min.

Musical notation for "The Prisoner's Song (Massey)" with tempo marking "Valse Lamentoso". Copyright 1915 Shapiro, Bernstein.

NOTE: Play very sadly a la burlesque.

- 7 (Action) COFFEE POT I'll Always Remember You (Greer) 1 1/2 Min.

Musical notation for "I'll Always Remember You (Greer)" with tempo marking "Mod^o". Copyright 1917 Reddiss - Engel.

- 8 (Title) WHAT DO YOU MEAN BY KEEPING The Chatterbox (Sanders) 1 1/2 Min.

Musical notation for "The Chatterbox (Sanders)" with tempo marking "Vivace". Copyright 1927 Geo. H. Sanders.

9 (Action) ELMER ENTERS KITCHENTHEME: Pastime (Clutsam)1¾ Min.

Musical notation for 'ELMER ENTERS KITCHEN' in 2/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro'. The music is a simple, rhythmic melody. The second and third staves continue the melody with some accompaniment. A copyright notice 'Copyright 1926 Hawkes, Son.' is visible at the bottom right of the notation.

10 (Action) ELMER ENTERS DINING ROOM Repeat No. 8 "Chatterbox"1 Min.

Musical notation for 'ELMER ENTERS DINING ROOM' showing a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Vivace'. The notation is mostly blank, indicating a short or simple piece.

11 (Action) WIFE LOOKS AT PAINTING OF FORMER HUSBANDMemories (Van Alstyne)½ Min.

Musical notation for 'WIFE LOOKS AT PAINTING OF FORMER HUSBAND' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Slowly'. The melody is simple and evocative. A copyright notice 'Copyright 1915 Remick & Co.' is at the bottom right.

12 (Title) MY PA WAS A MANNOTE: Play very burlesque—Trombone Solo. Chatter (Kahn)1¾ Min.

Musical notation for 'MY PA WAS A MAN' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Allegro'. The melody is rhythmic and playful. A copyright notice 'Copyright 1926 Sonnemann' is at the bottom right.

13 (Action) MARY AND ELMER IN KITCHENNOTE: Catch slap. Gossip (Borch)1 Min.

Musical notation for 'MARY AND ELMER IN KITCHEN' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Allegro leggiero'. The melody is light and rhythmic. A copyright notice 'Copyright 1925 Belwin Inc.' is at the bottom right.

14 (Title) I'M SORRY DADDYDaddy, You've Been A Mother To Me (Fisher)¾ Min.

Musical notation for 'I'M SORRY DADDY' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Lento'. The melody is slow and sentimental. A copyright notice 'Copyright 1920 McCarthey & Fischer' is at the bottom right.

15 (Title) WELL, ARE YOU GOING TO BE LATE Repeat Theme No. 92½ Min.

Musical notation for 'WELL, ARE YOU GOING TO BE LATE' showing a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro'. The notation is mostly blank.

16 (Title) TELL FINCHNOTE: Catch crash for pail of paint, auto horns at crossing, police traffic whistle. Celebrated Canzonetta (Merdelsohn)1¾ Min.

Musical notation for 'TELL FINCH' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Allegro'. The melody is rhythmic and includes a 'catch' for a crash. A copyright notice 'Copyright 1926 G. Schirmer' is at the bottom right.

17 (Action) BUYER ENTERSThe Kinkajou (Tierney)2¼ Min.

Musical notation for 'BUYER ENTERS' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Moderato'. The melody is rhythmic and includes a 'catch' for a crash. A copyright notice 'Copyright 1927 Leo. Feist' is at the bottom right.

18 (Title) I'D LIKE TO SEE THE 1927 PRICE LIST Repeat Theme No. 91¾ Min.

Musical notation for 'I'D LIKE TO SEE THE 1927 PRICE LIST' showing a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro'. The notation is mostly blank.

19 (Title) I'LL SEE YOU LATERNOTE: Catch explosion of fire-works. I'm Walking Around In Circles (Phillips)¾ Min.

Musical notation for 'I'LL SEE YOU LATER' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Moderato'. The melody is simple and includes a 'catch' for an explosion. A copyright notice 'Copyright 1927 Leo Feist' is at the bottom right.

20 (Action) COLLECTOR ENTERS OFFICECynical Scherzando (Axt)1¾ Min.

Musical notation for 'COLLECTOR ENTERS OFFICE' in 2/4 time, key of D major. It features a single staff of music with a tempo marking of 'Allegro scherzando moderato'. The melody is rhythmic and includes a 'catch' for a crash. A copyright notice 'Copyright 1926 Robbins-Bugel' is at the bottom right.

21 (Action) ELMER AT DESK—BOY ENTERS.....Flocons de Neige (Bradford-Boutelje)2¾ Min.

Musical notation for 'Flocons de Neige' in G major, 2/4 time, marked *All^o*. Copyright 1925 Robbins-Bengel.

22 (Action) BOY IS HUSTLED OUT OF FATHER'S OFFICE Repeat Theme No. 92¾ Min.

Musical notation for 'Repeat Theme No. 9' in G major, 2/4 time, marked *All^o*.

23 (Action) THEY START TO LAUGHAin't We Got Fun (Whiting)1 Min.

Musical notation for 'Ain't We Got Fun' in G major, 2/4 time, marked *Mod^o*. Copyright 1921, Jerome H. Remick.

24 (Title) FINCH, I DO WANT TO.....Hello Bluebird (Friend)½ Min.

Musical notation for 'Hello Bluebird' in G major, 2/4 time, marked *For. Tr^{at}*. Copyright 1926 J. H. Remick.

25 (Title) AT THE ELITE THEATRE.....Whimsical Charms (Fresco)1¼ Min.

Musical notation for 'Whimsical Charms' in G major, 2/4 time, marked *Valse lente*. Copyright 1925 Belwin, Inc.

26 (Action) DOOR OF BARKER'S OFFICE.....Gigue (Gretry-Mottl)2 Min.

Musical notation for 'Gigue' in G major, 2/4 time, marked *All^o*. Copyright 1916 C. Fischer.

27 (Action) ELMER SEES HORSE SHOEHorse Shoes (Mayfield)½ Min.

Musical notation for 'Horse Shoes' in G major, 2/4 time, marked *All^o*. Copyright 1927 Alfred E. Co.

28 (Action) MEN START TO PURSUE ELMERThe Skyrocket (Frey)½ Min.

Musical notation for 'The Skyrocket' in G major, 2/4 time, marked *Galop*. Copyright 1928 Robbins-Bengel.

29 (Action) ELMER TAKES SEAT ON STAGE Repeat Theme No. 9½ Min.

Musical notation for 'Repeat Theme No. 9' in G major, 2/4 time, marked *All^o*.

30 (Action) HYPNOTIST STARTS TO WORK.....Valse Dramatique (Rapee)1¼ Min.

Musical notation for 'Valse Dramatique' in G major, 2/4 time, marked *Valse lente*. Copyright 1925 Belwin, Inc.

31 (Title) YOU ARE LITTLE FAUNTLEROY.....Skirt Dance¼ Min.

Musical notation for 'Skirt Dance' in G major, 2/4 time, marked *Schottische*.

32 (Title) YOU ARE A ROARING LION.....Aeroplane Galop (Lamothe)1¼ Min.

Musical notation for 'Aeroplane Galop' in G major, 2/4 time, marked *Galop*. Copyright 1925 Hawkes & Son.

33 (Title) STOP! DON'T LET HIM GET AWAY.....Military Galop (Barthman)2 Min.

Musical notation for 'Military Galop' in G major, 2/4 time, marked *Galop*. Copyright 1925 Hawkes & Son.

NOTE: Catch roaring of Elmer ad lib from screen—falls, etc. ad lib.

NOTE: Effects as in previous selection.
 34 (Action) MEETING OF DIRECTORSBy the Mill Stream (Smith)¾ Min.

Poco vivace

 Copyright 1912 Sam Fox.

35 (Action) ELMER BURSTS INTO MEETINGSunshine (Little)2¾ Min.

One step

 Copyright 1921 Richmond.

36 (Title) SOMEBODY STOLE MY CAR.....Coasting (Ring-Hager)1½ Min.

Galop

 Copyright 1926 Sam Fox.

37 (Action) ELMER ENTERS HOUSEIllusions (Ring-Hager)3½ Min.

Galop

 Copyright 1928 Sam Fox.

NOTE: Catch roaring ad lib, crash as he breaks picture, whine for crawling dog.
 38 (Title) YOU WOULDN'T HURT HIMZip (Frey)2¾ Min.

Galop

 Copyright 1925 Robbins-Gugel.

NOTE: Catch jumping on bed, racket in closet, falling plaster, crash, roaring, etc.
 39 (Action) AFTER CRASHElopement (Carrozzini)2 Min.

Vivace

 Copyright 1915 Sonnemann Music.

40 (Action) ELMER COMES OUT OF TRANCE.....Repeat Theme No. 92 Min.

Allé

41 (Title) ELMER, YOU'RE SO WONDERFUL.....Who Could Be More Wonderful Than You (Silver)½ Min.

Modér

 Copyright 1926 J. H. Remick.

42 (Action) DELEGATION ENTER ROOMIt Ain't Gonna Rain No Mo' (Hall)2 Min.

Allegro

 Copyright 1924 Forster Music Co.

43 (Title) I THOUGHT I TOLD YOU TO STAY AWAY..Take A Little Tip From Father (Berlin)1¼ Min.

Modér

 Copyright 1912 Waterson, Berlin, Snyder.

44 (Action) THEY LEAVEI'm Sitting On Top of the World (Henderson)1½ Min.

Modér

 Copyright 1915 Leo Feist.

45 (Title) NOW I KNOW THERE'S A SANTA CLAUS....What's the Matter With Father (Van Alstyne)¾ Min.

Allé

 Copyright 1910 J. H. Remick.

THE END

Country of Origin, U. S. A.

Orchestrations or single piano parts of each separate musical selection suggested hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 312-317 WEST 47TH STREET, NEW YORK CITY.

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SEE NOTE.

No.	Time	Cue	Selection	Tempo	Scene—Remarks
1.	2½	D At screening	Siesta—Hay (Boston)	4-4 Allegretto Moderato	Titles. Scenery. Palmer tells laborers to TAKE THEIR TIME FF and p to action. Restaurant. Barroom for laborers.
2.	1¾	T Jurgin's place was a den	Mooching Along—Romberg (Harms)	DANCING Trot	Tells Jurgin of error. FIGHT.
3.	¾	T You've made a mistake	Agitato #25—Langey (Ditson)	4-4 Allegro (open slow)	
4.	¼	D Resume dancing	Hide Me Away—Gillespie (Remick)	Popular Trot	
5.	3¾	D Stop dancing	Chant Boulevards—Zamecnik (Fox) (Open excitedly)	2-4 Moderato	Palmer runs in and tells men to GET BUSY the "BOSS" has arrived.
6.	1¾	T The Canyon Dam	By An Old Mill Stream—N. Leigh	2-4 Allegretto Moderato	Gordon directing work. Accepts Grimshaw's offer.
7.	1½	D Two Laborers Fight	Rondo—I. Berge (Belwin)	4-4 Allegro	FALLS down DAM into water. GORDON rescues him.
8.	1	T The Grimshaw Home	Relaxation—Hersom (Jacobs)	Waltz Mod. (cut intro.)	Helen, Dad and Palmer.
9.	2¾	T Close to the dam	April Message—Ancliffe (Hawkes)	2-4 Moderato Andante	Gordon and his sick father. Tells son of Grimshaw's doings years ago.
10.	1¼	T Taking advantage	Agitato #84—Berge (Jungnickel)	2-4 TENSION Moderato	Gordon stops men drinking. They quit job.
11.	3¼	T The Camp Cook's fondness	The Happy Frog—Hauf (Hawkes)	4-4 HUMOROUS Allegretto	Likes to "drink." Jurgin places salt in sugar bag.
12.	1	D Gordon strikes trouble-maker	Agitato #43—Brockton (Fischer)	4-4 Dram. Allo.	
13.	1¼	D Men resume work	Willow Blossoms—Sousa (Harms)	4-4 Allo. Mod.	—then kitchen. Man strikes dinner GONG.
14.	3	D Man tastes pudding	Babillage—Gillet (Fischer)	4-4 Allo. Mod.	SALTY. They complain. Gordon tells them to QUIT if they like.
15.	3½	T The result of a reckless.	Woodland Flirt—Hager (Belwin)	3-4 Allegretto Moderato	Helen in auto STUCK. Gordon on scene.
16.	1¼	T Palmer's influence has,	Secrets—Ancliffe (Hawkes)	4-4 Moderato	Gordon learns that Palmer is double-crossing Grimshaw.
17.	2¾	D With a resolution born of,	Dram. Recitativo #3—Aborn (Belwin)	4-4 And. Con Moto	Gordon engages laborers. Tells Palmer the work WILL be finished ON TIME.
18.	¾	T He must get to the dam	Heavy Villainous—Luz (Belwin)	4-4 DRAMATIC	PLOT. Then Jurgin ABUSES Vera.
19.	½	D Gordon fights Jurgin	SAME—Letter B.	4-4 Agitato	Rescues Vera.
20.	1	D Close-up Vera and Gordon	Sympathy—Friml (Schirmer)	Waltz Lento	Helen sees them, Palmer LIES to Helen about Vera and Gordon.
21.	2¾	D Palmer and gang	Dramatic Allegro—Savino (Schirmer) EFFECT: Auto off bridge	4-4 Allegro	To prevent Gordon from reaching dam.
22.	4	D Gordon's father close-up	Orestes Symphony—Bendix (Feist) (Play to action)	4-4 DRAMATIC Suite	Letter from son. Close Jurgin's place. Palmer lies to Grimshaw about TRAIN WRECK.
23.	1¼	D Jurgin enters	Jacob's Inc. Music—Series F (Jacobs)	4-4 Allegro con Fuoco.	Sore at Palmer. Tells of plot.
24.	¾	T Steele we've all been wrong	The Caress, Barrett (Witmark)	4-4 Moderato	
25.	1¾	T The Chance in a thousand	Joy—Zamecnik (Fox)	4-4 JOUOUS Allegro	Grimshaw explains to Gordon. Friends again.
26.	4¾	D Palmer starts locomotive	Furioso #2, Langey (Schirmer) DRUMMER: 'Work Up' this exciting CLIMAX	2-4 Allegro Vivace	Road finished on time.
27.	1½	D After WILD ENGINE CRASHES into shed	Ladder of Love—Cobb (Jacobs)	Waltz Moderato	WANTS REVENGE. FIGHT. The Special and wild engine to COLLIDE. Helen RIDES to switch.
28.	1¾	T The completion of	Whims of Love—Baron (Belwin)	6-8 Allegretto amoroso	Vera calls on Helen and tells of going to marry TOMMY. Gordon calls for Helen. His father and Grimshaw are friends again. Short love scene.

THE END

NOTE Length: 5 reels. Total time when scored 54 minutes.

Character: A Railroad Drama with a thrilling climax of a train and a WILD engine going in OPPOSITE directions.

STORY IN BRIEF

PALMER—(Mack V. Wright) working for the Pacific Coast R.R. is being paid by a rival R.R. to DELAY work on a new main line. Gen.-Mgr. Grimshaw (Robert Edson) arrives with his daughter Helen (Helen Holmes) and dissatisfied with the delay engages a live-wire, Gordon Steele (William Desmond) who is finishing work on a gigantic dam. But Gordon learns that at one time Grimshaw "dropped" his (Gordon's) dad out of business so Gordon decides to GET EVEN for his dad by DELAYING the work—but—Helen's smile and the news that Palmer is DOUBLE-CROSSING Grimshaw change Gordon to a determination to FINISH ON TIME. The work completed PALMER in anger starts an engine in OPPOSITE directions to the SPECIAL. Helen rides FAST and gets to switch IN TIME to divert engine into a shed and saved the Special.

RM 2507:

The Remarkable Story of a Little Home Installation

Relentlessly and repeatedly attacked by nature, it's still playing, right back where it started!

BY ROGER ANGELL

WITH EDITORIAL AND RESEARCH CONTRIBUTIONS BY LOWELL ANGELL AND OTHERS MENTIONED HEREIN

In the early years of high-fidelity sound, before stereo, a high school friend, Vernon Dias, and I were among many listeners who got hooked on the theatre organ through the recordings of George Wright and Dick Liebert (who “Took Richmond,” as many of you may recall). One day at school, we passed the music building and recognized George Wright’s “The Boy Next Door” coming from the auditorium. An upperclassman was playing

the school’s 2/13 Æolian residence organ and very effectively duplicating Wright’s arrangement and registrations on the 1929 organ. The Æolian included a Stopped Flute, Vox Humana, English Horn, Trumpet, three ranks of strings, Harp/Celesta and more. It was later removed from the school, and parts went to various churches.

We lived in Honolulu, Hawaii, on the island of Oahu, where Vernon’s father

was a theatre manager for Consolidated Amusement Co., the largest theatre chain in Hawaii, founded in 1912. His father thus knew Johnny DeMello, the staff organist for the company and arranged a meeting on a weekend at the downtown Liberty Theatre where Johnny was the assistant manager. We quickly became close friends.

Johnny learned to accompany silent movies in 1921 and 1922 on two successive Photoplayers at Consolidated’s Empire



John DeMello at the Palace Theatre in Hilo Hawaii 1932 (John DeMello collection)

2/13 Æolian residence organ installed at Punahou School, Honolulu, HI (Roger Angell)



Princess Theatre at 1922 opening (John DeMello collection)



Theatre—first a one-manual, then a two-manual which had been relocated from the Liberty to the Empire. When we met, Johnny had been playing the Waikiki Theatre's 1922 4/16 Robert-Morton (often misstated as fifteen ranks; see the sidebar "Rank Confusion") for intermissions from about 1958. He also had ready access to the almost identical 1922 Robert-Morton at the Princess Theatre. Organ enthusiasts gathered at the Princess on Sunday mornings in the '60s, before the day's movies began, and Vernon and I became "regulars." We'd play the organ, tend to its infirmities, make improvements, and record Johnny and visiting organists. It was there that Vernon and I met and became fast friends with Richard Harger, the owner of Pipe Organs Hawaii and the local "organ builder" at the time. Many churches were replacing their existing pipe organs with new instruments at that time and Richard was involved in most of those projects, so I was able to collect odds and ends from him with the intent of eventually constructing a complete instrument of my own.

Of course I would need a place to house the organ, so I contemplated excavating the three-foot crawl space under the living room of my parents' house. Since they had built most of the house by themselves, starting during WW II, they were undaunted by the excavation and construction which would

be involved and, in fact, did most of it themselves. To get the sound to the living room, the plan was to later cut through the living room floor at one end to let the organ speak upstairs through a tone chute. The chamber was a suitable area of about 20' x 20' with a ceiling height of 6'3", plus small spaces suitable for a blower, switches and regulators. About half of the height was below ground level, so hollow tile retaining walls were put in along with a concrete floor. Unfortunately, the low chamber ceiling would require mitering pipes and placing chests rather close to the floor, but that was to be dealt with at installation time.

I'd gotten as far as collecting a single-rank Wicks chest, a Flute rank, a Deagan Marimba Harp, and other odds and ends, when we learned that an old theatre organ in Hilo on the "Big Island" of Hawaii might be available. But let me start with the history of my organ-to-be.

Palace Theatre: The Early Years, 1925-1939

On October 26, 1925, Adam Baker opened the Palace Theatre in Hilo with a pit Photoplayer from his 1909 Gaiety Theatre, which he had closed earlier that year. The new theatre was in a substantial building designed in a modest Beaux-Arts style, built with large redwood posts and

Rank Confusion

The larger Hawaii Robert-Mortons (and perhaps all of them) had a Violin I tablet and a Violin II tablet (in addition to other strings such as Cello, Viola & Solo String). Many enthusiasts apparently deduced the ranks by counting tablets, and took "Violin II" to be a second Violin, likely a Celeste. However, at least in the case of the Hawaii organs, "Violin II" meant two ranks of celeste strings, both a flat and a sharp, confirmed only by visiting the pipe chamber or having a very good ear. Hence some folks reported fifteen ranks while others knew there were really sixteen. Occasionally there were reports of 17—and even 18—ranks!

beams, as redwood was resistant to the island's large termite population. He must have anticipated the later addition of a pipe organ because he included spacious chambers in the plans.

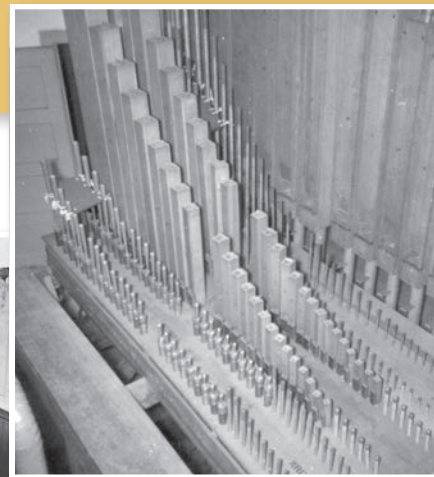
In 1929, Baker purchased a 3/7 Robert-Morton for the Palace. It was Opus 2507, featuring Carlsted "T" chests, an English Horn, and the unusual Kremone Kinura,

Future Chambers in 1963 (Roger Angell)



Palace Theatre in Hilo in the 30's (Bob Alder collection)

Palace Interior 1932 (John DeMello collection)



Hilo Right Chamber chests 1964 (Roger Angell)

along with the usual suspects. Alf Jurwitz, an organ builder from the Robert-Morton factory, and his wife, Hortense, a wiring assembler with the company, installed it—with the usual console name plaques—in three weeks in June of that year.

The console contained the switches for the pedal and two manuals, but the large number of stops on the Great manual required an external relay, installed in the left chamber. The chamber layout enumerates the ranks pretty much as they were in the theatre, except as noted.

Baker hired Harold Rouse from the State Theatre in Los Angeles to be the organist, but Rouse had to arrange his move to the Islands, so Edwin Sawtelle, who had been the organist at Consolidated's Princess Theatre from 1922 until 1927, played for the first week. Sawtelle may have already been in Hilo to do tonal finishing of the new instrument for Robert-Morton, at the request of the factory.

Rouse started in July, 1929 on what was supposed to be a three-year contract, but he left at the end of 1931 due to an impending 50% cut in salary, likely a result of the Great Depression.

The third organist at the Palace was Alice Blue. She left for Honolulu in May of 1932, possibly in search of higher pay.

Johnny DeMello moved from Honolulu to Hilo to replace her. He became well

known for his radio show on KHBC radio and his performances, which frequently included other instrumentalists, or featured local singers—one of whom sang from inside the chamber(!)—and at times included set pieces or props. He dressed up for the performances and dressed up the console too, by using swatches of fabric (as you'll see later) and/or lights and sconces on the top or front panels—and removed the plaques.

Hilo Theatre: 1940-1960

Consolidated Amusement bought the Palace in late 1930, and by 1939 wanted another theatre in Hilo. They used a more "modern" (plain) design, which had just been used for the Varsity Theatre in Honolulu. The new Hilo Theatre, unlike the Palace, the Gaiety and the Empire, was not in downtown proper, but rather about a half-mile away on the edge of Hilo Bay near the area known as Waiakea Town. The back of the theatre was toward the water and it fronted on Kamehameha Highway. The Hilo Theatre, seating about 1,100, opened on April 27, 1940, with the 3/7, which had been moved over from the Palace. The Palace got the Hammond previously in the Waikiki.

Leo Schoenstein of the well-known family of San Francisco organ builders had performed the relocation—likely

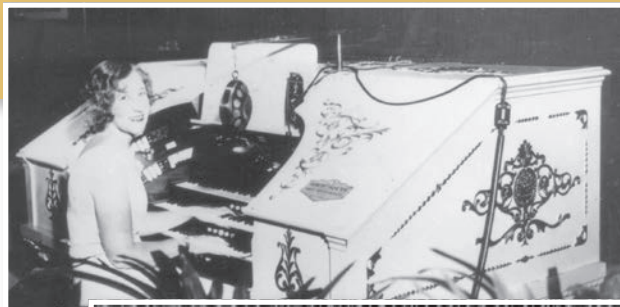
with the help of his son, who was in the Islands at the time. Leo had been head of installations at Robert-Morton in 1920 and factory superintendent in 1923, so he had been involved with both the Hawaii and the Princess organs. Leo had relocated to Hawaii in early 1936 to perform organ maintenance for all the theatres. He returned to San Francisco in 1950 and passed away in 1951.

Sawtelle had returned to the Islands in 1936 to play at the new Waikiki Theatre and, as with the Palace, was the opening organist at the Hilo. When Sawtelle went back to the Waikiki, Johnny took over.

Perhaps to match the less extravagant surroundings of the new theatre, the ormolu was removed from the console, giving it a very plain appearance compared to the jewel it had been in the Palace. In 1942, to display an austerity and loyalty befitting the early years of WW II, "Victory" stickers were applied to the front panels. Johnny offset the console's simple look by replacing its lid with one made of frosted glass and placing colored lights beneath it. Note the homemade keyboard Vibraharp. The swatches, lights and jacket or aloha shirt were to continue as his "trademark" through the rest of his career.

Johnny's regular radio broadcasts were discontinued on December 7, 1941, likely by military restrictions, so he was

Alice Blue at the Palace 1932 (John DeMello collection)



John DeMello at the Palace 1932 (John DeMello collection)



Palace Theatre Mickey Mouse Club at Christmas, console decorated (John DeMello collection)



Musical number at the Palace 1935 (John DeMello collection)



transferred back to the Princess, and later to the Liberty Theatre, just a few blocks from the Princess. His organ students replaced him at the Hilo Theatre on special occasions until April 1, 1946, when Hilo was hit by a tsunami spawned by an earthquake off Alaska. Being of poured concrete construction, the theatre readily stood its ground, but water rushed through the side doors and flooded the shallow pit in which the console stood, damaging the relays inside. The Waiakea Town area around the theatre was devastated, but would eventually rebuild. The wave reached inland to the downtown area, stopping just short of the Palace Theatre on Haili Street. 96 people were killed in the Hilo Bay area.

The console was sent to Honolulu where it was repaired in a makeshift shop in the basement of the Waikiki Theatre. The organ remained silent for two years until its return, after which Johnny's students continued to entertain moviegoers.

Bernice AhNin was the last organist at the Hilo because another tsunami struck the theatre on May 23, 1960. This one was caused by an earthquake off the coast of Chile and killed 61 people in Hilo. It too swept through the side doors, and this time lifted the console out of the pit and carried it over the rail and across the seats to the back wall of the theatre,

where it broke apart. The wave also bent metal railings and decorative iron on the building, flattened parking meters all down the block, filled up the theatre parking lot with debris, and again demolished the surrounding neighborhood.

When the area was reopened to the public, Bernice went into the theatre and found the keyboards intact, but ripped from the dismembered shell. She took them home as a keepsake; the rest of the console went to the dump. The theatre never reopened and the surrounding area was declared a tsunami inundation zone which prohibited rebuilding or any future use other than as a park.

Angell Residence: 1964-1990

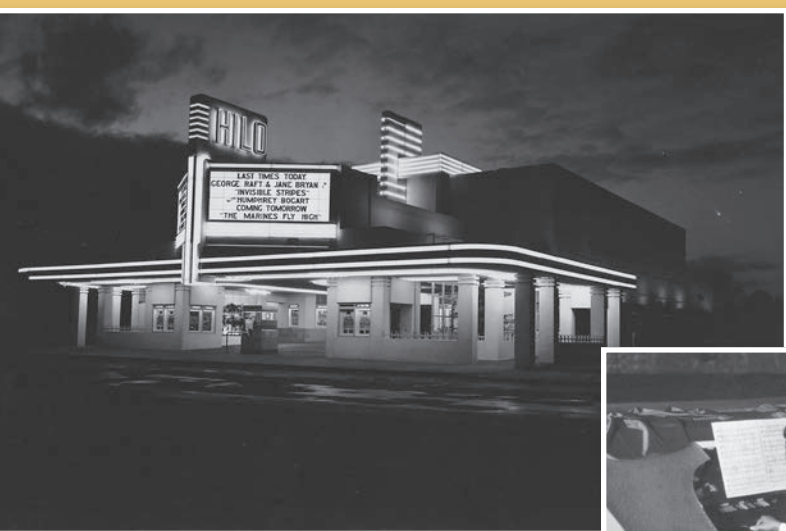
Although the Hilo Theatre had closed permanently, it remained standing for a number of years after the wave. On December 3, 1963, Lt. Colonel Sam Dickerson, an organ enthusiast and Air Force check pilot who made regular flights between Travis Air Force Base and the Pacific region, was in Hilo and was permitted to enter, inspect and photograph the closed theatre. He returned to Honolulu—about 220 miles distant—with a rough sketch of the chamber layouts and an inventory of ranks. Sam visited

the Islands frequently and knew Johnny well, so he related his findings to him and the organ enthusiast community. Johnny arranged for me and my father to meet with the Consolidated Amusement executives on January 20, 1964 at their offices at the Hawaii Theatre, just a block from the Liberty Theatre. We purchased the remains of the organ, as is, where is, for \$500.

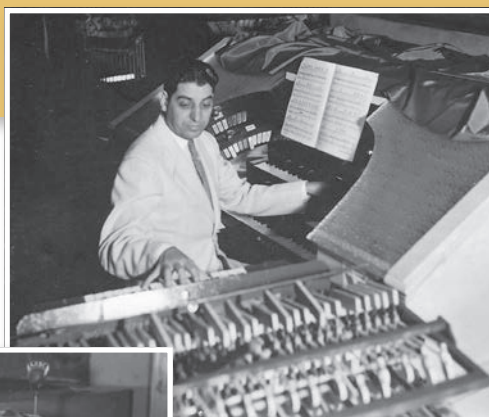
We were soon on our way to Hilo to do the removal and ship it back to Honolulu. Upon our arrival, Richard Harger, my father and I borrowed ropes, tools, block and tackle and Coleman lanterns, as there was no power in the building. We obtained keys from the staff at the Palace Theatre, where we later met Bernice and heard her story of the sad events of the tsunami.

Entering the dark and deserted Hilo Theatre on January 29, 1964, we found that all debris and seats had been removed, and a high-water-mark stain on the side walls of the auditorium was higher than we could reach. Little wonder, because according to a later analysis by scientists at the University of Hawaii, the water level outside the back of the theatre had reached 19'! Yet the chambers escaped direct damage.

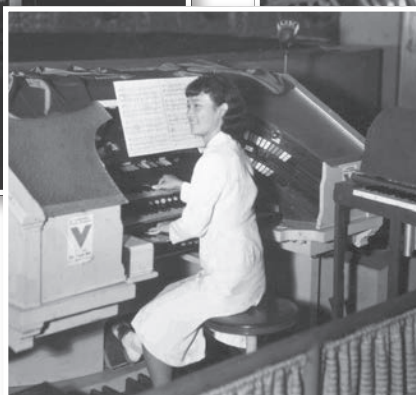
The empty console pit was a silent reminder of what happened, as was the small moat of water at the place where the auditorium floor stops its gradual slope at the first row of the now-missing seats and



Hilo Theatre at night 1940 (John DeMello collection)



Hilo console with home-made keyboard Vibraharp alongside (John DeMello collection)



Hilo console goes to war 1940 (John DeMello collection)

John DeMello in formal Aloha jacket at the Waikiki Theatre 1970's (Scott Bosch)



turns back up toward the stage. The blower, which had been rated at 10" pressure at 1500cfm, had been disassembled, but the rusty shell and a high-water mark remained. We came across the 5-hp blower motor on the steps leading to the projection booth and guessed that the maintenance staff had removed and cleaned it, perhaps to be used again.

Surveying the chambers, there was no evidence of the recent catastrophe—they were spotless. The layout was as Sam had diagrammed it, and we were grateful for the very-manageable Carlsted chests. A cast-iron drain pipe came through the roof directly above each chamber door—but out of reach—and disappeared again into the concrete wall. After many tries we managed to sling a rope over those pipes on each side, and they held as we lowered the larger components to the stage. The most cumbersome single item was the Great relay and switches, which took all the strength we could muster to push it out the door and lower it safely.

As we disconnected the wind lines to the regulators in the left chamber we discovered a small amount of silt in one wind line and imagined the water lapping at the chambers from below. Hours of working with only Coleman lanterns in the small chambers took their toll on us and necessitated frequent fresh-air breaks to

clear our headaches. Fortunately, we had no accidents.

Everything was laid out on the stage or the auditorium floor. We thought it might all fit in one inter-island shipping container to make the trip back to Honolulu. We had one delivered to the vacant parking lot and somehow managed to squeeze everything we wanted inside, but left behind the blower motor and shell. A week later the container arrived at my parents' home in Honolulu with just minor damage to a few parts.

One year later the derelict theatre was finally razed.

We unloaded the organ into the garage and the waiting chambers and set about determining how to lay everything out in the space available. The low chamber ceiling meant the chests would have to be just inches off the floor, making future maintenance difficult, and the regulators would go into the tone chute itself.

But we had many fortunate circumstances: A single swell shade unit was as wide as the space available at the front of the chamber area, and since there was a center mullion we were able to use just one unit, wire it to control the two chambers separately, and build a dividing wall in the middle.

There was space in the right chamber for a shelf for the non-tonal percussions;

enough length on the right chamber cable to reach to the area where the replacement relays would be housed; enough height for most pipes up to 4' in length to stand upright on their chests (a few wood toes and one stopper handle on the Tibias had to be shortened); enough width at the back of the left chamber for the longer pipes—Diapason and English Horn—to be re-racked to lie sideways; and the Violin basses were hung horizontally from the ceiling over the 16' Tibias.

The original installation had included chamber heaters to reduce dampness, so we installed them as well, since the chamber floor was a concrete slab on the ground. All in all, the organ fit exceptionally well in the space available, except for the Chrysoglott. The tonal percussions other than Chimes were later relocated, unenclosed, behind grilles in a living room clerestory so they would be heard better. And they were spectacular!

The sill boards, chest bearer legs and second chamber swell shades, though, were excess. The shades went to another enthusiast for his own home installation and the other items were stored under the house near the new chambers. We were still lacking some major items, though. Specifically we needed a console, blower and relays other than for the Great. Once again we were lucky. One of Richard's



*Hilo Theatre neighborhood after 1946
Tsunami (Bob Alder collection)*

*Palace Theatre and Haili Street
after 1946 Tsunami (Bob Alder
collection)*

*Hilo interior from stage 1940
(John DeMello collection)*



church customers was replacing an old instrument, and a 7½-hp 3-phase blower (rated 8" at 2520cfm; 11" static) was available, along with three Hillgreen-Lane crossbar-type combined switch/relay units for manuals and pedal. Another of his customers was replacing an old two-manual Arcraft console, which we used temporarily. All ranks were voiced at 10" except the Vox Humana at 8", and the higher static pressure and capacity of the replacement blower proved adequate for its new job.

Being in a residential area, three-phase power was not available—and even if it had been the minimum charge was \$100 per month, a substantial sum in 1964. So I set about building a phase converter. In determining the ideal capacitance needed to run the blower I happened to try a capacitor that was not rated high enough for 220 volts; so when the motor came up to speed, the capacitor exploded, filling the room with white smoke and blowing the main fuse. Note to self: be sure to include a starting-cutout relay and a starting-current-limiter in the final converter!

On a business trip to San Francisco I found a surplus store that had quite a number of used oil-filled capacitors with suitable ratings; I bought what I needed for both starting and running, and carried them home as excess baggage. I also got two very

high-wattage resistors that lowered the starting current from 88 amps to 66, and the final unit worked quite nicely. The current-limiting and pseudo-three-phase power made the start cycle take about ten seconds, but no fuses blew and no wires melted.

On the very first day that the organ was playable, it rained...and rained...and rained some more. Native Hawaiians consider rain (especially with rainbows) a blessing, depending on the event, but this was ridiculous! That evening we noticed that Mother Nature was still trying to get at the rest of the organ: the chambers started to flood! Though the chamber floor had been painted with epoxy and the hollow tile walls with latex paint, cracks between the concrete floor slab pours and mounting anchor holes in the hollow tile walls were letting water in, and there was nowhere for it to get out. So we bailed a lot that evening, and quickly added a small sump and pump in the floor as well as a dehumidifier. Eventually my father added a floor drain out to the street gutter.

The temporary console didn't have enough tablets, so a Skinner drawknob side-jamb from yet another local organ replacement was added, and we resolved to find the real thing somewhere. That turned out to be a two-manual Wurlitzer console from the Los Angeles Stadium

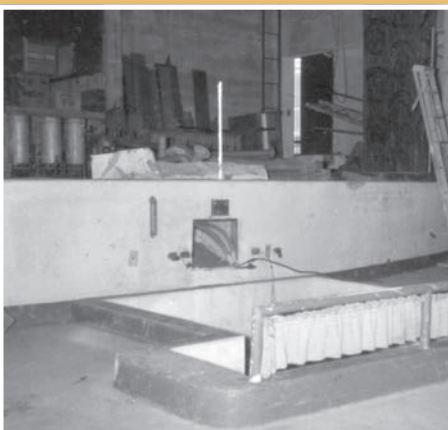
Repurposed Waikiki Theatre 2nd Touch Stops from Accomp. and Great

16' Tuba, Clarinet (T.C.); 8' Baritone (Diapason), Tuba, Tibia, Clarinet; 4' Piccolo. These were added to the 'straight' stops on the third manual: 8' Doppel Flute, Oboe Horn, Solo String, Quintadena, Kinura and 2' Piccolo.

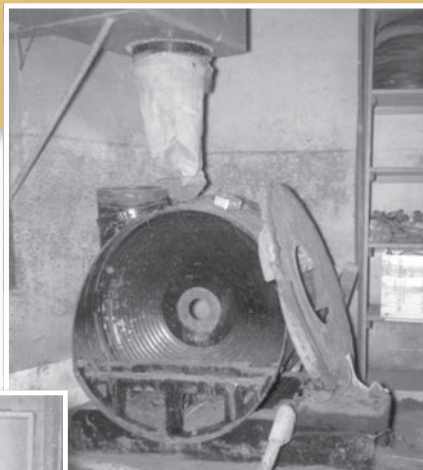
Theatre that we purchased in California in 1965 from a couple that was upgrading to a three-manual. (Dick Simonton later identified the console as a Style 215 Special. Oddly enough, while there are photos of it in that theatre, it's not on the Wurlitzer shipping list so the instrument may have been relocated from elsewhere.) Once it was wired in, RM 2507 became a 2/7 Wurlitzer/Robert-Morton composite.

I had no experience with Wurlitzers since all of Hawaii's theatre organs were Robert-Mortons, with the exception of a 1921 3/14 Barnes & Blashfeld at the Kaimuki Theatre—which DeMello had also played earlier in his career. It had

Hilo organ pit after 1960 Tsunami (Roger Angell)



Hilo Theatre, view of left chamber & stage from right chamber (Roger Angell)



Hilo blower shell after 1960 Tsunami. Note water stain on wall (Roger Angell)

Debris in Hilo Theatre parking lot after 1960 Tsunami (Lowell Angell collection)



originally been ordered for the Princess but was deemed to be too small and was sold to the Kaimuki where it replaced a Photoplayer. The Kaimuki organ, I later discovered, was the source of the Deagan Harp I'd acquired, as it was removed when the organ went into the Kailua Methodist Church in 1954.

Since I didn't know how the two pedal levers on my Wurlitzer console should work, I designed my own circuitry for second-touch grand crash and two-stage full organ. I didn't want percussion bus relays clicking along with the music so I created electronic replacements on printed-circuit boards. For the Vibrachord and future Piano (we had a player that I planned to electrify), I designed an automatic sustain circuit to supplement the swell pedal slide switch: it sustained all notes until a pedal key was released, at which time all notes were damped for a moment, then un-damped.

I added a few things to the toy counter and later purchased another Carlsted chest for a future Violin Celeste, but it was never wired in. Allen Miller later fabricated an electronic 16' Diaphone with a "Suitable Diaphone" feature for the pedal, replacing the 32' Resultant—which I had named "DeMelloPhone" in Johnny's honor. A Maas-Rowe Vibrachord from yet another defunct organ was installed and run through the Diaphone audio system. I figured I had

spent about \$3,500 on the organ, excluding chamber construction.

At this point, my parents apparently decided the organ was going to stay, so they converted an adjacent screened patio to an extension of the living room. The added space had a rather high ceiling, which permitted building a small "cave" over the adjacent bedroom. The cave allowed the tonal percussions to be relocated from the basement—where they were too soft—into the listening area upstairs. The extension also created space for the player piano that had been acquired on the same mainland console-finding trip.

In the final home stoplist, the Great stops are exactly as on the original instrument, except for the couplers. The other three divisions' original stops are unknown—unless someone has the factory stoplist for this Opus.

We enjoyed the organ over the next few years, but Nature perseveres and has many minions, so there still were occasional water intrusions, but as nothing was directly on the floor there was no real damage. It was then that Nature played her pestilence card: Termites. Hawaii has both drywood, or flying, termites, which live in small colonies and therefore do their work slowly, and Formosan, or ground, termites, which live in massive colonies, also fly, and work fast and wreak devastation. The first

attack was on the delicious, thick sugar pine pedal chest. The bottom few notes had been invaded before the infestation was noticed. Undaunted, Richard manufactured a replacement chest which, of course, fit perfectly. We discovered that the termites had also enjoyed a fine dining experience on those extra pieces of lumber that had been stored under the house. (They're everywhere!)

In 1972, Gaylord Carter traveled to Hawaii. The Aloha chapter of ATOS had arranged for him to play a silent movie—*The Winning of Barbara Worth*—at the Waikiki Theatre. He had been touring the country playing the movie since its recent re-release. I asked Gaylord and Johnny to give a "re-dedication" concert at my home and invited the ATOS members. Gaylord accompanied *Cops* as part of his program. The photos also show the living room listening area with the tone chute coming through the floor and attic spaces above, housing the tonal percussions and Diaphone speakers.

A few years after the rededication I got married, bought a house and started a family, so over the years, time available for the organ became more and more limited. While my attention was diverted, Nature attacked again, this time dispatching a rat to chew through a regulator gusset, run around in the wind lines and make a home

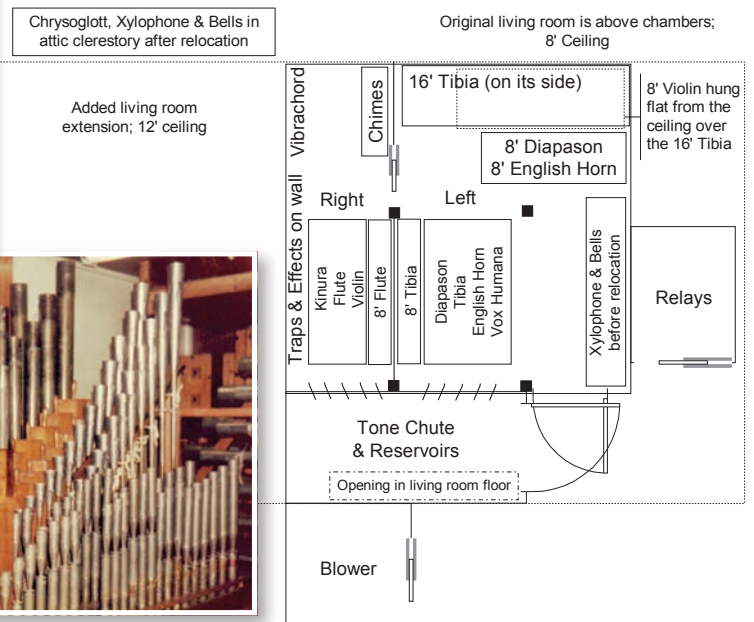
A young Richard Harger with the Hilo organ ready to ship to Honolulu 1964 (Roger Angell)



Angell residence—left chamber, Vox Humana, English Horn, Tibia, Diapason, Tibia offset (Roger Angell)



Angell residence—left chamber, horizontal English Horn and Diapason at rear (Roger Angell)



in one of the chests—the Post Horn or Tibia, as I recall...leave it to a rat to pick the most important ones!

As if to make a final statement of triumph, some time later the termites attacked again, totally devouring the action for the Chrysoglott in the attic—and also getting into the floorboards under the console platform.

The organ was to rise again, but first let me share some history of another local theatre—you'll soon see the connection.

Waikiki Theatre: 1936-2002

The 1928 introduction of modern “talkies” in Honolulu increased theatre patronage, and new neighborhood theatres started opening—more than a dozen in all. Of course, Waikiki—Honolulu’s main tourist area—needed one too, and Consolidated began planning it. It would be their flagship and their most lavish, located on the main thoroughfare across from the famed Royal Hawaiian Hotel. The 1936 theatre, in the tropical Moderne style, sat way back on a full acre with a grand tropical garden forecourt flanked by two access ramps. The forecourt featured a central fountain illuminated by changing, colored lights, and bearing eight bronze plaques with the signatures of major movie stars of the era.

The lobby had large Hawaiian-themed wall and ceiling murals and led to 1,353 seats in an atmospheric auditorium facing a curved rainbow-shaped tiered proscenium, lit by more changing, colored lights. Along the sides were artificial tropical plants—banana, papaya and hala trees, heliconia, ti, night-blooming cereus and more—anchored by tall coconut palms, one at each side of the rainbow, with trunks of painted concrete. Stars lit up the blue atmospheric ceiling, with clouds lazily drifting by.

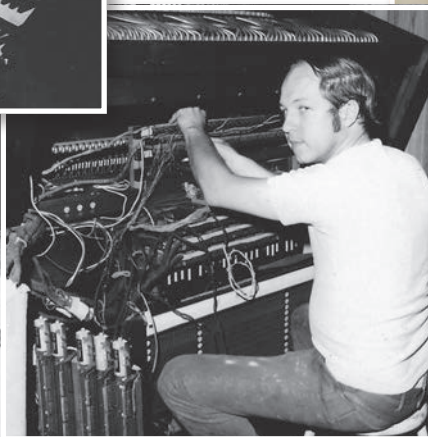
To open this new theatre, Consolidated invited Edwin Sawtelle to return from the mainland to become the manager and musical director. As an “opening” organist and tonal finisher for the Robert-Morton Company, in 1922 he was in Denver when the president of Robert-Morton wired him about an opportunity at the Princess Theatre in Honolulu, which had purchased a new 4/16 Robert-Morton. Employee Gail Seward, assisted by Paul Carlsted himself, was doing the installation. Sawtelle sailed to Hawaii with his wife, arriving a few weeks before the November 8, 1922 opening, and might have assisted with tuning and voicing. He played the opening week and either asked or was invited to stay on by owner Louis Greenfield, and continued to play there and at the Hawaii Theatre as well. In 1927, he returned to the mainland for an extended concert tour,

perhaps resuming his earlier role with Robert-Morton.

When he returned to Hawaii in 1936 for the August 20 opening of the Waikiki Theatre, it had a new, modern Hammond organ, the Model A. Back then, a new Hammond cost \$1,400, and the theatre reportedly bought extra speaker cabinets besides. But Sawtelle soon decided that the Hammond wasn't powerful enough for the building, and that a pipe organ was needed. He was given the choice of the Princess Theatre's organ or the one at the Hawaii Theatre—which, incidentally, had reportedly cost \$42,500 new (enough for 30 Hammonds!), whereas the nearly-identical Princess organ was said to be \$35,000—go figure. He chose the one in the Hawaii Theatre—because of its Tibia, we are told (those pipes were labeled Muted Horn and it was originally available only at 8' on the Great manual)—and the difficult task of designing and building chambers began. As the Waikiki Theatre had no orchestra pit or wings, the chambers wound up high on the sides of the rainbow, connected to the auditorium by short tone chutes which ended just behind the fronds of the artificial coconut palm trees. All work was done prior to the first afternoon matinee of the day and after the last show of the evening, so the theatre was never closed down.



John DeMello at ex-Kaimuki Theatre 3/14 Barnes & Blashfeld (Roger Angell)



The young author wiring the new console 1966 (Roger Angell)

Rebuilt Pedal Offset Chest (Roger Angell)



Re-dedication concert artists Gaylord Carter and Johnny DeMello 1972 (Roger Angell)



Behind the screen and curtains, tall iron ladders rose vertically from the small stage, one with a landing halfway up at a small room that would house the relay system. The large openings in the chamber floors, needed to permit entry of the pipe chests, were later closed in with a heavy wooden floor and a small trap door for maintenance access. A large eyebolt, attached to the theatre's ironwork, protruded through each of the chamber ceilings for the attachment of the necessary rigging equipment.

Leo Schoenstein and Gail Seward moved the Hawaii Theatre's organ to the Waikiki and reinstalled it in the new chambers. Leo had relocated to the Islands the year before and would stay until 1950. They placed the console into the small, shallow pit that had been provided in front of and below the small stage apron for the Hammond, though it likely had been enlarged for the new console. The organ debuted in late June of 1938, nearly two years after the theatre had opened. By October the Hammond was briefly moved to another Honolulu theatre for a concert, and from there it was shipped to Hilo to fill the void at the Palace. At the start of the war it followed Johnny back to the Liberty Theatre in Honolulu.

In what must have been a wonderful fringe benefit, Sawtelle and his family lived in a little house at the back of the Waikiki Theatre property, and he had a

small private office in the theatre near the manager's office. In addition to being played for shows, the organ was featured on regular late evening live radio broadcasts over KGMB Radio for fifteen years. A small "sound booth/control room" within the projection room was, in part, used for his broadcasts. Recordings of some of those broadcasts, transferred to 16" transcription discs, are believed to have been distributed to the military and played to entertain troops in the Pacific during World War II.

Sawtelle retired as house organist at the Waikiki Theatre in 1955 and permanently returned to the mainland. Johnny then began playing at the Waikiki, though still working at the Liberty. Until 1958, Johnny was also performing regularly at the Princess Theatre, but it then became a Cinerama house, and to accommodate the large screen and local Japanese shows, a stage was built over the pit, trapping the console below. The organ was still playable if you crawled under the stage and bent over the keyboards. We remedied that problem a few years later by cutting trap doors above the console.

In 1965, the Liberty was leased out and Johnny was transferred to the Waikiki as assistant manager and organist. When Cinemascope came to the Waikiki in the '50s, the screen was enlarged but remained inside the rainbow. In the '60s

the screen was enlarged and most of the rainbow was covered, though the top still peeked out. Ever the showman, Johnny managed to mount a crescent moon at the rainbow's center, and lit it for his "moon" numbers. At Christmas it was replaced with a star. In 1968, heavy rains got into the Waikiki's console pit, damaging the coupler switches inside the console (this is getting depressing!). Richard Harger was doing the organ maintenance for Consolidated Amusement and removed the console in June 1969 to repair the damage.

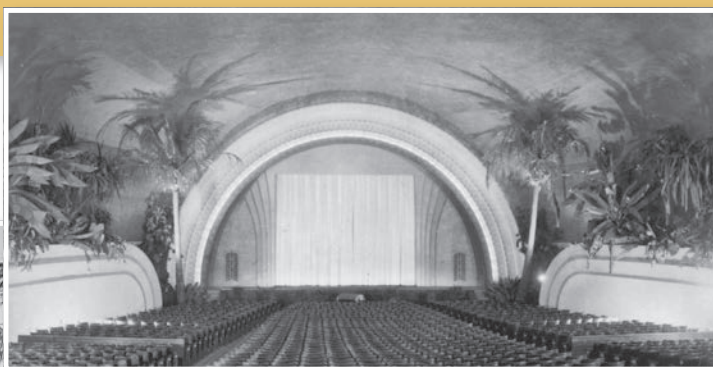
In that same year the Princess Theatre was slated to be demolished by the city for urban renewal, so its organ was moved the few blocks to the Hawaii Theatre. The relay and switches—multiple units interconnected by large but short cables—were put on dollies and simply rolled down the street like a train on a quiet Sunday morning. The Princess console went to Harger's shop at Pipe Organs Hawaii, joining the Waikiki's there for a while.

The Princess pipework would be reinstalled in the Hawaii over the coming years by various persons, and a backstage room in the Hawaii became the new home of the ATOS Aloha chapter. The Hammond originally used at the Waikiki was moved by the chapter from the Liberty to the room at the Hawaii. Chapter members also refinished the ex-Princess console

Angell Residence: Chambers below console, tonal percussions behind grilles at upper left, Diaphone speakers behind center grilles, basement tone chute at right under Conn pipe speakers 1972 (Roger Angell)



Waikiki Theatre interior—rainbow proscenium, coconut trees and tropical plants 1936 (Roger Angell collection)



Waikiki Theatre front—fountain plantings, left and right covered entrance ramps, 1936 (Theatres of Hawai'i by Lowell Angell—used by permission)



Waikiki Theatre courtyard late 1930's (Roger Angell collection)

in a Hawaiian motif. Harger upgraded the console by replacing the keyboards, adding a second horseshoe rail and side stop jambs, and electronic switching and combination action for the many more pistons and stops. But that's another story in itself.

As part of the Waikiki's water damage repair project, Harger applied some ormolu to the console, recovered the keys, and added some needed unification for the third manual, which previously controlled only a six-rank vent (straight) chest and included no stops for the ten other ranks in the instrument. This required an additional stop jamb, so he built a pair and installed one of them on the left side, leaving the extra parts for future use. The new stops were affected by rewiring the unused and somewhat unusable Accompaniment and Great second-touch relays and switches to the third manual. [See sidebar] He also built an electronic rhythm unit into the now-empty backrail, and replaced the interim faux Howard seat with a new bench copied after another of suitable design.

Consolidated built two more theatres in Waikiki in 1970, around the corner from the original one, and the new "twins" became Waikiki 1 and 2; and the original, Waikiki 3. Johnny had retired in 1969 from his managerial position but continued to play at the Waikiki 3 until he fell ill in

August, 1978. In December, Frank Loney, who had been organist at the Pomona Fox in the 1920s, succeeded him, playing for weekend intermissions. Bob Alder followed Loney in 1980 or 1981. Alder had studied with Gaylord Carter, played at the Wiltern in Los Angeles, and been an entertainer on a cruise ship before settling in Hawaii.

The Waikiki interior was remodeled in 1983 when the theatre was equipped for 70mm and HPS-4000 sound. Sadly, the palm trees and tropical foliage were removed and replaced by drapes—possibly to prevent historic status designation at age 50. During that remodel, Alder and Scott Bosch removed the console to a workshop where the shell was painted what has been called "appliance white," potentially causing the very glare that ushered in the previous ivory or colored fabric. The stoprail was then refitted with new electromagnetic actions, replacing the pneumatics. They also added plaques to the console lid and connected a Roland synthesizer to the top manual, which otherwise had been only inter-manual couplers. Clearly the fourth manual had originally been just an inexpensive way to make the console look more impressive to the audience. The second side jamb that had been fabricated by Harger was installed and the coupler and synthesizer tablets added to it. The still-empty backrail received a cut-down

What's a Kremone Kinura?

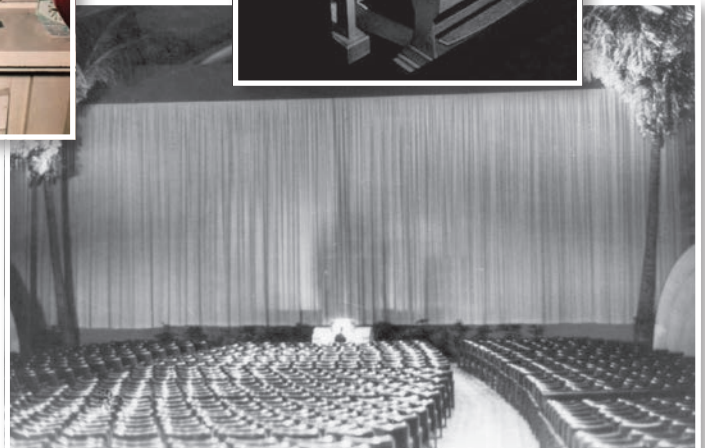
The lowest pipe, typically the one stamped with the name of the rank, simply says Kremone. The Great manual switch stack had the name Kremone Kinura for 8' and Cambette for 4'. There appear to be no other uses of either name, though Cromorne/Cremorne/Cremona and Gambette are well-known. The reed resonators are fairly tall (around 1 foot at the bass end), have a very slight outward taper, and are open and slightly curved inward at the top. Of course there is a buzziness to the tone. My theory is that the factory had a classical Cromorne in inventory when RM2507 was ordered, and thought it a better fit in a small organ than the typically raucous Kinura, so made up a quasi-theatrical name and included the set with this organ. Alternative theories are welcome.

Edwin Sawtelle at Waikiki Console. Note green edge trim on lid (Bob Alder collection)

Waikiki console with faux Howard seat 1960 (Roger Angell)



Waikiki Theatre interior foliage (Theatres of Hawai'i by Lowell Angell—used by permission)



Waikiki Theatre interior with Cinemascope screen 1960's (Roger Angell)

stop rail and tablets from a seven rank Allen church organ which they also wired in, with speakers on stage and in chambers, along with an added swell shoe to control their volume. But the best was yet to come, though many years off.

Alder stayed for 17 years until 1998, and the organ then went silent. Theatre attendance had been declining, multiplex theatres were coming on the scene and property values in Waikiki were soaring; the end was near. The 2002 property tax alone amounted to \$500,000! Some years earlier the company had agreed to eventually donate the organ to the Palace Theatre, so in 2001 the console was disconnected and shipped to Hilo for future installation there. On November 21, 2002 all three Waikiki theatres closed, with the organ entombed inside #3, awaiting removal or destruction.

Palace Theatre Rebirth: 1990-Present

To finish this tale, we take you back to the Palace Theatre where it all began. After the organ had been moved to the Hilo Theatre, one Palace chamber and a storage area above it were remodeled into apartments, the lower one for Consolidated Amusement employees visiting from Honolulu, and the upper one for the on-site custodian/maintenance man. After

the second tsunami in 1960, the theatre was used as a warehouse, and boarded up entirely in 1981, a victim of declining attendance at the downtown theatres in Hilo. The theatre just sat quietly until 1990 when the Hilo Downtown Improvement Association purchased it and began a restoration project, which included placing it on the State and National Registers of Historic Places.

By then, my parents had died and I had decided to donate the Hilo organ back to the Palace, its original home. In 1991, after the organization had obtained non-profit status and accepted my offer, my brother, Lowell Angell, and Bob Alder removed the instrument from the house and shipped it back to Hilo—free of charge, courtesy of the same inter-island barge company we had used in 1964. Once there, however, since the Palace was to undergo a lengthy renovation, the organ went into storage in several places between its arrival and final destination. The Wurlitzer console and traps were put on display in the theatre lobby to get the public interested in the Palace Theatre project, and the pipework and other parts went into storage in a vacant S. H. Kress store that had gone out of business. While at Kress, Nature came calling again: termites destroyed the Tibia rank from 4' C up, including some of the

metal trebles(!)—a devastating blow for any theatre organ.

Nonetheless, the theatre renovations were completed in 1998, and the theatre reopened. Alder, Scott Bosch and other volunteers began the reinstallation of what was left of the original organ. It was then that they found that the Wurlitzer console was infested with termites that had been living in the non-redwood parts of the building. The console was a total loss but was replaced by a second two-manual Wurlitzer console from the Ventura Theatre in California. That organ had been donated to Honolulu's Aloha chapter by Jack Darr, but the chapter was unable to place it in Honolulu and subsequently donated it to the Hilo chapter. The Ventura organ was the source of more Carlsted chests, replacement traps, and Tibia pipes—replacing the damaged ones—plus a Tuba Horn, Violin and Diaphone. The first three ranks playing were the original Concert Flute and Diapason, and the Wurlitzer Tibia.

The Palace Theatre organization, though it had earlier been promised the Waikiki organ, and had been offered it again after the Waikiki had closed, couldn't afford the high cost of shipping a forty-foot container to the Big Island because of its own renovation expenses. So the organ was then offered to the Hawaii Theatre in

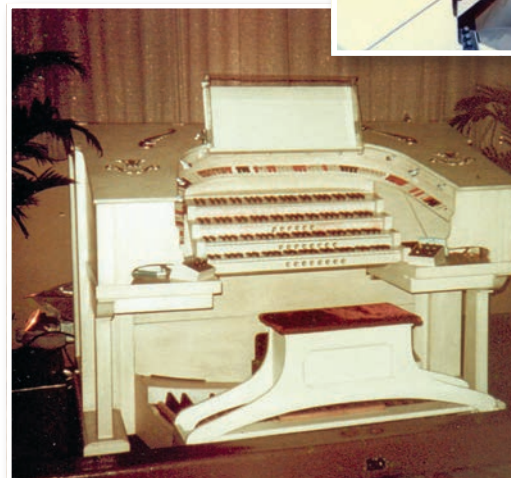


Princess "Relay Train" 1969 (Roger Angell)

Frank Loney at Waikiki 1980's (Bob Alder collection)

Waikiki (left) and Princess (right) consoles in the shop 1969 (Roger Angell)

Refurbished Waikiki console 1971 (Roger Angell)



Honolulu (which already had the 4/16 from the Princess). The Hawaii accepted six ranks and various pieces for possible future addition. In the meantime, volunteers at the Palace Theatre rebuilt, enhanced and refinished the Waikiki console, installing an electronic capture combination action and electronic switching, in anticipation of it replacing the Wurlitzer console. And it looked magnificent!

Alder, my brother Lowell, and Bill Petty—who had taken over the local pipe organ maintenance business after Harger retired—removed the Waikiki Theatre instrument in 2003-2004 so it wouldn't go down with the theatre. They got some assistance from a local theatrical supply company, and various donors subsidized the shipping cost to send the rest of the organ to Hilo. The booty included a single-rank Vox Humana chest, three- and six-rank unit chests, various offset chests and the ventill chests, plus various ranks of pipes, of course. The Waikiki Theatre was ultimately demolished in April of 2005.

So, after 51 years, three moves on two islands, various natural disasters and pests, RM 2507 finally returned to its original home at the Palace Theatre, accompanied by about ten ranks from its older sister.

The new components were installed into four chambers—the original pair and two above—and debuted in October 2005

with the rebuilt Waikiki console. The other components from the Waikiki arrived and were added later. The organ specification as of today is a 4/19—with a Solo String, Doppel Flute, Chrysoglott and Wood Harp still awaiting installation. All of the seven original Palace ranks (except for the Tibia pipes that the termites ate) have been installed, along with nine ranks from the Waikiki and some cats and dogs from Photoplayer, Skinner, a Style D Wurlitzer and another Robert-Morton.

Still, it wasn't over yet. Another body blow occurred in "The Great Flood." One night in 2006 while the theatre was unoccupied, a fire sprinkler head broke and dumped several feet of water into the basement where some as-yet-uninstalled chests and extra parts had been stored. The water got the 16' pipes of the Tibia as well (I told you the organ would rise again, but I didn't mean 'float') so ultimately only the 8' octave survived. (You'll recall that the termites tried to take the same 16s out while in the basement of our home.) The water leak also damaged the console keyboards, which were then sent away to be re-bushed.

The Palace Theatre is alive and well today, run by the nonprofit Friends of the Palace Theatre, and functioning as the community's performing arts center. There are current Hollywood and ethnic movies,

stage shows, live Hawaiian musical and dance events weekly, a holiday ballet, and occasional silent movies with organ, plus the theatre is also rented out for special events. Significant renovation projects are continuing; they've done a half-million dollars of work in the last decade. The console now sits on a platform to the left of the stage rather than in its original pit-center location. In 2012 the building was fumigated for those pesky, persistent @#\$\$% termites! In 2013 it was re-roofed—so no more water damage! (See more at hilopalace.com)

Whether by seeing a movie, making a donation or picking up a paintbrush, the community continues to support the Palace. The theatre and its Robert-Morton(s) are definitely here to stay!

Waikiki console in Hilo after upgrades (Bob Alder collection)



Bob Alder at Waikiki 1980's (Bob Alder collection)



Palace Theatre interior fisheye 2012 (Bob Brown, Eye Expression Photography)



Palace Theatre exterior 2013 (Palace Theatre collection)

4/19 HILO PALACE WURLITZER/ROBERT-MORTON

CHAMBER LAYOUT

Pipework pressures are 10" except where shown otherwise.

Pitch Rank Notes

Solo, stage right, second floor	
16 Tuba**	73
16 Tibia Clausa/ Muted Horn**	85
8 Oboe Horn**	61
8 Diapason/Baritone**	73
8 Kinura**	61
8 English Post Horn* (11.5")	61
8 Vox Humana #1** (7.5")	61
8 Vox Humana #2*** (7.5")	61
Solo String** (future)	
Doppel Flute** (future)	
Solo-2, stage right, third floor, unenclosed	
Xylophone*	37
Glockenspiel/ Orchestra Bells*	37
Traps (Wurlitzer)	
Main, stage left, second floor	
16 Diaphone (Wurlitzer)	12
16 Bourdon (Wurlitzer)	12
8 Tuba Horn (Wurlitzer)	61
8 Tibia (Wurlitzer)	73
8 Diapason*	73
8 Concert Flute*	73
8 Concert Flute	
Celeste (Ten C.)	49
8 Clarinet**	61
8 Violin (Wurlitzer)	73
8 Violin Celeste*	49

8 Kremone Kinura*	61
8 Vox Humana* (9") Chimes	61
Main-2, stage left, third floor, unenclosed	
8 Trumpet (Skinner) (6")	61
Wood Harp (future)	
Chrysoglott** (future)	

* from the original installation.

** from the Waikiki Theatre.

*** from a Photoplayer

STOPLIST

4 Manuals, 19 Ranks

PEDAL (Eyebrow)

Contra Bombarde*	32
Diaphone*	32
Tuba	16
Diaphone	16
Tibia Clausa	16
Flute	16
Bourdon*	16
Post Horn	8
Tuba Horn	8
Clarinet	8
Diapason	8
Tibia	8
Flute	8
Cello	8
Pedal - Pedal	4
Accomp - Pedal	8
Great - Pedal	8
Bombarde - Pedal	8

ACCOMPANIMENT

Post Horn	8
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Tuba Horn	8	Vox Humana	16
Trumpet (Tuba Horn)	8	Post Horn	8
Open Diapason	8	Tuba Horn	8
Diapason	8	Tuba Horn	8
Clarinet	8	Open Diapason	8
Kinura (Kremone)	8	Diapason	8
Tibia Clausa	8	Tibia Clausa	8
Tibia	8	Tibia	8
Violins	8	Clarinet	8
Concert Flute	8	Kinura (Kremone)	8
Vox Humana	8	Violins	8
Diapason	4	Concert Flute	8
Diapason	4	Vox Humana	8
Tibia	4	Open Diapason	4
Violins	4	Diapason	4
Flute	4	Tibia Clausa	4
Vox Humana	4	Tibia	4
Flute	2 2/3	Violins	4
Diapason	2	Concert Flute	4
Flute	2	Blank (Tibia Clausa)	3 1/5
15th (Strings)	2	Tibia Clausa	2 2/3
Accomp - Accomp	4	Tibia	2 2/3
Bombarde - Accomp	8	Flute	2 2/3
Great - Accomp 2nd T (Prepared)	8	Tibia Clausa	2
Bombarde - Accomp 2nd	8	Tibia	2
		15th (String)	2
		Flute	2
GREAT		Tibia Clausa	1 3/5
Post Horn	16	Tibia	1 3/5
Tuba	16	Flute	1 3/5
Tuba Horn	16	Great - Great	16
Open Diapason	16	Great - Great	4
Diapason	16	Bombarde - Great	16
Tibia Clausa	16	Bombarde - Great	8
Flute	16	Bombarde - Great	4
Clarinet	16		
Viol	16	BOMBARDE	

2/7 ANGELL RESIDENCE WURLITZER/ROBERT-MORTON

CHAMBER LAYOUT

Two chambers, Left and Right, as heard facing the tone chute, are located in basement below the listening area and connected via a tone chute through the floor. Console is Wurlitzer. Everything else is Robert-Morton. All pressures are 10" except for Vox Humana on 8".

Pitch Rank Notes

Left Chamber	
8' English Horn *	61
16' Tibia *	97
8' Open Diapason *	61
8' Vox Humana	73
Bass Drum, Tympani, Cymbal, Crash Cymbal, Bird Whistle, Triangle	
Right Chamber	
8' Flute	85
8' Kremone Kinura	73
8' Viol d'Orchestra	73

(Lowest 12 pipes in Left chamber *)	
Chimes (Ten A - E)	20
Tambourine, Castanets, Tom Tom, Train Whistle, Snare Drum, Chinese Block	
Antiphonal (in clerestory of listening area)	
16' Diaphone (electronic)**	12
Xylophone	37
Orchestra Bells	37
Chrysoglott (Low G - G)	49
Vibrachord (Ten F)**	44
(Maas-Rowe Model 10) Klaxon, Siren, Doorbell, and Auto Horn**	

* lowest octave is mounted horizontally

** added to the original following reinstallation

STOPLIST

PEDAL	
Diaphone (Electronic)	16
Tibia Philharmonic	16
English Horn	8

Principal	8	Accompaniment	4
Tibia Clausa	8	SOLO	
Cello	8	Tibia Clausa	16
Flute	8	Contra Viol (Ten C)	16
Flute	5 1/3	English Horn	8
Octave	4	Open Diapason	8
Flute	4	Tibia Clausa	8
Chimes		Kremone Kinura	8
Accompaniment to Pedal	8	Viol d'Orchestra	8
		Oboe (Synthetic)	8
ACCOMPANIMENT		Concert Flute	8
Tibia Clausa	16	Vox Humana	8
English Horn	8	Tibia Clausa	4
Open Diapason	8	Cambette (Kinura)	4
Tibia Clausa	8	Violin	4
Kremone Kinura	8	Concert Flute	4
Viol d'Orchestra	8	Vox Humana	4
Concert Flute	8	Twelfth	2 2/3
Vox Humana	8	Tibia Clausa	2
Tibia Clausa	4	Piccolo	2
Violin	4	Tierce	1 3/5
Concert Flute	4	Xylophone	
Vox Humana	4	Orchestra Bells	
Tibia Clausa	2	Chrysoglott	
Piccolo	2	Chimes	
Chrysoglott		Solo	16
Vibrachord			

Tuba	16	Blank
Clarinet	16	Sleigh Bells
Kinura (Oboe Horn)	16	Bass Drum
Post Horn	8	Tympani
Trumpet	8	Cymbal
Clarinet	8	Snare Drum
Kinura	8	Tambourine
Oboe Horn	8	Sleigh Bells
Tibia Clausa	8	Harp (Prepared)
Dopple Flute	8	Chrysoglott (Prepared)
Solo String	8	Chimes (Prepared)
Tibia Clausa	4	Cymbal
Tibia Clausa	2 2/3	Snare Drum
Piccolo	2	Tambourine
Bombarde - Bombarde	16	Tom Tom
Bombarde - Bombarde	4	Blank
SOLO (Eyebrow)		Piano 8 (prepared)
Tuba	16	Glockenspiel
Tibia Clausa	16	Xylophone
Diapason	16	Harp (Prepared)
Tuba	8	Chrysoglott (Prepared)
Tibia Clausa	8	MIDI
Diapason	8	Chimes
Tibia Clausa	5 1/3	Glockenspiel
Tibia Clausa	4	Xylophone
Diapason	4	Harp (Prepared)
Chimes		Chrysoglott (Prepared)
Accomp - Solo	8	Solo Trem
Great - Solo	16	Solo Tibia Trem
Great - Solo	8	Solo Reeds Trem
Great - Solo	4	Strings Trem
Bombarde - Solo	16	Vox Humana Trems
Bombarde - Solo	8	Main Trem
Bombarde - Solo	4	Main Tibia Trem
BACKRAIL		Main Reeds Trem
Traps / Trems / Etc		*Electronic

Solo	4	Main Right
BACKRAIL		Vox Humana
PEDAL TRAPS		Vibrachord
Bass Drum		PEDALBOARD TOE STUDS
Tympani		Pedal 1
Snare Drum		Pedal 2
Cymbal		Pedal 3
Triangle		Horn
ACCOMP TRAPS		Klaxon
Snare Drum		Siren
Cymbal		(2 Swell Shoes)
Tambourine		Crash Cymbal
Castanets		Bird Whistle
Chinese Block		Train Whistle
Tom Tom		FOOT LEVERS
TRAPS CONTROL		Grand Crash (Double Touch)
Accomp Traps to 2nd Touch		Sforzando (Double Touch)
Muffled Snare		ACCOMP KEYCHEEK BUTTONS
Crash Cymbal (Momentary)		Triangle
Automatic Sustain		Doorbell
ACCOMP SECOND TOUCH		COMBINATION ACTION
Solo to Accomp	4	Pedal 3 toe studs
TREMULANTS		Accomp 10 pistons
Main Left		Solo 10 pistons

Where Are They Now?

Johnny DeMello passed away in March, 1979 at age 75, after a 56-year career as a theatre organist.

The Waikiki #3 was demolished in 2005 and replaced by a street-front retail building with stores and restaurants. Some of the architectural elements of the theatre, including the neon sign, were used in the new building.

The Waikiki "Twins," #1 and #2, were closed in 2002 and their interiors gutted. A new retail interior was later built and occupied in 2014. No theatres are left in the Waikiki area.

The Kaimuki organ went from the church into a private home in Honolulu. Though its owner died in 2013, the instrument is still intact, playing, and maintained. Its future is uncertain.

The Kaimuki theatre closed in the late 1970s and, after suffering storm and water damage, was demolished in 1982.

The Princess was demolished in 1969 and replaced by an urban renewal apartment/condominium high-rise project.

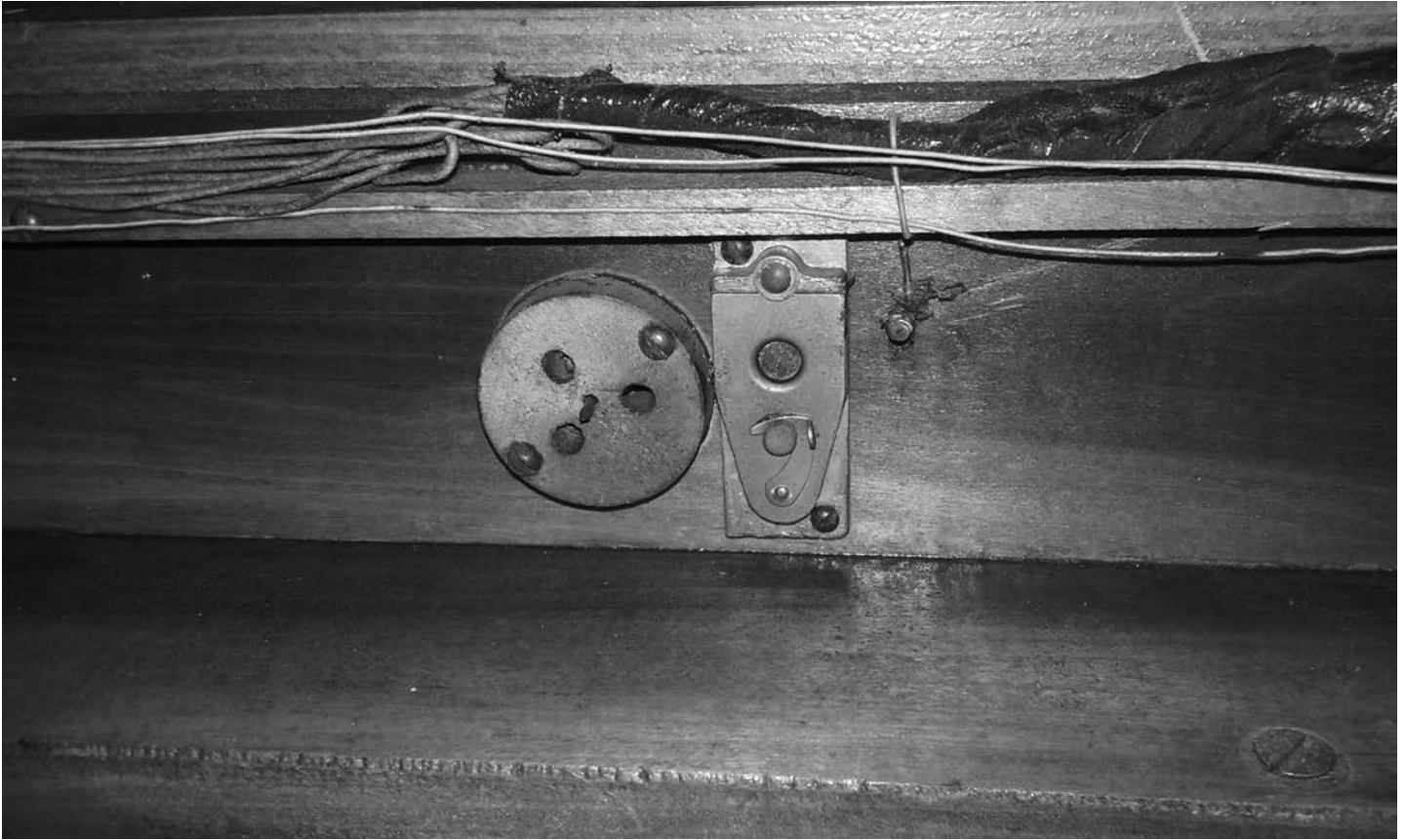
The Liberty closed in 1984 and was demolished in 1990. It is now a parking lot.

The Hammond Model A ultimately went to an unknown private party.

The Hawaii Theatre is still a performing arts center, but faces financial challenges. The organ is rarely used other than during tours of the theatre, and though funded and maintained, has a few problems.

For further information on Theatres of Hawaii, see the book by that title by Lowell Angell (Arcadia Publishing, 2011), available on Amazon; and a video at <https://vimeo.com/30364854>

Mystery Photo



Here's another one for the hardware arcana experts (we know you're out there!).

This is the bottom of an offset chest of unknown manufacture. We know the magnet is a Reisner C-20, which is pretty common.

The round thing to the left of the magnet is the primary valve seat/valve wire guide. We've never seen one of this configuration before, and it doesn't appear to be a one-off; the entire chest has this design.

We've had a few answers from our friends in the tech world: "Never seen that before"; "It isn't Barton"; "Not a Page."

But not a single "That's a ..."

For what it's worth, it may not be from a theatre organ. This chest was in a mixed lot of miscellaneous organ parts which had a great deal of low-pressure pipework in the mix.

Think you know? Drop us a note.

SOLVED

Last issue we asked you what this was and who made it. We also gave you a couple of hints. We'll get to the hints in a minute, but first we'll send out congratulations to John "Grumpy" Tanner of seemingly all over the state of Georgia for being the first to correctly identify the "what."

It is, of course, a Möller Slapstick. As he pointed out, Mighty Mo at the Atlanta Fox has two (Ken Double says three, but who's counting?) and the organ at the Rylander Auditorium in Americus has one.

I've also seen one sitting up high on a shelf in the shop at the American Organ Institute at Oklahoma University—perhaps waiting its turn to be installed.

John also provided a top tip: don't get your hand near it when the wind is on, just in case someone might fire it. At best, you might wind up with a nasty bruise; at worst, who knows?

On now to the hints. Two people got the first hint, which was "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."

That referred to the evergreen holiday number, the Boston Pops recording of Leroy Anderson's "Sleigh Ride," in which the slapstick serves as the crack of a whip. From about late September on, you can't miss hearing this number several times a day, let alone once a year.

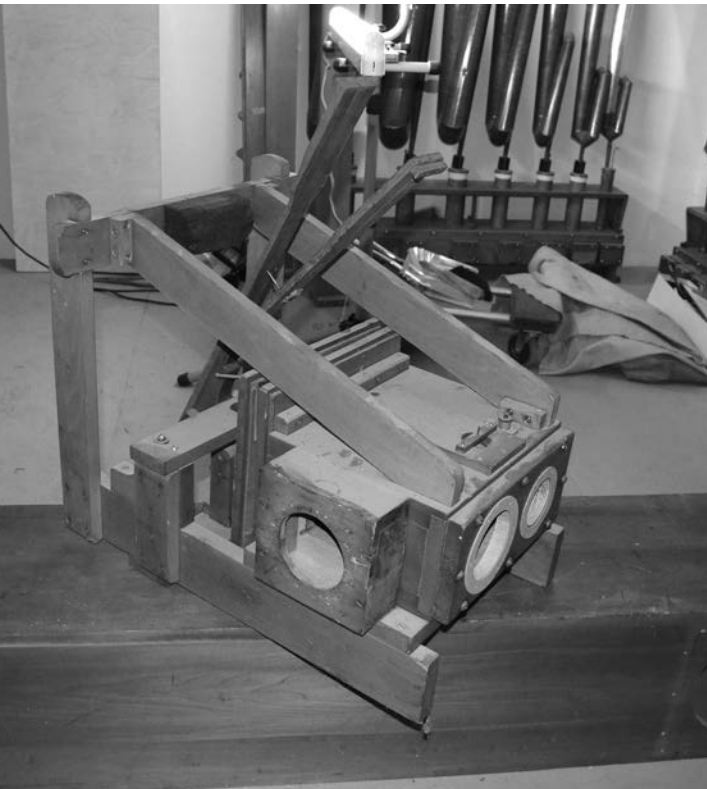
Nobody figured out the second hint which, we'll admit, was just a touch more arcane. We said, "According to film lore, Katharine Hepburn wouldn't have considered using this as a substitute for the "real thing" in the 1981 film *On Golden Pond*."

Katherine Hepburn and Henry Fonda won Best Actress and Best Actor Academy Awards, respectively, for their roles as Ethel Thayer and her husband, Norman Thayer, Jr. Jane Fonda played Norman and Ethel's daughter, Chelsea Thayer Wayne. A major subplot of the film involved the strained relationship between Norman and Chelsea, which to a considerable extent mirrored the relationship between Henry and Jane. In one scene the tension between mother and daughter escalates to the point where Ethel slaps Chelsea hard across the face. In the released version, it looks clearly like there was, shall we say, "significant force" behind the slap.

After Henry Fonda's death, Hepburn was interviewed about her friendship with him, and about working with him for the first time so near the end of his life (Henry Fonda died just six months after the release of the film).

Hepburn is reported to have said that the scene which gave her the most satisfaction was the scene where Ethel slaps Chelsea, and she felt it was so important to get it right, they had to rehearse it many times...and it took several takes to be sure everything was right....

We referred to it as "lore." It is a widely-repeated story, but to our knowledge it has never been independently confirmed. Fact, or urban legend? We'll leave it for you to decide.



Meet Your New Director



MARK RENWICK

I have been a member of ATOS and the Eastern Massachusetts chapter since I was a teenager living in Massachusetts. Growing up, I was very fortunate to attend EMCATOS concerts and to have access to a number of instruments as I polished my performance skills. For

professional reasons, I moved to Jacksonville, Florida in 1982, and have lived there ever since. I retired from the accounting/finance division of a major financial institution in 2015. Approaching retirement, I had planned to get more involved in ATOS, and I am pleased to report that this has come to pass!

I am looking forward to participating in ATOS as a member of the board of directors. While my term of office does not begin until the convention in Cleveland, already I have been working closely with board and staff members as the paid Interim Operations Manager, from July 2015 to January 2016, and since then as an unpaid volunteer.

So far, my focus has been primarily on ATOS internal administration. Of note, we've established our classification with the IRS as a public charity, as opposed to private foundation. (Note that our 501(c)(3) tax-exempt status was never in question. The public charity vs. private foundation distinction has to do with how the organization is funded.) We've established relationships with two California attorneys to advise us on nonprofit corporate

and employment issues, as they arise. Further, our financial accounting system is now squared away with our conversion earlier this year to Jitasa for cloud-based accounting services. I will encourage further steps to streamline ATOS's internal operations.

As one of the regular members who participated in the management retreat ("Retreat Forward") in 2014, I am very familiar with the recommendations that arose from that process. As a member of the board, I will help ATOS to continue adoption of pertinent retreat recommendations. While the retreat focused primarily on our internal management structure and dynamics, I will encourage the board to expand its scope to consider other topics that need to be part of any business plan: 1) the needs of ATOS chapters, 2) the human resources available to ATOS (paid staff, unpaid staff, and volunteers), 3) financial resources, 4) the evolving entertainment market of our time, and 5) realistic goal setting in view of topics 1, 2, 3, and 4.

My wife, Carrie, and I look forward to seeing all of you in July at the annual convention in Cleveland!

— Mark Renwick

Donna Parker



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Vox Pops

ATOS IS ALMOST MORE OF A FAMILY THAN AN ORGANIZATION.

In the past ATOS functioned as a group of well-meaning people who loved the theatre organ and enjoyed the music more as a social, rather than an arts-oriented, function. Those of us in the arts know that things are always changing, usually for the better. For the past few years ATOS has been painstakingly moving into the future as an arts organization with well-defined purposes and exacting roles for the board members and staff.

There was, and possibly still is, disagreement among board members regarding the best future path for ATOS. This is a difficult situation for any family or organization to address, especially when all of the correct facts are not either presented or are not understood by everyone. The one looming issue is that many folks do not have sufficient understanding of the “business best practices” in nonprofit organizations, and labor and employment issues, both at the state and federal levels, and including IRS regulations.

I have enjoyed a successful career that includes over 50 years as an organ designer, marketer, and artist plus holding the position of music director for a large Methodist church for over 45 years. In short I have witnessed what works and, more importantly, what does not work in various organizations, especially nonprofits.

While there is disagreement about strictly following the path defined in the retreat there is a larger, more important issue. That is the board’s apparent lack of serious concern for the real future of any arts organization, which is aggressive support for youth activities—scholarships, the Summer Youth Adventure (SYA), educational outreach programs, and

more. As the SYA is currently the most visible program, I have concerns about its future with the activities of the present board. The original goals of the SYA program have been accomplished beyond my expectations. I am very pleased that many SYA students have developed into fine young organists who are performing theatre organ events for the general public at a high level.

After much thought following the April meeting I sent an e-mail to the board, from which I’m sharing excerpts:

“...Considering the mission and marketing of ATOS, the one missing thing that really struck me in the [April] board meeting is the lack of importance the board seems to give to the Summer Youth Adventure—a program that is very important to the overall purpose of ATOS. There is a very old saying that you can have a million-dollar instrument but if you don’t have a three-million-dollar instrumentalist to regularly play it, the reason for its existence is nullified.

Now in its tenth year, the SYA program is successful in the big picture for three reasons:

- A constant staff of creative instructors who understand how to communicate with and motivate youth...
- The ability to use organs that sound good, are reliable and inspirational...
- The fundraising efforts of myself, Jelani Eddington and especially Ken Double. With the exception of the first couple of years, the SYA program has not required ATOS to provide much funding to the total program expense. That took a lot of research, time and trouble to accomplish, especially on Ken’s part.

It is no secret that fundraising should be a most important activity for all board members of any nonprofit organization. Ken has been the ATOS point person to develop and continuously work on ATOS fundraising. I don’t see the names of past, present or incoming board members on the fundraiser list...

The key to a successful campaign is having all principals in agreement when presenting the story for requesting funds and, most importantly, not shifting strategies just before or during a campaign. That action sends a clear message of uncertainty and poor leadership, and greatly influences the thoughts of potential donors as to the size of a donation—or worse, not making any donation....

Also, a successful campaign never uses negative-based or emergency strategies as an incentive. The last thing to be presented to any membership during a campaign is that their organization is failing. That reinforces the idea of “why support a sinking ship?” I have heard that comment from several prominent, long time ATOS members in various locales with successful business backgrounds.”

It’s time for ATOS members to recognize and support the forward mission of ATOS and not let it charge into oblivion as a big organ club that knows how to party.

—Jonas Nordwall

Chapter News

ALABAMA

Birmingham, Alabama—The Alabama chapter works alongside our sister chapter in Atlanta, contributing our expertise derived from decades of work on Big Bertha, to keep the Wurlitzer organ of Chattanooga's Tivoli Theatre entertaining Tennessee audiences.

So it was a great triumph for us when the Chattanooga Symphony featured the Wurlitzer as a prominent part of their Pops Orchestra program, "Play Ball," in April. Ken Double, the perfect organist for a sports-focused music program, had an opportunity to demonstrate the resources of the organ, to talk about its history, to lead the audience in singing some of the ballpark cheers, to play solos and entertain everyone during the intermission. Both Ken and the organ were enthusiastically received by the conductor, the symphony, and the audience that filled the theatre.

The next day, Ken was again at the console of a Wurlitzer, this time at the Alabama Theatre as he entertained the chapter in an afternoon of music. Joined by friends from Georgia and Florida, chapter members were treated to a delightful afternoon of music by Ken who demonstrated, as always, that Bertha is perfectly suited to his style of playing and his choice of repertoire.

—Larry Davis

Gary Jones, President

205-942-5611, smg4music@me.com



Ken Double at Chattanooga's Tivoli Theatre
(Photo by Larry Davis)



Ken Double at the Alabama Theatre
(Photo by Michael Anderson)

ATLANTA

Atlanta, Georgia—Early March was the occasion of one of the most special events in the history of the Atlanta chapter when the incomparable Richard Hills visited Atlanta to play a program on the chapter's 4/22 Grande Page Organ at Stephenson High School in Stone Mountain. We have had a succession of wonderful programs with the organ more and more complete: the inauguration at the 2013 Convention with Dwight Thomas; the dedication featuring Jelani Eddington two years ago; and now this unforgettable event. Chapter members, many guests, members of the Atlanta AGO, high school faculty and, most important, a large number of students were on hand for the evening's musical excitement.

There was an excited buzz in the hallways from the students at the conclusion; they and their educators gained a new appreciation for the organ. Needless to say, the organ enthusiasts and guests were equally thrilled with the evening's music. While Richard was in Atlanta, he made two public appearances at the Fox Theatre, "playing in the house" for a Broadway show. While at the Fox, he was interviewed by a local television station and appeared on air on the local Fox News affiliate playing the famous Möller.

In April, Elsie and Bob McKoon hosted the chapter and many guests in their Newnan home for an afternoon of music with Larry Davis and John McCall in an organ/piano duet program featuring the Allen 317 and the piano that formerly belonged to Bucky Reddish which has now found a home with the McKoons.

In March, Ron Carter accompanied the silent film *Ben-Hur* at the Strand Theatre to a large audience and to great acclaim, and Larry Davis made his yearly appearance at the Tivoli Theatre in Chattanooga, opening a country music benefit program with classic country music on the Mighty Wurlitzer.

—Larry Davis

Larry Davis, President

770-428-4091, acatos@earthlink.net



Stephenson High School: Quentin Goins,
Director of Bands; Richard Hills
(Photo by Larry Davis)



McKoon Residence: John McCall, Larry Davis
(Photo by Tim Stephens)

CENTRAL FLORIDA

Pinellas Park, Florida—On March 5, the Central Florida Theatre Organ Society sponsored a theatre organ concert at the historic Tampa Theatre, an original 1926 John Eberson atmospheric theatre. Dave Wickerham entertained about 100 music fans, bringing out an amazing variety of sounds from the theatre's original Wurlitzer theatre pipe organ. Dave's medley of song requests is always a virtuosic example of improvisation. It was an excellent concert. For those people not in attendance, you missed a great show!

At our monthly free concert at the Pinellas Park auditorium on Tuesday March 8, local chapter members played a variety of music, mostly centered on an Irish theme, befitting the St. Patrick's Day holiday.

Visiting organist Bill Vlasak played our monthly concert on April 19. Bill is always entertaining in both his playing and his selection of music. Chapter concerts are free and open to the public on the third Tuesday of the month at 11:30am. We give our thanks to Bill and to our playing members for generously sharing their talent with our community.

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

CHICAGO AREA

Chicago, Illinois—We had a great turnout for our April social at the Tivoli Theatre in Downers Grove to hear Paul Johnson play on CATOE's 3/10 Wurlitzer. After a brief business meeting, Paul opened the program with some well-known tunes from many different musicals. He also led us in a sing-along to several Beatles tunes that the audience certainly enjoyed. Paul's performance included using many of the traps and percussions that are seldom used these days—for which the audience showed their appreciation! After his final number, the members in attendance enjoyed coffee and treats and plenty of open console time.

Our theatre organ in the Tivoli is used every weekend before the movies as well as for special occasions. David Rhodes and Tim Charlton share time on the bench.

Just a few blocks north, at Downers Grove North High School, their 3/10 Wurlitzer is used more than 20 times each year before their choir and band concerts. Taylor Trimby and David Rhodes perform before their events.

Our smallest organ, the 2/7 Barton in the York Theatre in Elmhurst, is used monthly for their special film events.

Mundelein is also being used for several events and when the repairs at the Arcada are complete, pre-show music will once again be heard on the Jim Shaffer Memorial Marr & Colton/Geneva organ. We are so happy that theatre managements actively

engage CATOE to utilize the organs as part of their performances.

—Taylor Trimby
David Rhodes, President
630-687-0380, DVRhodes85@gmail.com

CHICAGOLAND

Chicago, Illinois—Yes, often the grass is greener in your own backyard. Such is true when it comes to organists. We have fine talent close and within our reach. For our November social we were thankful to have Taylor Trimby from Joliet. He will be 60 in May and will mark his 45th year playing the organ.

Back in the day, as one of three staff organists for the Rialto, Taylor played a travel-themed show on the Barton on the radio. Two of his tunes were "Moonlight in Vermont" and "Old Cape Cod." He played an extensive medley to include most all the songs from *The Music Man*—really good tunes. Thank you, Taylor, for a fine and very entertaining program!

If you have never been, my, oh my, what you have missed! This party, always the first Saturday in December, is the kickoff for the holiday season—and what a kick! It is the best! We love their beautiful bungalow in Chicago, and Dennis Scott and Thom Day are excellent hosts for their all-day affair. For you technical guys...they have the Hauptwerk system working two beautiful organ consoles off the computer...in their lower-level "speakeasy".

Dennis set the scene with great Christmas music, both old and new. A fun sing-along included my very favorite "Put On Your Christmas Smile," a song Dennis wrote a few years ago and for which friend Joe recently wrote words. Barry Manilow should record it! I also loved "Lady Be Good," played George Shearing style—hot and jazzy! Wow!

The buffet was Yummo! Hard and soft drinks flowed freely. Arlene Miller served a delicious cake for John Hill's young 80 years, and we all sang. Then, three hours of Dixieland music by Fairfield Orpheans Band. Thanks for the highlight of the holidays. You guys rock!

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

DAIRYLAND

Milwaukee, Wisconsin—About 15 members of Dairyland Theatre Organ Society (DTOS), some with their relatives and friends, came together in the sunny and warm spring weather to assemble at the home of Ryan and Lindsay Jonas in East Troy, Wisconsin on Saturday, April 16.

There is usually a special artist playing the organ for about an hour followed by open console. That there wasn't one this day didn't matter: those folks came to hear, see and make (in turns by themselves) enjoyable music on the Jonas's special Paramount 310 virtual theatre organ and their Wurlitzer baby grand piano (sometimes in duet), and to have the usual good companionship. This one began with a pot-luck featuring Rice-Krispie goodies and special drinks made by Lindsay and Ryan. Each arriving person brought additional food to share. It was so nice outside that seating to eat even took place on the patio with doors open.

That Paramount 310 virtual theatre organ's history is quite interesting. The console is a Gulbransen case that has a full 32-note pedalboard, both case and pedalboard refinished by Ryan. The two manuals are not original to the Gulbransen as they were swapped out by others before Ryan got it from the Racine Theatre Guild in Racine. Ryan installed new pistons, an Artisan relay, and Hauptwerk software.

Ryan has the Wurlitzer theatre pipe organ console and pipes from the Racine Theatre Guild, which originally were in the Capitol Theatre in Racine; it is whole, but will need some damaged chests replaced. He has it in storage at this time in hopes that he and Lindsay can soon build a new house for themselves and this "real pipes" instrument.

It was a lovely social, lasting until nearly 4:00pm. Thank You, Lindsay and Ryan!

—Jane Dries-Syme
John Cornue, President
262-903-2931, musicman_2939@yahoo.com

Chapter News



Some of the attendees at the Dairyland April social at the Jonas residence
(Photo courtesy of Dairyland chapter)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Members at the console go with March as much as flowers go with April. Members Day this year again featured the variety of presentations that the audience expects and loves. The task of explaining the background of the various selections fell to Charlie Briggs this time, and he cheerily rose to the occasion. We give thanks again to about 10 members who shared their work with the rest of us.

Once again, Linda and Jim Duncan played to a nearly full Shanklin Music Hall at EMCATOS' April meeting. Their blending of organ and piano is beautiful to hear, regardless of who is playing which instrument. Members of the Westborough Seniors Chorus were on hand to lend their voices to part of the program. It was indeed a pleasant afternoon.

Because of the forced cancellation of a concert by a visiting artist, Cecil B. DeMille's epic silent movie *King of Kings* was quickly selected to be presented in its place. This classic film, appropriate for Easter, was ably accompanied by Bernie Anderson, well known for his work with silent movies.

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

GARDEN STATE

Long Valley, New Jersey—The Magnificent Möller at the Patriots Theater in the Trenton War Memorial was the centerpiece of our March gathering. Members took turns playing the instrument in an open console session on the 3/16 instrument throughout the afternoon. Of course, no GSTOS event would be complete without food, and Carole Rustako and other members came through with a great potluck lunch.

The spring season of monthly afternoon concerts on the Rainbow Room organ resumed in April. Mark Andersen was the featured artist, entertaining a group of loyal listeners from the Rahway area where the instrument has its current home. The pattern of having regularly-scheduled one-hour programs the first Thursday of each month makes it possible for people to keep the date in mind. It also helps that these events are sponsored by GSTOS and are free to all who attend. The famous Wurlitzer seems to sound better every time we hear it.

Bob Maidhof's Showcase Spectacular was our next performance. It highlighted the versatility of our Wonder Morton in the Loews Jersey Theatre. From his seat at the console of the 4/23 theatre pipe organ, Bob played concert style, accompanied soloists Lorraine Ernest and Stuart Scheer who sang duets from acclaimed Broadway musicals, and then provided music for the 1927 classic silent film *Fiddlesticks*. The artists and the instrument all performed beautifully. Bob Maidhof is, of course, no stranger to the Wonder Morton, having been the first artist to record on this instrument. The resulting CD, *Opening Night*, features original arrangements designed specifically to bring out the amazing sounds of a Wonder Morton in a Wonder theatre.

Monthly classic film weekends at the Landmark Loews Jersey Theatre this season featured organists Ed Alstrom, Paul Citti, and Eric Fahner playing the Wonder Morton to open each show.

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



Bob Maidhof at the 4/23 Wonder Morton at Loews Jersey (Photo by Tony Rustako)



Soloists Lorraine Ernest and Stuart Scheer singing to music from the Wonder Morton
(Photo by Tony Rustako)

LONDON & SOUTH OF ENGLAND

Woking Surrey, UK—Our March show featured Mark Laffin. Not only did we hear some fine playing, our crew had the first opportunity to feature the first stage in our new LED organ chamber lighting. This allows us more control and gives more depth of colour for our audience to see through the viewing windows either side of the console.

Our April concert gave winners of our Young Theatre Organist of the Year Competition a chance to show their skill at our Woking Wurlitzer. Four organists entertained us, all giving very different but good performances:

Our 2015 competition winner, Declan Poole and 2015 Dean Herrick Memorial Cup winner, Lewis Scott, both gave us several lively renditions, demonstrating good control of the instrument as well as sensitivity and a good ability to bring the music off the page.

Robert Eldridge was awarded the Christie Cup in our 2015 competition as the player showing the most future potential. Just a year into his playing career, at age 14 he is already showing sound technique. His sister Holly is a fine singer and added variety to the concert with a couple of show numbers.

Back in 1990 Chris Stanbury won our Christie Cup. Since then he has built a career in music, and is now a Professor of Music and examiner at the London College of Music as well as giving regular concerts on electronic organs. His fine performance at Woking bodes well for his intention to play more concerts on the theatre organ circuit.

At the end of April our AGM took place at Woking, with several members having the opportunity to play our Wurlitzer after the business meeting.

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



Lewis Scott, Robert Eldridge, Declan Poole,
 Holly Eldridge, and Chris Stanbury
 (Photo by Keith Reeve)

MAGNOLIA

Meridian, Mississippi—The Magnolia Theater Organ Society held its first meeting of the new year at the home of Bob and Tippy Garner in Jackson on February 21 with 15 members and guests present.

Frank Evans and Greg Hatcher encouraged MTOS participation in the *May Meridian Mini Maker Faire* at the Mississippi Industrial Heritage Museum in the old Soulé Steam Feed Works in Meridian. Members can demonstrate and share their knowledge and skills in pipe making, pneumatics, and

repair that they have applied to their own instruments as well as in maintenance and rebuilding of the Meridian Temple Theater's Robert-Morton theatre organ.

A possible future concert by organist John Ledwon was discussed, as well as other ideas for the August 21 meeting at the Temple Theater, to include a silent movie and live organist at the console of her mighty Robert-Morton.

President Roger Smith reported on the ongoing relocation of organ parts from his warehouse and need for storage space for the C. Sharpe Minor studio organ which was donated to the Temple Theater. This, plus numerous Wurlitzer tremulants and a Wurlitzer Post Horn offset rank, are available for sale or trade (contact Roger Smith if interested). Frank Evans reported that work continues in his workshop on the Temple Theater's Chrysoglott.

The highlight of the afternoon was a marvelous recital on Bob Garner's in-house 3/18 Robert-Morton organ by our newest member, David Benson, organist for St. Paul's Episcopal Church in Meridian. He presented a number of Broadway classics and old familiar tunes to the enjoyment of all. His lovely wife, Josephine, accompanied him at the console for a rousing march by John Philip Sousa. David really put Bob's Morton through its paces! Fellowship, an open console, and a delicious assortment of refreshments concluded a delightful afternoon.

—Roger Smith, President
 214-938-5656, rotorguy47@yahoo.com



David Benson at Bob Garner's Robert-Morton
 (Photo by Jean Orcutt)

NORCAL

Berkeley, California—The NorCal Stage Door Concert Series continued this year with a performance by John Lauter on our magnificent 4/41 Wurlitzer installed high above the proscenium in the auditorium of Berkeley High School. John chose to play on the former Center Theatre console, a four-manual rosewood console with a fully pneumatic combination action which operates flawlessly. John's program was a delightful presentation of more modern musical numbers, which is to say "within the last fifty years," which demonstrated the versatility of this vast instrument through carefully crafted registrations and his detailed arrangements that let the music speak for itself.

Throughout his program the large audience was entertained with a wide variety of musical moods enhanced by melodious countermelody lines and thoughtful pedal support demonstrating what Garrison Keillor has called John's "unerring taste." John is, of course, no stranger to large Wurlitzers, having played the Detroit Fox (4/36) for many years, even playing for the grand reopening in 1988. His credits include his 17-year tenure as staff organist at the Michigan Theatre in Ann Arbor (3/13 Barton). After the concert John shared with those in the stage house many of the stories he has collected over the years of organs and organists he has known, many from the Bay Area where he had spent several years. It was a pleasure to present John to our membership and it will be our pleasure to present him again in the near future.

Continuing within the NorCal chapter area is the reinstallation of the 3/11 Robert Morton in the California Theatre in Pittsburg that had been first installed in 1928 and later removed for church organ service, now coming back to its original location. The chapter eagerly awaits the dedication concert, a date yet to be announced.

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

Chapter News



John Lauter and the Center Theatre console at Berkeley Community Theatre (Photo by Roy Powlan)

PUGET SOUND

Seattle, Washington—Simon Gledhill was as impressive and winning as ever in his visit to Seattle the first weekend in March, performing on the newly-expanded 3/25 Kimball-Wurlitzer at Calvary Christian Assembly.

On Saturday afternoon, March 5, he presented a three-hour workshop entitled “Arranging Music for the Theatre Organ,” demonstrating his points for about a dozen organists seeking to improve their playing. The first of those points concerned the great value of critically listening to oneself playing, studying high-quality arrangements, and listening to recordings of the great artists. He then discussed introductions and endings, and presented several approaches to arranging medleys. Attendees were enchanted with the presentation, and at least for this reviewer, were inspired to try his many suggestions.

The next afternoon, an audience of about 70 witnessed a true tour-de-force as Simon performed a concert of enormous musical breadth for over two hours entirely from memory, artfully showcasing the organ’s enormous sonic resources. He was true to form with his flawless technique, smooth transitions, and occasionally dizzying modulations.

Simon received a richly-deserved standing ovation and encored with Harry Warren’s “There Will Never Be Another You,” followed by another ovation. I can’t imagine a single audience member was anything

but astounded by his performance; we look forward to his return soon!

—Jamie Snell
Russ Evans, President
425-485-5465, russ@pstos.org



Simon Gledhill at Seattle’s Calvary Christian Assembly Kimball/Wurlitzer (Photo by Jeff Snyder)

RIVER CITY

Omaha, Nebraska—The RCTOS March 20 chapter meeting was held at Elmwood Tower, an independent senior resident living facility. RCTOS regularly presents an organ program at these facilities. The residence is home to a Conn theatre organ and grand piano. RCTOS officers Jeanne Sabatka and Greg Johnson entertained the group of 60 with a musical program of selections from Broadway musicals.

RCTOS annual potluck and organ program was held on Sunday, April 17 at the Markworth residence, home of the 3/24 Kimball with ATOS 2015 Young Organist competition winner Dan Minervini. Without doubt this was one of the most surprising presentations our full-house members and guests have witnessed to their delight. This young artist proved that he is worthy of his award as he presented a very entertaining and innovative musical program. Thanks to Bob Markworth for hosting the event and always bringing top theatre pipe organists to Omaha. Additionally, thanks to young artists like Dan for keeping our music alive. YouTube videos of Dan’s performance are posted on YouTube.

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

choir, the PATHFINDERS. Check website for more information.

Visit our website: www.rctos.com for current news, calendar and videos. Follow us on Facebook: RIVER CITY THEATRE ORGAN SOCIETY OMAHA.

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



Jeanne Sabatka and Greg Johnson at Elmwood Tower in Omaha (Photo by Bob Markworth)



Dan Minervini at the Markworth Kimball (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—It’s a bird...it’s a plane...it’s Super Kevin! Resplendently attired in an impressive red cape, Kevin Utter flew in from Ft. Collins to celebrate “Spring Forward day” and facilitate recuperation from the recent “Sadie Hawkins Leap Day.” Kevin has an extraordinary ability to hear a composition in its entirety and recreate it on the beautiful and complex theatre organ. He hopped over to the grand piano and performed a number of selections with his good friend Doc Fergy on the saxophone. Kevin is the long-time organist at Christ

United Methodist church in Ft. Collins. The day was super!

The Paramount was again a popular stop on the *Doors Open Denver* walking tour held each year in April. Paramount house organist Bob Castle, Doug Thompson, and Jim Calm provided non-stop mighty Wurlitzer music as Lee Shaw and Tim Cissell led theatre tours, Wes Ranstrom gave demonstrations on “How a Theatre Organ Works” and Rich Brooks manned the hospitality table.

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



Kevin Utter and Bingo at the Holiday Hills ballroom (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—Sunday, March 20, 2016 started with a surprise. A few days before, the weather had been warm, and all the signs of spring were in abundance, but then...snow! Not just normal snow either, but big mouse-sized flakes! Nevertheless, 25 to 30 brave members and guests arrived at the home of Dennis Rathert to hear the irrepressible Dave Stephens on Dennis’ Allen 311 electronic theatre organ. Dave played a varied program of music suitable

to the season of mostly ballads which he performed beautifully. Afterward, Dave was joined by none other than Jack Moelmann as the two performed duets of some famous old folk songs as they alternated playing on either the Allen or Hammond. Dennis also provided a fine assortment of snacks, cake, and soft drinks. A good time was had by all.

Sunday, April 17, 2016 was a wonderful warm spring day as Jim and Dee Ryan welcomed us to their home where a beautiful and spacious new “mother-in-law” room had recently been added. This involved also adding onto the basement in which the Wicks 4/23 resides. All the vibration and dust caused a few repairs to be needed to the organ as well as tuning. Fortunately, Jim and Al Haker had the organ in good shape for featured local artist Don Erhardt. Don performed a varied program of classical, popular, and musical theatre music for the group of about 35 who were in attendance that lasted about an hour. Afterward, during open console those who wanted to play took the opportunity. Many tasty snacks and treats with various beverages and soft drinks were provided and enjoyed during friendly discussions. It was yet another exciting meeting!

—Gary Broyles
Jim Ryan, President
314-416-0146, jim@sltos.org



March featured artist Dave Stephens at the Allen 311 (Photo by Gary Broyles)



April featured artist Don Erhardt at the Ryans’ Wicks (Photo by Gary Broyles)

SOONER STATE

Tulsa, Oklahoma—Our program for March, *An Evening with George Gershwin* was canceled and moved to April because Tulsa Technology Center was closed due to Spring Break. The Second Saturday Silents at the Circle Cinema went on as scheduled March 12, with the showing of *College*, filmed in 1927 and starring Buster Keaton. A second feature followed starring Harry Houdini in the 1919 serial titled *The Master Mystery*. We were honored to have guest organist Dennis Scott providing the accompaniment on the Circle’s original theatre pipe organ.

An Evening with George Gershwin was well worth the delay. Program chairman Carolyn Craft put a lot of time and effort into this program by drafting a script to correspond to the selections being played by members as well as biological information on George and Ira.

Bill Rowland started the evening on piano with George’s first piano solo to appear in print in 1917, followed by selections from *Porgy and Bess* and *Oh Kay*. Claire Whealy and Carolyn Craft followed on piano and organ with a duet of a Gershwin classic for piano and organ. Lynda Ramsey was next with two selections on piano from *Lady Be Good* and *Funny Face*. Joyce Hatchett came to the stage and continued with hits from *Of Thee I Sing*, *Strike Up the Band*, and *An American In Paris*. Carolyn then returned with another set followed by Phil Judkins playing songs from *Girl Crazy*. Paula Hackler continued with two songs from *1938 Goldwyn Follies* and *Lady Be Good*.

Chapter News

We were honored to have special guest Dana Thomas, a high school senior at Broken Arrow High School, play a Gershwin prelude on the piano. Carolyn Craft concluded the evening with a song made popular by Al Jolson and selections from *Strike Up the Band* and *Girl Crazy*.

—Paula Hackler

Bill Rowland, President

918-355-1562, ragtimebill@gmail.com



Participants in the Gershwin program, l to r: Carolyn Craft, Dana Thomas, Phil Judkins, Claire Whealey, Lynda Ramsey, Paula Hackler, Joyce Hatchett, and Bill Rowland (Photo by Rudy Geissler)



Bill Rowland at the console, Circle Cinema Second Saturday Silents (Photo by Phil Gray)

region. His father, Jack, has been an active church organist for many years and has served as an inspiration to Dan over the years. Their program included music for everyone, including marches, polkas, classical, theatre, etc. They did a terrific job of entertaining us with a wide variety of music including some we never heard before, and we look forward to having them back again.

SVTOS member Don Kinnier accompanied the silent film, *The General* on the Capitol Theatre's 3/20 Wurlitzer on March 26. This program was open to the general public and was a big hit with the audience and the theatre management. As a result we are planning more silent film programs with the Capitol Theatre later this year including Halloween and Christmas programs. The audience was enthusiastic and gave Don a standing ovation at the end of the film.

—Roy Wainwright

Barry Howard, President

717-274-2254, pres@svtos.org



Dan and Jack Umholtz at the Capitol Theatre in York, Pennsylvania (Photo by Roy Wainwright)

We had our best attendance in years for the February 14 showing of the silent film *Mantrap* at the Orpheum. Accompaniment was again provided by Ron Rhode. Ron played a 30-minute pre-film concert. Don Hall of Gateway College served as emcee, giving information about silent films and Clara Bow. The two answered questions from the audience after the film.

For several years, the Orpheum organ has been winded by two smaller blowers, which did not always meet the demands of the organ. Long-time member Bill Carr researched the situation and consulted with experts. He presented a plan to our chapter to replace the two blowers with a single, more powerful blower. Bill put together and submitted a proposal to ATOS requesting a grant to cover the cost, which was approved. Work is in progress, and the organ will be inoperative during the several weeks that the blower is being installed. While the organ is down, we are also updating the existing computer, software, and Uniflex relay with modern equivalents. The organ relay and combination system have been running under the outdated DOS for years. While we are not having monthly programs, we are keeping busy with technical work which will keep our instruments playing into the future.

Check the Stop Rail Online link on our website for updates on our activities.

—Madeline LiVolsi

John Bittner, President

480-239-2822, jbittner@zumagroup.com

SUSQUEHANNA VALLEY

York, Pennsylvania—Our March 14 showcase at the Capitol Theatre in York featured father and son organists Jack and Dan Umholtz. Dan is an SVTOS member who recently graduated from Messiah College with a Bachelor's Degree in Music. Dan has attended several of the ATOS Summer Youth Adventures, is currently serving as a church organist, and works for the Walker Technical Co. He is also an active recitalist and sought-after accompanist in the central Pennsylvania

VALLEY OF THE SUN

Phoenix, Arizona—Chapter member Bill Irwin passed away February 1 following abdominal surgery. Bill was a well-known organist, pianist, arranger and educator. He performed pop organ concerts worldwide. He sold many books of organ arrangements and organ courses, and had a recurring column in the ATOS Journal. Bill performed at some of our chapter meetings, and was emcee for our 2004 Desert Winds event.

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

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

ARIZONA

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

CALIFORNIA

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

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. July 21, August 18, September 15, October 20, November 17, December 15, 6:00pm: Dick Cencibaugh

Plummer Auditorium—201 E. Chapman Avenue, Fullerton, (4/37 Wurlitzer) www.octos.org/details/history.htm.

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

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

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

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

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

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

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

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

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

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

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

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

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

FLORIDA

Polk Theatre—121 S. Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) www.polktheatre.org/history.asp. Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Sandy Hobbs, 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. November 19, 2:30pm: John Clark McCall, Jr. Larry Davis, pianist/organist

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

GEORGIA

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

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

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

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

HAWAII

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

ILLINOIS

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

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

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

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

Arcada Theatre—105 E. Main Street, St. Charles, (3/16 Geneva / Marr & Colton) www.onestertainment.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. September 11, 2:30pm: Justin Stahl

IOWA

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

MASSACHUSETTES

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

MICHIGAN

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

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

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

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

Senate Theater—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dctos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. September 18, 3:00pm: Artist TBD; September 24, 8:00pm: Andrew Rogers; 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. Organ is featured as part of the guided summer tour Fridays at noon and 2 pm.

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

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

MINNESOTA

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

MISSOURI

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

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

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

NEW JERSEY

Atlantic City Convention Center Boardwalk Hall—2301 Boardwalk, Atlantic City, (7/449 Midmer Losh)

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

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

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

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

NEW YORK

Beite 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.

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

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

NORTH CAROLINA

Carolina Theatre—310 S. Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) www.carolinatheatre.com. Organ played before and after the Carolina Classic Film Series. July 28, 7:00pm: Mark Andersen; August 18, 7:00pm: Mark Andersen

Carolina Civic Center—112 W. 5th Street, Lumberton, (2/8 Robert-Morton) www.carolinaciviccenter.com. October 27, 7:00pm: Mark Andersen

NORTH DAKOTA

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

OHIO

Cincinnati Music Hall Ballroom—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php. Concerts, special events presented by the Ohio Valley chapter of ATOS.

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

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

OKLAHOMA

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

Circle Cinema—10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) www.circlecinema.com. Theatre pipe organ performances during movie intermissions, last Saturday evenings of each month. Also, silent movies with organ accompaniment during the year.

OREGON

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

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

PENNSYLVANIA

Keystone Oaks High School—1000 Kelton Avenue, Dormont, (3/19 Wurlitzer) pittsburghtheatreorgan.com.

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 2:30pm until 3:00pm. Check the theatre or SVTOS website for dates.

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

Lincoln Theatre—712 S. 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) www.lincolntheatre.org. 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.

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. 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. 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

MANSCHESTER

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.

WESR SUSSEX

Assembly Hall, Worthing, W. Sussex, UK—Stoke Abbott Road, Worthing, (3/22 Wurlitzer) www.worthing-wurlitzer.org. 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. 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

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Minutes

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

Monday, March 14, 2016, 8:00pm EDT

Chairman of the Board Michael Fellenzer called the meeting to order at 8:05pm.

Officers present: Michael Fellenzer, Chairman; Richard Neidich, Vice Chairman; Bob Evans, Secretary. **Directors present:** Denise Andersen, Juan Cardona, Josh Dill, David Kelzenberg, John Ledwon, Don Phipps, Carlton Smith. **Staff present:** Ken Double, President/CE; Mark Renwick, Interim Operations Director; Mike Bryant, THEATRE ORGAN Editor and Parliamentarian; Donna Parker, Membership Secretary; Don Feely, Website Content Editor.

The minutes of the February 6, 2016 ATOS Mid-year meeting were accepted as published.

STANDING BUSINESS

Staff, Committee, and Task Force Reports:

President/CE (Ken Double):

- The fees for the expedited visas for two performers from the UK will be repaid to ATOS by the three chapters involved and two donations.
- Jonas Nordwall is feeling very confident that at least five new students will be coming to the Summer Youth Adventure this summer. He expects as many as fifteen attendees at this year's event.
- The registrations for the ATOS Annual Convention in Cleveland are on par with previous conventions at this time in the registration process.

Membership Secretary (Donna Parker):

- The current membership number is 2226. (21 new members this quarter)

NEW BUSINESS:

George Wright Memorial Fellowship Motion (David Kelzenberg):

- David is withdrawing his motion until new information is received.
- Both sides of this issue have expressed concerns.
- Michael Fellenzer has asked Josh Dill to chair an ad hoc committee to study the GWMF issue.
- Michael has requested that the committee be ready to report the results of its findings for the May, 2016 ATOS virtual board meeting.

Josh Dill has received an application for the George Wright Memorial Fellowship and suggests that this application be accepted.

Good of the Order

Michael Fellenzer reports that the consensus of the board is to suspend the Operations Manager search until further notice.

Ken Double reminded the Board that the next ATOS Chapter Leaders' webinar is on Monday, April 11, 2016.

The Retreat Forward Task Force will present a reorganization plan for ATOS at an April meeting (date to be determined). The task force will host one or two GoToMeeting sessions for ATOS board members to discuss the recommendation and possibly make suggestions and comments on the proposal. We will post the dates when they are chosen.

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

/s/ Bob Evans, Secretary

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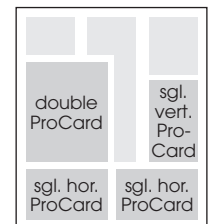
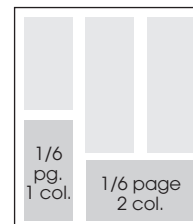
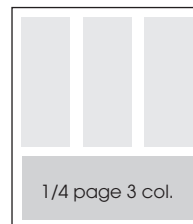
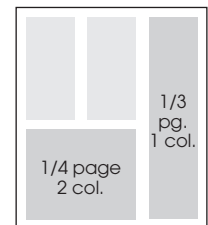
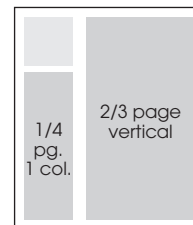
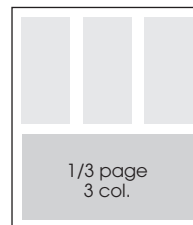
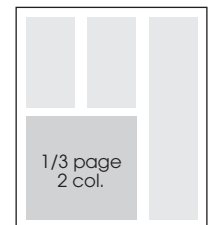
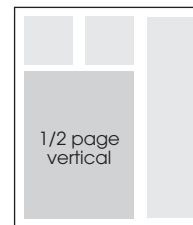
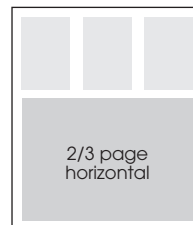
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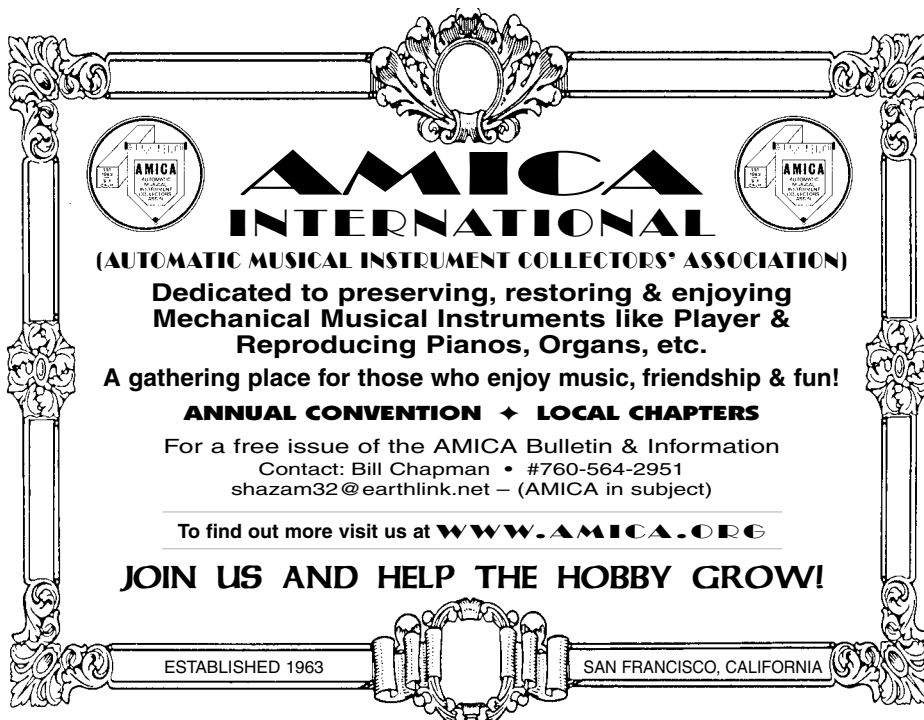
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