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El Capitan proscenium and console Pirates of the Caribbean: The Curse of the Black Pearl (Photo by permission of the Walt Disney Company)

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Vox Humana

It seems that it was only yesterday I was commenting on how fast time passes as we age, but it was a year ago.

And here we are again. Facing a new year, wondering where the last one went, and whatever happened to those articles people told me they were working on?

This issue is a bit of a “catch-up.” For various reasons, we’ve had to push one thing or another from the issue for which it was originally planned into an undetermined future issue.

And we’ve had to do that with one article originally scheduled for this issue as well, which is just as well, since it gives us an opportunity to catch up on some of those which are overdue for publication.

On the next page you’ll find an explanation of why there was a hotel on the cover of the last issue, and there’s some good news at the end of the piece.

The comment from the Facebook post about the cover was the only negative comment which made its way to me. It was offset by a lot of very positive comments about the convention issue, most of which focused on the layout of the convention article and the great pictures which illustrated it. These comments, by the way, were from members all around the world, mostly in e-mails (which were, for one reason or another, not intended for publication) but also made in passing in telephone and in-person conversations.

More than a few observed that in their opinion, the issue was the best convention coverage they could ever recall. The choice to run fewer but larger pictures and to break up the text so it read more like a series of shorter articles was very well received, and I think you’ll see next year’s convention covered in a similar manner.

Once again, while I appreciate your compliments, I’d be remiss if I didn’t remind you that without our members who submit so many great pictures, the outstanding proofreading skills of Warren and Jane Tisdale, and without the truly exceptional design sense and talent of Dannielle Stark, the Journal wouldn’t be what it is. The credit and thanks should go to them far more than to me.

Elsewhere in the issue you’ll find an overdue update on the progress of the WKY Kilgen organ, which has been in the very capable hands of the American Organ Institute shop being totally rebuilt. We’re not certain, but by the time you read this, installation may have begun. Fingers crossed.

You’ll also find an update on progress of the MacNeur studio organ; Bob got tired of waiting for me to write one (sorry, Bob) so he did it himself. And he did a pretty good job, if I may say so.

We’ve also taken the opportunity to expand an article on John Ebersson, complete with interior pictures of some of his atmospheric theatres. This was originally on the slate for last issue as a sidebar without dedicated pictures, but we had to drop it for space. So, we expanded it into a pictorial piece for this issue.

In the News & Notes department you’ll find a brief questionnaire about the Journal going forward. We’ll very much appreciate it if you’ll take the time to answer the questions and drop us an e-mail with your responses. You can either scan and e-mail the questionnaire itself, or just reply with the question numbers and responses.

Keep in touch.

—Mike Bryant



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WHY WAS THERE A HOTEL ON THE COVER?

BY MIKE BRYANT

A long-time member, after receiving his September/October issue of the Journal, posted this question on the ATOS Facebook page. He went on to say “Who wants to see a hotel? This is theatre organ. Where are the organ pictures or movie palace pictures?”

Good questions all, and deserving of an explanation.

Let’s begin with the hotel (well, it was actually more than that, but “hotel” works) on the cover. We chose that picture, taken by first-time contributor Jonathan Kleefeld, for the cover because of all the options available in those roughly 4,500 pictures submitted from the convention, it was technically excellent, it had great visual impact, and it was non-specific. At the same time, it brought the focus to the convention’s “headquarters,” so to speak.

We were hoping for a good shot of the world’s largest outdoor chandelier (over the intersection in Playhouse Square), lit up with the illuminated marquees visible in the background. We didn’t get one.

So why not put a picture of the interior of one of those movie palaces or a console on the cover? First, the convention is more than a single location or a single organ, so we wanted a shot that suggested “convention” without singling out any one venue or instrument. But the reasons go beyond that.

We—meaning all of us who attend the convention with cameras around our necks—have a very limited amount of time in a venue, and we have no control



We chose that picture, taken by first-time contributor Jonathan Kleefield, for the cover because of all the options available in those roughly 4,500 pictures submitted from the convention, it was technically excellent, it had great visual impact, and it was non-specific.

whatsoever over the lighting conditions or the movements of other people in the place, nor do we have any ability to set up a good shot of a console. Many venues won't let anyone other than the artist onto the stage at all, meaning that any console shots are going to be from undesirable angles.

It's extremely difficult to get cover-quality shots under those circumstances. And those magnificent movie palaces such as the Ohio Theatre and the Eberson atmospherics are even more difficult to shoot successfully in the limited time available and the lighting conditions as they exist. Why? Because the range of illumination (from the darkest to the lightest areas of the scene) often exceeds the capability of the camera or the skills of the photographer. And in most cases, flash won't help; the on-camera built-in flash units don't have the "throw" required to fill distant dark patches.

Those great theatre interior and console shots you see in so many of our articles and covers are very often the work of professional photographers who do have plenty of time to set up the shots and work with theatre staff to control the lighting, the positioning of the console, the viewpoints from which the pictures are taken, and so on. The cover of the July/August issue was one example of that.

Occasionally, we do get lucky. You may recall the cover showing Jack Serdy's grandson watching the console on the lift. Not such a great picture from a technical perspective, but we used it because it delivered a strong message about the importance of young people to keep our beloved art form alive and viable.

You may also recall the cover from the Indianapolis convention a couple of years back, showing an unidentified man facing the stage, photographing the Barton console at the Warren Performing Arts Center. I took that picture, and didn't expect it to come out as well as it did. I was walking across the auditorium a few rows behind the

fellow in the blue shirt (who, unfortunately, I can't identify) and when I got behind him, I was struck by the composition. I brought my camera up to my eye and took the shot, just a split second before he moved. When I put the image up on my big monitor at home later, I found I could even read the legends on the pistons and stops, which I thought was amazing considering it was hand-held and taken in available light (i.e., without flash).

Trust me, that wasn't due to any skills I might possess as a photographer. It was luck—pure and simple luck—and nothing more. Sometimes the planets do align. But those situations seem to occur maybe once in ten thousand shots.

You might find this statistic interesting. Among all the pictures submitted by members, the single most-photographed venue in this convention was Stahl's Automotive Museum. And of the total number of Stahl's pictures, the greatest number had a car (or cars) or some of the automotive memorabilia as the main subject. And for what it's worth, the green Tucker was the subject of more pictures than any other vehicle.

"Where are the organ and movie palace pictures?" our Facebook friend asked. Remember we began with about 4,500 convention pictures. After culling all the unusable pictures (blurred or out of focus pictures, pictures which were too dark, pictures which had been manipulated in the computer or camera, pictures which had been cropped or stitched together and couldn't be formatted to fit our layout, pictures which didn't meet our Writers' Guide criteria, etc.) we were down to about 2,000.

Our next pass focused on variety, interest, and technical aspects. That brought us down by about half.

From that point, it became even more subjective. We worked hard to provide Dannielle with a good variety of pictures to choose from to illustrate the timeline.

That number was about 200 pictures; she was able to use just over 100, and when she sent me the first proof she said it was so difficult to leave so many of those great pictures "on the cutting room floor," so to speak. But as we noted in the last issue, what wound up in print is really "the best of the best."

There were pictures I wish we could have run, and I wish we could have fit many more pictures into the issue. But space is a constraint. As it is, we extended the page count and doubled the number of color pages in order to give you a good cross-section of coverage of the Cleveland Convention. I think we did a good job—but of course, I'm biased.

So, before I give you the good news, let me say that if you want to see those movie palaces and organs, you really need to come to the convention. There's no way we'll ever be able to print everything you'd want to see, and no matter how good the pictures are, we'll never match the impression that seeing it in person will make.

Now for the good news. We did have a great number of pictures which would have been suitable for publication, had we had unlimited space, a lot more time, and a lot more money. Don Feely is working on putting together a group of photo essays for the website, www.atos.org, which will contain a large number of those pictures we didn't have room for (even the cars!).

They won't be up overnight, but keep checking and you'll see them as they are put up. And, of course, we'll ask Ken Double to announce it in his periodic e-mail blasts, and we'll announce it here in the Journal as well.

Finally, look at the article in this issue called "The Legacy of Opera House John." We've turned this into a pictorial instead of a sidebar so we could include a fair number of the good interior shots we didn't have room for in the September/October issue.

We hope you enjoy it.

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President's Message

GIFTS THAT CAN KEEP ON GIVING

Some Thoughts on the Future of the Theatre Organ

As you read this in early November, many of you will have received our Annual Drive fund letter, again asking you to think about ATOS in terms of support for our programs. That letter pointed to the successful programs that help sustain youth studies: ATOS Theatre Organ Radio; the incredible work at the Theatre Organ Archive; important work generated by the Technical Experience; and our efforts to inspire young organists via the annual competition at the convention; and the Summer Youth Adventure; right down to our daily efforts to produce the Journal.

There are many methods for giving. One such individual set a benchmark. The late Robert F. (Bob) Mertz of Lafayette, Indiana not only gave generously while alive, but supported both a local project dear to his heart, and our national efforts at ATOS in his estate.

I first met Bob in the late 1980s, an attendee at our Long Center concerts. We were fundraising to pay off the final debts to a bank which had loaned our organization the dollars to reinstall the Wurlitzer. When asked what we owed, we responded with the amount of just more than \$14,000. Two days later, he walked over to Long Center and dropped off a check to cover the debt.

He grew to love the theatre organ, attending all of the Long Center concerts and later hearing shows hosted by the Central Indiana chapter. Bob was generous to the Long Center Theatre Organ Society (LCTOS) in Lafayette, providing more than \$50,000 in support over the years. He was also generous to ATOS.

Nearly four years ago, he provided ATOS a check for \$100,000, earmarked for the Endowment Fund. Upon his death, we found out that his generosity had not ended.

He left ATOS a percentage of his estate, which generated a check for an additional

\$114,000. But the “gift that kept on giving” had not yet been completed.

A portion of Bob's estate was tied up in legalities. Thus, last month ATOS received notice that with the final closing of the estate, an additional \$18,900 would be coming to our organization that he grew to love and enjoy so much. This, from a man who was not introduced to theatre organ until he was 74 years old.

In all, ATOS has received just under \$234,000 from the estate of Mr. Mertz, including the initial \$100,000 gift that started it all. All the while, he also supported the local efforts in Lafayette, Indiana. The \$50,000 in generous gifts over the years grew by the nearly \$40,000 he left LCTOS in his estate.

Bob was an accountant by trade; lived his entire life in the house he was born in; obviously was wise with his dollars as his seven-figure estate would attest; and was beyond generous. And both ATOS and a local theatre organ organization benefitted, much thanks to him.

My point? The future of the theatre organ will involve dedicated individuals; passionate supporters in chapters; theatre management willing to make use of these great instruments; and dollars—lots of them.

As we all know, even volunteer installation efforts demand dollars. Professional installers who are great at their craft deserve the monies received for their hard work. At Long Center over the years, we have spent over \$350,000 on the acquisition, restoration and installation of that 3/21 Wurlitzer. This is not an uncommon story.

ATOS has benefitted from several large gifts and hundreds of important vital smaller donations. If our organization is going to provide opportunities for more organs to be heard, thus providing more “WOW” moments for inspired youth and potential new members, ATOS and our local chapters are going to need these

dollars to guarantee organs will play. It's that simple.

I know of two chapters who have benefitted from major six-figure gifts. One has nearly a million dollars in the bank!

Your gift in this year's Annual Drive is vital to our efforts. However, more importantly, those whose financial fortunes would allow can have a major impact on the theatre organ's presentation ten and twenty years ahead. Like Mr. Mertz, whose gifts to the theatre organ world amounted to just 7.5% of his estate—he was generous to many!—imagine what you might be able to do?

We encourage every gift, every \$10, \$50, \$100 and more is important and most appreciated. But for those in our ATOS-land with the means, think of the impact you can have in guaranteeing this music for generations to come.

I close with best wishes for a wonderful Thanksgiving with family and friends; a great holiday season be it Christmas, Hanukkah or however you celebrate; and a joyous entrance of the New Year, when we will visit again in these pages.

—Ken Double



Director's Corner



CHAIRMAN'S MESSAGE

It's hard to believe that it has been three months since being elected Chairman of the ATOS Board of Directors. During this time the Executive Committee and your officers have been busy working to define and implement this year's goals. These include completing implementation of an on-line web-based membership system, transitioning to a new banking environment and completing the upgrade of our fiscal records and documents environments. Together these management initiatives increase the accountability and integrity of business processes to manage the ATOS operations.

I have just returned from participating in the 2016 ATOS Technical Experience where I was exposed to many pipe organ issues associated with wiring and electronic relay technologies. Overview and comparison of electric stop actions, combination systems, component wiring and their adjustment issues were presented by two system designers/vendors as well as other presenters. Everyone had challenging questions and many provided valuable lessons for all participants. Thanks to Carlton Smith Restorations, our host for this four-day program.

In this report, let me share a preliminary review of our 2015-2016 fiscal results and the current year's (2016-2017) budget. This review will be followed with greater detail in an annual report in the January-February Journal.

For our just-completed fiscal year (August 1, 2015 to July 31, 2016), we had a deficit of \$136,824 compared with a budgeted estimated deficit of \$73,750. This greater-than-forecast loss was due to two primary items. On the expense side, we were able to spend \$27,844 less than we had budgeted for (the expense forecast was \$377,900; our actual expenses for the year were \$350,056). However, while our forecast revenue was \$304,150, the actual revenue was \$213,233, a shortfall of \$90,917.

A general review and analysis of these numbers indicates we can produce a forecast that reasonably tracks to our expenses, and on occasion we can, through prudent management and careful attention to cost-saving opportunities, implement our goals within budget, often underspending our forecast expenses. However, we continue to be underachieving in our efforts to produce sufficient revenue when compared to our needs and desire to support our goals as defined in our financial plans.

Enough for the details, let's reflect on the process and the future. The process includes approval of a budget by the ATOS Board of Directors, which this year approved a budget with a forecast shortfall about the same amount as last year (\$77,550) and a revenue forecast of a lower amount (\$281,800 compared to \$304,150 for last fiscal year).

You may ask, how is ATOS able to continue to spend more than we generate in revenue? The simple fact is that for the last few years the reserve fund, now at \$204,000, (not the Endowment Fund) has been used to cover the deficits, with the anticipation that fundraising efforts would bring revenue into balance with our expense profile. This fiscal year is critical in achieving this goal of increasing revenue. If it cannot be achieved, the board will have to rethink our fiscal plans and operational activities.

As chairman I will be holding quarterly reviews of our revenue and expense profiles and providing the board of directors with their ability to make any necessary re-planning decisions.

Please pay attention to this year's annual fundraising efforts and, as in the past, continue your generous contributions in support of ATOS.

—Richard Neidich
Chairman, ATOS Board of Directors

Fanfare

Dr. Carol Williams and the Spreckels Organ Society for the Rising Stars Program

About a decade ago the Spreckels Organ Society, at the urging of then-Civic Organist Dr. Carol Williams, devoted one of the summer organ festival concerts to “rising stars,” young musicians of exceptional talent and drive.

In Carol’s words, “Some of you may know about our international summer organ festival which has been going for years (we have just completed the 29th season). I started here in San Diego in 2001 and, after a few years, realized that one of the Monday night programs should be devoted to the rising star. We have been lucky in San Diego to have had a great many young organists and this is mainly due to the local chapter of the American Guild of Organists.”

In 2015, John Ledwon, who was heading up the ATOS Young Theatre Organist Competition, asked Carol to participate in the first-round adjudication of the competitors’ submissions. Her reaction—“I was struck by the excellent talent I was listening to.”

She set the wheels in motion, and Dan Minervini, winner of the 2015 YTOC, was invited to perform at that year’s Rising Stars Concert. Fortunately for those outside San Diego, the Monday night concerts are live-streamed on the Internet, so ATOS members had the opportunity to hear and see Dan’s program live.

In 2016, YTOC winner Seamus Gethicker was invited to perform, and was on the bill with a young Julliard-trained classical organist, a vocalist, and a cameo by a local San Diego organist, all first-rate talents.

After the performances, Carol said, “So far we have had two excellent winners being a part of the Monday night Rising Stars programs: a young classical organist and a young theatre organist who both show the versatility of themselves and, of course, the Spreckels Organ, which is the largest outdoor organ in the world!”

Seamus performed three numbers during the concert, and was asked back onstage at the end for an encore number,

the only one of the performers offered that opportunity.

Carol concluded “I have always believed that organ music should have no barriers and I love all good classical and theatre organ music. This is my background, and the Spreckels organ in San Diego can play all types of music.

“So, thank you to all of you ATOS members for making this possible with supplying some superb young artists. Keep it up!”

Carol has concluded her time as San Diego Civic Organist, having performed her final concert in late September. ATOS wishes her every future success, and we are indeed grateful to her for her continued support of young theatre organists.

(All photos by John Ledwon)



Seamus Gethicker in rehearsal at the Spreckels console



Seamus Gethicker and Dr. Carol Williams



While in San Diego, Seamus and his parents had the opportunity to visit Peter Crotty's home and try out the Wurlitzer

News & Notes

CALL FOR NOMINATIONS FOR THE 2017 ELECTION OF DIRECTORS

The American Theatre Organ Society announces its call for nominations to fill four (4) positions on the ATOS Board of Directors, three directors for three-year terms (2017-2020) and one director to fill the last year of a three-year (2015-2018) term. Any ATOS member who has maintained continuous membership in good standing for at least the last two years is eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is required and must be received with the nomination material.

ATOS is governed by a board of directors, to represent the membership and provide guidance to the organization's fiscal and operational activities. The directors should be experienced with how corporations function, particularly with respect to business practices and fiscal policies. Of particular value to the organization are individuals that are experienced with directing staff or operating within a corporate structure to assist ATOS with its goal setting, planning activities and performance assessment.

CRITERIA: Candidates for a board position should be passionate about ATOS and its mission. They should also possess skills and knowledge in at least one of the following areas: finance, human resources, fundraising, business, education, public relations, leadership, marketing, communications, or other areas that could be important to the success of ATOS.

RESPONSIBILITIES: Candidates should be prepared to attend and fully participate in scheduled meetings of the board. The ATOS board usually meets at least quarterly each year, the first being in person just prior to the annual convention (usually in the summer) and at least three other times a year. In addition, directors will be expected to chair or serve on one or more committees.

PROCEDURE: Each nominee shall furnish an essay, not to exceed one-hundred-fifty (150) words, describing how their background, knowledge, and skills can positively contribute to the needs of ATOS, based upon the criteria stated above. In addition, the nominee must provide the following information: name, complete address, current occupation, telephone number(s), e-mail address, and a photograph.

Candidate contact information, essay, and photo must be sent to the Nominating Committee Chairperson pro tem, Richard Neidich. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent via e-mail (preferred); however, the sender **MUST** verify receipt of the nomination. The postmark deadline is January 16, 2017.

If you have questions, please contact the Nominating Committee Chairperson pro tem,

Richard Neidich
929 M Street NW
Washington, DC 20001
202-302-6320
r.neidich@atos.org

COUNTING WORDS:

1. Hyphenated words: "Vice-President" = one (1) word.
2. Articles and prepositions: "the organ caretaker" = three (3) words, "an avid lover of theatre organ" = six (6) words.
3. ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.
4. Abbreviations "Asst." = one (1) word.
5. Numbers "26" = one (1) word; "5" = one (1) word.

NOTE: Essays exceeding the one-hundred-fifty (150) word limit will disqualify the candidate.

CALL FOR NOMINATIONS FOR ATOS OFFICERS

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS Officers (Chairman, Vice Chairman, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that meeting in Tampa, Florida on Saturday, July 1, 2017, beginning at 9:00am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS Chairman, Richard Neidich by June 1, 2017. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS Chairman. Any written materials that are submitted to the ATOS Chairman by the above date will be distributed to the board of directors prior to the board meeting. In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the board for a personal interview on the morning of July 1, 2017. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

JOURNAL QUESTIONNAIRE

We are looking at ways to add value to the combination of your Journal and the website. Part of that process leads us to ask how you view and use technology, and how we might leverage that.

If you like, you can mark your responses on this page, scan it, and e-mail it back to editor@atos.org. If you prefer, you can just put your answers in an e-mail; just be sure to include the question number with your response.

Ready? Here we go.

1. Do you have an iPad or other tablet device?
 Yes
 No
2. If you answered Yes to question 1, do you regularly read any books or subscription publications on it (magazines, newspapers, etc.)?
 Yes
 No
3. What kind of Internet access do you have??
 Broadband
 Dial-up
 I don't have Internet access
4. Do you have a smartphone?
 Yes
 No
5. If you answered Yes to question 5, do you use it to access the Internet?
 Yes
 No
6. If you were offered the choice of receiving your Journal digitally (for reading on your iPad or similar device) or in print, and there was no cost difference, which would you choose?
 Digital
 Print
7. If you could have both digital and print versions for a small (less than \$10.00 annually) additional charge, would you take both?
 Yes
 No
8. If digital delivery became the "norm," included with your membership, but receiving a paper copy would carry an additional charge, how much would you consider reasonable to continue receiving a paper copy (per year)?
\$ _____
9. A digital version could offer additional benefits and capabilities, such as embedding video, clickable links to external sites, all color pages, etc. Would you consider those features worth having?
 Yes
 No
10. Without regard to any potential digital version, if the print version of the Journal were to be published four times per year instead of six, would it influence your decision to renew your membership?
 Yes
 No
11. How many years have you been a member of ATOS?

WELCOME NEW MEMBERS

July 16, 2016 to September 15, 2016

Cathryn Anita Baker, Sheboygan,
Wisconsin
Iris Beechler, Cicero, Indiana
Richard Brandt, Dearborn Heights,
Michigan
Richard Chivas, Mentor, Ohio
Matthew Clarke, Moorhead, Nebraska
Kayla Clevinger, Taylor, Michigan
Garrett Godbey, Madison, Georgia
Lisa Grace, Ferndale, Michigan
Don Hibben, Fullerton, California
Robert Hopkins, Hernando, Mississippi
Donald Kirchbaum, Hendersonville,
North Carolina
Daulton Kirk, Taylor, Michigan
Andrew Simpson, Silver Spring, Maryland
Harvey Stratton, Hyde Park, New York
Susan Thompson, Plymouth, Michigan
Christopher Walton, Hampton,
Connecticut

Live at the Birmingham Alabama Wurlitzer—Again **JOHN McCALL**

As has become my procedure because I live ‘down-under’ (no, not in a hole in the ground!) in Sydney, Australia, I start off reviewing CDs by doing research into the venue, the organ and the artist.

The venue: the city of Birmingham, Alabama is well-known world-wide as the focal point of the heroic struggles leading to the Civil Rights Act of 1964, and later for the 1998 Birmingham Pledge, adopted in all the states of the USA, and in many countries world-wide.

I have also learned that the Alabama Theatre is a real survivor, having been one of the Paramount Publix theatre chain. It was the largest in the Birmingham theatre district, and the flagship for the south-eastern region of the USA. It is the only district theatre still operating today, albeit surviving numerous closures, takeovers, and refurbishments. Nowadays it enjoys applications including theatre, ballet, opera, music concerts and film. The Alabama’s organ is described as a Crawford Special Publix One. Jesse Crawford laid out its design for use in deluxe venues for the Publix Theatres chain. Only 17 of this model were built, and it is one of only three still installed in their original sites (Seattle—Opus 1819; Denver—Opus 2122; and Birmingham—Opus 1783). Nicknamed ‘Big Bertha,’ the Alabama’s Wurlitzer is a four-manual organ, originally installed with 20 ranks, but has been expanded to 32. In Wurlitzer’s files, it is recorded as having left the North Tonawanda factory on November 11, 1927. The grand opening of the theatre was on December 26 1927!

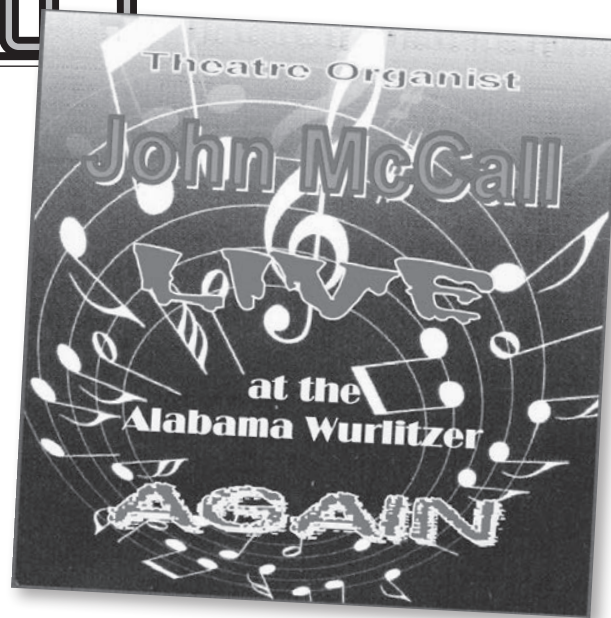
What more could I need by way of research insofar as the organ is concerned, than to refer to an excellent article in the ATOS Journal dated March/April 2013 (Pages 40-49), written by Gary Jones (and friends).

I first became acquainted with the sound of Big Bertha from the 2-disc compilation titled *ATOS Alabama Jubilee* which featured such artists as Ken Double, Jim Riggs, Donna Parker, Mark Herman, and Simon Gledhill. As a follow-up, the report on the ATOS Atlanta Convention in the September/October 2013 Journal contained a comprehensive report on the venue and its celebrated Big Bertha (pages 38–42).

On to the artist: I apologize if I am not so familiar with John Clark McCall Jr., as would be the case if I were US-based, however in reviewing back editions of the Journal, I have come to learn much about the ‘The Gentleman from Georgia’ (from the March/April 2015 edition). He was the recipient of the Atlanta chapter’s Lifetime Achievement Award in 2010, and is the house organist for the Rylander Theatre in Americus, Georgia, just over 200 miles from Birmingham, Alabama.

I read from the cover notes of this current CD that John McCall has made a previous recording on the Alabama Theatre’s Mighty Wurlitzer when he recorded a CD compilation in 2008—hence the ‘Again’ in the album’s title. The current CD under review appears to have seen the light of day (or laser) in December 2013! However, it is never too late to carry out a review retrospectively, particularly if it is worthy of such a review.

The interesting aspect of this particular recording, is that it wasn’t a ‘live’ recording—it was a product of the technology that allows a computer to record each and every operation of an organ, and play it back at will. This was the case with this CD. Mr. McCall performed the respective tracks at an actual public session(s) at the Alabama, ahead of the time at which a conventional recording could be made free of audience noises, and other associated interruptions. Thus, the original performance could have been made well in advance of December 2013. I noted Mr. McCall’s comment that “I still maintain that a live performance is the



best format to showcase the organist and the instrument.” I support Mr. McCall in this aspect, however I can also appreciate the desire by the CD producers to have as near to a flawless product as possible. This has long been a dilemma in the recording industry, and the respective arguments will be on-going.

Mr. McCall’s cover notes don’t indicate if his performance was for an audience of organ enthusiasts, or if it was during a pre-show/interval period. I am of the opinion that an artist is more restrained in performing before a pre-show/interval audience because of a concern that the ‘noise’ may become intrusive. I will assume for this review, that the recordings were made at specific organ-recital-type performances, enabling the artist to go beyond the style necessitated by general film patrons.

From the outset, the ‘Big Bertha’ is not at all a frivolous term; it is a ‘big’ installation (4 manuals, 32 ranks). The auditorium has very little reverberation—every nuance may be heard. Mr. McCall’s style could be called the ‘toe-tapping’ type: nothing frivolous, not particularly virtuosic, a good solid-style entertainer. His program is largely comprised of well-known favorites of the slower-tempo type.

The track list is as follows: “Shall we Dance?,” “You’ll Never Know,” “Lucky Day,” “Desperado,” “Take Good Care of My Baby,” “Every Time I See You I’m in Love Again,” “I’ll Never Say Never Again,” “Since I Don’t Have You,” “She’s Funny

That Way,” “It’s the Gypsy in My Soul,” “Wonderland by Night,” “Linda,” “I Cover the Waterfront,” “The Things We Did Last Summer,” “I’m Confessin,” “I Love You for Sentimental Reasons,” “Blame it on my Youth,” “I’ll Follow My Secret Heart,” “When I Survey the Wondrous Cross,” and “Swinging Down the Lane”.

It is clear that we are intended to sit back and enjoy a tradesman-like performance from a well-seasoned artisan in the craft of theatre organ performances. By using the term ‘tradesman’ I don’t choose to do so with any intention to downplay Mr. McCall’s abilities or musicality. I do so merely through my own comparisons of some of the more adventurous and virtuosic theatre-organists in the art of performance.

Track 4, “Desperado” takes us somewhat by surprise for its simplicity and sensitivity, and almost church-like registrations, Mr. Call’s selection was the Eagles’ 1973 piece by Glen Frey and Don Henley, their composition with a title almost the antithesis of the intent, “Desperado”—a lovely arrangement.

I feel sure that Mr. McCall knew that the track “Every Time I see You, I’m in Love Again” is one which was highlighted by Bing Crosby and Rosemary Clooney, and was written by the legendary organist Buddy Cole.

There is nothing like an eclectic mix in a theatre organ program, and Mr. McCall has added to that mix with the choice of “When I Survey the Wondrous Cross.” There have been several versions of this old favorite hymn, not the least of which is set to the music of “The River is Deep,” but this version draws on that originally composed by Isaac Watts in 1707. However, Mr. Watts didn’t have the benefit of the grandeur able to be accorded to his revolutionary (for the era) hymn, as was achieved by Mr. McCall and Big Bertha, presented both with and without tremors.

Allowing for some imperfections, the compilation *Live at the Alabama—Again*, with John McCall Jr. at the console, should prove to be an enjoyable mix of items to most listeners and enthusiasts of theatre-organ music—particularly those enjoying the big sound of which the Alabama’s Publix One is more than capable.

I respectfully rate this compilation at three and a half stars out of five.

Live at the Alabama—Again is available from John Clark McCall, 511 Carlton Blvd., Palmetto GA 30268. Cost is \$25.00 postage paid in the United States. International orders, please ask for a quote: jcmde@windstream.net.

—Doug Grant

Florida Fanfare – Your Packard Hit Parade: 5th Edition

JOHN MCCALL at the Wurlitzer

Just recently, I reviewed a CD featuring John McCall Jr. playing the Alabama Wurlitzer, and now I have the opportunity to review a 2-CD compilation by Mr. McCall, but this time playing two instruments, the 4/32 Wurlitzer at the Grace Baptist Church in Sarasota, Florida, and the Alabama Wurlitzer, “Big Bertha,” in Birmingham, a Publix I which has grown to 32 ranks. The performances embrace three concerts, two at Grace Baptist Church and the other at the Alabama.

As is my wont, before commencing a review, I research as much information as I can about the venue, the instrument, and the artist. Without access to Google, I would have been in the dark about many aspects of this compilation.

I now know that the organ in the Grace Baptist Church saw the light of day at Wurlitzer’s North Tonawanda factory on January 31, 1927. It was Opus 1569, a 3-manual, 15-rank Style 260 Special. It began life in the Florida Theatre in Jacksonville, but fell into disuse in the 1950s. It was purchased by Florida business-people Robert and Vivian Andre in Miami, and for

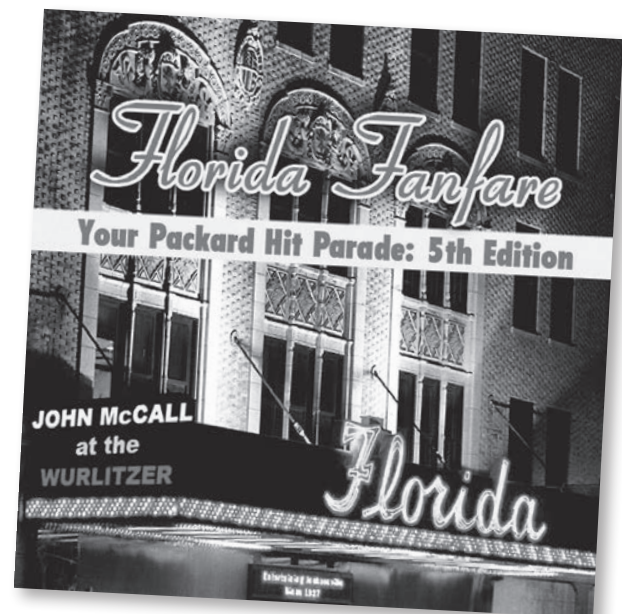
a period it was re-established in one of their moving and storage business warehouses.

With the generous support of a successful local publisher and former theatre organist, J. Tyson Forker, it was purchased by the ATOS Manasota chapter and moved to Sarasota to a purpose-built church, its current home at the Grace Baptist Church. The organ was premiered at the new home in April 2000 but was equipped with a new 4-manual replica console. The installation stands today as a 4-manual, 32-rank theatre pipe organ, but is equally capable of being configured as a refined church organ.

I must admit that I am very confused as to what I have been listening! Disc 1 is labelled ‘*Florida Fanfare*’ and features a picture of the historic Florida Theatre. The cover notes begin:

“This recording is compiled from three actual concerts...two at the Forker Wurlitzer for the Florida Packard Club... and one at the Alabama Theatre Wurlitzer, Birmingham for the Alabama chapter of the American Theatre Organ Society.”

But Disc 2, also featuring a photo of the Florida Theatre and labelled ‘*Florida Fanfare*,’ but has the added information “Your Packard Hit Parade: 5th Edition – November 14, 2015 at the Forker Memorial Wurlitzer, Grace Baptist Church, Sarasota, FL.” I must therefore assume that all tracks on the CD2 have been recorded at



For the Records

REVIEWS

the Sarasota location, and that some on CD1 have been recorded at the Alabama Theatre. Not a happy dilemma for the reviewer or purchaser of the compilation as, with two exceptions we'll note later on, there is nothing on CD1 to indicate which organ any particular track was recorded on!

Incidentally, I have gleaned (from Google) that Packard motorcar enthusiasts hold annual events paying homage to the music from the "Classic Packard automobile's years of production."

Unlike Mr. McCall's earlier outing on the Alabama Wurlitzer, (*John McCall at the Birmingham Alabama Wurlitzer... Again*), all tracks on the 2-disc compilation, are recorded during live performances. Consequently, there is a degree of evidence in the performance of "playing to the audience," particularly in the big finishes. To my mind, an unfortunate aspect of some of the tracks is the retention of slips. Mr. McCall commented in his earlier Alabama outing, "These sessions were chosen from LIVE performances with no computer enhancements...and, as you will hear, no corrections." Apparently Mr. McCall is aware of the slips and considers the end result more authentic.

The authenticity can't be challenged, but let me explain my reasoning and leave it to you to judge. In a concert setting, the inevitable slips are fleeting; in many cases the audience never even notices. But in a recording, which the artist surely hopes will be played and enjoyed many times over, the slips become noticeable. The more they are heard, the more critical of the artist he is likely to become. It seems that would hardly bode well for future CD sales or attendance at performances.

The playlist for the first disc is: "Our Love Affair," "When I Fall in Love," "Stumbling," "I'm Walking by the River," Selections from *Me and My Girl*, "You Were a Dream," "I'm Confessin'," "Violets are your Furs," Selections from *High Society*, "The Things We Did Last Summer," "Goodnight Sweetheart," and "Zing went the Strings of my Heart/ Goodnight Sweetheart."

The playlist for the second disc is "I'm Sittin' on Top of the World," "A Million to One," "My Kind of Girl," "Jalousie/Spanish Eyes," "My Romance," Selections from *Thoroughly Modern Millie*, "Day by Day," "Painting the Clouds with Sunshine," "You're a Slow Poke," Selections from *The Music Man*, "It's Three O'clock in the Morning," and "Stallin' for Time/I'm Confessin'".

Although I know I have opposition, I am not a lover of artists who insist on including virtually every item from the show in a medley. Mr. McCall clearly disagrees with me on reading his comment: "Where do you cut the marvellous music of Cole Porter?"

Having listened intently to both discs, I am not entirely sure to what installation I have been listening. I believe Disc 2 is entirely recorded at the Sarasota venue, but I can't really be sure about Disc 1. It was at least identified in the notes that "I'm Confessin'" is presented from both venues, therefore Disc 1 has the Alabama version and Disc 2 has the Sarasota version. I'm assuming that this is the only alternating-venue in the compilation—but can I be sure, because Mr. McCall goes on to say: "And the same thing goes for "The Things We Did Last Summer"?"

I have to repeat in this review, the view that I expressed in the earlier (Alabama) review that: "It is clear that we are intended to sit back and enjoy a tradesman-like performance from a well-seasoned artisan in the craft of theatre organ performances." I added: "By using the term 'tradesman' I don't choose to do so with any intention to downplay Mr. McCall's abilities or musicality. I do so merely through my own comparisons of some of the more adventurous and virtuosic theatre-organists in the art of theatre organ performance." I remain of the same opinion following the review of this 2-CD compilation.

In view of the confusion I have experienced in identification of the respective installations (if indeed it was more than the one instance), and the few other aspects I have identified, I offer three stars out of five for this 2-CD compilation. I have no doubt the members of the Manasota and Alabama chapters of ATOS will probably rate them higher, but for a global audience...I rest my case.

Florida Fanfare – Your Packard Hit Parade: 5th Edition is available from John Clark McCall, 511 Carlton Blvd., Palmetto GA 30268. Cost is \$25.00 postage paid in the United States. International orders, please ask for a quote: jcmcdc@windstream.net.

—Doug Grant



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Table with 2 columns: Full Name, Complete Mailing Address. Row 1: American Theatre Organ Society, 7800 Laguna Vega Drive, Elk Grove, CA 95758

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* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

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I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

NOVEMBER | DECEMBER 2016



The Story Of The WKY Kilgen

BY DUSTY MILLER
WITH JOHN RIESTER AND DAN SLIGER OF THE AMERICAN ORGAN INSTITUTE

Part II: A Progress Report

With the generous support of local businesses and foundations, the rebuilding of the WKY Kilgen is proceeding on schedule and the instrument will be installed and playing by the end of 2016.

In Part I of the story (THEATRE ORGAN, November/December 2014) I recapped how this marvelous 4/15 instrument traveled from its original home in the studios of WKY radio in Oklahoma City to the Oklahoma Municipal Auditorium to storage and then to the Oklahoma History Center. Because funds were not available for the extensive rebuilding necessary, it languished in the chambers for several years.

(All photos by the author unless otherwise indicated)

With the help of Dr. Bob Blackburn, Executive Director of the Oklahoma Historical Society, together with some family connections, enough money was pledged to move ahead with the project. With these promises in hand, the History Center negotiated a contract with the American Organ Institute at the University of Oklahoma to remove, rebuild and reinstall the Kilgen.

And the work being done by the team at the AOI is outstanding! Here is a progress report.

Console

The console was given first priority because management at the History Center wanted it back as soon as possible to be displayed as part of an exhibit that opened in November of 2015.

The console had been electrified sometime since it was manufactured but the components were outdated and unreliable. One of the first tasks was to remove all the existing stop action magnets and replace them with new ones mounted on metal rails. The original Kilgen relay was long gone along with the original stoplist thus offering the opportunity to re-specify the organ. The new stoplist was designed through a collaboration between the AOI team and friends. Once the stoplist was finalized, a full set of new stop tabs and a Z-tronics relay were ordered.

The original key contact rail had been discarded, and the keyboards would have needed extensive work to restore proper feel and contact points so new keyboards were purchased. The new manuals also gave the team an opportunity to add a number of additional pistons (the Kilgen came from the factory with only six general pistons).

While at the AOI shop, the console was completely disassembled, stripped of paint and reconditioned with new wooden panels and a steel stiffener. Several coats of black lacquer were applied followed by silver accents and a coat of clear lacquer. Shop Manager Dan Sliger used a silver bronzing powder to create the accents.

From top:

Dr. John Schwandt and Dr. Robert Blackburn pose for the press during the contract signing event

AOI Shop Manager Dan Sliger applies undercoat to the console shell (Photo by Cristiano Rizzotto)

New keyboards and backrail ready to be added to the console (Photo by Cristiano Rizzotto)





The console platform was rebuilt with new casters, a new floor, and fresh paint.

Pipes

The metal pipes required significant work. The team began by cleaning years of dirt, grime, and flaking shellac from the surface of the pipes. All the reed tongues were removed, cleaned, and polished. Damaged and distorted tuning slides were replaced with newly fabricated ones and the mitered 16' Solo String pipes, many of which were collapsing, were straightened.

Most of the tuning scrolls were either missing or bent beyond repair. Mayu Allen, AOI Shop Technician, carefully removed the area around the scroll and delicately soldered a matching patch over the hole. She then cut a new scroll on the other side of the pipe. In some cases, she had to cut off the top of the pipe and make a new one.

Nearly all the boots and sockets for the Tuba had to be re-soldered due to the stress of the heavy resonators. Mayu re-soldered them with wider solder beads to strengthen the joints. The two ranks requiring the most work were the Orchestral Oboe and the Post Horn. Most of the sockets were bent or broken and the flared bells of the Post Horn were badly damaged.

The wooden wedges that hold the reed and shallot in the boot of some of the reeds had sheared or split over the years. Nathan Rau and Paul Watkins carefully milled new wedges out of brass to replace them.

The wood pipes were found to be in generally good condition. They were cleaned and waxed and minor repairs made where necessary. The bass pipe stoppers were originally sealed with cork which had dried out and broken. All the cork was removed and a small piece of wood made to take its place. New leather gaskets were



Facing page:

Finished console on display at the Oklahoma History Center (Cristiano Rizzotto photo)

AOI Student Samantha Koch helps remove the pipes from the chambers

Newly leathered stoppers

This page:

AOI Shop Technician Mayu Allen cuts away a damaged area of a pipe (Cristiano Rizzotto photo)

AOI Shop Technician Mayu Allen aligns a boot and socket for soldering

AOI Student Jesse Oddis drills a new rack board



applied to all the stoppers to ensure a tight fit.

Chests

While most of the wood in the chests was still solid, the chests had also seen many modifications and damage over the years. Rather than try to patch old windline holes, the team made new bung boards. They also made new rack boards to replace broken and mismatched ones.

Nearly all the chests will get new pouches of kangaroo leather and new valve caps. John Riestler, AOI Projects Manager, specified kangaroo leather because in his experience it is less porous and more durable than the usual sheepskin. All the chests will get new wiring harnesses with relay connectors.

Percussions and Toy Counter

The pneumatics for the percussions were in rough shape and had previously been recovered using white glue so all new wood blanks were fabricated and recovered correctly. The Chime action was beyond rebuilding. A new Deagan action will replace it.

The Kilgen's original toy counter was missing. It had been replaced with modern percussions of limited usefulness. With the help of a recent donation, the AOI team was able to add a vintage toy counter that was most recently in the Paul and Linda VanDerMolen residence.

Chamber Layout and Winding

Using a computer design program, Dan Sliger prepared drawings showing how all the components would fit in the chambers. Fortunately, the chambers are tall enough to accommodate a multi-level installation with regulators and tremolos near the floor, most of the pipes on chests above them and percussions on a roof-like platform. Each structure stands some 18' tall. The bottom octaves of the Tuba, Concert Flute, Diapasons and Strings will rest on offset chests along the walls. The instrument will



From top:

AOI Student Jesse Oddis wires a harness using a pin board

AOI Student Stephen Wurst applies glue and new leather to a percussion pneumatic

New brass wedges will replace the wooden originals in selected reed pipes



benefit from stringent museum air quality standards of temperature and humidity—aiding the tuning and maintenance.

The original Kilgen shades were missing at the time the AOI started work so new sets of swell shades, adapted from a set of Kimball shades donated to the Institute, are mounted in front of the pipes. The Vibraharp, Marimba, and louder toy counter pieces will be unenclosed.

A 10-hp Spencer blower is located in the basement of the History Center building. It is connected to the chambers by 15" windlines for both supply and return air. Only minor improvements such as a variable frequency drive are planned for the blower.

Originally the WKY Kilgen only had three reservoirs. When it was moved to the History Center the Kilgen had three Wurlitzer regulators and two large Kilgen reservoirs. To provide the flexibility expected by today's artists and to accommodate ranks on different wind pressures the new winding design has eight regulators on tremolo and six offset and percussion regulators.

Installation

Before returning it to the History Center, the entire instrument will be assembled and tested in the AOI shop. Plans call for reinstallation before the end of 2016. Readers are invited to attend the dedication of the WKY Kilgen on Monday, January 30, 2017 at 7:30pm. Featured artist will be Dr. John Schwandt.



AOI Shop Manager Dan Sliger double-checks drawings of the History Center chambers

A portion of the structure for the main chamber is tilted into position in the shop. The legs are nearly 18' tall

The Mighty Wurlitzer As Art

BY JOHN LEDWON

It's hard to believe that the Hollywood El Capitan Theatre's mighty Wurlitzer has been in constant use for over seventeen years. During that time the well-storied former San Francisco Fox organ has been played in preshows for dozens of blockbuster movies. Walt Disney Studios Special Events regularly over-dresses the theatre, opera boxes and, many times, the Wurlitzer console itself in a theme related to the motion picture being shown. On some occasions it took days to redecorate the theatre in its new livery, but no matter how long it takes the results are nearly always breathtaking.

Let's take a trip back in time to see how the console looked when it rose from the depths of the theatre for a few Disney films. Here are just a few examples of the amazing creativity demonstrated by the Walt Disney Studios Special Events team (all El Capitan photos are used by permission of the Walt Disney Company):

July 2003: Pirates of the Caribbean: The Curse of the Black Pearl





November 2003:
The Haunted Mansion



December 2005: The Chronicles of Narnia:
The Lion, the Witch, and the Wardrobe



May 2007: Pirates of the Caribbean at World's End





June 2008: Chronicles of Narnia: Prince Caspian





March 2010: Alice in Wonderland



EQVINOC

CDMVS
TERRA
LIMA

June 2012: Pirates of the Caribbean: On Stranger Tides



From time to time, the organ is presented in concert. Here, the console had been decorated for an event the previous day, so Jonas Nordwall played with a giant flower arrangement looming over him.



As the author of this article I am going to take the liberty of including a few pictures of two of the four consoles I have owned. Here they are decorated in holiday regalia:

(Photos by the author)



The Agoura 4/52 Organ

*The Setting: Great Room Chamber End
The Setting: Great Room Console End*





The Henderson 3/15 Organ

*Great Room Overview
The Trumpets—They do make their presence known!
This music rack has been used on all four consoles I've owned*

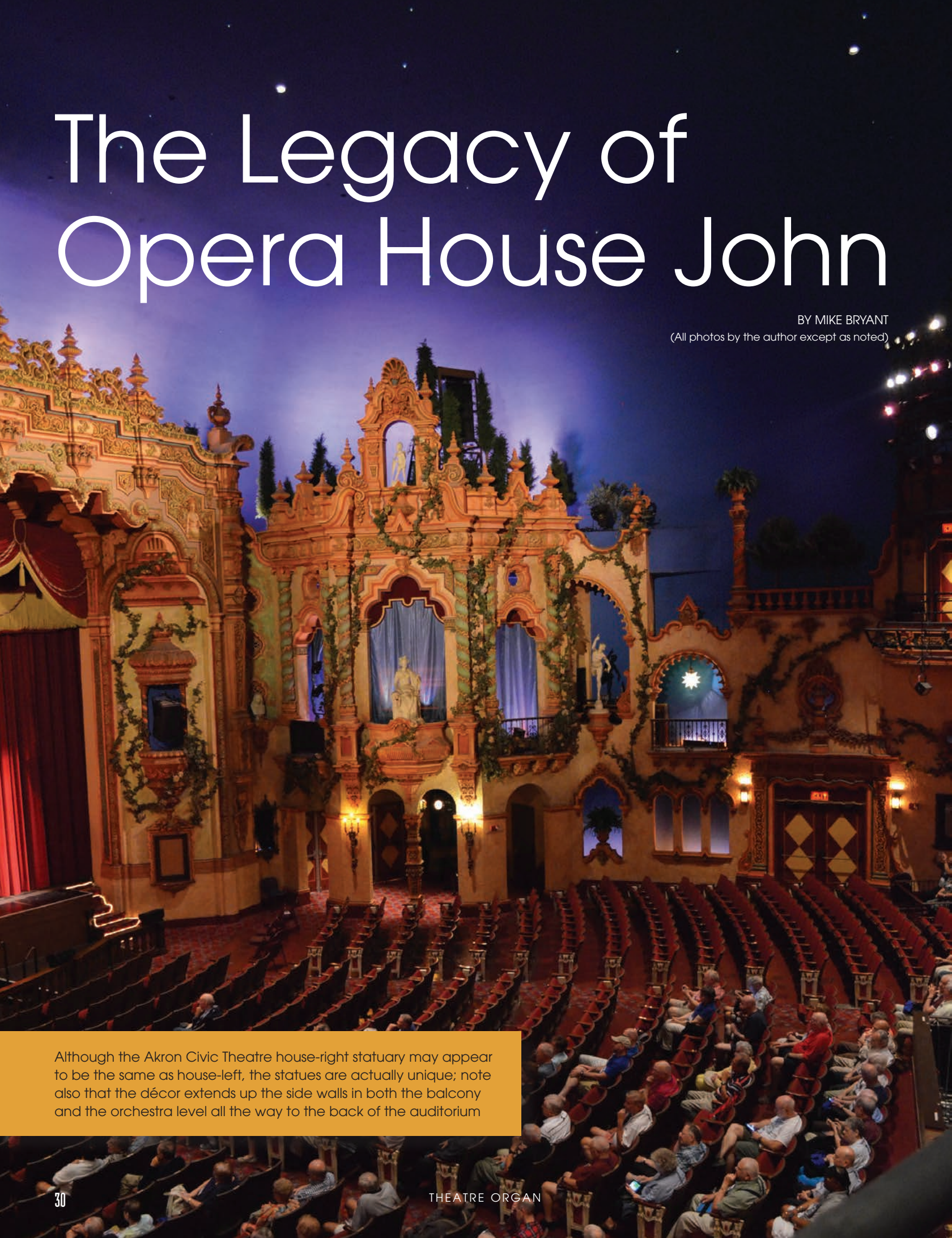


I hope you've enjoyed just a few examples of going the extra mile to decorate a console, be it to enhance, amplify or intensify a mood, a theme, or a holiday. And since this is the "holiday issue" of the Journal, Happy Holidays!

The Legacy of Opera House John

BY MIKE BRYANT

(All photos by the author except as noted)



Although the Akron Civic Theatre house-right statuary may appear to be the same as house-left, the statues are actually unique; note also that the décor extends up the side walls in both the balcony and the orchestra level all the way to the back of the auditorium



In 1901, a young electrical engineering graduate of the University of Vienna arrived in New York. He made his way to St. Louis, where he eventually switched from electrical engineering to architecture.

That was a fortuitous change, as his design sense brought us some of the most unique designs for movie palaces of the 1920s and '30s—the “atmospheric” theatres.

The young electrical engineer was John Eberson.

Before too many years had passed, Eberson joined the Johnson Realty and Construction Company. He and Johnson traveled around the Midwest and the eastern United States promoting the construction of opera houses, primarily in small towns—not the sorts of places you would expect to find ornate, palatial opera houses in the European style. It was from this venture that Eberson earned the nickname “Opera House John.”

Once the deal was struck to build an opera house, Eberson would design it and Johnson would build it. Since these were small towns, the costs to build a palatial opera house were frequently out of reach of the community. Eberson felt that the venue should be an attraction in itself, and attending an event should be part of a “total experience.” The tricky part was balancing cost against opulence—both factors were critical parts of the equation.

At that time in the United States, movie houses were generally purely functional spaces, essentially a rectangular box with plain walls and a projection screen at one end. So-called “legitimate” theatres, except in the largest towns and cities, were usually similar. The presentation, not the environment, was the focus. Of course, the grand opera houses and theatres could be found in the big cities, but rarely did they approach the opulence of the great venues of Europe.

Among the pictures illustrating this article you’ll find some pictures of the Ohio Theatre

in Columbus, designed by Thomas W. Lamb and built in 1928. The Ohio was originally a Loew’s theatre, and Columbus was then Ohio’s largest city (in 1930 the population was around 290,500 then—850,000 today). While it isn’t an atmospheric theatre, it is without question a venue which easily deserves the description of “movie palace.”

Marion, Ohio, has an Eberson-designed atmospheric house, the Palace Theatre. Also built in 1928 the Palace had just about half the seats of the Ohio. In 1930, Marion’s population was around 31,000 (around 37,000 today). It’s easy to see from the population comparison that Marion would have had more trouble supporting a theatre the size of the Ohio.

Financial constraints aside, Eberson knew that some opulence would be needed to attract audiences—you couldn’t just build another plain-walled monochromatic rectangular box and call it good—but it had to be created on a budget. He had a number of innovative ideas to create a memorable theatre-going experience for patrons while keeping the costs lower for the operators.

Theatre, including motion pictures, is at heart an industry of illusion and imagination. His idea was to create the illusion of a far-away exotic locale into which the patrons would be transported in their imaginations. Rather than the ornate marble, gold leaf, polished wood and ornately carved ceilings of the “traditional” opera house, Eberson would create an environment reminiscent of a village street, complete with shop façades, or a courtyard, often Spanish or Moorish, but always exotic. And all an illusion, but one which captured the eye and the imagination before the show.

People are captivated by the sky. Since time immemorial, the passage of time has been marked by the skies—the rising and setting of the sun, the phases of the moon, the varying lengths of days throughout the solar year. Predictions of the following day’s weather have been based on the appearance of the afternoon or evening sky. Characteristics and personal traits are believed by some to be influenced by the relationship of astral bodies at the time of one’s birth.

Who among us has never looked up and marveled at all the stars in the night sky? As a child growing up in the light-polluted environs of the San Francisco Bay Area, I was awestruck every summer when we migrated to our vacation home up in the Sierras, where there was no light pollution and the night sky was chockablock with twinkling stars, more than I ever imagined could exist.

And, of course, mariners and early aviators have navigated by the sun and stars for centuries.

Is it any wonder, then, that a highlight of the atmospheric design was the inclusion of a “sky ceiling,” the color of which would shift as day became evening, and evening became night? A cloud machine projects wispy clouds which moved across the sky, and as night fell in the sky, twinkling lights appeared, simulating stars. Some ceilings would even include lightning effects.

Much of this was actually a cost-saving measure. Instead of an ornate ceiling with rosettes, plaster relief carvings, hand-carved inlaid wood and gold leaf, a simple smooth dome was all that was needed. The atmospheric sky was produced by shifting the color of the light which flooded the ceiling (a simple matter) and the twinkling stars were simply low-voltage lights shining through small holes.

As the audience entered, the sky was generally in a daytime mode—a sky-blue expanse with wispy clouds slowly floating by. As time passed and moved closer to dusk, the sky would darken, and the horizon would take on a reddish cast for sunset. Soon thereafter night fell, and the sky progressed to nearly black and the stars came out, the light would fall on the organ loft as the first notes came forth from the chambers and the console rose into view.

All this took place before the projector lamp ever came on. Where today we sit in a darkened rectangular box with plain walls and a screen at one end—watching commercials for local merchants, exhortations to visit the snack bar and, please, for the comfort of those around you, turn off your noisemaking devices and refrain from conversation during the movie—audiences of the 1920s in an Eberson atmospheric theatre might occupy the time before the show immersed in the décor and imagining themselves in a locale far more exotic than downtown Frostbite, North Dakota—or any of a number of other cities—and, as people are wont to do, looking up at the sky.

Eberson often incorporated statuary in his designs, and many of his courtyard settings included birds. One might expect that on closer inspection a bird on a perch in a Moorish courtyard setting would be revealed to be a papier-mâché replica, but Eberson preferred to use actual stuffed birds—although the brilliance of the bird’s plumage had been sometimes enhanced.

Some theatres had the fire curtain painted as a mural which continued the effect (the Akron Civic’s and the Marion Palace’s fire curtains are such murals); and depending on the design, one might find spectacular artwork (such as the four-seasons murals in the Sandusky State Theatre—although neither a true atmospheric nor an Eberson design).

Akron Civic Theatre

The Moorish castle-themed 5,000-seat Akron Civic Theatre. The atmospheric sky, complete with stars, dominates the scene

(Photo by Christopher J.K. Ha)

Eberson was not the only designer of atmospheric theatres, but none was as prolific as he, and few other designers' efforts approached the complexity and opulence of Eberson's. His first fully atmospheric theatre was the 1923 Majestic in Houston, Texas, an Italian Renaissance design. The Majestic no longer survives, having been razed in 1971. His last, the 1930 Midwest Theatre in Oklahoma City, suffered the same fate in 1976.

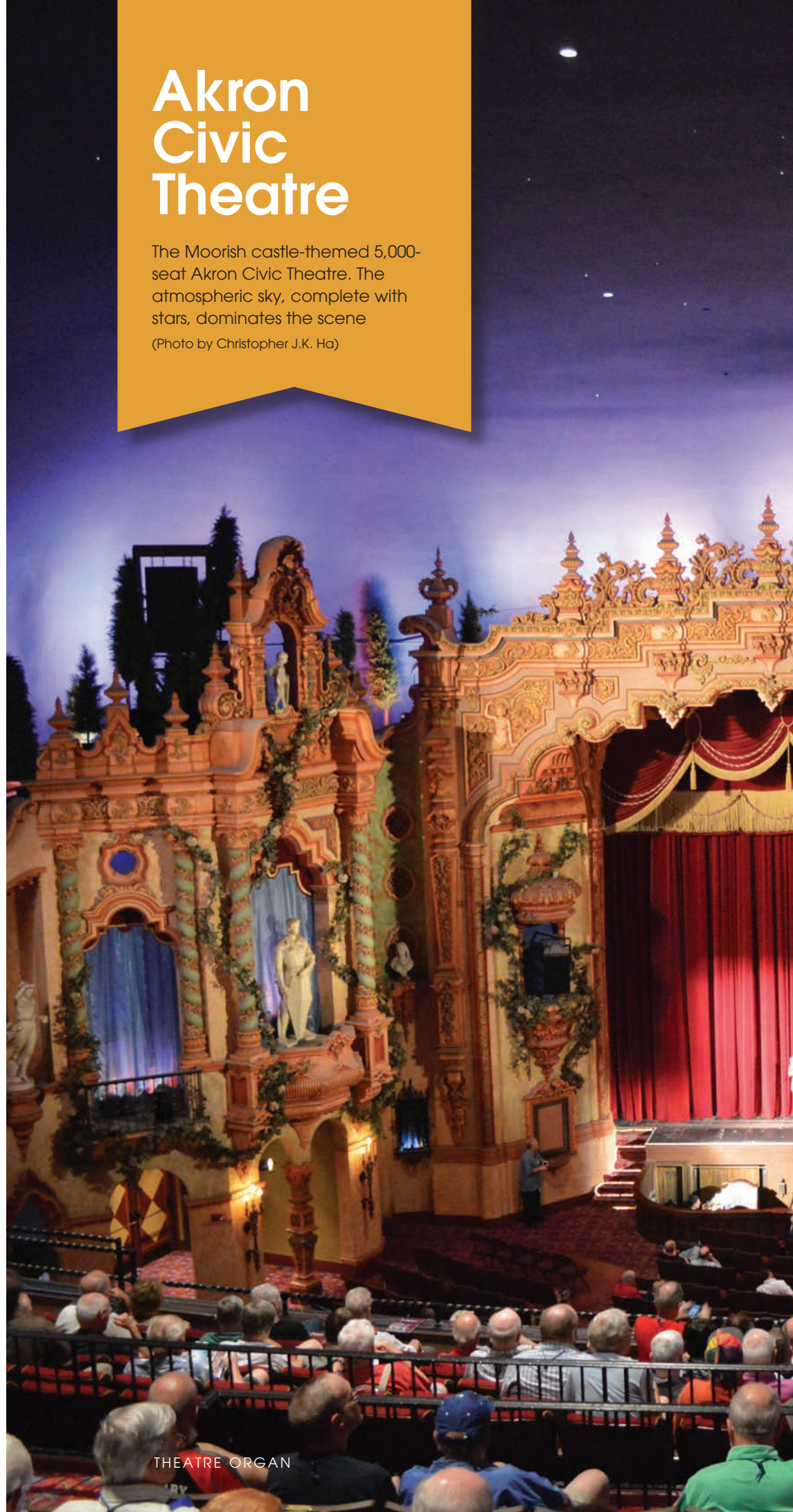
In all, Eberson designed around 100 atmospheric theatres during the 1920s, both in the United States and abroad. Sadly, fewer than 20 are still in operation today, but of those survivors, many have been lovingly (and expensively!) restored to their original state.

In recent years, the ATOS Annual Conventions have visited several Eberson theatres (in Ohio, the Akron Civic Theatre; the Palace Theatre, Canton; the Palace Theatre in Marion; and the Paramount Theatre in Anderson, Indiana).

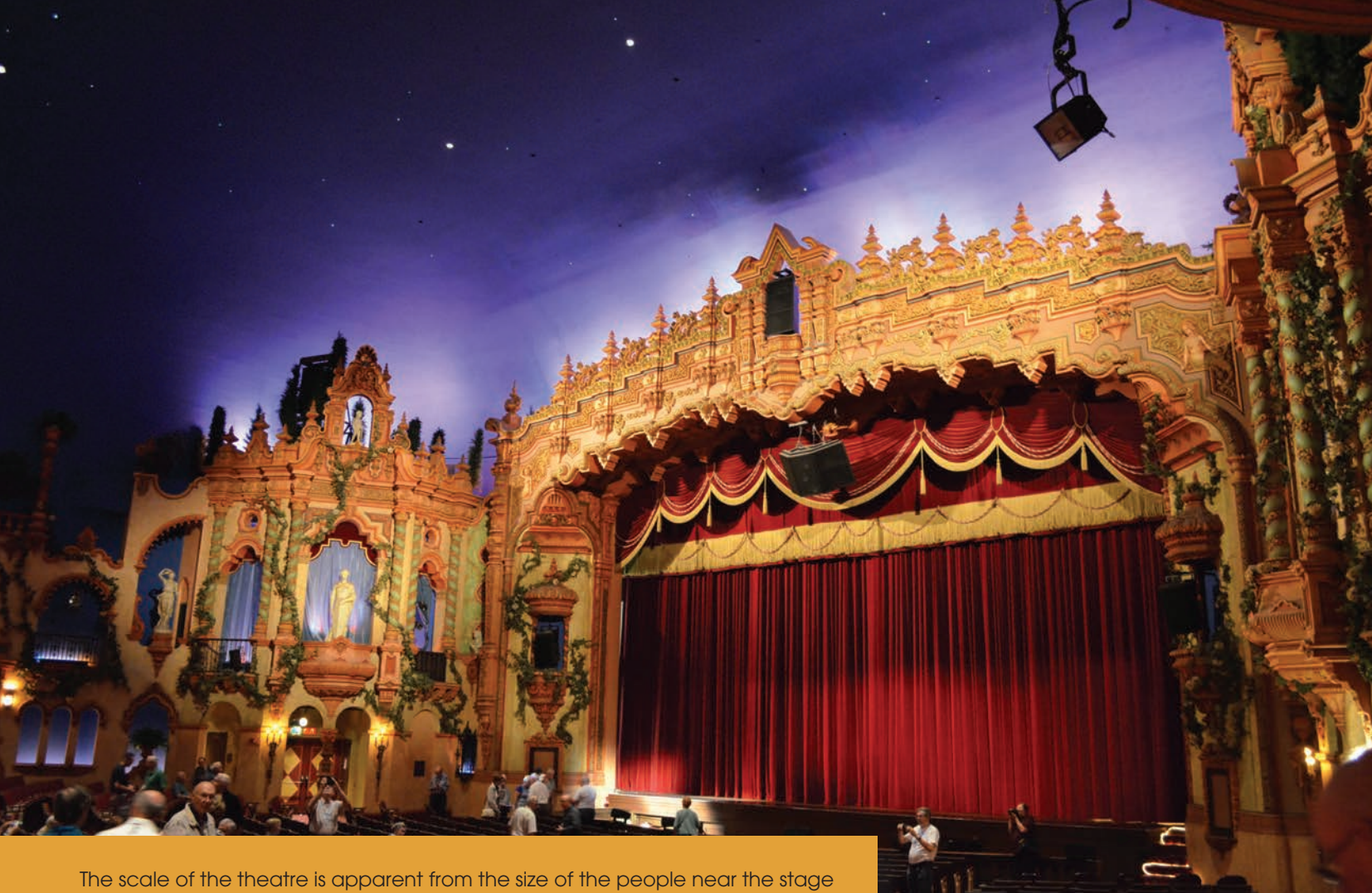
If you've never had (or have passed up) the opportunity to visit an Eberson atmospheric theatre, you owe it to yourself to make the effort. As the wags sometimes say, "They don't make 'em like that anymore."

More's the pity.

But, you're in luck: the 2017 convention will feature one more Eberson atmospheric theatre, the 1926 Tampa Theatre. Watch for registration information and an introductory convention article in the January/February issue.





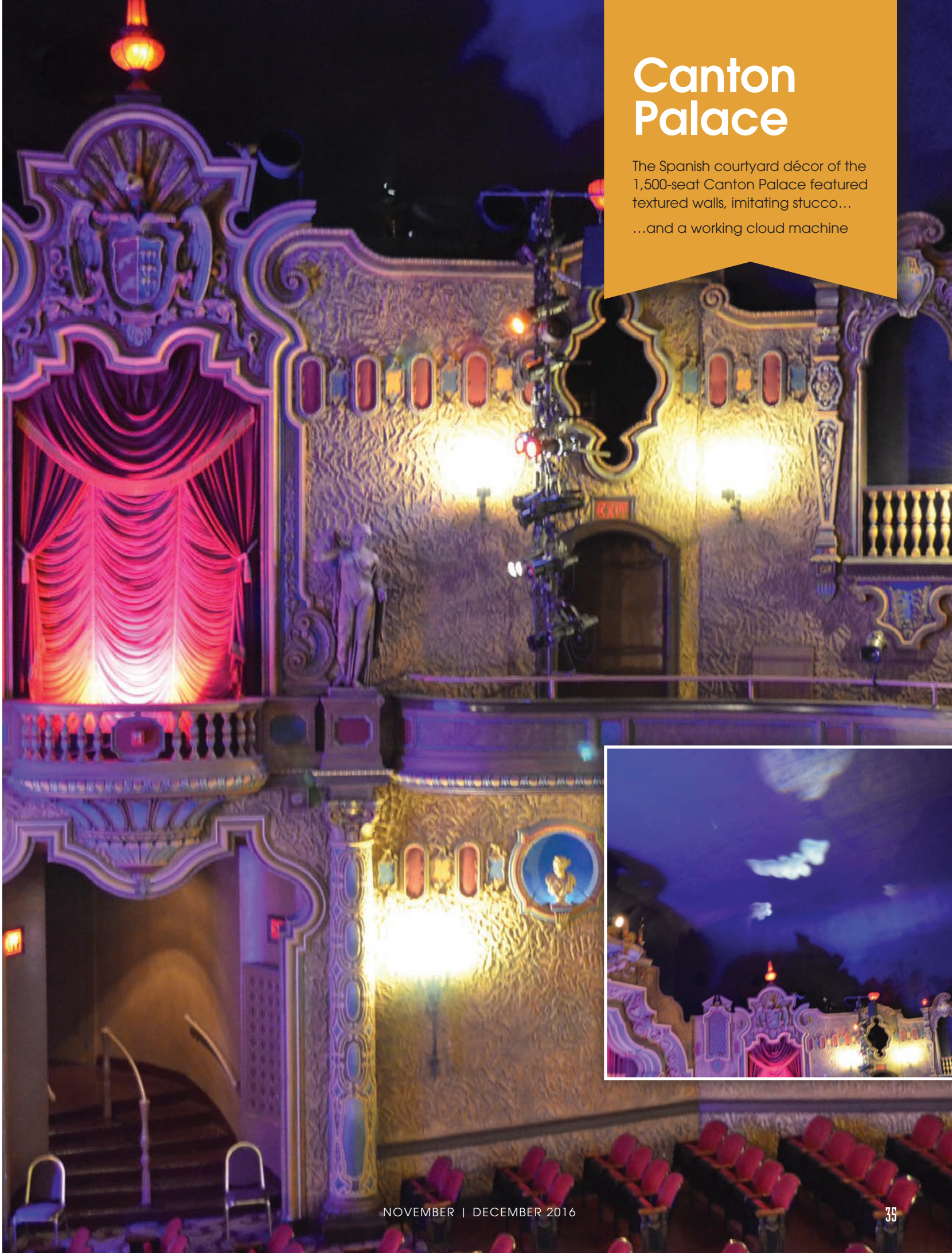


The scale of the theatre is apparent from the size of the people near the stage
Eberson was fond of statuary in his courtyard designs



Canton Palace

The Spanish courtyard décor of the 1,500-seat Canton Palace featured textured walls, imitating stucco...
...and a working cloud machine



Marion Palace

At the 1,445-seat Marion Palace, a Spanish Revival courtyard design, the original cloud machine was out of service the day we visited, but that didn't detract from the variety of things to see in the auditorium



Take a close look in the left-most arched alcove...

...that's an actual stuffed macaw on the perch. Ebersohn was also fond of using stuffed birds in his designs instead of artificial reproductions (Photo by Christopher J.K. Ho)





The statue here, in the balcony, is of George Washington dressed in what is described as "Masonic garb"; note the stuffed birds mounted above the wall (Photo by Christopher J.K. Ha)

The walls of the Spanish courtyard surround the auditorium, including the back wall of the balcony (Photo by Christopher J.K. Ha)





As was the case in many theatres, the fire curtain was painted to continue the environmental effect, in this case looking outward from the courtyard. Most of the original statuary, actually plaster casts from Boston artisan Pietro Caproni, still exist and are in good condition.



Sandusky State Theatre

Although neither an Ebersson design nor a true atmospheric theatre, the 1,509-seat Sandusky State Theatre features painted panels on the sidewalls adjacent to the organ chambers showing the same scene through four seasons (winter and spring house left, summer and fall house right) and a painted "cloud" ceiling



Ohio Theatre

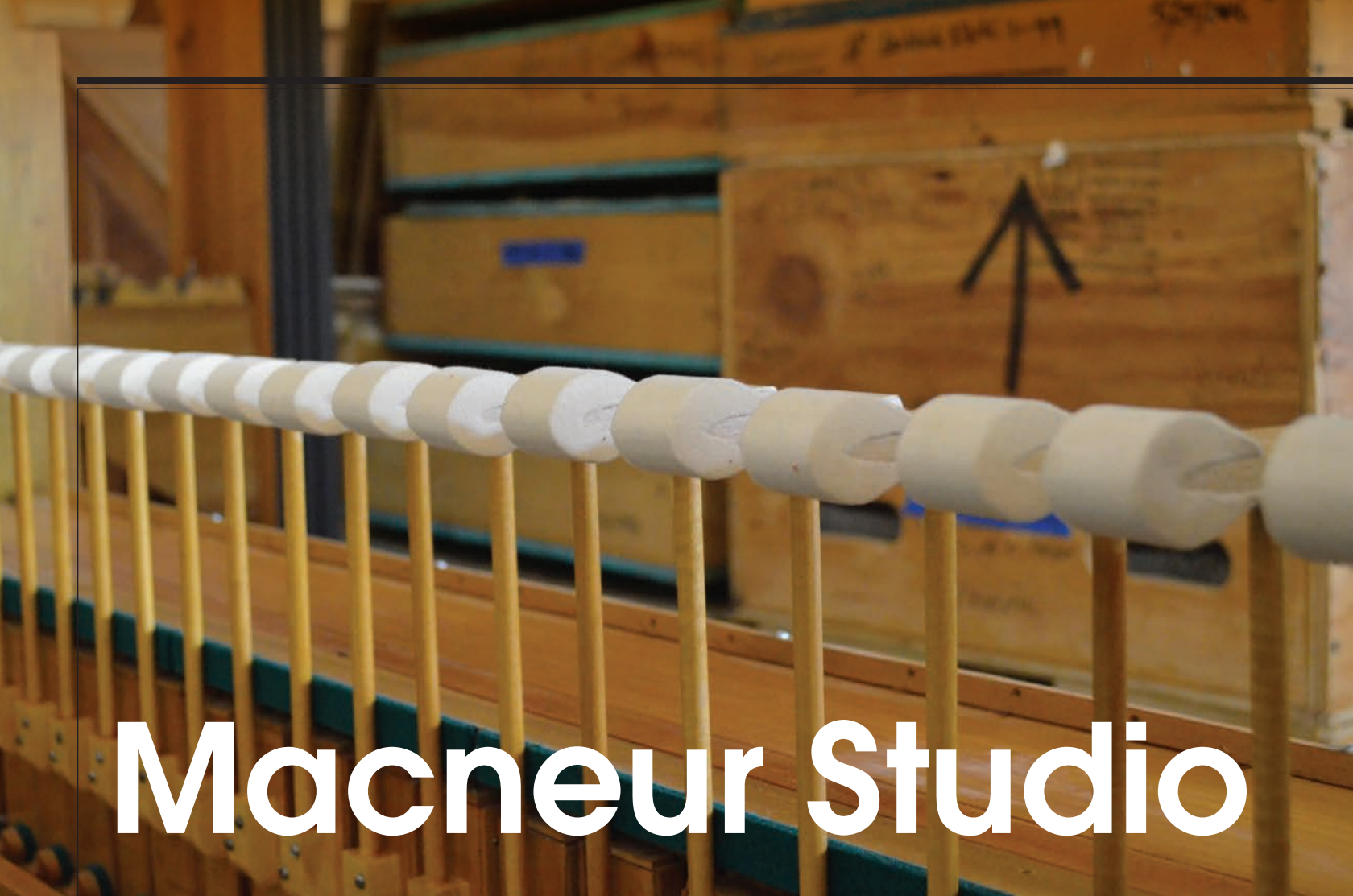
Originally a Loew's theatre, the Thomas Lamb-designed Ohio in Columbus was not an atmospheric; instead, it is a good contrast to the atmospheric in that where the population could support a grand "palace," little expense was spared in the décor



This photo and the one on the following page, the only ones taken with a fairly powerful flash, show the extensive use of gold leaf on the intricate detail work of the proscenium and organ grille surrounds (Photos by Christopher J.K. Ha)







Macneur Studio

BY BOB MACNEUR

(All photos by the author except as noted)

It's been quite a while since Mike Bryant wrote the last update on progress with my studio organ, and since both of us have fielded a lot of inquiries about it over the last couple of years, I thought I might try my hand at writing an update.



(Photo by Mike Bryant)



Things don't look a whole lot different in the studio than the last time we showed you the progress, but that doesn't mean things aren't progressing.

In my day job I'm a Regional Sales Manager for a major boat builder. We've had some changes in our organization, so I'm spending more time traveling during three of the four seasons. Fall is when our dealers need to place their orders for spring

and summer inventory, and spring and summer are when the boat shows around the country take place.

When I am home, though, I spend a lot of my free time working on the organ.

Our focus has been on the Main chamber, which will hold 15 ranks. The mix of ranks in that chamber will make a nice medium-sized organ all by itself, and I have all the ranks needed. The offsets are

MacNeur Studio in 2010 and today. Main chamber on the left, Solo on the right. Percussion chamber above, in the center. The beams protruding from the wall above the shutter openings will support unenclosed percussions and traps



Here's the stack being fit together, without bars and resonators.

in place and pipes are sitting on them; the Robert-Morton Harp is installed, and the two levels of toy counter are in.

Mike and Jonas Nordwall have both been trying to reduce the size of the organ, and have only partly succeeded—and not to the degree either wants. Mike actually expanded the specification a bit—unintentionally, of course. We were installing one of the manual chests and he noticed some space in front of it. He was joking when he said “Looks like a single-rank reed chest would fit in here.” It happened that I had one! I rebuilt it in one week—when he was out of town on a client project—and put it in place before he noticed; a Musette will go on it....

We won't put the pipes on the manual chests until the offsets, percussions, and traps are wired and winded. We'll have more room to move around without them in place.

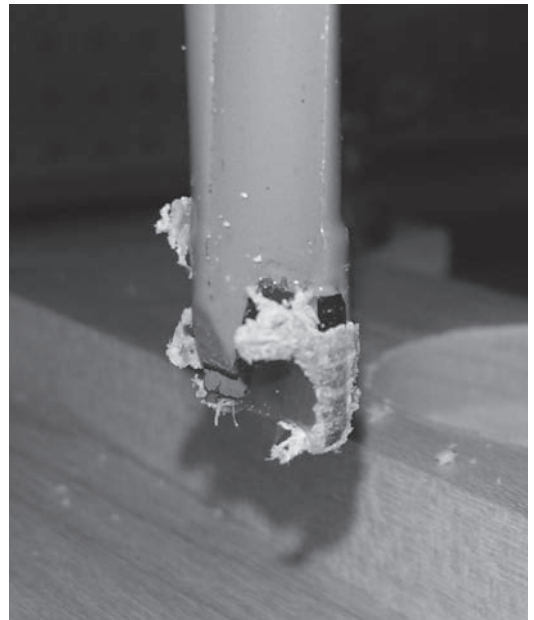
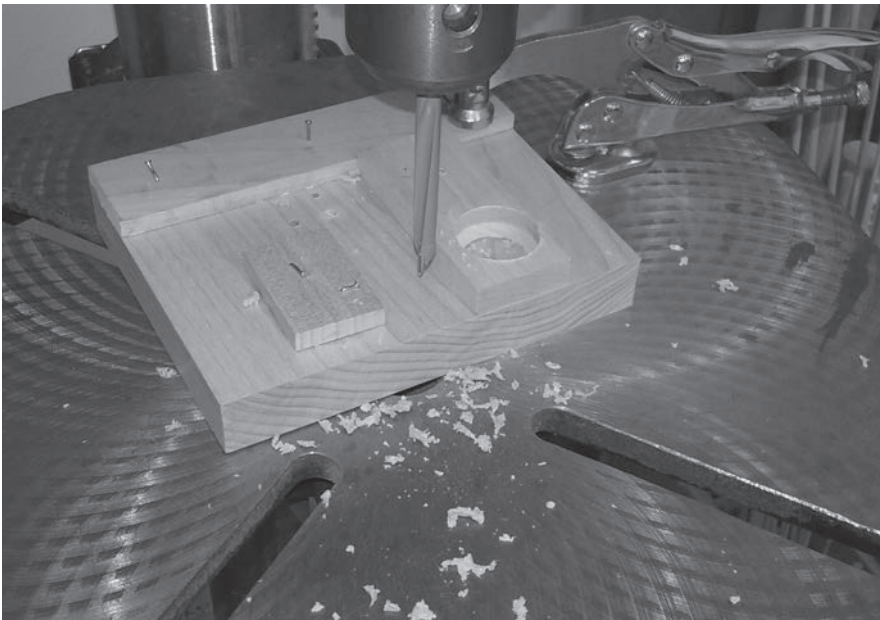
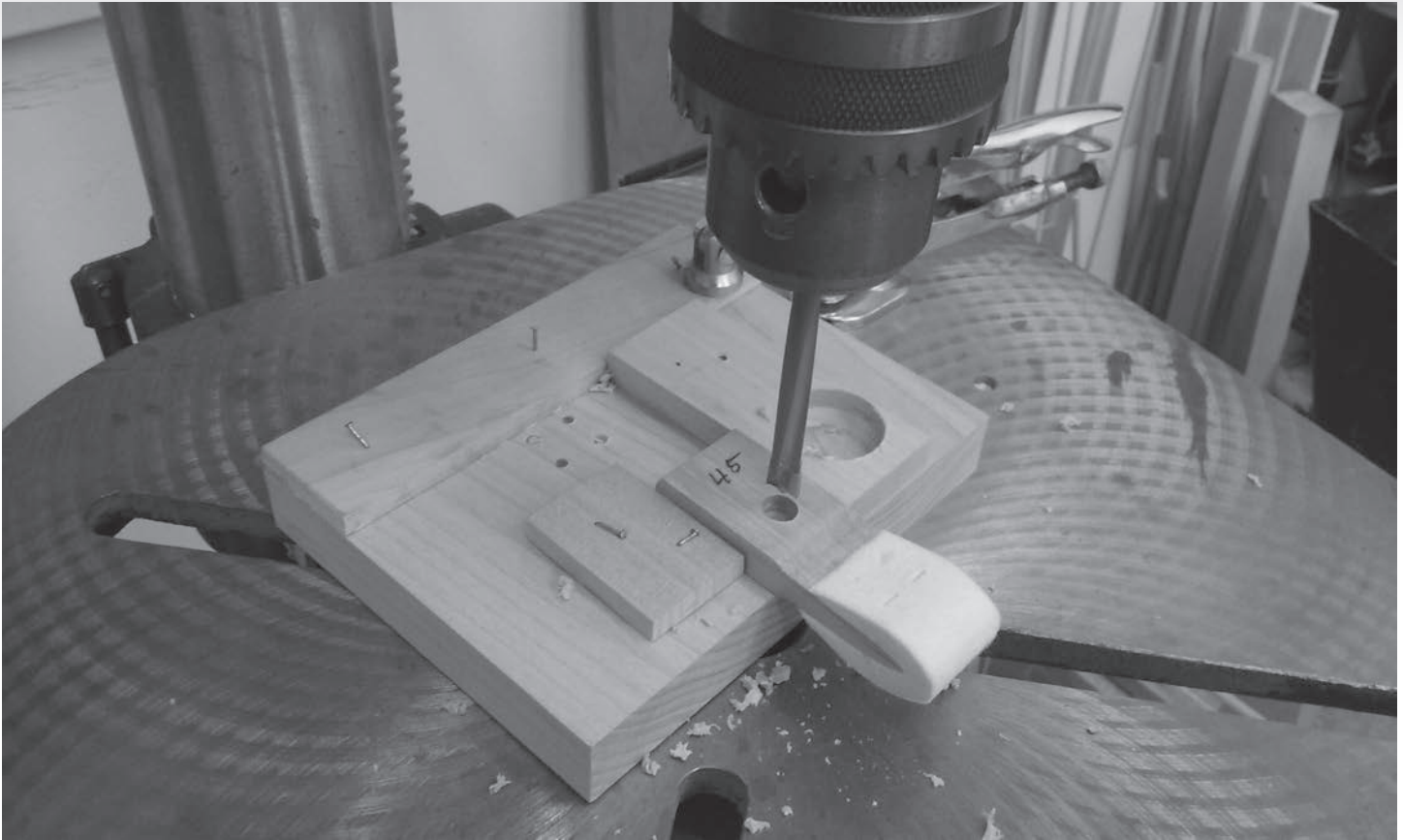
The Percussion chamber, which is at the peak of the ceiling between the two chambers, is ready to receive the three percussion instruments which will go in: the Wurlitzer Glockenspiel, Xylophone, and Chrysoglott/Vibraharp.

Because of the limited space, we're stacking the three units, with the Chrysoglott on top. There isn't enough vertical space for the air motor for the Vibraharp action, so Ron Mitchell is building an electric drive for it.

When I acquired the Chrysoglott a few years ago, it had new hammers. The rest was in pretty decent shape, but considering where it would go, I rebuilt the rest of it and put it in the Solo chamber for storage. When we were moving it out to build the three-unit stack in the shop, I noticed some of the hammers were loose and two had come off completely. I asked Mike to have a look and see what the problem was.

What he diagnosed wasn't what I was hoping to hear. The hammers had been put on with white glue. The reason they were loose and coming off (all of them were removed just by lifting them off by hand—no tools needed) was that the hammer shanks had been shellacked all the way to the tip. White glue won't stick to shellac.

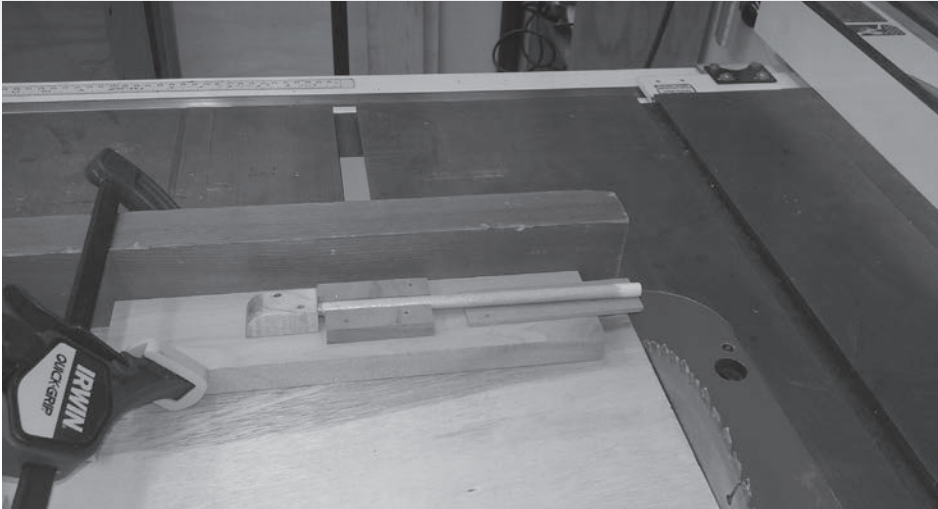
It was pretty much impossible to clean the shellac off the end of the shank without reducing the diameter so that the fit of the hammer was way too loose. He made a new



What he diagnosed wasn't what I was hoping to hear. The hammers had been put on with white glue ... White glue won't stick to shellac.

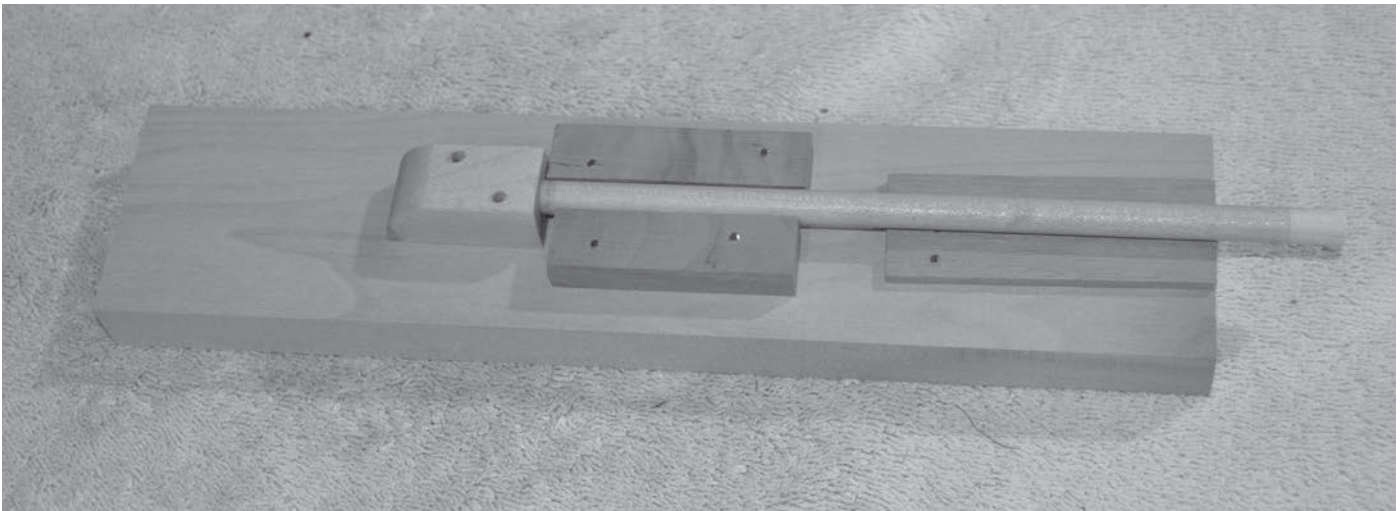
This fixture just holds the hammer perpendicular to the drill bit so the old white glue could be drilled out. That's chips of white glue on the drill press table, not wood.

The white glue turned to gum from the heat of drilling; I had to scrape it off the bit after every couple of hammers.



This simple fixture just holds the new shank and base in position for trimming to final length; we clamped it to a crosscut sled to make it easier to use safely

The fixture was made from pieces of scrap poplar and walnut; after the shanks were trimmed, this became a holding and alignment fixture for gluing on the hammers



set of bases and shanks, and I finished them by masking off about ½", then dipping the shank assembly in shellac.

Whoever had mounted the hammers had put glue in the hole in the hammer then stuck the shank in. Even though the white glue wouldn't stick to the shank, it stuck just fine to the raw wood of the hammer—but it had dried and formed a plug in the hole, which prevented the new shank from going in far enough.

Mike made two simple fixtures, which you see in the pictures. One was to make it easy to trim all the shanks to the same length on the table saw; the other was to hold the hammer square to the 5/16" Forstner bit we used to drill the white glue out of the hammer.

The crumbs you see on the drill press table aren't wood, they're chunks of white glue. The heat generated by the bit caused it to load up and I had to scrape the glue off after every two or three hammers (usually two). The glue just turned to gum and stuck to the bit.

The hammers were put on the new shanks with hot glue, which stuck fine to the unfinished portion of the shank. I got three or four of them on slightly out of line; but by using a heat gun on the low setting the hot glue softened and I was able to reposition the hammers in proper alignment.

The four-manual console is at Ken Crome's shop in Reno, where it was "modernized" with an expanded count of pistons, new quarter rails, stop rails and backrail, and swing-out trays, and is now getting a custom finish. John Lauter gave me the paint formulation used on the Detroit Fox console (a mix of two brown colors from Ford Motor Company in the 1970s), and the samples look great.

I found a great deal on telephone cable to wire the chambers. A local man bought a storage unit at auction and there were three spools of cable in the lot, each with at least 1,000' of cable. Two of the spools had 100-pair, and the third had 50-pair, all 24-gauge copper. Rob Kingdom let me

know about it and he negotiated a price of \$300 for all of it. Between that and the 1,000' of 32-pair I had previously bought from Power & Tel, we're in good shape for wiring. The relay will be in the lower section of the Main chamber, so cable runs will be pretty short.

Our next steps will be laying out the winding and wiring the relay. We'll use the wind trunks to help route the wiring in a way that protects it as much as possible.

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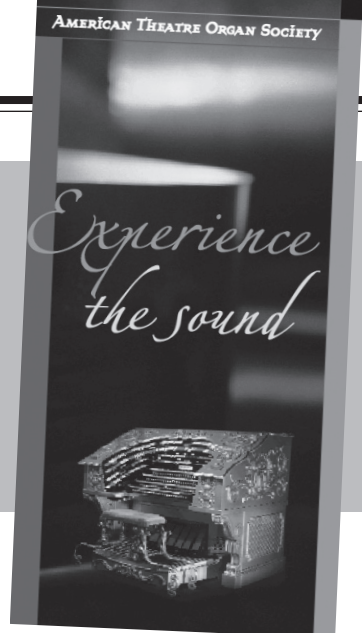
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Letters



Crowing about Crow

I was delighted to read Jonas Nordwall's (March/April 2016) THEATRE ORGAN story on Andy Crow. I was saddened to read of his passing in the Closing Chord section of the latest magazine.

In the late '60s my family attended organ concerts at numerous venues. When word came that the high-end electronic organs from Rodgers were touring and being demonstrated by the *Worth-Crow Duo*, there was no doubt we would attend. The stage was packed with speakers including 18" woofers. The Duo was not deprived of watts for those woofers for either of the two 3-manual consoles, as thick cables criss-crossed the school auditorium stage. Worth's Rodgers had a Zimbelstern atop it and he made excellent use of it.

The Duo had LPs for sale and I recall that we went home with one from each of them. The tunes on the albums were selected to show off the Rodgers capabilities and both artists' programs included numerous selections from the two albums, they also played duets during part of the show.

I believe they closed with a two-console version of Sousa's "Stars & Stripes Forever."

Andy Crow's custom Rodgers 33E console topper was his "mascot"—a crow nattily attired in a mini-tux. It was a gift that Andy explained was perfectly "suited" to be his feathered cheerleader. Andy's portion of the show opened with a dramatic console up tune, Gershwain's "Swanee." Following "Swanee," Andy delivered some sensitive ballads, "Here's That Rainy Day" and "Bill" from Jerome Kern's *Showboat* among others.

Having heard George Wright's version of "Jalousie" many times, but never seeing anyone play it live, Andy's version was our family favorite. Andy's LP *As the Crow Flies* went home with us and we loved the idea that the

concert could be recalled when we played it. Soon after, a Rodgers Trio made its way to our home and was played and enjoyed for many years after that.

A few years later, fate took me to school in the Pacific Northwest. I recalled that Andy lived in the Puget Sound area and hoped to hear him play again. I relished the chance to play on real pipes and despite a tight schedule, I was able to do that at Haller Lake, Tacoma's Pizza & Pipes and, next door to my student digs, at the Tacoma Temple theatre. Soon enough, I had the chance to go to Olympia to an open console and concert by Andy. It was great to finally hear him on real pipes—it was also quite intimidating to see him at stage left when I took a turn at the open console.

After the show, Andy invited all who were interested to tour his restored Pullman car "Jo-Vi-La." I remember the tour vividly and was flabbergasted to hear that Andy still used the car for touring and that various railroads would hook up his car for trips around the country. The finery and luxury that railroad service stood for in

those days was something Andy took pride in restoring.

I eventually returned East but never forgot Andy's artistry, musicality and his friendly, easy manner with an audience.

I hope that Andy's recordings will be preserved and available to future organists.

—Bruce R. Branigan
Hauppauge, New York

Silent Picture

I attended a silent picture at Washington Center with Andy Crow at the Wurlitzer. With no offense to anyone involved, there seemed to be some sort of discord between the film, the projector, and the projectionist. There were several starts and stops, and Andy kept playing as if there were no problem. If this went on too long, he would eventually stop and seek direction from those involved. And then, the film actually melted right on the screen.

Andy commented that he thought enough damage had been done to the film. He proceeded to tell the audience the story of the film, presenting the appropriate musical themes as he went. I think he may have added a few concert pieces at the end to make the event worth everyone's time. In another setting, this sort of thing might have resulted in patrons asking for a refund. In this case, I didn't hear anything of the sort and certainly wasn't interested in it myself. It was one of the best "silent pictures" I've ever attended.

Andy was a professional. He handled this potentially disastrous event with good humor and a touch of class. Another master craftsman that will be missed.

—George Hefflin IV
Portland, Oregon

Year in Review

I have to say, as I read through the past year of *Journals*, that I feel a bit deprived at not being in attendance at convention—and I hope you will forgive my absence. It is due to healthcare and healthcare-giving issues. But, I enjoy a periodic living room convention of the ATOS! I take a sleepy Sunday afternoon, put on some ear candy, listen to streaming ATOS radio, and read

the last six issues of THEATRE ORGAN. As I look back I must say “Well done, ladies and gentlemen! You do the society proud!”

Some difficult issues were dealt with effectively this year, some great organ events were conducted, and young people received the indescribable joy of their first flicker of theatre organ love! I am proud to be a part. I love you all for your hard work and dedication, making it so beneficial to all of us, and I must also say that the Journal is soooo very important. So I am going to see how many subscriptions I can get my non-organ friends to try. I gave a couple of copies away—I started getting YouTube shares of theatre organ performances from those individuals! Our rare art form is very contagious and it has a bright future, I know now...but we must keep on the console and the laptops!

—Janine Taylor Bryant
Oklahoma City, Oklahoma

(First, Janine is not related to me, so I thank her for her kind words on behalf of all those involved in the production of your Journal. Next, may I remind you that your chapter can obtain back issues of the Journal for just the cost of postage to use as Janine has done? It can be a great tool to generate interest, as she has discovered.—Ed.)

Cover Photo Credit

What an honor to receive the Journal and find you had felt some of my photos worthy of publication, but particularly, the cover! I am so thrilled to be able to make such a contribution to what undoubtedly is my “true love,” (aside from my family, of course!). Thank you for the very kind comments in your editorial, as well. The convention was, simply put, fantastic!

I'd like to briefly share with you a week of amazing organ playing I had the opportunity to do last week, in Los Angeles, including Ken Kukuk's and Bill Field's splendid Wurlitzers, as well as the Wilshire Blvd. Temple Kimball, and finally, the largest church organ in the world, at the First Congregational Church (Möller/Skinner/Schlicker)! In my humble opinion, ATOS would have a great time at these venues at the 2018 convention, if Mark Herman could arrange it. The instruments are simply wonderful, and the temple and

church are architectural treasures. And, Old Town Music Hall is a gem!

Once again, many, many thanks for thinking of including my work in your beautiful Journal.

—Jonathan Kleefeld
Newton Centre, Massachusetts

(Stuffing all those people into Ken Kukuk's house might be problematic, but Old Town Music Hall and First Congregational Church were included in the 2012 Southern California convention, and both were extremely popular venues. I haven't heard anything yet about potential venues, but we shouldn't be surprised if both show up on the 2018 schedule!—Ed.)

Renaissance Wurlitzer

Just read the convention issue and noted a few things in the article about the Renaissance Theater.

First, I was very happy to find out that organ found a good home. I spent many years servicing the organ when it was in Joe Kearns' home that had been rented by Bob Carson after Joe's death. Bob was one of my best friends and he as business head, Helen Dell as artistic director, and myself as engineer recorded the organ many times under the name Malar Records.

Bob had to eventually move out when the owners thought they had a gold mine and jacked the rent. Big mistake, because the house was designed first for the organ and living spaces came second—it was a very inconvenient house to live in. Only a total organ-loving family such as Bob and Ruth could live there.

Anyway the discrepancy I found in the article is that it implies that the organ was only used when it was in the radio studio for the *Amos and Andy* show. Not true. Gaylord Carter played the organ twice a day (no tape in those days so the show was done twice—once for West Coast and once for East Coast) for the show for an extended period of time. I have heard Gaylord reminisce about the old days when he used to play the show and have heard him play the *Amos & Andy* theme on that organ.

The living room of the house was about a story and a half high. High on the same wall where the console alcove was located, was a swing out door that cranked open and had a mirror on so that Gaylord and

the radio engineer could see each other. The engineer was in a small room at the intermediate level of the house. When I was there, although the phone lines had been removed the junction blocks for them were still there. No visible evidence of how they mic'd the organ although they could have easily run cables down the stairs to the living room. There was also an echo chamber above the control room, so the organ had a total of three chambers.

Two things about the organ: first, the console was originally in a natural wood finish and second, I'm sure Ken Crome had to do extensive voicing of the pipework because the organ was definitely originally voiced for a studio by Wurlitzer and never could have filled a large theatre.

One interesting thing about the organ was it had two sets of chimes: the original Wurlitzer/Deagen set tuned to 435Hz. and a Maas Rowe chime set tuned to 440Hz. Most organists just used the Maas Rowe chimes, but Paul Beaver made a recording of “Round Midnight” where he used both chimes together (chime celeste) for a very ethereal effect.

Just thought you might like to know a little more of the organs history and you might like to forward this on to the chapter that now takes care of the organ.

—Dick Stoney
Covina, California

Chapter News

ATLANTA

Atlanta—This summer provided two special programs in which we joined with our sister organization, the Atlanta chapter of the American Guild of Organists; we had a unique opportunity to present theatre organ to a large audience unfamiliar with our instrument and art.

In July, Atlanta AGO conducted a Pipe Organ Experience for young people. The ATOS Atlanta chapter offered to host the students for an evening at Stephenson High School and an opportunity to play a theatre organ and tour the chambers. On the appointed evening, Ken Double ably demonstrated the organ and then assisted the young people as they took turns trying out the Grande Page. There were 21 students in attendance and as many instructors and chaperones, all of whom enjoyed the grandeur and excitement of the theatre organ.

Two weeks later, teachers and administrators from throughout DeKalb County gathered at the high school, and as they awaited the start of their meeting music began to emerge from the walls. Then the great white and gold Page console rose from below the stage with Ken Double once again at the keyboards. Regular programming opened with a brief introduction to the theatre organ and an invitation to the guest teachers to bring their classes to visit the high school for their own pipe organ experience.

In August, the Atlanta ATOS and Atlanta AGO held a joint meeting at the Strand Theatre in Marietta. Ron Carter demonstrated the theatre organ as a unit orchestra. He accompanied the magnificent Catherine Moulton as she sang, then provided the score for a short silent film. Larry Davis led a sing-along, and several organists from ATOS and AGO took turns entertaining an audience of their members and friends, and guests attracted by newspaper coverage of the event.

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



Ken Double with AGO POE students at Stephenson High (Photo by Tim Stephens)



AGO Organists Randy Elkins, Brian Parks (and daughter), Tim Stewart, Nathan Jones, AGO Atlanta chapter Dean David Barber at the Strand Theatre (Photo by Larry Davis)

CENTRAL FLORIDA

Pinellas Park, Florida—Our ongoing, monthly, free theatre organ concert at the Pinellas Park auditorium resumed on Tuesday August 16. We were unable to host the event for over two months because the auditorium had been closed for replacement of the floor and floor supports. The chapter had to remove the organ console prior to the renovation, and it has been re-installed. All is back in order, the floor looks great, and the organ is playing once again.

Three local artists helped with the re-introduction concert: Robert Perkins, Sandy Hobbis and Bill Clark. Each artist has a different style, and each brought out a different sound. We appreciate their passion, enthusiasm and contributions. For those of you travelling to Florida soon,

our free concerts are on the third Tuesday of the month at 11:30am at the Pinellas Park Auditorium, 7690 59th Street North, Pinellas Park. Please join us for some good theatre organ music...and bring your lunch!

On August 28, the Central Florida Theatre Organ Society monthly meeting was held at the historic Tampa Theatre on Franklin Street in downtown Tampa, an original 1926 John Eberson atmospheric hall. Several of our members who don't regularly play there were able to blaze away at open console after the business meeting. Our chapter provides both the artists who play the instrument almost every day before most movies, as well as maintenance of the mighty 3/15 Wurlitzer. We thank the theatre for their hospitality.

—Gary Blais
Cliff Shaffer, President
727-504-7012, Cliff71@AOL.com

CENTRAL INDIANA

Indianapolis, Indiana—The Central Indiana chapter did not meet in July so members could attend the Annual Convention.

On August 14, 2016, the social and business meeting was held at Warren Performing Arts Center, home of the 3/18 Grande Barton theater organ in Indianapolis. The guest artist was David Rhodes, President of CATOE. The varied program he presented delighted the audience.

The 2017 concert series has been announced. We will have Pierre Fracalanza on March 26, Nathan Avakian on June 11, and Richard Hills on September 10. All concerts will be held at Warren Performing Arts Center in Indianapolis and will begin at 2:30pm. Tickets are available in advance at 5440 N Meridian Street, Indianapolis, IN 46208, or by phone at 317-255-8056.

—Nancy Steele
Tom Nichols, President
317-417-7414,
thomas.nichols1970@yahoo.com



David Rhodes at the Warren Performing Arts Center Barton (Photo by Mike Rolfe)

CHICAGO AREA THEATRE ORGAN ENTHUSIASTS

Chicago Illinois—On Labor Day 1926, the Arcada Theatre opened its doors to a wonderful celebration for the city of St. Charles. 90 years later, the theatre is still going strong and celebrated with an evening of vaudeville.

David Rhodes was at the mighty Marr & Colton/Geneva for the evening's festivities playing "Valencia" and accompanying the silent short, *The Fourth Alarm*. This Our Gang comedy was featured on opening night at the theatre.

The mayor of St. Charles read a proclamation for the theater and included this:

"WHEREAS, The original Marr & Colton pipe organ has been renovated and re-tooled by the Geneva Organ Company and maintained by the Chicago Area Theatre Organ Enthusiasts." It was very nice to be included in the recognition of the efforts that CATOE has done.

We still have a long way to go to get where we need to be, but we will continue to make progress there and at the other five instruments that are under "CATOE's watch."

—Taylor Trimby
David Rhodes

630-687-0380, DVRhodes85@gmail.com

CHICAGOLAND

Chicago, Illinois—Thanks to Lee Maloney for his beautiful Allen Showroom, for using his GW5 Allen Organ, and to CATOE for sharing expenses and providing all beverages for the May 22 social. Thanks to all the ladies for assisting at the huge refreshment table and to Bill Curry for handling open console.

I began with a very lengthy story of my friendship with Dave and Rhonda Wickerham over the past 32 years. Dave is well-known internationally. He broke records for our CTOS/CATOE social with 100 attending, playing old standards, a tribute to Irving Berlin, and some well-loved hymns. "Parrot" brought a standing ovation and time for a short break.

The second half began with Fats Waller tunes and for me, "When Somebody Thinks You're Wonderful." Yes!! I do and he is!! "Anniversary Waltz" was requested, then selections to honor our Armed Forces. Another standing ovation and I yelled "Encore!" For the many, many times he has played my favorite, "Midnight, The Stars and You," this was undoubtedly the best!

The two-hour concert was exciting, like Christmas, and the very highlight of my three-plus years as president of CTOS. He plays with pizzazz and with feeling—"Dave is the best in the world!"

June brought Justin Nimmo from Indianapolis. Having never played the GW5 Allen, this young man had a mere three hours of practice. His registrations were smooth and outstanding. The *42nd Street* medley of Harry Warren music was wonderful. Next a few Disney songs and three by Henry Mancini. Justin transcribed the music of video game *The Legend of Zelda*, both unique and interesting! Very good, Justin!

—Jan Challender, President

815-726-7665, janfromjoliet@gmail.com

DICKINSON THEATRE ORGAN SOCIETY

Wilmington, Delaware—DTOS is pleased to release its 2016-17 concert schedule. The series will be held on Saturday nights at 7 PM at the Dickinson High School Auditorium in Wilmington. Dates and featured artists include: December 3 (Christmas Spectacular

with Scott Foppiano and friends); January 28 (Dick Smith); March 18 (Ron Rhode); April 29 (David Gray); and June 10 (Mark Herman). Additional information may be found at www.dtoskimball.org.

—David A. Ruth, Ph.D.

Robert Dilworth, President

302-995-2603, dtos1@verizon.net

GARDEN STATE

Long Valley, New Jersey—The ATOS Convention was especially meaningful for the 25 members who attended and for the whole chapter. In the record shop, our *Opening Night* CD of Bob Maidhof at the Loews Jersey Wonder Morton was on display and a slide presentation included Carole Rustako's GSTOS highlights. Denise Andersen continues on the board of directors, and George Andersen became vice chairman of ATOS.

On the entertainment side, our own Luke Staisiunas was a finalist in the Young Theatre Organist competition. After the competition GSTOS awarded the winner \$1000 and each of the runners-up \$500 with encouragement to continue their theatre pipe organ studies.

One of the highest awards at ATOS, the Honorary Member Award, was presented to Dave Schutt and a Special Merit Award was presented to Tom Stehle, both long-time GSTOS members.

Local summer events included the annual picnic at Lake Hopatcong. Besides the fine food and beautiful view there was a guided boat tour of the lake plus a chance to play the Hammond RT2 organ and grand piano in Bob and Cathy Martins' music room.

A joint event was held with AMICA (Automated Instrument Collectors of America) as part of their annual convention. The program, held at the Union County Performing Arts Center, featured Bernie Anderson, Jr. at the console of the 2/7 "Biggest Little Wurlitzer" accompanying silent films. He and Michael Cipolletti began the evening giving a virtual tour of the instrument.

The August First Thursday concert at the Rahway Senior Center featured beautiful music played by Brett Miller on the 3/10 Rainbow Room Wurlitzer.

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Our final summer fling was held at the Appenzellers' home. Henry Appenzeller entertained members with enjoyable theatre-style music on his Hammond Elegante organ. The afternoon continued with open console and an opportunity to share one another's company around some delicious pizzas.

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



Brett Miller performs on the Rainbow Room Wurlitzer in Rahway (Photo by Tony Rustako)



Henry Appenzeller at his Hammond Elegante (Photo by Cal Bacon)

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Our summer recess during July and August has meant no concerts at our Woking Wurlitzer since my last report. Our Autumn season begins with our Young Theatre Organist of the Year Competition. This year we move north to the Astoria Centre, Barnsley in South Yorkshire, by kind permission of Kevin Grunill. This is a new venue, built into a warehouse complex, made possible by the efforts of an

enthusiastic and skilled group of volunteers led by Kevin Grunill. It currently houses a fine-sounding Compton organ and further installations are planned! We have a strong line-up of entrants and are looking forward to a good competition.

The remainder of our 2016 series promises fine music at Woking from Michael Wooldridge, Simon Gledhill and Andy Quin, culminating in the ever-popular Len Rawle Christmas show!

Our chapter was recently gifted a now rare, very original Model F Wurlitzer in the estate of former member Michael Candy, who died last December. We are delighted that through the generosity of the Theatre Organ Club, this instrument will be reinstalled at Paul Kirner's Music Palace in Porth, South Wales.

Talking of Paul Kirner's Music Palace, I was delighted to attend the opening concert there on 20th August, featuring Paul Kirner himself and John Mann playing the ex-Regal Edmonton Christie (made famous by Sidney Torch). Paul, Ben Snowdon, Anthony Meads and the team have made a very high quality job of converting a former chapel and restoring and installing the organ. The instrument was previously owned by our chapter and was installed in the Memorial Hall at Barry in South Wales until 2010. We wish them well for the future success of the venue.

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



The beautifully restored Christie console at Paul Kirner's Music Palace. Photo: Peter Collett



Paul Kirner at the opening of Paul Kirner's Music Palace (Photo by Peter Collett)

NEW YORK

New York, New York—On Sunday, August 7, the New York chapter presented Nathan Avakian at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer at LIU in Brooklyn. The audience enjoyed a concert that included traditional and contemporary music. For several selections Nathan added a recorded rhythmic background to the music of the Wurlitzer. He also accompanied his sister Claire for four vocal selections, and then accompanied five short films which were finalists in the International Youth Silent Film Festival, for which he composed the musical accompaniment. Following a standing ovation, Nathan returned to play an encore. Thanks to Joe Amato and crew, the Wurlitzer performed flawlessly.

On August 20, the chapter joined with United Palace Cultural Arts (UPCA) to present Bernie Anderson at the beautiful United Palace (formerly Loew's 175th St.) Wonder Theatre on Broadway in Manhattan. Bernie accompanied the Keaton film *Steamboat Bill* on the chapter's Allen touring organ.

The show was a prelude to plans by the New York chapter and United Palace to restore the theatre's 4/23 Wonder Morton, the only one of five Wonder Mortons still in its original home. While the theatre is owned by the family of the late Reverend Ike and functions as a church for Sunday services, it primarily serves as a performing arts

venue operated by UPCA. New York chapter member Nick Myers organized and was master of ceremonies for the show. Bernie also accompanied a vocal selection by Claire Avakian, and a slide presentation about the Wonder Morton narrated by Nick Myers. Following the movie, the Morton console was rolled onto the stage to cheers and applause from the audience. Besides Nick Myers, thanks are also due to John Vanderlee for setting up the Allen for the event, and for his help with the audio-visuals at the LIU concert.

—Tom Stehle
Steven Frank, Chairman
917-544-9237, Steve@virgilfox.com



Organist Bernie Anderson, Jr. at the New York chapter's Allen at the United Palace Theatre (Photo by Tom Stehle)



The United Palace (Loew's 175th) Wonder Morton console (Photo by Tom Stehle)

NORCAL

Berkeley, California—NorCal was very privileged on July 17 to host Scottish organist David Gray in a concert at Berkeley Community Theatre. For those familiar with this magnificent instrument, you know that the 41 ranks installed in the proscenium are controlled by not just one, but two four-manual consoles. The larger console most often used is from the Center Theatre in New York City which has stop tabs enough to control all our ranks. More rarely used is the console from the Paramount Theatre of Toledo, Ohio, a very ornate cream and gold console controlling “only” 29 ranks. David chose to perform on both consoles which, along with a nine-foot concert grand piano graced our orchestra lift, rising with dramatic effect.

His performance of a Rachmaninoff prelude on the piano was a stunning reminder of his classic piano training. David's careful choice of the music and his excellent arrangements made it clear that this young man will be a star of theatre organ for many decades to come. A few minutes were taken during his performance by the touching presentation to Jim Riggs of his Hall of Fame award which was formally presented at the last convention, which Jim could not attend. David also performed a piece arranged by Jim and made clear his admiration of Jim's style from the beginning of his theatre organ studies.

August 14 brought mostly NorCal and many Sierra chapter members to the suburban estate of Kevin King and were entertained by Jerry Nagano for a picnic concert to a full audience, on Kevin's perfectly installed 3/20 Wurlitzer in a custom music room. Jerry's tasteful arrangements brought out the best in this large instrument which fills the room but does not overwhelm. Assisted in installation by Curt Wood, this instrument is an outstanding home installation.

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



David Gray with both NorCal consoles (Photo by Rob Thomas)



David Gray presents Jim Riggs with his ATOS Hall of Fame award plaque (Photo by Rob Thomas)

PUGET SOUND

Seattle, Washington—The bright Saturday afternoon of July 16 saw an enthusiastic group of fifty PSTOSers gathered at the Tacoma home of Merlyn Johnson as Paul Quarino entertained in his legendary engaging style. The instrument was Johnson's 3/30 Wurlitzer-Morton, recently expanded and brought to pristine condition by Ed and Patti Zollman.

Paul has been a mainstay of the Portland organ world for over forty years, notably as organist at the Organ Grinder restaurant from 1974 to 1996. His last concert for PSTOS at Bill Keller's residence was a hit; we were glad to welcome him back, and he did not disappoint.

After an introduction by Ray Harris, Paul set an upbeat mood with the old standard

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“Linger Awhile” followed mostly by similar tunes, occasionally interspersed with more recent songs and a few hymns. He played entirely from memory and seemed to choose most of his selections impromptu, demonstrating his ability to improvise polished arrangements on the spot.

There were several fun pairings based on titles, such as “Crazy Rhythm” followed by “Fascinating Rhythm,” and “You” followed by “Who.” For yet more fun, he ended the first half with a foursome that made sense in sequence: “I’m Confessin’,” “Cecelia,” “Last Night on the Back Porch,” and “We Just Couldn’t Say Goodbye.”

Besides playing a full program, Paul took several opportunities to tell anecdotes, mostly humorous, on a wide range of topics—his wide-ranging performing career, organists he has known, styles of playing, etc. The attendees were rapt as he gave us glimpses of his colorful life.

Following the concert, the audience adjourned for refreshments and conversation on the patio. It was a thoroughly entertaining afternoon, and we look forward to having Paul back again and again. Thanks to everyone who made this event possible, and especially Merlyn Johnson for sharing her beautiful home.

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



Paul Quarino at Merlyn Johnson’s 3/30 Wurlitzer-Morton (Photo by Jeff Snyder)

RED RIVER

Fargo, North Dakota—The Red River chapter and Minnesota State University–Moorhead (MSUM) celebrated the 40th annual *Summer Cinema Series* by screening classic silent comedies throughout July. Summer Cinema has evolved over the years into a more compact four-week series screening only silent film. The films were scored live on the 3/9 hybrid theatre organ in Glasrud Auditorium (see chapter website for more information/specification) by Dave Knudtson and Lance Johnson. Knudtson and Ryan Hardy played the prologue music for 15 minutes prior to the start of each show. After the prologues the films were introduced by film professors and enthusiasts from the region. Overall, we saw a slight increase in attendance this year compared to previous years.

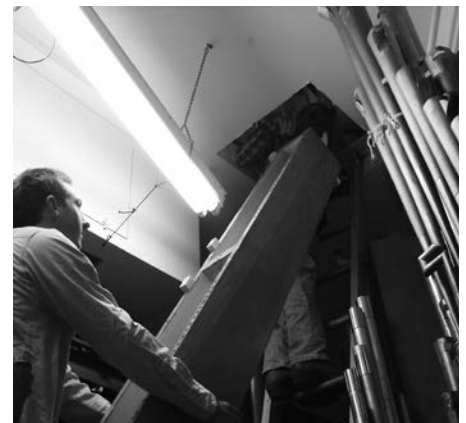
A recent addition to Summer Cinema was the integration of Hauptwerk into the Glasrud Auditorium organ (controlled via Launchpad). The combination of the digital and authentic theatre organ allowed for a wide range of registrations and dynamic possibilities available to the organist. Thank you to Dave Knudtson for setting up the software—it was an excellent add-on!

The installation progress of the French Horn rank for the Fargo Theatre Wurlitzer made another leap forward in July. RRATOS members had to carefully maneuver the rank’s wind chest up a vertical ladder, through the main chamber, and up another ladder to get to the orchestral chamber for installation. The French Horn will be installed, voiced, and tuned in the coming months.

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



Ryan Hardy playing the Summer Cinema Prologue Music (Photo by Tom Brandau)



Patrick Donegan relaying a wind chest part to Alex Swanson (Photo by Sonia Carlson)

ROCKY MOUNTAIN

Denver, Colorado—Jim Calm wheeled three “touring organs” into the Holiday Hills ballroom in July for *Keep Calm and Tour On*. These organs are mounted on easy-rolling folding platforms that can fit through a 32” door to bring organ music anywhere. Jim performed a variety of tunes on the GW4Q digital computer organ, used the auto-play feature to accompany vocal, tuba and pocket trumpet solos, and demonstrated each of the touring organs. Bob Castle, Lee Traster and DeLoy Goeglein climbed aboard and joined in for an extended eight-handed audience request finale.

Our *Wonderful Wurlitzer* program at the Paramount in August featured performances by house organist Bob Castle, Ben Ehrlich, DeLoy Goeglein, Doug Thompson, Kevin

Utter, Jim Calm and Kenny Orr. Kenny spent an amazing week this summer in the Chicago area participating in the ATOS Summer Youth Adventure. He worked with some outstanding mentors, made new friends, and was able to play three five-manual organs. We look forward to hearing more about Kenny's adventure this fall when he's featured in his first program, *Kenny Orr & Friends*.

The Breacher STR-4 organ installation at the Lakewood Cultural Center is nearly complete and is now awaiting professional voicing. The Lakewood Symphony will introduce the organ to the community in October with a performance of the Saint-Saëns *Organ Symphony* with club member Kendrick Mervine at the console.

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



Touring organs at Holiday Hills
 (Photo by Bill Kwinn)



Kenny Orr at the Paramount
 (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—Sunday, July 17, 2016 was very hot day with temperatures in the 90s. Nevertheless, many SLTOS members trekked over to Milstadt, Illinois to the home of Richard and Pam Masching for the July meeting. Although the meeting was at the Maschings' home, it was actually hosted by Sharon Theurer who arranged for Larry Krupp to be our featured artist of the month.

As usual, Larry's performance was very exciting. He played several pieces from various musical genres. However, Larry particularly enjoys performing Latin-style rhythms of which there were several. Some of them were requests given to him by members at previous meetings, and they were well performed indeed! After the performance there was open console time, plus the usual plethora of food and snacks both nutritious and not so much, but very pleasing to the palate.

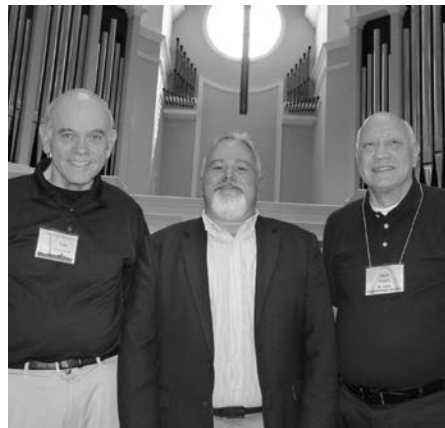
August 21, 2016 was a beautiful Sunday afternoon, and SLTOS members were welcomed to Manchester United Methodist Church to hear their recently renovated five-manual 130+ rank organ. The organ started out in the original church building across the street from the present as an 8-rank Wicks, but has grown to the present configuration of more than 60 pipe ranks, and more than 60 digital ranks. The new console was built by R.A. Colby Incorporated, with digital controls by the Walker Technical Company and others.

Our hosts were John Cargile, who was the featured organist of the day, with Don Erhardt and Thomas Lawrence who also performed. All the organists presented a very enjoyable mixture of classical and popular music. Afterward members were both apprehensive and thrilled to have the rare opportunity to play a five manual organ during open console.

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



Sharon Theurer with featured artist Larry Krupp at the Masching residence
 (Photo by Gary Broyles)



Thomas Lawrence, featured artist John Cargile, and Don Erhardt at Manchester United Methodist (Photo by Gary Broyles)

SIERRA

Sacramento, California—Sierra Chapter headed into the fall of 2016 able to resume our George Wright Tribute series of annual concerts this year featuring Walt Strony at George's alma mater on the Grant Union High School's 4/22 Wurlitzer. The date this year, Sunday, November 13.

After many years of deterioration and wear dating back to Wright's years there, the school district in the north part of Sacramento was finally able to put together funds to rehab the auditorium hosting the organ. New paint, lighting, recovered seats and floor finishing give a nearly new look to the moderately deco interior. In addition, the motor for the solo blower had developed excess bearing wear and the district funded removing the blower to a motor shop for new

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bearings and a general reconditioning. Thanks to Dave Moreno and Paul Brown for reassembling the blower and further work on the organ.

An always-interesting visit in the Northern California theatre organ world is to stop by Hunter Hall in Rio Vista on the Sacramento River where Geoff Hansen is shepherding multiple projects in addition to his 3/15 Wurlitzer including a 2/3 Morton pit organ—with its two pipe cabinets setting on both sides of the small console it looks like a 1922 version of a Gulbransen Rialto—and a recently-obtained Bursens orchestration that was in the Hayward “Ye Olde Pizza Joynt.”

The much anticipated installation of the New York Paramount studio Wurlitzer in Dick Taylor’s Rocklin building is moving forward with string voicing by Ed Stout and the 13' by 17' by 13' high chambers construction that is well underway. Chambers have a three-foot space adjacent to exterior walls and a four-foot-high space under the chamber floor for wind lines and regulators that will be carpeted on all surfaces to maximally isolate tremulant noise.

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



Space under chambers floor showing 2x8 joists and 6x6 floor support posts at Taylor building.



View from inside chambers with doubled 2x8s marking chest bearing positions and the divide between chambers. Yes, that would be Dick and Ed at the back.

SOONER STATE

Tulsa, Oklahoma—Music from “Broadway and the Movies” was the theme for our July program. The evening began with selections from *The Sound of Music*. We were honored to have piano students of Sandy Knox. College student Dana Thomas and six-year-old Dana Dang started the arrangement with a piano-duet with Lynda Ramsey and Paula Hackler continuing the medley with individual selections on the piano and organ, and ending as a duet.

Joyce Hatchett then followed with four great songs from *The Music Man*. Carolyn Craft continued by adding decorations to the organ to set the scene for a great set of tunes from *South Pacific*. The theme continued with Lynda and Paula ending the evening on piano and organ plus piano-organ duets from *West Side Story*.

It was indeed a very “cool” program enjoyed by all in attendance on a very “hot” summer evening!

Each summer in August, the Sooner State chapter combines an evening with the German American Society (GAST) of Tulsa. There is always a great variety of music and this year was no exception.

The evening began with the Blaskapelle Band playing several arrangements of well-known songs. Sandy Knox and Melanie Grim played a couple of duets on the Baldwin piano. SSC member Phil Judkins followed playing a medley on the 1929 Geneva pipe organ followed by President Bill Rowland on organ, moving to the piano

for a duet with his daughter, Jocelyn, on violin.

After intermission, Lynda Ramsey continued the evening playing two arrangements on piano with program chairman Carolyn Craft then playing several selections on the organ. The evening concluded with the Blaskapelle, Carolyn on organ, and Bill on piano all playing a great patriotic song.

We wish to thank the GAST for delicious refreshments!

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



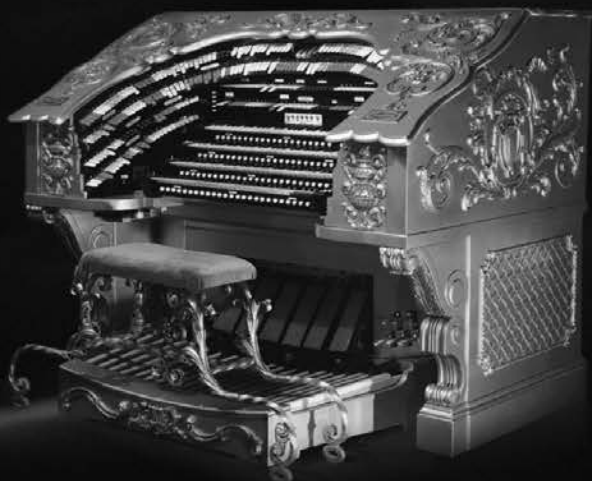
GAST Blaskapelle Band (Photo by Bill Rowland)



Phil Judkins at the GAST organ
(Photo by Bill Rowland)

AMERICAN THEATRE ORGAN SOCIETY

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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

ALABAMA

Alabama Theatre—1817 3rd Avenue N, Birmingham, (4/32 Wurlitzer) www.alabamatheatre.com. October 30, 2:00pm: Tom Helms

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 Tusak.

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

Warnors Theatre—1400 Fulton Street, Fresno, (4/14 Robert-Morton) tickets.warnors.org/. October 20, 6:00pm: Dick Cencibaugh; November 17, 6:00pm: Dick Cencibaugh; December 15, 6:00pm: Dick Cencibaugh

Plummer Auditorium—201 E Chapman Avenue, Fullerton, (4/37 Wurlitzer) www.octos.org/details/history.htm. October 23, 2:00pm: Scott Foppiano Scott Stedman

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.

San Gabriel Mission Playhouse—320 S Mission Drive, San Gabriel, (3/18 Wurlitzer) www.missionplayhouse.org. September 25, 2:30pm: Mark Herman

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. October 30, 1:00pm: Scott Foppiano

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.

DELAWARE

John Dickinson High School—1801 Milltown Road, Wilmington, (3/66 Kimball) www.dtoskimball.org. September 24, 7:00pm: David Wickerham; December 3, 7:00pm: Scott Foppiano, Johannes Brass, Soprano Mary Ellen Shauber and others January 28, 7:00pm: Dick Smith; March 18, 7:00pm: Ron Rhode; April 29, 7:00pm: David Gray; June 10, 7:00pm: Mark Herman

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.

Schedules subject to change.

Downers Grove High School—4436 Main, Downers Grove, (3/10 Wurlitzer) October 5, 6:30pm: Taylor Trimby, David Rhodes; October 18, 6:30pm: Taylor Trimby, David Rhodes; October 20, 6:30pm: Taylor Trimby, David Rhodes; November 1, 6:30pm: Taylor Trimby, David Rhodes; November 3, 6:30pm: Taylor Trimby, David Rhodes

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. November 12, 10:00am: Dennis Wolkowicz

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.

St. Mary of the Lake Seminary—176 Mundelein, Mundelein, (4/19 hybrid) October 16, 2:30pm: David Rhodes, Tim Charlton and Taylor Trimby

Arcada Theatre—105 E Main Street, St. Charles, (3/16 Geneva / Marr & Colton) www.onestientertainment.com/arcada/arcada.htm. Organ interludes Friday and Saturday nights. September 30, 7:00pm: Taylor Trimby, Tim Charlton; October 2 & 16 2:00pm: Taylor Trimby, Tim Charlton; October 23, 4:00pm: Taylor Trimby, Tim Charlton; October 27, November 4, November 26, 7:00pm: Taylor Trimby, Tim Charlton

IOWA

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

MAINE

Merrill Auditorium / the Kotschmar Organ—Portland, (5/102 Austin) www.foko.org. October 29, 7:30pm: Jonathan Orloff; December 20, 7:30pm: Ray Cornils; March 5, 3:00pm: Ray Cornils

MASSACHUSETTS

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.musichouse.org. October 20, 21, 22, 7:00pm: 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.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls, Kevin Werner. 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. October 29, 7:30pm: Andrew Rogers

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. October 16, 3:00pm: Andrew Rogers

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer) heights-theater.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

Brook Theatre—10 Hamilton Street, Bound Brook, 201-447-2817 (3/11 Wurlitzer) www.gstos.org. October 28, 7:30pm: Bill Tandy Brett Miller

Northland 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; October 2, 3:00pm: Bernie Anderson, Jr.

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

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.

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

Palace Theatre—605 Market Avenue N, Canton, (3/11 Kilgen) www.cantonpalacetheatre.org. December 2, 7:15pm: Jared Goldinger

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.

Around the Circuit

Theatre Organ Programs
and Performances

OKLAHOMA

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

Circle Cinema—10 S. Lewis Avenue, Tulsa, 18-585-3456 (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.

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

PENNSYLVANIA

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

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

Colonial Theatre—227 Bridge Street, Phoenixville, (3/24 Wurlitzer) October 30, 2:00pm: Wayne C. Zimmerman, Sr.

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

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

Calvary Christian Assembly Church—6801 Roosevelt Way NE, Seattle, (3/19 hybrid) October 16, 2:00pm: Dave Wickerham

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. October 13, 7:00pm: Dave Wickerham

WISCONSIN

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. 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. October 2, 2:00pm: Martin Ellis; December 4, 2:00pm: Chris McPhee, Rosanne Hosking

SOUTH AUSTRALIA

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

VICTORIA

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

WESTERN AUSTRALIA

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

UNITED KINGDOM

MANCHESTER

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

WEST MIDLANDS

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

WEST SUSSEX

Assembly Hall, Worthing, W. Sussex, UK—Stoke Abbott Road, Worthing, (3/22 Wurlitzer) www.worthing-wurlitzer.org. 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. October 16, 2:30pm: Kevin Morgan FRCO; November 13, 2:30pm: Robert Wolfe; December 11, 2:30pm: David Gray

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Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
Inside Front Cover	\$1,050			
Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

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DEADLINES—Deadline for placing ads is the 1st of each even month prior to the publication release date. For example: ads are due April 1 for the May/June issue. Cancellations, substitutions, and changes must adhere to the same deadline.

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

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

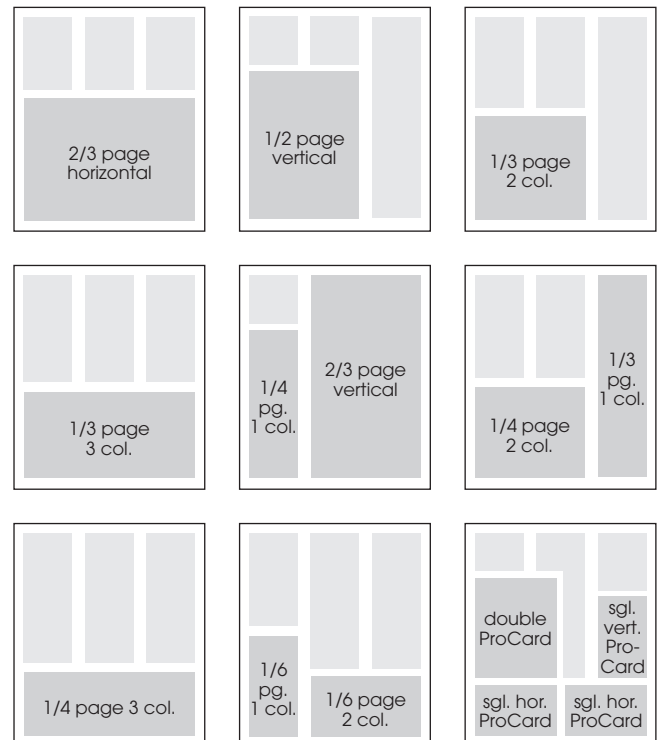
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales team at adsales@atos.org for FTP upload directions.

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
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2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
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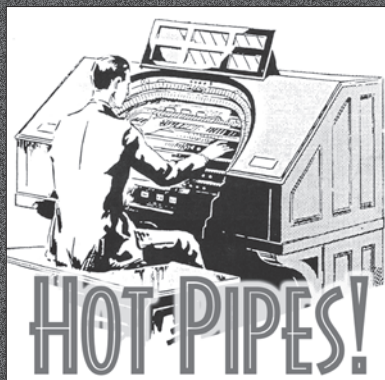
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