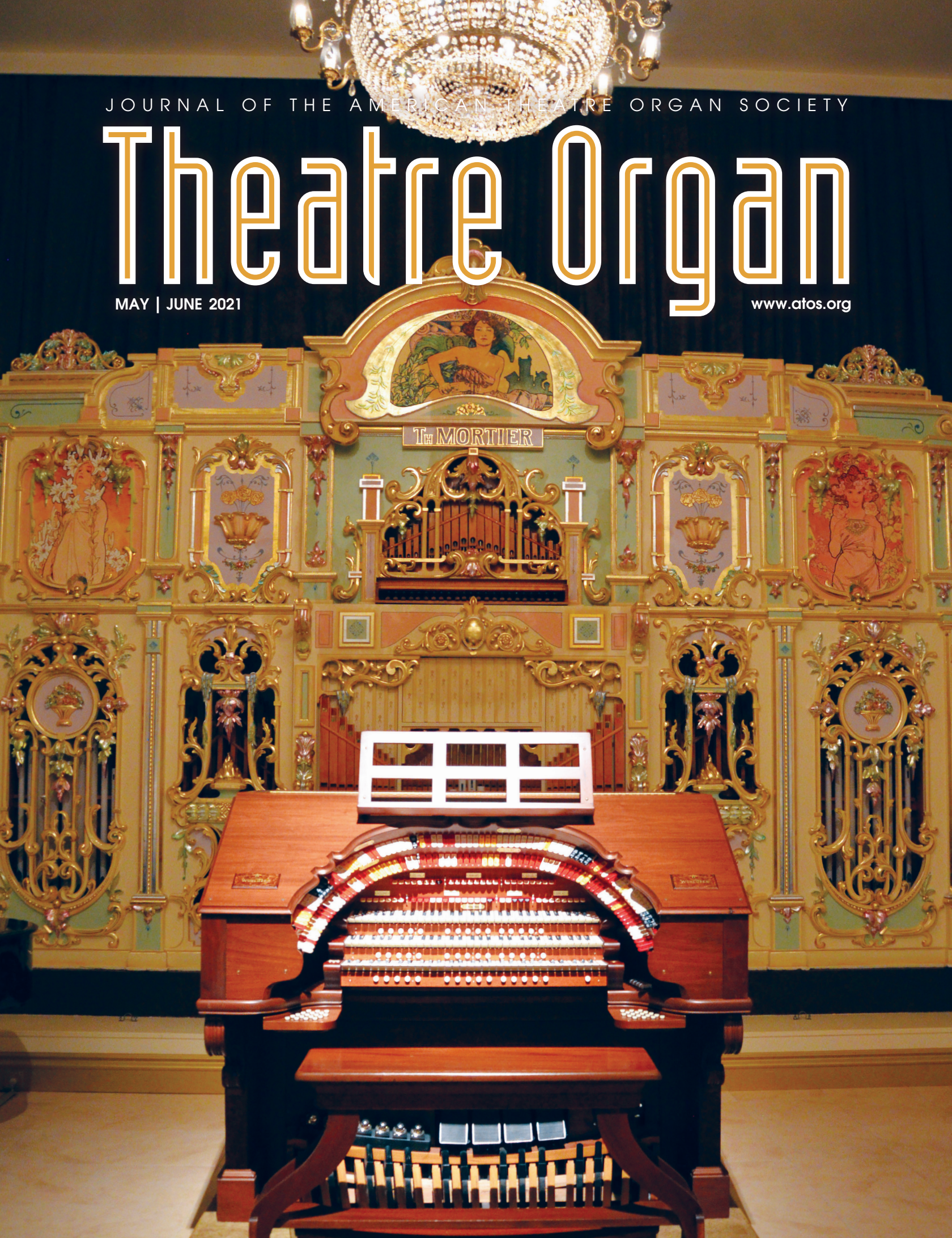


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

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# SHEA'S Slightly Smaller NEIGHBOR

BY ROBERT VOGEL



Above: The Our Backyard Museum Dance Hall, featuring a magnificent Mortier organ, and Wurlitzer Opus 1616  
Inset: Pam and Joel Jancko (Photos by Dave Wickerham)

# “When does a personal collection

If you have been on an ATOS Convention Preglow or Afterglow it is more than likely you have heard one or more home theatre pipe organ installations. Before hearing the organ, you have traveled through the local area and the home where the organ is installed. It's very likely you have walked by the homeowner's collections, displayed for your viewing pleasure as you proceed toward the focal point of your visit—the organ.

When does a personal collection become a museum? Merriam-Webster defines a museum as “an institution devoted to the procurement, care, study, and display of objects of lasting interest or value.” Begun in 1992, Our Backyard Museum is a private museum at the home of Pam and Joel Jancko in Plantation, Florida, which houses a plethora of artifacts in multiple buildings.

This is not just a “static” display. Every item in the collection functions! Joel researches every item and, with his experience, can do much of the restoration himself. His research also equips him with the knowledge to give a detailed explanation while demonstrating items, either to a general audience or to those who already have some knowledge of the subject item.

Over the life of the Museum, hosted fundraising events have raised hundreds of thousands of dollars for various charities. If you were to attend one of the many charity fundraising events hosted by Pam and Joel, your group might spend hours in one room enjoying a fragment of the Museum's holdings, or you might see a bigger portion of the variety of items in their collection. On occasion, subject-matter experts have been invited to lecture on or demonstrate many of the unique items found in the Museum.

As you pass from building to building you may view historic firearms, ice cream parlor memorabilia, farm machinery, a



General Store with contents entirely from 1916, a log cabin complete with a rope bed, a saloon, and...need I say more? You may also see a print shop, a bank with fractional currency, a post office, a fire station, and a game room where everything costs five cents or less—WOW! What a deal!

Do you remember wringer washing machines, steam engines and street clocks? Perhaps you have interest in antique brass-era automobiles. The Museum currently has seven in the collection. A 1906 Stevens Duryea is the Museum's most recent acquisition. Past the brass era, there is a 1928 Lincoln that led the Rose Bowl Parade in 1984 and 1985.

This is not an all-inclusive listing of the Museum's holdings, but our path has brought us now to the Barn's 85' x 40' Great Room.

At the room's east end is the French *Limonaire Frères* fairground organ which has 49 keys, 110 pipes, bass drum, snare drum and cymbal and may be hand-pumped or operated by steam, although it is currently connected to an electric motor. This organ was built near the turn of the 20th century, approximately 1905, and was acquired in

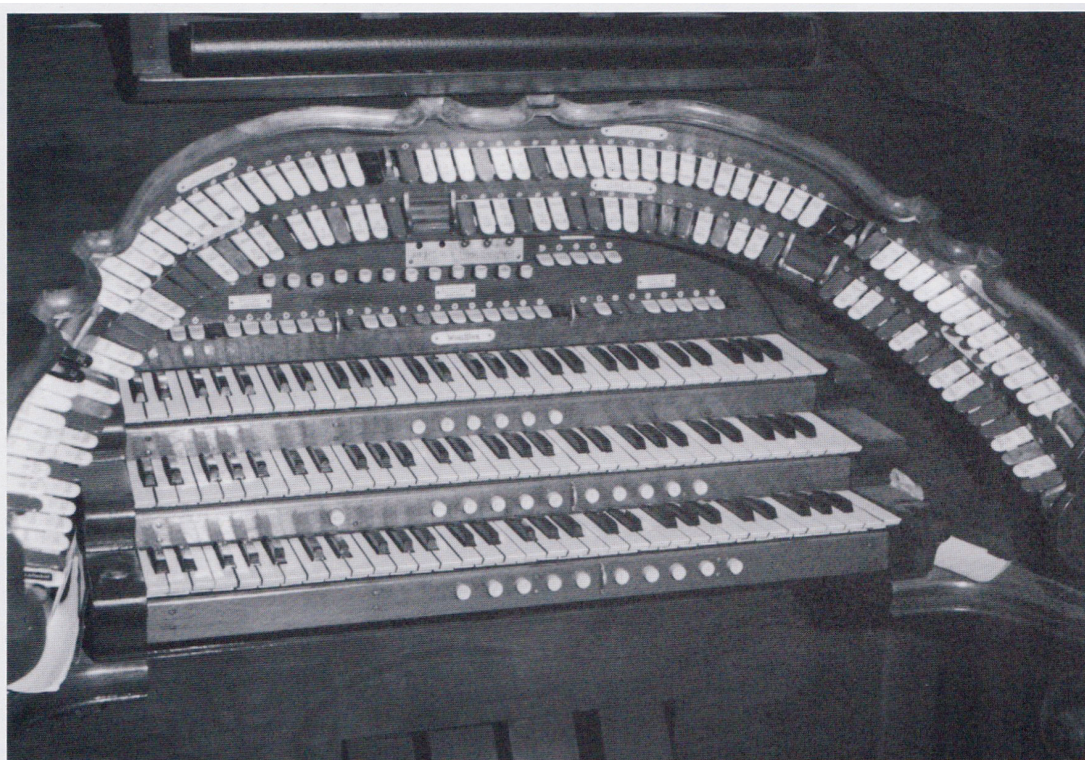
2001. It reads punched cardboard cards (“book music”). A predecessor to computers that read punch cards!

Also in the Great Room is the German *Wilhelm Bruder Söhne* organ with gold and silver leaf, which has 81 keys, 371 pipes, drums and a cymbal and equates to 40 musicians. It originally accompanied a swing boat ride in Germany. Built in 1912, this organ was purchased in 2002. Both organs are voiced for enjoying outdoors.

Passing through the 30' x 40' Music Room which contains several Orchestrions, we enter the 50' x 40' Dance Hall where, appropriately, we find a 1913 dance organ built by Theophile Mortier in Antwerp, Belgium and acquired by the Janckos in 2004. The Mortier Dance Organ has 92 keys and 590 pipes, contains eight bass pipes, may be run either by its original mechanical system or a MIDI system and is voiced for indoor use.

The Mortier was mechanically restored by Johnny Verbeeck, a descendant of Jan Verbeeck (1861–1936) who started the J. Verbeeck company in 1884 in Belgium. Rosa Reagan is responsible for the organ's splendid cosmetic restoration.

# become a museum?”



The eleven-rank Wurlitzer in the Great Lakes Theatre, Buffalo had a Kimball-inspired specification, including Kimball-style typewriter key buttons on the backrail – and this homage to a competitor resided only 35 miles from the Wurlitzer factory. The transition-era console has a scroll top and late-style corbels with paneled sides and back.

Opposite page: (L-R) Patti Zollman, Ed Zollman, Dave Wickerham, and Rhonda Wickerham in 2014, on the occasion of the inaugural concert of the newly-installed Opus 1616 (Photo courtesy of Ed and Patti Zollman)

Left: The original configuration of Opus 1616's console included Kimball-style "typewriter keys" on the backrail (The Wurlitzer Pipe Organ – an Illustrated History David L. Junchen, © 2005, American Theatre Organ Society)

Below: The restored console of Opus 1616. The Kimball-style "typewriter keys" were removed before the console was acquired by Joel and Pam Jancko (Photo by Dave Wickerham)



## A THEATRE ORGAN'S JOURNEY

The fourth organ of those in the Museum's collection is a Mighty Wurlitzer! As you are aware there are few Wurlitzer pipe organs still in their original location, condition, or size. The fortunate ones have had several owners who have preserved them. Here is the saga of one such jewel.

The Museum's theatre pipe organ acquisition narrative began during one of Pam and Joel's many visits to the Sanfilippo Foundation Collection in 2011. They had also frequently visited the Milhous Collection in Boca Raton, Florida and in 2012 after hearing Dave Wickerham play again, they became even more inspired about the possibility of their own installation.

Pam and Joel discussed it with Marty Persky, who is an internationally-recognized expert on mechanical musical instruments, specializing in those from the late 19th and early 20th centuries—a span which include the time the Wurlitzer company was enjoying its heyday. Marty had assisted in the acquisition of many instruments for Our Backyard Museum, and with his input and guidance the Janckos decided to pursue the possibility of installing a theatre organ.

During a Musical Box Society International meeting at Dick and Dixie Lee's home in New Port Richie, Florida, Joel was on the buffet line and happened to meet Stephen E. Brittain. Through conversation Pam and Joel discovered that he had a 3/25 Wurlitzer (Opus 1773) in his Ft. Myers home. On the way home Pam and Joel stopped to see and hear Stephen's Wurlitzer.

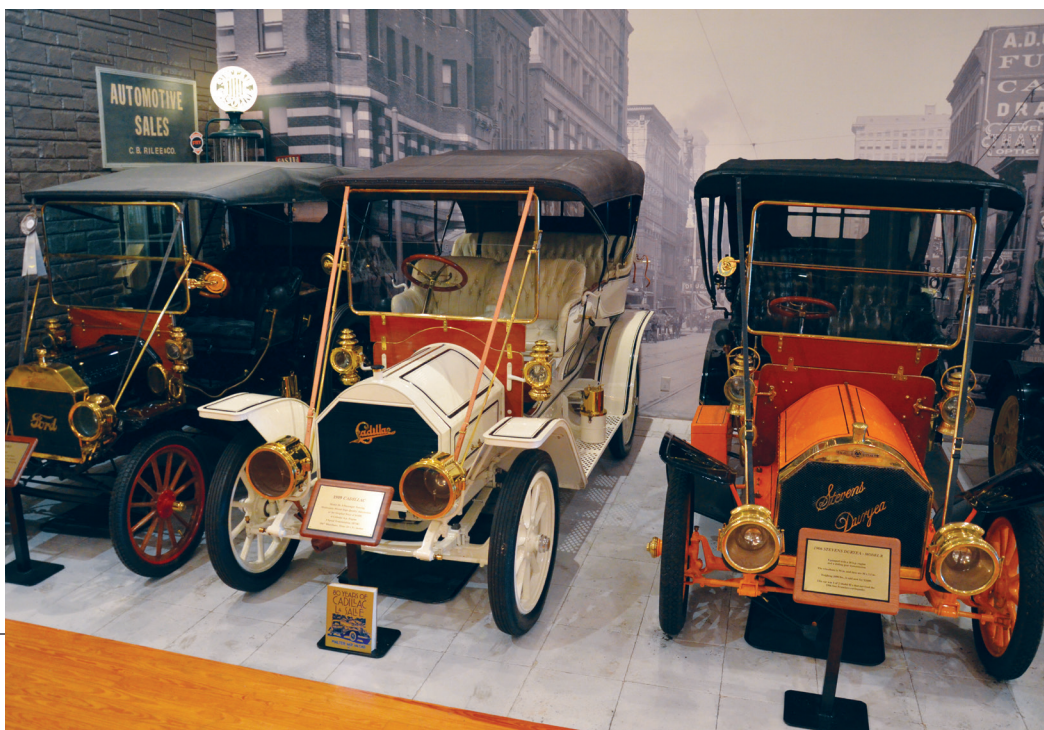
The hook was set — time for a road trip! Pam and Joel contacted public venues and travelled around the states to see and hear theatre pipe organs during the summer of 2012. They climbed those perfectly vertical ladders attached to the walls to see exactly how various venues approached the challenge of installing a theatre pipe organ and came home delighted by the lessons learned and full of exuberance to face the challenges ahead.

At the suggestion of Stephen Brittain, Ed and Patti Zollman of Zollman Pipe Organ Services, were engaged to find, rebuild, and install a Wurlitzer pipe organ.

Joel, through online research, found Wurlitzer Opus 1616, a 3 / 11 Style 235 Special, which began its life in the Great Lakes Theatre in Buffalo, New York, having been shipped April 16, 1927. Opus



The Print Shop  
(Photos by Dave Wickerham)





*The Barn at Our Backyard Museum (Photo courtesy of Our Backyard Museum)*



*Above: Part of the collections in Our Backyard Museum (Photo by Dave Wickerham)*

*Left: Three of the brass-era cars in the collection: a 1911 Ford Model T Touring, a 1909 Cadillac Model 30, and a 1906 Stevens Duryea Model R. This Stevens Duryea was one of only two Model Rs that survived the 1906 San Francisco earthquake (Photo by Dave Wickerham)*



The soda fountain in the Ice Cream Parlor at Our Backyard Museum (Photo by Dave Wickerham)



The Our Backyard Museum General Store (Photo by Dave Wickerham)

The Limonaire Frères fairground organ in the collection of Our Backyard Museum (Photo by Dave Wickerham)



1616 was removed some four years before the Great Lakes Theatre closed and went through three changes of ownership, with attendant modifications and expansions, on its way to Our Backyard Museum. The original Opus 1616 (the 3/11 portion) was in storage, well protected and with some restoration work done, at OSI—Total Pipe Organ Resources (then Organ Supply Industries) in Erie, Pennsylvania. Dennis Unks, then president/owner of OSI, had intended to install it in the Warner Theatre in Erie, but that plan never came to fruition, and the organ was available for sale.

According to the Junchen/Weiler Wurlitzer book, “The eleven-rank Wurlitzer in the Great Lakes Theatre, Buffalo had a Kimball-inspired specification, including Kimball-style typewriter key buttons on the backrail—and this homage to a competitor resided only 35 miles from the Wurlitzer factory. The transition-era console has a scroll top and late-style corbels with paneled sides and back.”

In addition to the typewriter keys on the backrail, also contributing to the “Special” designation were 16' octave extensions to the Salicional and Tibia Clausa, making five 16' ranks in total (the organ presently boasts six 16' ranks, as will be described

later). With these additions and a Wurlitzer pressure piano, a 10-hp Spencer blower was used.

The 16' extension to the Salicional is perhaps the rarest piece in Opus 1616. Wurlitzer is reported to have built only 42 16' String ranks (of all types). Although the 16' Salicional is the most represented among those 42 sets, it is still a rarity.

The Fox Great Lakes Theatre, at 612 Main Street, Buffalo, opened May 30, 1927. Architect Leon H. Lempert, Jr. designed the theatre in the Spanish Renaissance style. Management of the theatre was initially by the Fox Circuit, then Paramount—Publix, and finally Shea Theatres.

The Fox Great Lakes was literally on the same block as Shea's Buffalo which opened January 16, 1926 with a capacity of 3,700 seats. Built by Chicago architects Rapp and Rapp, the Tiffany-designed-interior Shea's is still located at 650 Main Street in Buffalo.

The Cinema Treasures website ([cinematreasures.org/theaters/3701/comments](http://cinematreasures.org/theaters/3701/comments)) reports Shea's slightly smaller neighbor “...closed February 20, 1965 and demolition of the theatre's 3,024 seat auditorium began March 2, 1965, leaving

just the ticket lobby, the booth, and the stair hall intact behind plywood until [the] 1980s, years after the auditorium fell. The booth was removed to a restaurant in the building abutting Shea's. The transom glass, lobby chandelier, wall sconces also left about the same time. All decorative parts were taken out before the condo conversion.”

## A THEATRE ORGAN'S RESTORATION AND INSTALLATION

### PHASE I

In February 2013 Opus 1616, partially restored with the refinished original shell, bench, pressure piano and additional Wurlitzer (or Wurlitzer-style) ranks from OSI, Bob Rusczyk, and Zollman Pipe Organ Services, was purchased for the Museum and the remaining restoration of the organ's retained parts began. A location for the organ on the grounds of the Museum was explored. It was determined that a dedicated addition should be built. The first, the Dance Hall—a 50' x 40' room with a height of 22.5'—was designed.





# OPUS 173

BY ROBERT VOGEL

Wurlitzer Opus 173 was a 2/9 Special (an 8' Tibia Clausa and Marimba were added) originally installed in Portland, Oregon's 1,000-seat Majestic Theatre. In late 1927, the Majestic Theatre building was sold to the United Artists chain and Opus 173 was removed and subsequently installed in the New Rivoli Theatre, also in Portland.

Paul Turchan purchased the organ from the Rivoli in the 1960s and it was installed in his Portland area residence. Paul added several ranks to make it a 2/12.

After Paul Turchan's death, the instrument sat unused and was purchased in 1996-97 by Bob and Michele Rusczyk who installed it in their Vancouver, Washington home.

Construction of the Dance Hall began in March. Today, up to 100 attendees may see and hear the organist perform in the finished Dance Hall.

## PHASE II

Upon completion of the Dance Hall, construction of the pipe chambers began in May. The first floor would be 26' x 12' and the second floor 32' x 15'. This resulted in a cantilevered structure with a vaulted ceiling for tonal enhancement. The Barn's Great Room, Music Room, Dance Hall, and organ chambers total 180' in length, resulting in about one-second reverberation that enhances Opus 1616's big sound, according to Dave Wickerham.

## PHASE III

After restoration of the chests, pipes, reservoirs, tremulants, percussions and toy counter, the laborious task of installing everything into the Zollman-designed chambers began in January 2014. The organ was re-wired and all new main wind trunks and wind lines were installed. The original console shell was refitted onsite by the Zollmans, resulting in a newly-specified 3/22 organ.

## PHASE IV

Many people are deceived by the location of the Dance Organ amidst the Wurlitzer and think its few visible pipes are responsible for what they are hearing. What they are actually listening to is listed below.

As acquired for Our Backyard Museum, the organ consisted of 11 ranks, Wurlitzer Pressure Piano (awaiting restoration), seven tuned percussions, and 12 traps, controlled from the original—but modified—three-manual console (the Kimball-style typewriter key effects buttons on the backrail are no longer present and the console has been expanded with additional stop space, additional pistons, a fourth swell shoe, and swing-out trays on the left and right).

To that foundation, a 7'-2" Boston grand piano and 10 additional Wurlitzer (or Wurlitzer-style) ranks were added. Much of the added pipework came from Opus 173, a 2/9 Style 4 Special originally installed in Portland, Oregon's 1,000-seat Majestic Theatre. (See Sidebar)

Opus 173 had grown over the years, and the resulting organ contributed an Oboe Horn, 8' Tibia Clausa, and a second Concert Flute (serving as a Flute Celeste from 4', and 24 notes used as a Pedal-independent 16' Lieblich Bourdon), all of which were added to the Main. This second Concert Flute is an earlier set, believed to be from the 19-teens, with a straight-cut upper lip rather than the arched lip of later examples. The actual origin of this rank is unknown.

The Solo chamber received the Vox Humana, Salicional (used as a Voix Celeste), a brassless Saxophone, and an English Post Horn, both from Trivo.

The Zollmans also supplied an 8' Dulciana and Unda Maris. A Crome Symphonic Crash Cymbal and Roll Cymbal were added. The origin and builder of the Brass Trumpet is unknown. The installation was completed in 2014.

The relay is a Uniflex Control System configured for wireless operation. This was the first time a wireless router was used to connect the console to the chambers, allowing the console to be placed anywhere there is an electrical outlet (within WiFi range, of course). The 3-phase, 10-hp blower motor was rebuilt and the blower case was painted. The blower resides beneath the organ chambers.

The organ was debuted on October 7, 2014 with a dedication under the talented hands and feet of world-renowned organist, Dave Wickerham.

## Today

With the availability of a theatre pipe organ several members of ATOS suggested that the South Florida Theatre Organ Society (SFTOS), which had become nearly dormant, should be reorganized. At Pam's direction and with the assistance of Dave Wickerham and several ATOS notables including Richard Neidich, Ken Double, Mike Kinerk, and Russ Shaner a meeting was arranged at the Museum. A new board of directors was proposed and recruited.

Currently the SFTOS executive board members are Susie Tuchklaper, president; Joel Jancko, vice president; Herman Moskowitz, treasurer; and with the passing of Fred Reisner, Jerry Myers, secretary. Under the leadership of Susie Tuchklaper and her husband Marvin, the membership has grown from 20 to 95 families and now hosts 10 events during the season at the Museum.

Post-COVID, if you are planning a visit to southern Florida, we invite you to check our website, [www.sftos.org](http://www.sftos.org), and come join us for an event. As the Museum is not routinely open to the public, reservations are required.

## Bibliography

*The Wurlitzer Pipe Organ – An Illustrated History* by David L. Junchen, Compiled and Edited by Jeff Weiler. The American Theatre Organ Society, 2005

## Author's Note

I would like to thank Pam and Joel Jancko and SFTOS president Susie Tuchklaper for asking me to write this article—it has been an amazing learning curve. For their assistance I thank Stephen E. Brittain; Dale Koehn, videographer; and Ed and Patti Zollman. In particular, I thank Patrick J. Murphy, Founder of Patrick J. Murphy & Associates, Inc. for his input, patience, and photographs and especially Bryan M. Timm, OSI Vice President/Organbuilder, for truly going above and beyond.

## Disclaimer

Content available at the time of printing has been included. I have a deeper respect for those who have documented the Wurlitzer Opus list after researching this article.

*The Solo chamber:  
notice the wind  
conductors going  
through the floor  
(Photo courtesy  
of Ed and Patti  
Zollman)*



*Solo chamber  
L-R: Saxophone  
(barely visible)  
Brass Trumpet,  
English Post Horn,  
Voix Celeste,  
Salicional,  
Vox Humana,  
Orchestral Oboe,  
Harmonic Tuba,  
Tibia Clausa,  
Kinura (Photo  
courtesy of Ed and  
Patti Zollman)*





*Main Chamber: Oboe Horn, Tibia Clausa, Unda Maris, Flute Celeste; the front chest (not visible behind this chest) holds the Clarinet, Open Diapason, Viol Celeste, Dulciana, Viol d'Orchestre, Concert Flute, and Vox Humana (Photo courtesy of Our Backyard Museum)*

## TWO 16' BOURDONS? BY MIKE BRYANT

Yes, two. Wurlitzer Concert Flutes are, to put it somewhat crassly, a dime a dozen. Every Wurlitzer theatre organ built had one, so there are a lot of them floating around today. The sole exception in the standard Wurlitzer catalog was the Style 285, a 4-manual, 32-rank organ, which had two.

The Style 285's second Concert Flute was installed in the Echo division, which was playable only from the Pedal and Great manuals.

Why, then, would you want a second Concert Flute (unless you had an Echo division, of course)? Commonly, when someone adds a second, only the manual chest pipes are used—that being from 4' up (Tenor 'C' at 8' pitch)—for a Flute Celeste. 8' octaves in Celeste ranks are uncommon, to say the least, and when they do exist, they are generally in ranks which develop more upper harmonic content—strings, for example. The reasons for this are several, but they're a subject for another time.

That leaves the 8' and 16' Bourdon octaves without purpose, so to speak, and because they take up a lot of space they're usually repurposed as walkboards, chest bearers, pipe racking, and other chamber lumber—if they're lucky enough to avoid the burn pile. A truly ignominious end for a rank of pipes!

A look at the specification for Our Backyard Museum's organ gives a clue to why the bottom two octaves of that second rank of Concert Flutes didn't suffer any of those fates, and for that we owe thanks to the creativity of Ed and Patti Zollman.

Most Wurlitzers have only one rank softer than the Concert Flute: the Vox Humana. This organ, though, has three: the Vox Humana and, softer still, the Dulciana and its Celeste mate, the Unda Maris.

In a very quiet setting, with the Dulciana and Unda Maris providing an accompaniment, even the softest pedal stop—usually the 16' Bourdon—is at risk of overpowering the Dulciana/Unda Maris combination.

Also consider the 32' Contra Bourdon Resultant. The simplest way to create a resultant is to combine the fundamental pitch (16') with the fifth above (10-2/3'), which is certainly easy to do with today's digital control systems. What makes this type of resultant less than effective in most cases is that the harmonic component should be softer than the fundamental, and if you only have one 16' Bourdon, that can't be done.

The Zollmans, having had decades of experience, pretty much know all the tricks. If you look at the 16' Bourdon pipes, you'll find a "gate" on each of the toes. On a Robert-Morton Bass Flute, it's a felted slide; on a Wurlitzer it's a butterfly inside the toe. Its usual purpose is to adjust the volume of individual notes to balance out resonances within the chamber.

But there's nothing stopping you from reducing the volume of the entire octave—or two, including the 8' octave—and that's what the Zollmans did. Voilà! You now have what the Zollmans named a "Lieblich Bourdon" for those very, very quiet passages, and a good choice for the 10-2/3' component of the 32' Contra Bourdon Resultant!

If you find yourself in possession of the bottom two octaves of a second Concert Flute, before you make walkboards and pipe stays out of it, see if you might use those pipes in a similar fashion in your organ!



Opus 1616 Console (Photo courtesy of Ed and Patti Zollman)

# WURLITZER OPUS 1616

3 Manuals, 21 Ranks

Our Backyard Museum, Plantation, Florida

## Chamber Analysis

All ranks on 10" except as noted

### MAIN CHAMBER - 11 RANKS

Rank	Pitch	Notes
Diaphonic Diapason	16'	85
Tibia Clausa	8'	85
Clarinet	8'	61
Viol d'Orchestre	8'	85
Viol Celeste	8'	73
Oboe Horn	8'	61
Concert Flute	16'	97
Flute Celeste/Lieblich Bourdon	16'	85
Vox Humana (6" w.p.)	8'	61
Dulciana	8'	73
Unda Maris (TC)	8'	61
Marimba/Harp		49
Chrysoglott		49
Grand Piano		85

### SOLO CHAMBER - 10 RANKS

Rank	Pitch	Notes
English Post Horn (Trivo) (13" w.p.)	8'	61
Trumpet (Brass)	8'	61
Harmonic Tuba (15" w.p.)	16'	85
Tibia Clausa (15" w.p.)	16'	97
Orchestral Oboe	8'	61
Kinura	8'	61
Saxophone (Trivo Brassless)	8'	61
Salicional	16'	85
Voix Celeste	8'	73
Vox Humana (6" w.p.)	8'	61
Xylophone		37
Glockenspiel		37
Tuned Sleigh Bells		25
Cathedral Chimes		25

# Stoplist

## PEDAL

- 32' Contra Tibia (Res)
- 32' Contra Bourdon (Res)
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa
- 16' Salicional
- 16' Bourdon
- 16' Lieblich Bourdon
- 8' English Post Horn
- 8' Trumpet
- 8' Harmonic Tuba
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa
- 8' Clarinet
- 8' Cello (2 rks)
- 8' Salicional (2 rks)
- 8' Dulciana (2 rks)
- 8' Oboe Horn
- 8' Flute
- 16' Piano
- 8' Piano
- 8' Accomp to Pedal
- 8' Great to Pedal
- 4' Great Octave to Pedal
- 8' Solo to Pedal

## (Backrail)

- Bass Drum
- Kettle Drum
- Crash Cymbal
- Roll Cymbal
- Tap Cymbal
- Soft Cymbal
- Selective Traps
- AccompTraps to Pedal

## ACCOMPANIMENT

- 8' English Post Horn
- 8' Trumpet
- 8' Harmonic Tuba
- 8' Open Diapason
- 8' Tibia Clausa
- 8' Saxophone
- 8' Clarinet
- 8' Viol D'Orchestre
- 8' Viol Celeste
- 8' Salicional
- 8' Voix Celeste
- 8' Dulciana
- 8' Unda Maris
- 8' Oboe Horn
- 8' Concert Flute
- 8' Flute Celeste
- 8' Vox Humana (S)
- 8' Vox Humana
- 4' Octave
- 4' Tibia Clausa
- 4' Viol (2 rks)
- 4' Salicet (2 rks)
- 4' Dulcet (2 rks)
- 4' Flute
- 4' Flute Celeste
- 4' Vox Humana (S)
- 4' Vox Humana
- 2 2/3' Twelfth (Flute)
- 2' Piccolo (Flute)
- 8' Piano
- Sub Harp
- Harp
- Chrysoglott
- 4' Accomp Octave

## (Backrail)

- Snare Drum
- Tambourine
- Castanets
- Chinese Block
- Tap Cymbal
- Soft Cymbal
- Selective Traps

## ACCOMP SECOND TOUCH

- 8' English Post Horn
- 8' Trumpet
- 8' Harmonic Tuba
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Clarinet
- 4' Tibia Clausa
- 8' Piano
- Sub Harp
- Octave Glockenspiel
- Cathedral Chimes
- Selective Traps
- 4' Great Octave to Accomp

## GREAT

- 16' English Post Horn (TC)
- 16' Trumpet (TC)
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa (S)
- 16' Tibia Clausa (TC)
- 16' Saxophone (TC)
- 16' Kinura (TC)
- 16' Orchestral Oboe (TC)
- 16' Clarinet (TC)
- 16' Viol D'Orchestre (TC) (2 rks)
- 16' Salicional (2 rks)
- 16' Dulciana (TC) (2 rks)
- 16' Oboe Horn (TC)
- 16' Bourdon
- 16' Vox Humana (S) (TC)
- 16' Vox Humana (TC)
- 8' English Post Horn
- 8' Trumpet
- 8' Harmonic Tuba
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa
- 8' Saxophone
- 8' Kinura
- 8' Orchestral Oboe
- 8' Clarinet
- 8' Viol D'Orchestre (2 rks)
- 8' Salicional (2 rks)
- 8' Dulciana (2 rks)
- 8' Oboe Horn
- 8' Concert Flute
- 8' Flute Celeste
- 8' Vox Humana (S)
- 8' Vox Humana
- 5 1/3' Tibia Quint
- 4' Octave
- 4' Tibia Clausa (S)
- 4' Tibia Clausa
- 4' Viol (2 rks)
- 4' Salicet (2 rks)
- 4' Dulcet (2 rks)
- 4' Flute
- 4' Flute Celeste
- 3 1/5' Tibia Tenth (S)

- 2 2/3' Tibia Twelfth (S)
- 2 2/3' Tibia Twelfth
- 2 2/3' Twelfth (Flute)
- 2' Piccolo (Tibia) (S)
- 2' Piccolo (Tibia)
- 2' Fifteenth (Viol))
- 2' Piccolo
- 1 3/5' Tibia Tierce (S)
- 1' Tibia Fife
- 1' Fife (Flute)
- 16' Great Sub Octave
- 8' Great Unison Off
- 4' Great Octave
- 16' Solo Sub to Great
- (Backrail)
- 8' Piano
- Sub Harp
- Harp
- Chrysoglott
- Xylophone
- Glockenspiel
- Sleigh Bells
- Cathedral Chimes

## SOLO

- 16' English Post Horn (TC)
- 16' Trumpet (TC)
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa (S)
- 16' Tibia Clausa (TC)
- 16' Saxophone (TC)
- 16' Strings Ensemble (TC)
- 16' Vox Humana (S) (TC)
- 16' Vox Humana (TC)
- 8' English Post Horn
- 8' Trumpet
- 8' Harmonic Tuba
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa
- 8' Saxophone
- 8' Kinura
- 8' Orchestral Oboe
- 8' Clarinet
- 8' String Ensemble (6 rks)
- 8' Oboe Horn
- 8' Concert Flute
- 8' Vox Humana (S)
- 8' Vox Humana
- 4' Tibia Clausa (S)
- 4' Tibia Clausa
- 4' String Ensemble (6 rks)
- 2 2/3' Tibia Twelfth (S)
- 2 2/3' Tibia Twelfth
- 2' Piccolo (Tibia) (S)
- 2' Piccolo (Tibia)
- 1 3/5' Tibia Tierce (S)
- 1 3/5' Tibia Tierce
- 16' Solo Sub Octave
- 8' Solo Unison Off
- 4' Solo Octave
- 16' Great Octave to Solo
- (Backrail)
- 8' Piano
- Sub Harp
- Harp
- Sub Chrysoglott
- Chrysoglott
- Xylophone
- Glockenspiel
- Cathedral Chimes

## ACCESSORIES

- String Celeste off
- Unda Maris off
- 16' Great Post Horn Pizzicato
- 8' Great Post Horn Pizzicato
- 8' Solo to Great Pizzicato

## TREMULANTS

- Main
- Main II
- Solo
- Solo II
- Tibias
- Voxes
- Harmonic Tuba
- Post Horn

## Accomp Bass Key Cheek — Wind Chimes

## Accomp Treble Key Cheek Door Bell

## Toe Studs

- 1-5 Generals 1-5
- 6 32' Tibia Reversible
- 7 32' Bourdon Reversible

## Piano Levers (3)

- 1 Roll/Crash Cymbal
- 2 Kettle/Bass Drum
- 3 Thunder

## Pull-Out Drawer (Left):

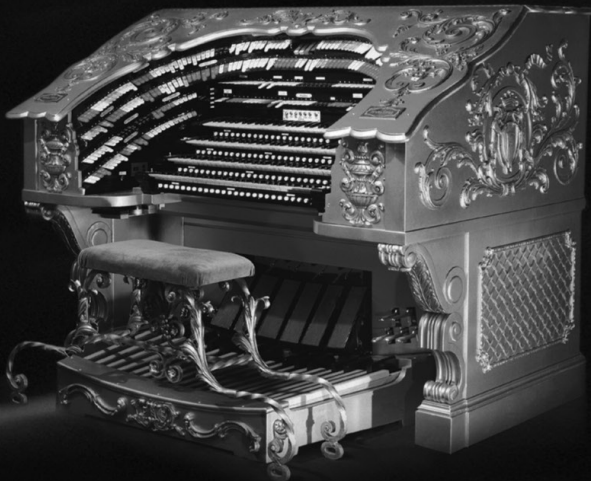
- Transposer ON
- Transposer OFF
- Transposer UP
- Transposer DOWN
- Combination Set
- Combination Range
- Fire Gong
- Chinese Block
- Sand Block
- Chinese Gong
- Boat Whistle
- Train Whistle
- Symphonic Roll Cymbal
- Crash Cymbal
- Horses Hooves
- Select I
- Select II
- Select III

## Pull-Out Drawer (Right)

- Combination Levels 1 - 5
- Great Sostenuito Off
- Solo Sostenuito On
- Grand Piano
- Upright Piano (Digital)
- Mixture Great (Major)
- Mixture Great (Octave)
- Organ/Piano Duet
- Auto Horn
- Siren
- Percuss. Reit
- Trumpet *En Chamade* (prepared for)
- 6 2/5' Solo Coupler
- 5 1/3' Solo Coupler

# AMERICAN THEATRE ORGAN SOCIETY

*Feel  
the music*



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E-mail \_\_\_\_\_

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