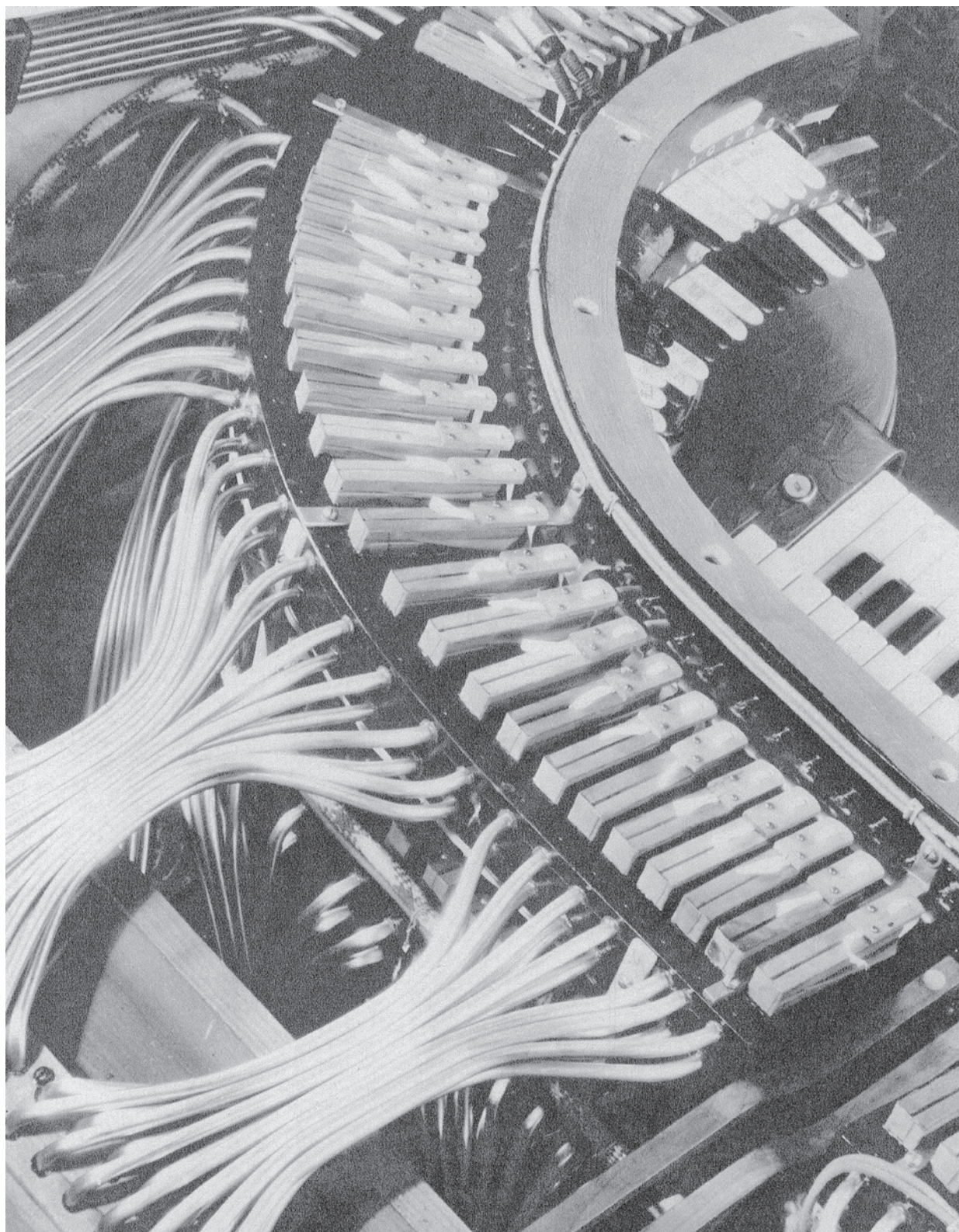


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Theatre Organ

JULY | AUGUST 2007



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THEATRE ORGAN JULY | AUGUST 2007 Volume 49 | Number 4



(ATOS Editor's Files)

On the cover: Margaret Bourke-White (1904-1971) is generally regarded as one of the most important photographers of the twentieth century. Bourke-White's work is the very definition of photojournalism, having been the first Western photographer to travel in Russia, the first female war correspondent, and the first woman to be allowed to work in World War II combat zones. She held important posts at Fortune and Life magazines, and her life was chronicled in her autobiography, Portrait of My Life, and the film, Double Exposure.

The Wurlitzer pipe organ is included in her stunning photographic legacy. In 1930, Ms. Bourke-White toured the Rudolph Wurlitzer Manufacturing Company's facilities in North Tonawanda, New York, to prepare photographs for an article on the pipe organ in the United States which appeared in Fortune. Additional images from this series illustrate Jonathan Orloff's article, "The Half-Percent Legacy: 44/10,000." (Weiler Collection)

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Vox Humana

Archives preserve and protect information. They contain the primary research materials required by students, writers, historians and thinkers to acquire and impart knowledge. Resources are located, questions are identified, and facts are found. Sometimes a vital detail can be learned from a scribbled note on a scrap of paper that has—often accidentally—survived for many decades.

The ATOS Archive in Joliet, Illinois is brimming with important collections, not the least of which are Billy Nalle's scrap-books—organized in perfect chronology; documents, correspondence and music from organists such as Ann Leaf and Del Castillo; original engineering drawings and photos from Robert-Morton and Wurlitzer; and a staggering collection of recorded music. These materials and many more are patiently awaiting our study and subsequent enlightenment.

Recently, the ATOS Archive received several major collections: Robert Lent has donated all surviving files from the United States Organ Company; Marie Kibbee turned over theatre organ-related materials amassed by her famous and gifted husband, Gordon; and Hilda Pasalach has donated her late husband's vast collection of videotaped performances and rehearsal sessions. Alone, these three collections provide a treasure trove of information and fascinating artifacts. For example,

the Kibbee collection contains some rare Wurlitzer blueprints, notes on Buddy Cole's studio organ, and fragments of the music libraries of George Wright, Inez McNeil (his teacher), Jesse Crawford, and Helen Anderson Crawford. In fact, there are several manuscripts of musical arrangements for two organists in Crawford's own hand.

We can be certain that many more documents, photos and recordings remain largely forgotten in dark attics, damp basements and dusty garages. Our collections policy appears in the "From the Archives" department in each issue. Please help us increase our knowledge and preserve our legacy by donating important items to the ATOS Archive before they become lost to history.

—Jeff Weiler, Editor



(ATOS Archive Collection)



Mystery photos from the May/June issue. Turn to page 29 for the solution.

Save the dates! Make plans to join us this summer for the first

ATOS Theatre Organ Adventure

July 20-23, 2007

Wheaton, Illinois

The ATOS Theatre Organ Adventure provides young enthusiasts the opportunity to study and learn the art of the theatre pipe organ through lectures, master classes, and private instruction.



Wheaton-Fox Studio Robert Morton Theatre Pipe Organ

The primary instructor for the Theatre Organ Adventure will be **Jonas Nordwall**, with teaching assistance from **Donna Parker**, **Jeff Weiler**, and **Jelani Eddington**. The majority of the classes and sessions will take place at the 4/26 Robert Morton theatre organ at the Wheaton-Fox Studio.

Other featured instruments include the 4/27 Barton at the Rialto Square Theatre in Joliet, Illinois and the 5/80 Wurlitzer at the Sanfilippo Victorian Palace in Barrington, Illinois.



Jonas Nordwall



Donna Parker



Jeff Weiler



Jelani Eddington

The ATOS Theatre Organ Adventure is open to all participants up to 25 years of age. Registration per student is \$250.00 (including all tuition, meals and transportation to and from the venues during the event). Special accommodations are being made for out-of-town students to stay at the conveniently-located Holiday Inn in Carol Stream, Illinois. For more information, please contact ATOS Summer Camp Committee Chairperson, Michael Cierski at 708-785-4985 or at m.cierski@atos.org, or visit us online at www.atos.org.

Visit us at www.atos.org for complete program details!

Headquarters

GREETINGS "BEFORE AND AFTER"!



"I will continue to make every effort to meet with as many chapters as possible as I travel for both concert and broadcast appearances"

Hello to you all, and before you begin wondering what I mean by "before and after" in my heading, I will answer. I am writing this BEFORE the convention, but you will see it AFTER the convention, so I will suggest here that for those who attended, I'll bet it was great! And for those who could not, for whatever reason, we hope to see you in my old stomping grounds in Indianapolis in 2008!

We have spent an inordinate amount of time of late on final preparations for the convention gathering, but that is not the complete focus of our efforts at the leadership of ATOS. Once again, with travels and concert dates affording opportunities, I have had the chance to meet directly with more and more individuals and chapters. These direct sessions, entitled "Q and A with the President," are most enlightening for me and hopefully for the individuals as well.

Recent appearances in Cleveland, Sarasota and Tampa provided the direct communication that our Board of Directors has placed at the top of the priority list for ATOS. I will continue to make every effort to meet with as many chapters as possible as I travel for both concert and broadcast appearances.

As we discuss the topic of "communication," I feel compelled to again address a subject of interest and, at times, concern. The Internet provides us all with a unique and convenient method for gathering and disseminating information about this hobby we love so much. Of particular note is the *Theatre Organs-List*, or TO-L as it is in the vernacular.

I am reminded of the late Tom B'hend's monthly missive known as *The Console*. Part newsletter, part gossip column, part muckraking tool for Tom's journalistic nature, it never let the facts get in the way of a juicy tidbit of information.

When it comes to the official word about ATOS business, events, or individuals, please look to THEATRE ORGAN and the official ATOS website for the correct information. Even as this is being read, Tom Blackwell, Michael Fellenzer

and others are working diligently to bring us a new, updated and expanded ATOS website with all the bells, whistles and computer magic the World Wide Web can make available to us all.

Enjoy TO-L and all it has to offer. But remember, sometimes the facts can get in the way of some juicy gossip.

Congratulations to Michael Fellenzer, Jelani Eddington and Allen Miller, newly elected Board members to ATOS. Michael and Jelani will be continuing their efforts, and it is great to welcome Allen Miller back to the Board. His direct and honest approach, plus his many, many years of service, will again make him a valuable addition to the Board.

Thanks again go to Jeff Weiler. He recently made a pilgrimage to Southern California to procure several significant additions to the ATOS archives, and we appreciate his dedication to our history and our past.

Finally, our thanks go to John Ledwon and Dick Loderhose. Both of these gentlemen have made most significant contributions to our cause. John Ledwon has donated his wonderful pipe organ to the Nethercutt Museum in Sylmar, California, thus expanding that tremendous base of support for the theatre organ. And Dick Loderhose has guaranteed that the Jesse Crawford studio organ from the Paramount Theatre building, that was the basis for the Bay Theatre installation, shall be heard by the public. His donation of the instrument to the Everett Luther Life Center at Beatitudes Campus in Phoenix is a wonderful gesture and will ensure that this significant and historic organ shall be heard for years to come.

We'll do this again in the Fall! All the best to y'all from Houston.

—Ken Double, President

Letters

Professional Perspectives

"Taking the Back Seat" or "Get That Gaudy Thing Out of Here?"

BY EDWARD MILINGTON STOUT III

Since the 1970s, theatre organs have been the way from private collectors and failing Great Palaces back to their rightful place as community Fine Arts Centers. This writer has, time and again, embodied the idea of putting theatre organs back to work in what they do best, musically instrumentally and more than the Nat So center stage, but there would have been little magic without them.

The musician could use the newly restored and installed theatre organ every week, making place in the fascinating and filled with seating, now allowing the patrons to assume a position of interest and participation. The theatre organ has been given a position of respect and admiration, and the project administrators and facility staff.

That "New Great Here" that did nearly every case the pipe organ was integrated in the "ensemble," where it could naturally age in the theatre. The first question to ask is, were the theatre organists afforded the orchestra pit, or adjacent to the pit? Very few if any console systems are considered to be an important part of the theatre's "visual look." Few developers and most owners do not want any loss of sightlines and seating that would hinder the audience's view of the stage. Yes, always right where it belongs. The present building of developers are also concerned about the elevating pit and console adjacent to the elevating pit and suggestions on how the console could best be placed to accommodate the audience's view.

Solid state organ control systems opened the door for having consoles well away in basement storage rooms. It is now the new available on the marketplace features that make the theatre organ a possibility. Multiple levels of combinations and the recording was a trademark. Even the most aggressive since the non-union-organized administration, to allow the console to live in or near the playing the organ during the many hours of the hours, one disk. The large Miller in the years after the wonderful Davis Street Mill around Wurlitzer organ in San Jose, California. California Theatre has its eleven months of the year in its own special orchestra floor. That organ was used with a couple of classic film series and a special Wurlitzer. The patron were supplied with a pair of non-reflective Polaroid glasses in order to escape eye strain from the dazzling lights.

Nearly every major Fine Arts Theatre console demands having the organ placed around during opera and symphony presentations. The organ is not out the facility for varied events, some involving. If the console were to be used, the facility staff, the "management" could not be happy when the organ is not in the facility. The fact is, the organ is not in the facility, the hand size of most square inch of the theatre's space, and that the console and installation of the Wurlitzer organ was told you may use the organ any time there is no performance or rehearsal.

To that end, the donor of the organ paid to have three elaborate hand organs constructed, upon which the entire organ, in theory could be shifted off and allowing the console access to the auditorium. In practice, that was a complete compromise since the theatre placed so technicians across the theatre organ wagon. On three occasions, the Wurlitzer was used for the opera and the symphony, and the pipe organ played in the arena of a closed-circuit television and the wonderful experience of seeing a live organ playing a real theatre organ.

Theatre organs should be installed in time and money if the console cannot be installed on its own life adjacent to the orchestra pit. Experience leads this writer to recommend having the console elevate on the house side and in front of the remaining about four rows, but the console should be then perfectly placed for use with the opera, symphony, silent film presentations, and for general "house warming" theatre. The organ should be located adjacent to the orchestra and all conditions of the theatre should be taken into account. If a theatre organ is to be considered in some form, the organ should be placed in front of the orchestra and all conditions of the theatre should be taken into account. If a theatre organ is to be considered in some form, the organ should be placed in front of the orchestra and all conditions of the theatre should be taken into account.

Back in the Theatre

Edward Stout's "Professional Perspectives" [THEATRE ORGAN Vol. 49, No. 2] is a must-read while enjoying a cup of good coffee. The theatre organ IS as much an entertainment vehicle as anything that will ever appear on those dusted-off stages of the movie palaces-cum-performing arts centers. They are all a part of the magic we used to know there. Today, these palaces, restored and glittering anew, are welcoming a new public to fill all those too-long-empty seats while the show goes on.

Best of all, these audiences will finally experience what they have been denied these past 60 years—the sound of a theatre pipe organ in its proper setting. Today's technology permits the console to be unplugged and rolled off its pit elevator to be located anywhere wanted, and even sadly stored away when not needed. So, lock up the lofts and engage the tender, loving care of enthusiasts and chapters, thereby relieving the uninterested management from the bother.

Gaudy? Then provide it with a "tux" for the more formal concerts. No need for sunglasses here.

Too many instruments remain warehoused in desperation for a home and all the while suffering vandalism and rot.

The pipe organs are the crown jewels of the music world, and their day is coming again with the rest of the boys in the band—on stage or in the pit—and with it, new literature will heal the rift that has too long existed between organs and the symphonic.

Just you wait!

—William J. Casazza
Lake Worth, Florida

Follow-up Letter

I want to start by thanking you for publishing my letter, Beyond Wurlitzer, in the March/April 2007 edition of THEATRE ORGAN. I sincerely hope I've provided some needed information for my fellow organ nuts. To follow up on one item, I wanted to let the membership know about the new website for the Skinner/Aeolian-Skinner Opus List. Members will find that many of the items include stop lists of the organs, and some have pictures as well. A few even contain a history of the

particular instrument. They can also sign up to be notified by e-mail of any updates to the list, which recently served me especially well. The address is www.Aeolian-Skinner.110mb.com.

Speaking of the March/April 2007 THEATRE ORGAN, I have two comments I'd like to offer, if I may. First, the issue was very enjoyable for me to read! Great information and pictures; a true pleasure to read and share with others! Great job, Jeff and the whole THEATRE ORGAN staff!

My second comment is about the Vox Pops Department. The Christmas at the Fox item brought smiles to my old face. I've been a fan of Larry D. Embury for years, and I was delighted when he was hired for the Atlanta Fox. Larry is a perfect fit for that wonderful treasure, and Atlanta is further blessed and enriched to have him there. I was glad to learn that Larry had worked his magic again with the special Christmas concerts. I'm hoping they recorded it so I can partially experience the event.

As an aside, I met Larry back in 1979 when he was playing the 3/15 Wurlitzer at the Serramonte Pizza & Pipes in California. People who hated pizza would pack that place to hear Larry. One hot, summer evening the restaurant's air conditioning just wasn't handling the load (actually, you would swear it wasn't running at all). Poor Larry was suffering more than most, and he asked me to go over and prop open the entrance doors (which happen to be located near the console) to let in some fresh air. Well, like a miracle sent from Heaven,

wonderful, relatively cool, fresh air came rushing through the restaurant to everyone's immediate relief and joy. Right at that same time, the most relieved person, Larry, broke into an inspired Handel's "Hallelujah Chorus," whereupon all of us immediately broke into laughter and applause!

Larry is a precious gem and great ambassador of the theatre organ and movie palace world. Anyone's effort to go see and hear him play will be well rewarded and will fill them with fond memories for many, many years. By the way, Larry is equally comfortable playing a classical organ, and I've often expected him to do a Gershwin tune as a postlude during the church services where he has played.

I look forward to every issue!

—Don Cunningham
Springfield, Ohio

Tennessee Scene

I have enjoyed the comments in the 2007 issues about the Nashville, Tennessee theatre organ scene.

My hearing and seeing the organ in the Paramount Theatre at age 8 or 9 (about 1939) made such a vivid impression on me that to this day I can recall both the image of the white console rising from the pit as well as its spacious sound ("Memories" was the theme song opener). I never knew who the organist was, but from comments in the March/April issue of THEATRE ORGAN, it was very likely Bob Luck. I am convinced (in retrospect, at least) that from that first encounter my destiny was settled, and would involve the organ. I later learned (in about 1952 or 1953) that the Paramount organ had suffered water damage and was unplayable. I don't know if it was ever restored to playing condition.

The other Nashville theatre organ I remember was the four-manual Kilgen in CBS affiliate radio station WLAC. As Everett Hertenstein commented, the station broadcast a 15-minute program of organ music at 10:00pm; I think it was one evening a week. Although I don't remember her name, the organist apparently was

Mary E. Hicks. My aunt, Hazel Born, was a professional violinist and knew Mary. Because of that, I got to meet her and sit in during a broadcast, and had an opportunity to play the organ. (It had a Posthorn that would part your hair! The console was directly in front of the chambers, and the pipes were literally inches away from the organist's face.) The broadcast always opened with Arthur Schwartz's "You and the Night and the Music," and featured poetry in addition to the music. Hicks had a grand piano with the keyboard backed up to one side so she could play it with her left hand (almost behind her back!) while using her right hand and her feet on the organ. The signature poem was Longfellow's familiar "And the night shall be filled with music, and the cares, that infest the day, shall fold their tents, like the Arabs, and as silently steal away." I don't remember hearing her husband playing the violin on the program, and I had a more positive memory of it than did Everett Hertenstein (quoted in the May/June issue), although at the time I was only a beginning organ student and he was an experienced professional.

—Glenn A. Gentry
Jackson, Mississippi
Editor, The Continuo Online
The American Guild of Organists

Bish Recordings

On page 33 of the March/April issue of THEATRE ORGAN, if my memory is correct, the attractive young lady seated on the bench of the never-completed huge Midmer-Losh in the Atlantic City Convention Hall is Barbara Fesmeier.

It's interesting that photos of the consoles of both this organ as well as the Wanamaker organ in Philadelphia appear on the same page.

Classical organist Diane Bish has played and recorded the Chapel organ at the U.S. Army Military Academy at West Point (page 32 of the March/April issue). Her 30-minute weekly TV broadcasts are available on video cassettes. (I'm not on the web, but am sure she has a website.) (Ed. Note: Diane Bish's website is www.dianebishtv.com.)

—Chard Walker
Hesperia, California

Ferguson Memory

The story on John Ferguson was right on. He is one fine guy.

Seeing this story jogged my memory of a time when he came to my rescue. My old friend Phil Judkins of Sooner State Chapter ATOS had at last found a blower for his organ located in northeastern Iowa. I was enlisted to retrieve this little jewel (since I owned a pickup truck), and I discovered Stan Kann was doing a midnight silent movie and concert at the St. Louis Fox on the same weekend as our little safari. A call to John Ferguson took care of ticket arrangements. Phil had the day off so he went ahead, dropped his wife off to visit family in Missouri and picked up his brother-in-law to help in our blower retrieval. I drove up after work, and we made connections with John.

I was lucky in finding a parking slot about four cars from the corner on the side of the Fox and, per Stan's instructions to John, we slipped in the side fire exit to join the audience for the last few minutes of *Blackula!* Stan was in great form and played to a very large crowd. As we exited the Fox through the main entrance, we observed St. Louis' finest giving the drivers parked in the passenger zone a bad time for taking too long, blocking the space for other vehicles. They were indeed so intent on their mission, they were unaware of the vehicle burglaries going on just around the corner. For, as we rounded the corner en route to my pickup, we were witness to two men pulling my suitcase from my truck and running off! I was left with only the dress clothes I was wearing and had no work clothes for the upcoming blower project. Bless his heart, John came to the rescue with a trip to his digs and the loan of some clothes. He saved me that night. The thieves however, had a good time with the extra credit cards I had in my suitcase...renting a large room at a downtown St. Louis hotel, throwing a party, and getting cash advances at a local Texaco station where a friend of theirs was employed.

The climax of the weekend was yet to come.

Although we knew the blower was "Upstairs," what we didn't know was that it was in the steeple.

I was the so-called extraction engineer and had come prepared with copious amounts of rope—my thinking being that three strong men with three ropes should be able to handle this baby. After scoping out the situation, though, we realized we had a problem. The blower sat on the floor of what would be about the third floor level of the church steeple beside a 3' foot square trap door; below that, another 3' square door at the second floor level; and below that, another 3' square trap door in the ceiling of the church foyer. The blower was reached by means of a flat ladder attached to the wall of the steeple, "leaning in" as it were. It was at this point that both Phil and his brother-in-law informed me of their fear of heights, and I realized we had a big problem: there was no way I could hang on to that blower by myself! Phil was finally able to conquer his fear long enough to go up with me, rope the blower, and belay the ropes, with his brother-in-law stationed below to guide the blower through all the trap doors on its way down.

My biggest concern was that final moment when the blower went past the edge of the first trap door, with only Phil and me as a counter balance. We heaved a sigh of relief as the ropes held, and we weren't pulled along with it. Slowly, we began the lowering. Amazingly, Phil's brother-in-law guided it through all three trap doors without a single scratch of the woodwork. We made like monkeys and climbed down, completely drained from the intense effort, and just sat for about ten minutes, gathering our wits. Then we loaded the blower and headed for Oklahoma! What a weekend!!!!

Oh yeah, the blower worked like a charm when we hooked it up.

—Ron Wilfong
Enid, Oklahoma

Letters to the Editor: Written commentary regarding any aspect of this publication is encouraged and should be directed to the Editor. Letters may be published in whole or in part, and the Editorial Office reserves the right to accept, reject, or edit any and all letters. The opinions expressed in Letters to the Editor are solely those of the author, not those of the American Theatre Organ Society. Letters may be submitted to j.weiler@atos.org, or mailed to Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616.

News & Notes

MESSAGE TO MEMBERS FROM JIM MERRY, EXECUTIVE SECRETARY

It has been my pleasure to serve as your membership official for two years, and I want to share some suggestions to help minimize errors or problems concerning your membership. Please renew on time (or even early) to avoid missing any issues of THEATRE ORGAN. Some members renew for multiple years as a matter of convenience. Your membership expiration date is shown on the mailing label of your copy of the Journal. You should receive a renewal notice before your membership lapses. Make note when you renew so you do not duplicate your renewal. You may receive a notice after you have sent in a renewal payment. If you renew with a credit card, be certain the card number and renewal date are correct. If you are hand-writing the information, please print clearly.

I will change your mailing address on receipt of new address information, but I cannot schedule address changes at some future date. If you frequently change your mailing address, you may wish to choose the \$15 First Class mail option and have the Postal Service forward your Journal to your temporary address.

Some members renew or join ATOS through a local chapter. I will process such transactions if the chapter submits them, but I do not recommend this method to members because, by adding a second step to the process, you are increasing the chance for delay or error.

Most members receive the Journal through regular bulk-processed mail. Let me know if you do not receive your copy or if it arrives with significant damage, and I will send you a replacement. The Journal is printed and delivered to the USPS early enough so that you should receive it in the first week of the month of issue. However, the mail system could take several weeks to deliver THEATRE ORGAN; the fact that another member in your area has received his or her copy does not necessarily mean yours is lost.

Please feel free to contact me about matters concerning your membership or other ATOS questions; if I can't answer you, I will refer your question to the appropriate individual. We value your continuing membership and support of the American Theatre Organ Society.

—Jim Merry, Executive Secretary
j.merry@atos.org, 714-773-4354

MAGAZINES NEEDED

A search is underway for copies of *The Tibia* and *Theatre Organ* published between 1955 and 1962 to replace issues lost from the ATOS Editor's Files. Copies of other early theatre organ-related periodicals such as *The Kinura* and *The Posthorn* are also being sought. Please contact Jeff Weiler at j.weiler@atos.org or at 1845 South Michigan Avenue, #1905, Chicago, Illinois 60616.

CONGRATULATIONS

TO THEATRE ORGAN STUDENT OF THE YEAR
DANIEL McCOLLUM!

2007 ATOS DIRECTOR ELECTIONS

Candidate (# of Votes)

John Apple (420)
Don Bickel (423)
Jelani Eddington (1,336)
Bob Evans (296)
Michael Fellenzer (709)
Allan Miller (746)
Bucky Reddish (397)
Don Thompson (523)

Eddington, Miller, and Fellenzer
were elected to the ATOS Board
of Directors.

COMING SOON! ATOS MEMBER SURVEY

An ATOS member survey is currently being designed, and your input is critically important! There is considerable effort being put into strategic planning by your ATOS leadership, but we cannot advance our mission without your help. This tool will be used to gather information about the needs and concerns of your chapter; suggestions and shared examples of successes; and certain statistics about membership, local theatre organ use, and so on. This information can help all of us together.

Once completed, the results will be published in the Journal and online. Discussion will soon follow on how chapters can help each other, and how the national segment of ATOS can facilitate and support our collective desire to keep the theatre organ as an active and valued piece of our musical heritage.

Please look for this survey and complete it in the next several weeks. Remember, this is another chance for you to be involved in shaping our future!

RESEARCH CENTER FOR MUSIC ICONOGRAPHY
AT THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER
AND THE ORGAN HISTORICAL SOCIETY

ANNOUNCE AN INTERNATIONAL CONFERENCE

ORGANS IN ART/ORGANS AS ART

Directed by Zdravko Blažekovi and Laurence Libin
CUNY Graduate Center, October 15–17, 2008

Proposals for papers on topics such as the following are invited:

Organs in Art

- Organs in non-Western images
- Depictions of organs in Antiquity and early Middle Ages
- Organs and pipes as symbols of intellect (e.g., Athanasius Kircher)
- Portative organs in Memlinck and Raphael
- Organs in Dutch baroque paintings
- Technical illustrations of organs (e.g., Dom Bedos)
- Organ case preparatory sketches
- Satirical impressions of organs in 19th- and 20th-century iconography
- Organs in advertising and comics
- Organs in film (e.g., *Snow White and the Seven Dwarfs* and horror films)

Organs as Art

- Embossing, painting, stenciling, and other techniques of pipe embellishment
- Conservation and documentation of historical organ cases
- Symmetry vs. asymmetry in organ façade design
- Organs as visual symbols of civic pride and religious aspiration
- Organ cases as furniture and architecture (e.g., Robert Adam, Frank Gehry)
- Renaissance painted cases and shutters
- Angel musicians embellishing organ cases
- Decoration of Mexican baroque organs
- Theatre organ consoles as fantastic visions
- Organ components in avant-garde sounding sculpture

Abstracts of 200–300 words must be submitted before **February 1, 2008** to:

Dr. Zdravko Blažekovi
Research Center for Music Iconography
The City University of New York Graduate Center
365 Fifth Avenue
New York, New York 10016-4309
Zblazekovic@gc.cuny.edu

Selected papers presented at the conference will be published in *The Tracker* and *Music in Art*.

Further information will be posted at <http://web.gc.cuny.edu/rcmi> and www.organsociety.org.

TECHNICAL ASSISTANCE PROGRAM

Several years ago, the ATOS Board of Directors initiated a program by which chapters which either own or are totally responsible for the maintenance of a theatre pipe organ installed, or to be installed, in an essentially public venue can receive advice from a qualified organ technician. The Technical Assistance Program assists those in need of professional consultation to better access a technician familiar with high-pressure theatre instruments.

We are all very familiar with installations, restorations and improvements which have been compromised due to lack of professional advice up front, often wasting much time and money in the process. This program is designed to encourage chapters to seek expert technical advice before attempting costly installation, maintenance, or upgrading, which might otherwise be done incorrectly.

Under the terms of this program, ATOS will provide partial payment of the transportation costs (currently up to \$250) and partial payment (currently up to \$250) of the fee charged by the professional technician. The local chapter is responsible for the remainder of the costs involved. The program is not designed to assist with the payment for actual work done by technicians or their assistants, but to help chapters in obtaining the best possible technical advice before embarking on any installation or program of restoration, refurbishment, upgrading, or enlargement. (ATOS Endowment Fund grants are available for assistance with the actual work involved in these various projects.) Funding for this program is budgeted annually by the ATOS Board of Directors. It will be provided as long as budgeted funds are available during any fiscal year, and will be provided to chapters on a first-come, first-served basis.

The president of any ATOS chapter interested in using this service is invited to contact the chairman of the ATOS Technical Assistance Program, Carlton Smith, to obtain a copy of the program application and list of guidelines.

Carlton Smith, 2175 North Irwin Street, Indianapolis, Indiana 46219, 317-356-1240, c.smith@atos.org.

ATOS YOUNG ORGANIST SCHOLARSHIPS AND COMPETITIONS: PAY IT FORWARD

The term “Pay It Forward” means to take an idea that can change the world for the better and put it into action. You help two people, and they in turn each help two other people. It multiplies from there. ATOS has conducted the Young Organist Competition since 1985, and the world is, no doubt, a better place for all of the talented young musicians who have been given a boost through ATOS’ efforts and funding. Scholarships and competitions provided and held by our organization “pay it forward” and present opportunities that might not otherwise be available to aspiring young theatre organists.

Beginning with this issue, we will present our past winners and bring you up to date on where their musical contributions have taken them. Most are enjoying successful music careers and have certainly assisted other young musicians to pursue their musical dreams, thus paying it forward. Our ATOS scholarship and competition work is of extreme importance, as I think you will read in the successes of our winners.

MARTIN ELLIS:

Martin Ellis holds the distinction of being the first winner of the ATOS Young Organists Competition in 1985. After his initial exposure to theatre organ at the Paramount Music Palace in Indianapolis at the age of 7, Martin began organ studies in the 6th grade, and at 15 began studies with John Ferguson. Upon winning the ATOS competition, he premiered with Rex Koury at the Chicago Theatre Wurlitzer that year, and he was featured in concert at the ATOS National Convention the following year in Richmond, Virginia.

Martin entered DePauw University in Greencastle, Indiana, majoring in keyboard performance and composition, which would serve him well in future endeavors. The Central Indiana Chapter of ATOS was extremely supportive, engaging Martin in performances regionally throughout his college years. After winning the local AGO competition, he was the runner-up in the AGO Region V competition. During his senior year, he served as the weekend artist at Milwaukee’s Organ Piper Music Palace, as an alternate organist at Pipes and Pizza in Lansing, Illinois, and performed concerts in and around the Chicago area.

Martin accepted the prestigious position of Assistant Organist/Choirmaster at Second Presbyterian Church (Indiana’s largest church) under Robert Shepfer, playing the four-manual, 81-rank Æolian-Skinner organ from 1990–1998. Though established as a fine classical organist and church musician performing internationally at such places as Westminster Abbey in London, Martin continued to be an active featured theatre organist for CIC-ATOS and the Long Center Organ Series in Lafayette, Indiana.

With extraordinary sight-reading skills and the ability to musically adapt to a variety of situations, Martin was invited to be the fourth member of the Trio con Brio by Donna Parker, Jonas Nordwall and Tom Hazleton. He performed for the Dickinson Theatre Organ Society and Fort Wayne’s Embassy Theatre when Tom was unable to perform, and was ready to step in and play any of the other member’s parts as the understudy.

Life since the ATOS Competition

He definitely had the toughest job out of the three!

Martin worked for Rodgers Instrument Corporation, spearheading, with Donna and Jonas, the MIDI implementation with church music. He moved to Portland, Oregon and continued his work with Rodgers, as well as serving as Music Director/Organist at St. James Lutheran Church in downtown Portland. Theatre organ came into play again as he served as an associate organist at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington and played for the local organ clubs.

Returning to Indianapolis, Martin became the Senior Staff Pianist/Organist for the Indianapolis Children's Choir—a touring organization with over 2,000 children. Their tours have taken them through most major cities in Europe and Canada—including playing an organ concert on the Tambourini organ at St. Peter's Basilica in Rome.

They have appeared on several major TV networks and ESPN. He became the staff arranger and orchestrator for the ICC organization and has many published choral and orchestra arrangements with Hal Leonard and Colla Voce publishing companies. He recently orchestrated 15 pieces that were performed and recorded with the Moscow Chamber Orchestra and ICC. For seven years, Martin has also served as Artistic Assistant/Pianist for the Pacific Rim Children's Choir Festival in Honolulu, Hawaii.

Martin maintains an active concert schedule and has become a prominent face among the large church scene and orchestra scene in Indianapolis. He frequently is featured as a keyboard artist at a variety of venues, including performances of the Saint-Saens Organ Symphony with the Indianapolis Symphony Orchestra and the Poulenc Organ Concerto with the Carmel

Symphony Orchestra. He has appeared at the Ohio Theatre's summer movie series for several years.

In 2004, Martin was appointed the Associate Director of Music and Organist at North United Methodist Church in Indianapolis, playing the restored four-manual, 76-rank Kimball pipe organ. He also became the third permanent member of the Trio con Brio upon Tom Hazleton's passing—something Tom, Jonas and Donna agreed upon when the trio was formed.

If you have any questions or would like to donate to the ATOS Young Organist scholarship program, please contact Carlton Smith, Chair of Organist Scholarships Committee, at c.smith@atos.org or 317-356-1240. Questions about the Young Theatre Organist Competition? Contact Jelani Eddington, Committee Chair, at rj.eddington@atos.org 262-639-8788.

*Below: Martin at the two-manual console at Bethesda Cinema and Draught House in Bethesda, Maryland in 1986
(Photo by Alice Ellis)*

*Right: Trio con Brio: Martin Ellis (l), Donna Parker, and Jonas Nordwall, taken in January, 2007 at Paul Van Der Molen's Robert Morton
(Photo by John Mueller)*



News & Notes

WELCOME TO NEW ATOS MEMBERS

MARCH 28 TO MAY 20, 2007

Wyatt C. Aller, Spokane, Washington

Nick Alsmiller, Hoover, Alabama

Maxine Axworthy, Spokane,
Washington

Kevin John Baker, Tempe, Arizona

Pamela J. Beckstrom,
Spokane, Washington

Lester Benjamin, Yellville, Arkansas

Dennis Bertwell, Yucaipa, California

Mark A. Blevins, Amarillo, Texas

Leo Christopherson, Spokane,
Washington

Paul and Jeanette Concilio, Jr.,
Ross, Texas

Donald Cowan, St. John, Washington

Henry J. Darkin, Swindon,
United Kingdom

Dale Eastburg, Mead, Washington

Bernard J. Echlin, Burr Ridge, Illinois

John Geller, Hayworth, New Jersey

Donald C. Gliege, Chicago, Illinois

Warren and Ruth Henderson,
Edmonds, Washington

Kathy Hester, Spokane, Washington

Helen L. Jensen, Spokane, Washington

Trent Johnson, Scotch Plains, New
Jersey

Larry Keesler, Mount Airy, North
Carolina

Jamie and Steve Kozimor,
Phoenix, Arizona

Betty Laird, Spokane, Washington

Marjorie Landreth, Spokane,
Washington

Kenneth Lang, Dexter, Missouri

Roger Long, Mead, Washington

Enid Martin, Southfield, Michigan

Ron Mitchell, Hayden, Idaho

Dr. M. B. Naylor, Northumberland
Heath, United Kingdom

Randolph H. Petren,
West Winsor, Vermont

Mike Pfitzner, Mount Gravatt East,
Australia

Eleanor Pivonka, Spokane, Washington

Chuck Riggs, Riverside, California

Simon Robinson, Brandon, Florida

Vicki Sainsbury, Spokane, Washington

Daniel G. Sands, Lancaster, California

Richard and Jane Schmutz,
Spokane, Washington

Troy Sexton, Sherwood, Oregon

Martin Ellis & Shane Donald,
Indianapolis, Indiana

Gordon Smith, Mead, Washington

Michael K. Smith, Lexington,
South Carolina

Alfred H Stanley, Spokane, Washington

Tom and Christi Swearingen,
Spokane, Washington

Glen and Barb Weatherly,
Spokane, Washington

Burton White, Honolulu, Hawaii

Vicki Wintersteen, Spokane,
Washington

Fred E. Ziesenhenne,
Santa Barbara, California

A CALL FOR DOCUMENTS

Theatre Organ Installation
Document Research Project

The ATOS Technical and Education Committees are jointly requesting the assistance of all ATOS members who have access to original factory organ chamber and contractor blueprints, drawings, contracts, photos, specifications and correspondence. The goal is to acquire historic documents to include in the ever-expanding ATOS Archive. This request for documentation includes all builders of theatre pipe organs.

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

Please assist us with this important project, before the gnawing tooth of time wipes away more of our important history.

Contact Carlton Smith, Chairman, ATOS Technical Committee, for further information, assistance and coordination, at c.smith@atos.org or 317-697-0318.

ATOS SUMMER CAMP

July 20–23, 2007
Wheaton, Illinois

In this inaugural project sponsored by ATOS and co-hosted by our Chicago area chapters, ATOS will provide a unique opportunity for young enthusiasts to learn and study the art of the theatre organ. Distinguished guest lecturers and experienced faculty will cover both the technical and performance aspects of this wonderful instrument.

The camp is open to students up to 25 years of age. Additional information can be found in the advertisement on page 6.

Please contact Michael Cierski at: m.cierski@atos.org (with "TOSC2007" in the subject line), or call 708-785-4985.

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THE STORY OF THE MIGHTY WURLITZER IS ALMOST HISTORY.



Jesse Crawford at the Paramount Theatre, New York, NY. Opus 1458 (page 666).



Organist Frank Lanterman showing off the largest and smallest pipes of Opus 1987 (page 690).



Publicity photo used for the "Nocturne" radio program from the Paramount Studio (page 189).

The Wurlitzer Pipe Organ: An Illustrated History

by David L. Junchen (reconstructed and edited by Jeff Weiler)

Only 2,234 were printed, to commemorate the number of organs built by the Rudolph Wurlitzer Manufacturing Co. Each book has been sequentially stamped in gold with a number corresponding to the opus list. The reception of this book has been tremendous, almost selling out in the first few months after issue. And once they are gone, they're history. There will never be another first edition.

With sixteen chapters, one-thousand images, and eight-hundred pages packed with insightful history, fascinating technical information, and an annotated opus list, *The Wurlitzer Pipe Organ: An Illustrated History* is the definitive catechism on the subject in a single, hard-bound volume.

\$125 US + shipping and handling.

Available from the American Theatre Organ Society
The ATOS Marketplace, 4002 Westburyridge Drive, Erie, Pennsylvania 16506
Fax: 440-338-5651, email: marketplace@atos.org

or order online at www.atos.org



WURLITZER CONSOLE ART PRINTS

This set of 12 posters feature beautiful theatre consoles from the Wurlitzer photo archives. Poster size is 11" x 14".

\$15 US + s&h

In the Spotlight

"In the Spotlight" focuses on theatre pipe organ restoration, rebuilding, tonal finishing, and installation projects. Items of interest should be sent to the Editor.

The Midwest's Newest Theatre Organ Installation

Evan J. Chase of Toledo, Ohio writes that he has acquired and rebuilt the parts for a two-manual, six-rank composite theatre organ installation at the Collingwood Arts Center.

"Across the street from the site of my childhood theatre haunt, there stood a large brick building, originally a convent and a college built in 1906. Around 1978 the nuns moved out and the facility became an artists' colony, known as the Collingwood Arts Center. Today, the Collingwood Arts Center is a busy place: concerts, plays, art exhibitions and a film series.

"I knew there was a theatre in the building, but never expected what I found last fall: An elliptical 650-seat auditorium with full stage house and balcony. The acoustics are such that a whisper on the balcony can be heard onstage. I knew at once this would be an excellent place for a theatre organ.

"Through the help of Minneapolis organ men Terry Kleven and Bob Swaney, I obtained the core of two theatre organs: the 2/5 Bennett originally in the Eagle Theatre in Montevideo, Minnesota, and a 2/3 Link from the theatre in Blue Earth, Minnesota. The components were rebuilt during the summer of 2006, and a contract was signed with the Collingwood Arts Center in October. Intensive work began in the fall of 2006, culminating in a playable organ in early March, 2007. The organ is divided on either side of the stage. The chambers are shallow, with smooth masonry walls. To add fullness to the pedal, a Wurlitzer Diaphone was installed.

"Thanks go to George and Mary Krejci of Krejci & Sons Pipe Organ Service and Tom Densel of The Lima Pipe Organ Company for consultation and help in finishing the installation."

The grand opening dedication concert was held on June 17. Guest organist Steven Ball, staff organist for the Michigan Theatre in Ann Arbor, accompanied Lon Chaney's 1925 *The Phantom of the Opera*. Regular use of the organ is planned.

For more information, see the Collingwood Arts Center website: www.collingwoodartscenter.org.



Top: The Collingwood Arts Center

Center: Steven Ball at the Collingwood Arts Center organ

Bottom: The Collingwood Arts Center interior from balcony

(Photos Evan Chase Collection)



Creative Reharmonization: Part 4

BY BILL IRWIN

We have been studying reharmonization—the enhancement of the original harmonies expressed by chord symbols which appear in lead sheets or fake books. An overview of modern keyboard harmony appeared in the January/February issue of *THEATRE ORGAN*, and the Original Lead Sheet appeared in the March/April issue. We “enhanced” a four-measure excerpt from the original lead line in the May/June issue, with a discussion of two subjects submitted by a reader. This session begins the second half of the Creative Reharmonization series.

Four Counter-Melody Accompaniments with Variations

To provide either a true minor or major moving counter melody accompaniment using a sustained single note with chord after-beats, or to use a minor or major moving counter melody progression (sustaining and changing the full accompanying chords to create additional interest behind a sustained melody), there are two basic chord progressions that I use when the proper musical situation appears in the music. (See the first measure in Excerpt from Original Lead Sheet below.)

Notice the one indicated chord of D minor for the entire first measure. If you’ll glance ahead to the second illustration, “Excerpt Reharmonized,” you’ll see four chords instead of one, making the measure much more interesting. I used the D Minor moving counter melody accompaniment down, which, when spelled out in chord symbols, is Im, Im(7), Im7, Im6. There has been a lot of discussion through the years about the way to express chords in chord

symbols. In the progression using D minor, it reads D Minor, D Minor with the natural 7th step of the scale added (shown as F aug in the illustration), D Minor with the flatted 7th step of the scale, and finally D Minor with the natural 6th step of the scale added. An example of the down pattern the D Minor chord is below.

For a complete study of major and minor counter melody accompaniment patterns, get the *Magic Study Series* volume titled, “Rhythm Accompaniment Magic,” Book 2.

Let’s move on to discuss the reharmonization of the excerpt from the Original Lead Sheet (top of next page).

composer or arranger thinks that the correct chord is too difficult or unknown to the lower-level player. Usually a simpler chord symbol is used. A substitute chord symbol, quite often used for the G11th, is Dm7/G (Dm7 with a G bass note). In the same measure, G7 is compatible with the note B, but is not correct in harmonizing the note D#. The D# automatically mandates the G7(#5), or the so-called G augmented seventh chord.

What Chord can be Used between the I Major (C major) and the II minor (D minor)?

The question is easy to answer if you’ve studied diminished chord progressions. (See “Diminished Chord Magic” in the Bill Irwin *Magic Study Series for the Popular Organist*.) Insert one of the two diminished chords associated with the root. Either the I or the I#. In C, you would choose between Cdim and C#dim, depending on the note(s) in the melody. In the illustration, the melody note is G, so you would choose C#dim, as it contains the note G. Enhance the plain Dm chord, making it Dm7 (as in

When is a Seventh Chord Not a Seventh Chord?

Take a close look at the first two notes of the second measure of the excerpt shown. Do the notes A and C appear in the G7th chord? Uh, huh. With G as the root, the note A is either the 2nd or 9th step and the note C is the 4th or the 11th step. Voila! It’s not a seventh, it’s an eleventh chord! That’s not an enhancement. That chord symbol is a mistake. You’ll usually find that when the

The Minor Moving Counter Melody Accompaniment (Down)

Excerpt from Original Lead Sheet

Excerpt Reharmonized

(Original Measure 5) ♩ To Coda

Chord annotations above the staff: Dm, Dm⁽⁷⁾, Dm⁷, Dm⁶, G¹¹, G⁷, G⁷#⁵, 1. C, C# Dim, Dm⁷, G⁷, D^{b9}(b⁵)

Chord annotations below the staff: 2. C⁶, Dm⁷, E^b dim, C⁶/E, B^bm⁷, E^b7(b⁹), A^bsus², A^b, A^bmaj⁷, A^b, B^bm(sus²), B^bm, B^bm⁷, E^b7(b⁹)

the diminished chord progression) and then, instead of the ordinary and expected G7, how about substituting the 9th chord a half tone above the following I chord (C), and use the G7(#5) substitution of Db9. Only the bass note changes.

Using Tenth (interval) Progressions

With small hands, I have to roll the tenth intervals on the piano. At the organ, I play the top notes with my left hand and the bottom notes in the pedal. In the tenth chord progression, I've used in the second ending (C6, Dm7, Eb dim, C6/E [C6th with an E bass note]), the left hand and bass notes can be played in various formats such as (1) sustained left hand chords and pedal four beats per measure, and (2) sustained counter-melody notes with after beat chords, pedaling two beats per measure ("Oompah" with sustained counter-melody notes). Notice in the second ending how the four chords of the tenth chord progression in C major adds greater interest in the harmony behind the simple melody. For complete details on the use of tenth intervals, see "Tenth Progression Magic" by Bill Irwin. A brief overview of the construction of tenth accompaniments is below.

Decisions, Decisions, Decisions

What to do without overdoing it? In the third measure, second line of the Excerpt Reharmonized, I did not touch the first chord, the Bbm7, as the added melody note C makes it a lovely Bbm7(9) which resolves beautifully into the following Eb7(b9). Personally, I repeat the F in the accompanying chord a few times before moving it down to the E natural (Fb) in the substituted chord of Eb7(b9), to emphasize the "pull" of the flatted 9th chord before it is resolved to the following root chord (of this progression).

In the second from the last measure, I used the sustained chord version of a moving counter melody pattern, slightly modified, with the use of the suspended 2nd step (Bb). In the final measure, I repeated ideas I used in the preceding two measures. Can you determine which ideas I repeated?

Reharmonization Contest Award

We should be able to conclude the work on the remaining eight measures of the entire Original Lead Sheet in our September/October issue. If you have the interest plus the time, and if you have been studying reharmonization using chord modification,

chord extension and chord substitution, choose one of the well-known Christmas carols and reharmonize it. (Have you ever seen my arrangements in *Christmas Magic*? Using tri-tone accompaniment, I reharmonized the famous melodies.) Send me a copy of your original arrangement. I will engrave it and use it in my article in the November/December issue. The deadline for submitting your arrangement is August 1, 2007 so I will be able to make the publication deadline.

If your arrangement is chosen (lead sheet acceptable, two staves preferred) and published in the November/December article, you will receive the recording *The George Wright Sound*, the original LP in the original jacket. A collector's item! Mail a photocopy of arrangement to me at 7864 East Natal Avenue Mesa, Arizona 85209-6161.

Questions are welcome via e-mail to billirwin@cox.com, or visit the website <http://theatreorgans.com/uk/irwin/>.

The Major Chord Tenth Progression

Chord: C

L. H. 5 | 4 | 3 | 3 |

Pedal

Chord: C

L. H. VIII | VI | VII | V |

Pedal

Sustained Counter Melody

Chord: C

L. H.

Pedal

THE TOP TEN REASONS WHY

(Plus Ten Things Young People Should Know)

Over and over, we keep hearing the same old saw. "We need to get young people involved." It's like a broken record (remember those?). If we're lucky, one does actually come along periodically, but most don't seem to stay around for long. Why is that? In truth, what many club members seem to want is a group of young people who are merely clones of themselves to maintain the status quo. Others, who hold great promise, but have different ideas, are discouraged or prevented from involvement. We all know it's true. Still, it seems that some of us are content to keep our heads planted firmly in the sand, lamenting where this corps of youthful volunteers is hiding out and why.

First of all, we must face the fact that there are some things we can control and some things we cannot. Among the factors distracting young people that we cannot control are: school, marriage, family, personal relationships, employment obligations, catastrophes, value migration, competing interests and simple boredom. There are, however, factors that we can, but fail to, control. Maybe we're not aware of these factors. Maybe we are aware but live in denial that they exist. In any case, we need to collectively remove barriers and change what we're doing before it's too late.

THE TEN REASONS:

1 **Constant use of the word: "NO!" to every suggestion.**

It's just as bad to be condescending, if not worse. As a whole, young people are a pretty sensitive lot and need to know where they stand at all times. Their confidence can be crushed if they do nothing but constantly hit that big brick wall called "NO!" Let us ponder this notion: Is there a reason why we always say "no"? Is it a control mechanism, or is it just a habit?

2 **Refusal on the part of the Status Quo to do anything different than they've ever done before.**

Is the way we've always done it really the best way, or just the way we've always done it?

3 **Exploitation of their skills, time or muscle power.**

Some only want young people around when there's something heavy to be lifted, or an event when a "free" organist is required. The rest of the time, they want them to be scarce. Is this fair?

4 **Refusal to move them up to positions of authority.**

The healthiest, most vital special-interest organizations (not to mention businesses) are full of young people who have at least some say in what's going on.

5 **Unwillingness to treat them as equals.**

The unwillingness on the part of those already in power to include the opinions of young people when making important decisions may well be the critical mass of this subject. Even if they may not know as much as we do, they still hold an opinion. Who knows...we might come to see the situation in a different, more productive light if we allow them equality. What a concept!

6 **Resistance to publicly acknowledge them for their work.**

In truth, young people don't really want special attention; at least not all the time. They just want to be secure in knowing they're included. Sincerely acknowledging them for accomplishments goes a long way toward that inclusion.

7 **Constant ridicule, publicly or privately.**

There is nothing to be gained with deriding "pet" names, or constantly bringing up some mistake that happened yesterday or especially long ago. Set an example. Just move on.

YOUNG PEOPLE GO AWAY

BY SCOTT SMITH

8 Refusal or resistance to allow them to do Actual Organ Work, teach them new skills, or to develop their own.

This is a practice that I don't understand. If the youth are the future in this old world, what's wrong with passing along skills or techniques that have worked for us? Are we so afraid they'll put us out of business that we're willing to potentially lose them? Is it possible that they might come up with a shortcut that we've never thought of and (gulp!) surpass us? Take the Johnny Appleseed approach, and spread some real skills and knowledge around.

9 Not telling them the truth and not helping them when they need it.

Yanking positions or projects out of their hands without warning or explanation has been done time and again. Even if they say they don't need help, if it looks like they do...they do. Find a way to get them to let you help without taking over the project yourself. Too many parents engage in this, causing chronic friction. In the end, no one really benefits. Do young people need this in their free time, as well?

Young people are not as fragile as one might think. If they need to know they're screwing up, failing to come through, or just being annoying, then someone they trust needs to tell them privately and diplomatically. They'd rather know than be treated like babies. Respect works both ways. Condescension and coloring the truth can be more damaging than brutal honesty.

10 Unwanted or unsolicited sexual advances.

As unpleasant as it is to think about, if it can happen in the church and in the U.S. Congress, it can happen in the theatre.

A FEW ANECDOTAL NOTES

Here are several real examples of young people, or middle-aged types with young ideas, who have been kicked out of the nest or frustrated to the point of leaving the fold. Readers might be surprised, even shocked at who some of these people are.

Young Person # 1 became involved with an organ project in nearly all facets. He is a very talented and bright fellow, who put in many extra hours, took on several additional duties and eventually found himself to be doing just about everything alone. Older types stayed so far out of his way that the only interaction that seemed to be taking place between them was when they gave him the rare pat on the back. Without realizing it, he had assimilated so much responsibility that he became embarrassed to ask the others for help. To those on the outside, it was obvious what was happening, but no one on the inside stepped forward from the cookie table. Citing personal and professional reasons, he resigned totally from the situation in frustration and, to this day, remains uninvolved. Everyone could see how hard he worked, but no one offered to help when he needed it, and worse yet—no one begged him to stay. A perfect example of Reason # 9.

Young Person # 2 had all of the enthusiasm of a cat with a can tied to its tail. His breathless eagerness as a teen did not seem to stir the interest or acceptance of those behind the doors upon which he knocked, and there were many. In his case, nothing could stop him. He eventually found his way through all of those brick walls that were placed in his way, which probably makes

him an exception to those who are easily put off. His undying tenacity is a fine example of the Abraham Lincoln quotation: "When you cannot remove an object, plow around it."

Young Person # 3 came to an agreement with a Board of Directors as to how and when the duties of his youthful committee were to be performed, and the Board appeared to be very pleased with how they achieved their goals. That is, until one individual who did not like YP#3 was allowed to bully the Board into firing him and most of his committee without reason. Those not fired were coincidentally those who "didn't make waves." Most of those fired committee members still retain memberships, but refuse to be involved or provide support in any way. By the way, this wasn't the first time this had happened, either. Bad blood still exists all the way around. The committee still stings from being fired, and the group can't understand why the former committee members remain at such a distance.

Young Person # 4 attended events and wanted to become involved. Phone call after phone call citing a deep interest and offering help went only to the answering machine of those in control. Finally, after nearly a year of letters and phone calls, he took it upon himself to confront the president after a public concert, face-to-face. The red-faced president confessed that the group had an unwritten policy of not admitting new people into the club, and merely wanted to keep it as a social group for their little coffee klatch. The embarrassed president could have taken advantage of the situation by admitting the failed policy of their withering group and welcomed the young person on the spot, but instead remained true to his narrow-minded beliefs. YP#4 never returned to any more events.

Young Person # 5 was an organ student who was actually pre-teen when he became aware of the acquisition of a small theatre pipe organ by a family that he knew only blocks from his home. He called and wrote, offering help, but was ignored. Shortly thereafter, he learned of another project in his hometown, and offered help there, as

well. Again, ignored. Later, he became involved as an organ volunteer with the local movie theatre, but it was controlled by one individual, who damned him with faint praise and spread ungrounded gossip for years. Ultimately, the young person grew up and achieved personal and professional goals, but was often dogged by the actions of that jealous adult.

Young Person # 6 is actually middle-aged, but in theatre organ years (something akin to dog years) is young. He was involved with a group for some time several years ago along with his parents, but left in frustration when his more youthful, unorthodox ideas (read: anything new) were ridiculed and rejected. He left the fold, and there was an undercurrent of bitterness between all parties for many years. The more vocal Status Quo types eventually went away, and at some point, he took the mature attitude of simply letting all of that negativity go. At the right moment, he became re-involved, and today, everyone has greatly benefited from this shot-in-the-arm, so sorely needed. Those “youthful, unorthodox ideas” appear to be working.

What of young women? It’s no secret that the theatre organ field is and always has been dominated by men in all aspects. As theatre organists, young girls are often exploited for their cuteness and not taken seriously as musicians. The proportion of women to men in church musicianship is at least a little more balanced. Why is that? In organ restoration, let us be mindful that the role of women in the actual construction of the instruments back-in-the-day was rather significant. While they didn’t make nearly the income of their male counterparts, they were preferred in wiring and leathering, as their hands were seen as quicker and more nimble. We should all create a spoken policy that traditional gender roles need not apply here, and acknowledge that women are capable of doing far, far more than just baking cookies and arranging flowers. Let’s take down the “No Girlz Allowed (sic)” sign from the front door of the clubhouse, shall we?

TEN THINGS YOUNG PEOPLE SHOULD KNOW

1 Control your temper.

If you are lucky enough to be involved at the administrative level, this will be a proving ground for your leadership skills. Achievements and volunteer work at a young age look pretty impressive on a resume.

There are those who will constantly try to “get your goat.” Just ignore them. They don’t have the best interests of the organ at heart, and certainly not yours. Be pleasant to them when necessary, but by all means, avoid them as much as possible. Eventually, as your star rises, so may their outlook toward you. If it doesn’t, you’ll have positive confirmation that your feelings were right all along.

As President John F. Kennedy once said, “Forgive your enemies, but don’t forget their names.”

2 Plan ahead and follow through.

Pace yourself. Don’t rush, but by the same token, don’t dawdle. Prove yourself.

3 Ask questions.

Keep asking until you understand. Some people may be annoyed with this, but most will be flattered and share whatever it is they have or know.

4 Don’t give up so easily.

Learn the meaning of the word “tenacity.”

5 Have realistic goals and expectations.

Don’t expect all green lights down a wide avenue. It’s not all about you. Big ego = no go.

Nothing irritates older types more than a younger person who will perform tasks or do things for others only when they see a direct benefit to themselves. Learn the meaning of the word “altruism.” It’s largely gone out of fashion, but you can still find it in most dictionaries. Learn it and live it.

Successful people are deemed as such when they have a short list of goals, achieve those goals and then begin a new list. If you learn to engage in this early on in your young life, those around you will come to see you as a leader and an achiever, and that is where you gain confidence and credibility to begin to step up in the world.

Don’t try to “save the world” all in one fell swoop. Ultimately, you will find it doesn’t want to be saved, and you’ll live in frustration until you acknowledge this fact to yourself.

6 Get involved, but not so much that it frustrates you into quitting.

No matter how enthusiastic you may be, you don’t need to be on every committee, nor be involved up to your eyebrows in every project. Getting involved means making a difference, not controlling everything.

7 Learn how to trust your instincts.

Don’t tell everything you know to everyone you know. Knowledge is power. As Kenny Rogers taught us, know when to hold ’em and know when to fold ’em.

8

Try to strike a balance between your "organ life" and your "real life."

You'll only be young once. Don't short-change yourself by immersing yourself totally into the organ world, exclusive of everything else. Live a little. In fact, live a lot. You'll find that your organ life is more fun and fulfilling if you do.

9

Don't be afraid to admit failure.

Have a backup plan, just in case. If you say you're sorry, then mean that you're truly sorry, and don't use the "S" word to constantly get yourself out of trouble. That only works up until about age five. Then you're on your own.

10

Put your involvement where your mouth is.

If you say "someone should..." then be prepared to step up to the plate and be that someone, even if you don't initially understand how to do it.

We need not only to encourage our young people to lofty goals, but to create opportunities for them to flourish and succeed beyond their wildest dreams. If we fail to do so, the art will wither and die, and everything we've worked for will be for naught.

Utilizing volunteers is potentially tricky at best, and politically charged at worst. The fundamental goal of managing volunteers is to get the right person for the right job. Just like moving furniture around the living room, it may take a bit of experimenting before we get it right, but don't be afraid to do so if things aren't working. Knowing the skill range of older volunteers is relatively straightforward, but with younger people, it's more of a black art. They haven't had the range of opportunities or life experiences their older counterparts have had. In truth, this can be more of an advantage than a disadvantage. Why? Because they don't know what they can't do.

Overall, young people are idealistic, willing to learn, and eager to please. At the very least, those interested in the organ usually possess above-average intelligence and have good ideas, even if they are unorthodox at times. They are generally a lot of fun and full of energy. But when they decide to move on, it's hard to watch them leave the nest.

If we perform our jobs the way we should, today's young people will grow into positions of leadership with a lot of experience under their belts, all because we have made it possible. Let's stop running them off, and when they walk away...let's run after them. Who knows; we might like where they're going after all.

Scott Smith, Contributing Editor to THEATRE ORGAN, admits he's not as young as he used to be, but not so old that he's forgotten what it was like, either.

Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

Far from being the "lost art" that the average person believes it to be, organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

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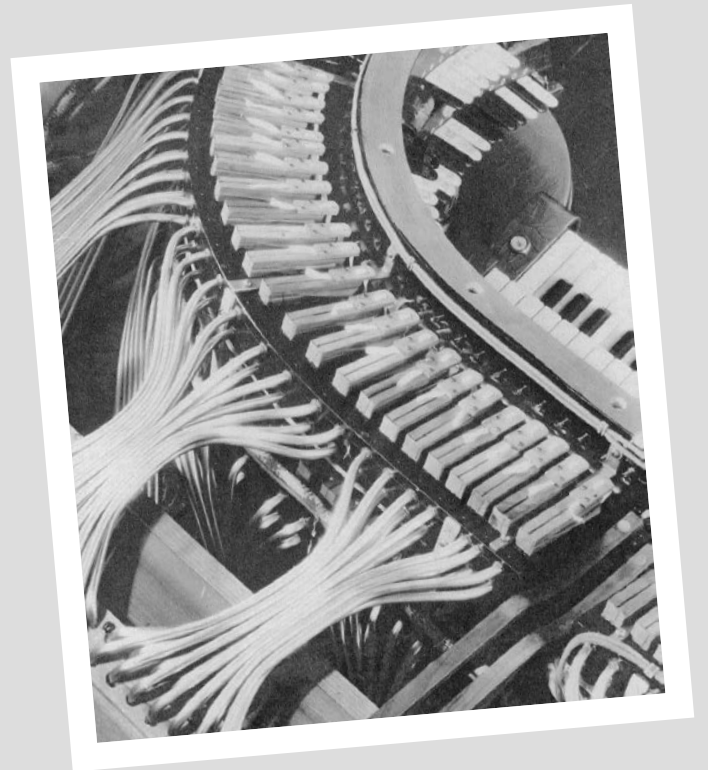
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BY JONATHAN ORTLOFF

The Half-Percent Legacy:

44/10,000



(Photos by Margaret Bourke-White from
a 1931 issue of *Fortune* magazine)

Nineteen twenty-six was surely a banner year for the Rudolph Wurlitzer Manufacturing Company, particularly the unit orchestra department. In this year, when the factory reached the hitherto-unheard-of production rate of shipping one organ per business day, some of its most famous organs left the factory, including the first and largest five-manual, for the Michigan Theatre in Detroit, and the definitive New York Paramount instrument. The Wurlitzer organ had nearly reached the zenith of its development, and the record sales demonstrated the strength of the brand popularity. That it had such recognition (“Gee dad, it’s a Wurlitzer!”) was a testament not merely to sleek publicity, but to the high quality of the product.

Although sales were down two years later, 1928 was indeed, as Dave Junchen writes, “...Wurlitzer’s most golden year,” when many renowned organs were produced, most notably the quartet of Fox Specials. Soon enough, however, Wurlitzer would see production steadily, then rapidly decrease, and in just four years they would be installing their last all-new theatre organ in the United States. To have produced more than 2,100 organs in just 21 years is staggering by any measure, recalling the prosperous times in which the theatre organ was born. If the instruments of other firms are also counted, the total number of new theatre organs from this period approaches 10,000. Impressive, to be sure.

But this is all, as they say, ancient history. One need not recount the all-too-familiar subsequent history: destruction of theatres and organs, the market of dirt-cheap theatre pipe organs, the renaissance and resulting culture and hobby we know today spawning the American Theatre Organ Enthusiasts, later ATOS. The embodiment of that renaissance is the existence of individuals and theatre organ clubs that maintain more than 300 theatre organs in the United States alone, present concerts upon them, and release recordings showcasing instrument and player alike.

Note the number—300: three percent of the original 10,000. That their number has been so reduced is tragic but unsurprising. Given these instruments’ cultural obsolescence and enormous mid-century availability, it can only have seemed inconsequential to discard so many. Luckily, the forming of ATOE/ATOS, the materialization of theatre organ-specific restorers and rebuilders, and the renewed popularity of solo organ playing saved this small niche of American musical and cultural history.

That same renaissance in the 1950s and ’60s launched an unfortunate, destructive movement, one that continues today: the breaking up of original instruments to add onto and make unrecognizable other original organs. The quest for ever bigger and ‘better’ organs, whether turning a 2/6 into a 4/15 with associated console modifications, or adding a butchered Oboe Horn cum Post Horn to an eight-rank organ, has resulted in ever fewer organs remaining as originally designed and built.

By so doing, have we destroyed enough of the critical mass of original instruments to have lost an essential piece of our history? Many would argue no—that there still exist a few (i.e. ‘enough’) instruments in original condition to document the genre’s genesis. But is that good enough? Are we to save the context and fiber of the original or merely its most superficial elements?

In bemoaning the parting out of organs and gluttonous additions, certainly it’s not difficult to see why this hasn’t given pause. The theatre organ, and the Wurlitzer organ in particular, represents the unit principle on both the macro and micro levels. Regardless of style, each designation comprised a shopping list of pre-made and pre-voiced modules. Add that to the fact that, unlike a slider- or pitman-based wind chest, each rank is completely independent of the others, as is each note of each rank, and you end up with an instrument that, from its very conception, is denied the individuality afforded to custom-designed and -built organs. It is thus possible to view any original theatre organ also as the sum of its collective, pre-fabricated parts. If one considers the pipework, both pre-voiced irrespective of other ranks and rarely site-finished, the worth of any individual theatre organ seems reduced to that of an industrial musical machine—hardly worthy of the ‘musical instrument’ moniker. From this perspective, however, each original organ is the embodiment of something as important as its individuality: the system behind it.

That system is the dynamic that transcends each organ and style designation; it is the genius that set Wurlitzer apart from its competitors, and as each original organ is lost, enlarged, broken up, or re-specified, that ingenious system—the genesis of the theatre organ—is being diluted, polluted, and eventually lost altogether.

Because of its modularity, the unit orchestra is a malleable entity that can be made to conform to a different system than that which originally bore it. With changing tastes and experiments over the past 50

years, the theatre organ has been recast along new channels, in which original mechanism and pipework is transformed according to new aesthetics. The motive force behind all these changes is new modes of playing, coupled to new technologies that permit different kinds of playing, and often aid the alteration of organs. As playing has evolved, a common argument against keeping organs original usually goes something like, “Have you ever tried to play a specification like that? And without general pistons?” It is important to recall that in the days of George Wright (and Hi-Fi Records, gold albums, and standing-room-only San Francisco Fox concerts), perhaps some of the most thrilling theatre organ playing of all time somehow managed to occur without all the gadgetry. It is the inspired system behind these instruments that makes them inherently musical and, in the right hands, surely as thrilling as any ‘modern’-ized organ. True, it takes more work to play an organ with its original specification, and without multiple memory levels and general pistons; but in just the same way as playing a large 1928 Skinner organ with its original specification, relay and combination action, there are artists who excel at playing these organs as they were originally built. The results can be electrifying, in many cases for the very discipline an original instrument exacts from the player.

But if our conception of a music-making system is different from that of the 1920s, why bother saving it? After all this talk, one still ends up with the question—why preserve the past if it has seemingly no effect on us today? This is where the organ’s individuality transcends its collection-of-parts status. Each theatre pipe organ has been handed down to us as an integrated instrument. In much the same way as a classic Duesenberg or Rolls-Royce consists of a stock chassis and powertrain with unique coachwork, each original theatre organ represents a standard system of music-making, perhaps with added or embellished elements—a special console, an added rank or manual. The modular nature of the antique automobile, though unmistakable and freely admitted, does not lead its stewards to strip the car to the chassis and put on a new carbon fiber body, or replace the original 50 horsepower engine with a 330 horsepower LT4. With fewer than 1,000 classic Duesenbergs remaining intact, there is no wonder the desire to preserve them is so intense. But with theatre organs, the rarity is far greater—of the 300 or so



instruments remaining of the 10,000 originally built, fewer than 50 remain in original condition. With so few remaining, isn't it time to start viewing the original instruments as specimens demanding preservation?

Despite this rarity, the theatre organ world seems not to have adopted the same spirit of preservation as has been common in the classical organ world for some time. Historic pre-1900 organs have been out of danger for decades now. More surprising, early 20th-century American organs are now objects of preservation and tremendous historic value, when even a decade ago they were still being rebuilt beyond recognition or discarded completely. The term restoration here is used in its strictest sense—the work restorers are doing today preserves every piece of existing material, and where original material is missing, replicates it as originally built.

Today, the same culture of organists that once turned up its nose at any wind pressure over 2 inches, any organ with a tremulant, let alone one with a swell box, is now showing a great deal of very genuine respect for just that. But this respect is given in exchange for the high pressure folks (which could well include theatre organ owners) treating their historic, i.e. 1920s, organs with the same solemnity as did the tracker backers when studying or restoring historic European organs. And the exchange is fair, to be sure: when one views an organ restored by a handful of restorers who specialize in Skinner's instruments, one cannot help but respect the work. It is a restoration to the nth degree. It looks like a brand new organ but, more importantly, it looks and functions exactly as it did both inside and out as it did the day it left the factory nearly a century ago. And just as significantly, it sounds the same as well. In addition to being incredible craftsmen, these restorers have a deep-seated conviction and feel a responsibility to preserve the ingenious American romantic organ for future generations.

“Do we care so little for our art form that we believe it only exists in the moment, our moment, without concern for the musical and technological genius that created it, or how it will be passed to our progeny?”

In a recent discussion about preservation on a theatre organ e-mail list, a contributor put forth that 70 years from now, whether or not some modernization was done 70 years prior to a 140-year-old organ would only be a minor footnote. Another writer even went so far as to respond, “who will care [what they sounded like originally]?” The step from this mindset to the destruction of valuable historical documents, whether paintings or automobiles or organs, is dangerously easy. The results of this thinking confound future players, restorers, and historians. How long have organists and organ historians postulated as to what Bach’s organs sounded like, or those of César Franck? Do we care so little for our art form that we believe it only exists in the moment, our moment, without concern for the musical and technological genius that created it, or how it will be passed to our progeny?

There is a realization here that took a while to discover. And that is that for all the wonderful progress made in playing the theatre pipe organ over the past 50-plus years, we are still progressing with a dated medium. Since it was so easy to change this medium to suit our new tastes, it seemed to take on a new shape, yet it still brought with it its seminal limitations that could not be overcome without seriously altering it. The point is, wouldn’t it be better to start from the ground up? With all that we have learned from remolding existing organs and assembling parts from various instruments to make larger organs, couldn’t we produce a truly new organ that had all the characteristics we wanted, and none of the problems inherent with the old organs, such as the difficult Wurlitzer magnets? Another contributor to the same e-mail discussion noted that the harpsichord progressed to the fortepiano to the modern piano, concluding that this kind of progress is positive, and worth the casualties along the way. However, the modern piano is not a harpsichord with the jacks and plectra ripped out and hammers put in their places; it is a completely new instrument that built on the ideas of the

past, but realized enough limitations to start afresh. The problem is that nobody is truly building 100% new theatre pipe organs today.

The reason historic classical organs can be restored as originally built is that new organs are being built to satisfy the needs of the organists who want new sounds and all the gadgets that come with modern organ control systems. The classical organ and its associated playing styles have come a long way since the uber-romantic instruments of the 1910s and ‘20s, but rather than attempt to turn these organs into something they never were nor will be, builders are creating magnificent new instruments while preserving and restoring the old ones—a win-win situation.

Original theatre organs do not have to, nor should they be, viewed as useless ‘museum pieces.’ They can be among the most useful of antiques, certainly more so than the old Duesenberg, impractical for the everyday commute, as long as they are accepted on their terms, and aren’t expected to be what they are not. Hence, why not find out what they can do, rather than complain about what they can’t do when compared with a modernized organ, which only forces their caretakers to dispose of original equipment in order to attract performers who demand they see essentially the same specification and combination action at each instrument they play? We should also let the modern organs be what they are as well, and laud them and those responsible for them for their work to continue the art of the theatre pipe organ. But just the same, the stewards of the few remaining original organs should be lauded for their efforts to preserve them and the history of the theatre pipe organ with just as much fervor, rather than being lambasted for being ‘stuck in the past.’

We have come to the time when organs’ original equipment, specifically relays, the guardians of original specifications and technological integrity, is beginning to fail due to decaying leather. It is at this precipice that organ owners face the choice of restoring

these links to our past, or relegating them to the dumpster and replacing them with modern equipment. Far more often than not, the latter choice is made. The price of preservation is the cost of maintenance, both of the physical apparati and the musical language it produces. As we come closer and closer to having fewer and fewer examples of originality left, the custodians of these irreplaceable artifacts must decide whether these costs are worth it. The author puts forth that the preservation of these instruments is unequivocally worth any cost. There are certainly enough modernized instruments to satisfy those who desire all the gadgets and new sounds to allow the unimpeded restoration of our few original organs and keep everybody happy.

Much, in fact nearly all, of the above is moot, simply because of the small number of original organs left. There is, however, still the chance to preserve the few that remain. In the same e-mail list conversation, a contributor suggested that the longer the list of organs to be preserved became, the harder it would be to preserve any. Fortunately (or not), the work of shortening the list has already been done for us. A quick survey of instruments in the United States that remain in original condition, albeit not necessarily in their original homes, reveals 44 instruments—less than .5% of those originally produced—that exist exactly as built.

Another e-mail suggested, “I believe that we should ensure that somewhere in the world, that there is at least one original Style D, 216, 260, Publix, 3/27, and Fox Special, preferably installed in a theatre. Naturally, if the really special not standard models... could be saved, and kept original, all the better.” This raises a thorny question—who is we? Who should be responsible for the preservation of the few original artifacts left? Naturally the answer always comes back to the owners of the organs themselves—organizations like ATOS cannot sanction restorations, they can only encourage.

The word 'preservation' is peppered a half-dozen times throughout the ATOS mission statement, and the same word has been used in that context to describe dozens of theatre organ projects of wildly different scopes. Countless projects more properly termed rebuilds than restorations have donned the preservation moniker, leaving the original validity of the term compromised, and setting a precedent for further non-preservative rebuilds to be called by the same name. Just as there is an undeniable importance to both historic and modern instruments, there is also an equally undeniable difference between the two, and here is where ATOS can encourage and recognize each for what it is. Currently, ATOS maintains a "National Registry of Historic and Significant Instruments," where instruments such as the mammoth 80-rank (mostly) Wurlitzer assemblage at the Sanfilippo residence, an indisputable musical triumph, are listed together with New York City's Beacon Theatre Wurlitzer, a nearly untouched, originally installed instrument. Is one better than the other? No, but listing them together, albeit with a confusing "Level" system of four echelons, detracts from the value of each.

Ergo, rather than lumping all important, be it for historic or other reasons, instruments together, wouldn't keeping separate lists for 'significant' and 'historic' instruments, with stringent guidelines for each, and the disposal of the level system strengthen and clarify a registry of the most important theatre pipe organs in the United States? A good starting point would be the model of the Organ Historical Society's Historic Organ Citation program, which has granted citations to 354 organs, including four theatre organs (and many more would qualify) after thorough review to strict guidelines. It leaves no question as to the historic import of an organ. Even if once historically significant, an organ rebuilt (even if the rebuild was called an 'historic restoration' or 'preservation') is no longer considered historic, and the OHS has rescinded citations in several similar circumstances. It occurs to the author to say that we would have different ideals here than the OHS, but we shouldn't. If we want to garner the esteem of the classical organ community and the greater arts community and, in doing so, find another avenue to increase the acceptance and popularity of the theatre pipe organ, the ethics of showing respect for our art by placing

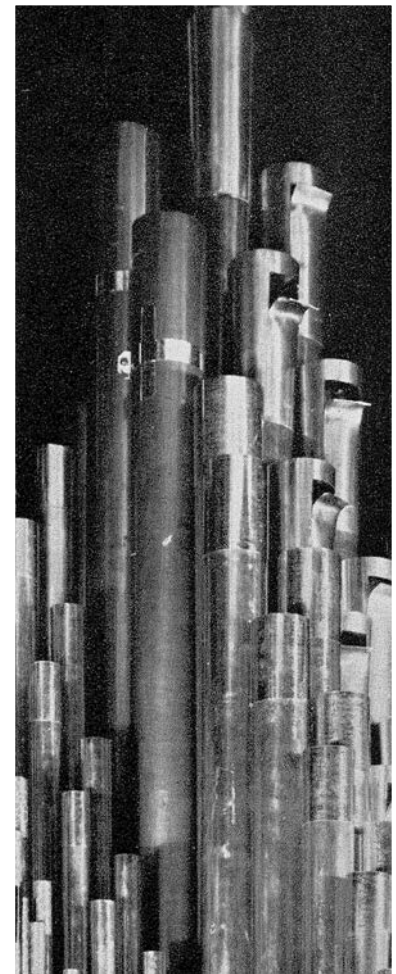
incredible value on intact original instruments should be identical. And it would actually make the job of awarding historic citations much easier.

The author encourages the reader to read the two pages dedicated to the "ATOS Historic Theatre Organ Preservation Program" found at the beginning of Allen Miller's *Theatre Organ Shop Notes*. The authors of these guidelines wisely based their recommendations upon those set by the OHS. All the factors of a true restoration are outlined there, and should serve as a model for any project undertaken on a theatre pipe organ in original condition. The spirit is there, but words do not save organs; true restorations do, and there still exists a gap in our culture between acknowledging the historical significance and importance of original organs, and the discipline and execution of responsible and faithful restorations. It's high time we looked at what we have said we should do, and start doing it, rather than paying it lip service. We can no longer assume somebody else will preserve these treasures for us.

In closing, a quote from noted American organ historian Jonathan Ambrosino gets right to the heart of our issue: "Restoration is a discipline that will always pose more questions than it answers. Although in theory it should be the simplest thing possible to leave something alone, it does not seem a very easy thing for most of us to accept. We would do well to ponder why. After all, leaving organs alone is the only way to allow history to reach its eventual admirers."

Jonathan Ortloff, a classical and theatre organist, is a student of David Higgs and William Porter at the Eastman School of Music in Rochester, New York. In Rochester, he serves on the board of the Rochester Theatre Organ Society, and helps maintain the Society's two instruments. He is also directing the restoration and installation of Wurlitzer Opus 970, a 3/8 Style F Special in original condition, in the Strand Theatre in his hometown of Plattsburgh, New York.

"...there still exists a gap in our culture between acknowledging the historical significance and importance of original organs, and the discipline and execution of responsible and faithful restorations."



From the Archives

Mystery Solved

The photos in the May/June issue of THEATRE ORGAN were taken by me in 1989.

A good client, Stanley Barton of Westport, Connecticut, owned Wurlitzer's Opus 1766, a 2/7 (c: 1927) from the Ward Theatre (Westchester Avenue) in the Bronx. Stan Bielski had it and, I believe with his good friend Gus Pratt, installed it in Stanley Barton's home. Stanley was a successful scientist and retired in the late 1980s. He came to give the organ to the Palace Theatre in Manchester, New Hampshire which, at the time, was enjoying new life as the Palace Theatre for the Performing Arts. With some modifications, chamber space could be created; however, the cost of installation grew and grew, and the Palace Board never felt there were truly adequate funds in place to go forward.

This all came to be because, about a year prior to Stanley's donation, I had been contacted by a Board member, attorney John Mclean, who invited me to look the Palace and offer my thoughts for a possible organ installation. During our visit on Thursday, July 30, 1987, John pointed out a window to a deteriorating hulk of a building down the street that he referred to as the Vitaphone. He claimed it was long closed, but he'd heard it still housed its theatre organ. As you know, by the late 1980s most of these instruments were gone or at least very picked over. I indicated my skepticism. He made a phone call, and an hour later I was standing inside the theatre which, with absolutely no power, was as dark as a tomb. It was being used as a storage warehouse for a local appliance firm. The man showing me the place had a good flashlight, and we stumbled through the many refrigerators and stoves, making our way to the pit where, lo and behold, there sat this Robert Morton. I was floored. The young man showing me around hadn't the slightest understanding for my enthusiasm but couldn't help but share it; he came along while we dug our way into the one chamber installation (right side). Its five ranks were Diapason, Flute, Vox, VDO, and Celeste, plus harp and chimes. Traps

were limited to cymbal, crash cymbal, and snare drum. It was well unified, which makes me wonder if the organ were later than the theatre's construction date. We even managed to find the Spencer blower which was also still languishing behind the pit, in the basement area under the stage. Luckily, my camera, with high intensity flash, was actually able to get some decent photos. As I recall, most everything was still there. I suggested that the Palace consider a larger instrument for a venue and room their size, and I sent the information and photos about the theatre and its Morton to THEATRE ORGAN and Tom B'Hend, who immediately corrected me that, at least as built in 1920, the theatre would have been called Vitagraph,

since Vitaphone was a Warner trademark that debuted with their (c. 1927) all-talking pictures.

I believe the organ was inevitably sold, with the profits going to the Palace's organ project fund. I've no idea who purchased it. Perhaps someone else will run with things from here?

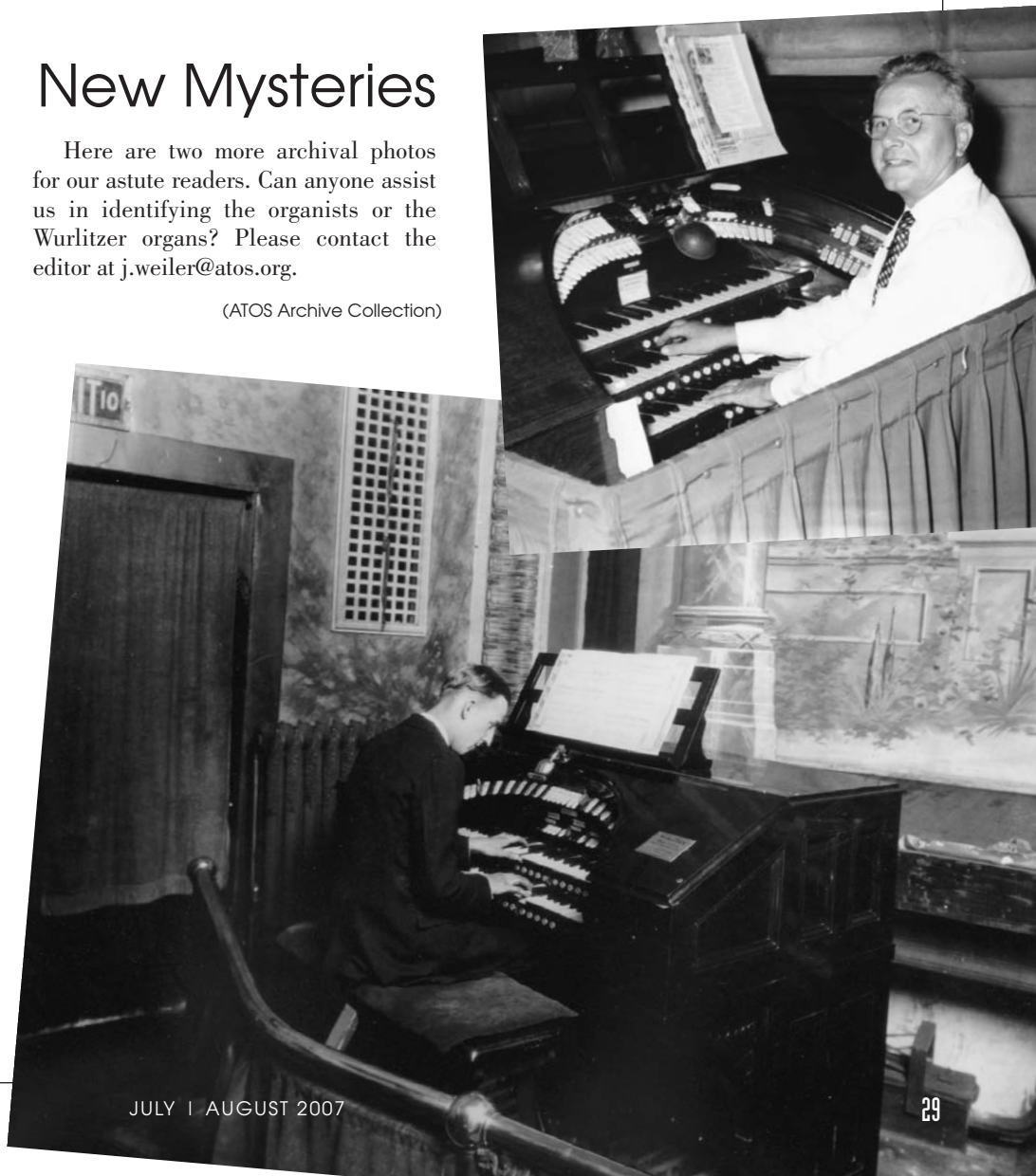
Stanley Barton later gave his Opus 1766 to the Palace, and we removed it to storage at a warehouse in Manchester, New Hampshire. The project evidently died a natural death as I never heard from or about the Palace organ project since. I wonder if the 2/7 Wurlitzer is still in storage. It was a nice, complete instrument and in good condition.

—Mike Foley
Tolland, Connecticut

New Mysteries

Here are two more archival photos for our astute readers. Can anyone assist us in identifying the organists or the Wurlitzer organs? Please contact the editor at j.weiler@atos.org.

(ATOS Archive Collection)



From the Archives

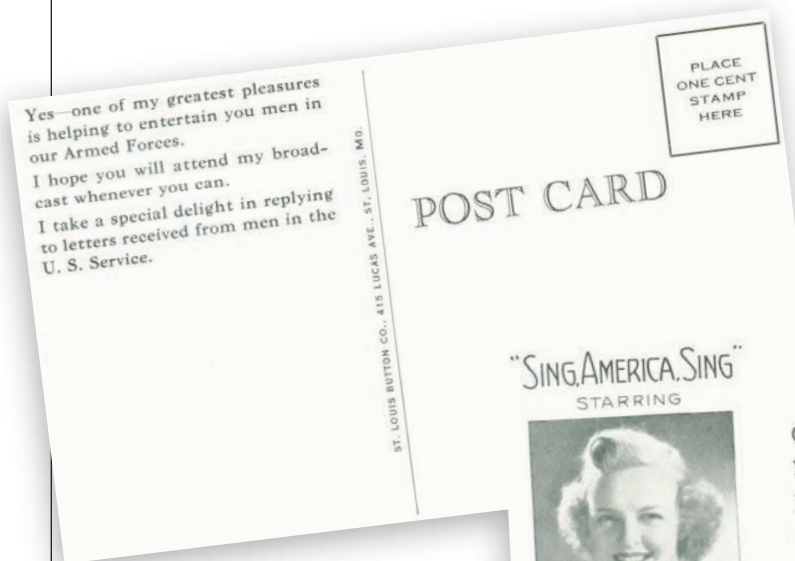
Mystery Solved Venida Jones (from March/April Issue)

The photo of Venida Jones at the console of the New York Paramount Wurlitzer which appeared in our March/April issue elicited the following from our readers:

The name Venida Jones hit me like a 32' Bombarde, as I hadn't heard nor thought of her for many decades. I had corresponded with her briefly during World War II, and she sent me a nice letter and a couple of her cards in an envelope postmarked 7 December 1942, just a year after the Japanese attack on Pearl Harbor.

Her card is self-explanatory, and be sure to read both sides. So, she is no longer a mystery!

—Chard Walker
Hesperia, California



(Chad Walker Collection)



(Greg Simanski Collection)

Hi There, Fellows!
Come to my Community Sing, just for you and have a swell time.
Every man in the uniform of the United States Armed Forces is welcome.
See there any Saturday night at 8:00 o'clock. I'll be looking for you.
VENIDA
KMOX Broadcasting Studio
12th & Spruce Streets, St. Louis, Mo.



ATOS Archive Collections Policy: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials include photos, stoplists, and specifications of theatre organ installations; contracts; correspondence, blueprints, engineering documents, and business records pertaining to theatre organ installations and theatre organ builders; photos, correspondence, performance contracts, programs, recordings and scores as they relate specifically to the activities of theatre organists and theatre organ personalities; books, drafts, transcripts, lectures, interviews and other publications related to the theatre organ; oral histories, written reminiscences, and other documents or artifacts relating specifically to the theatre organ.



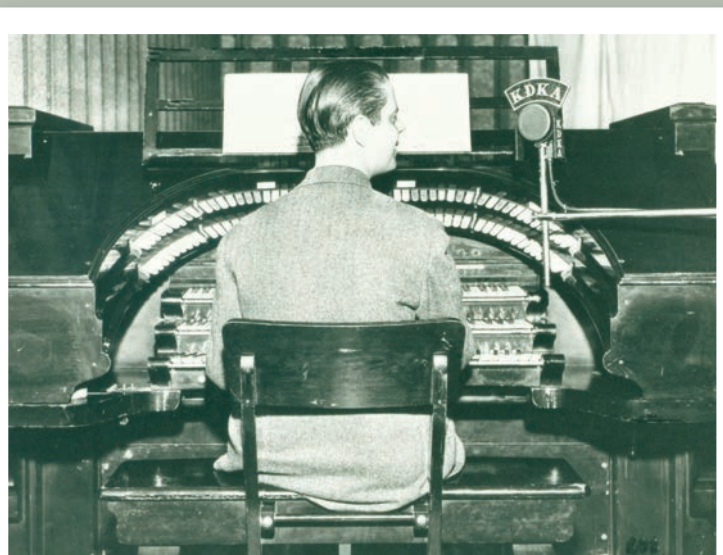
More on KDKA

Continuing to draw reader comment are the photos of Wurlitzer Opus 2231, installed in the studios of KDKA in Pittsburgh, and of organist Bernie Armstrong which were published in "From the Archives" in the November/December 2006 and the January/February 2007 issues of THEATRE ORGAN. Additional photos of Mr. Armstrong were recently discovered in the ATOS editor's files.

(Photos from ATOS Editor's Files)



Top to bottom:
Dave Garroway
(r) in 1938, Bernie
Armstrong reads
a request, Bernie
Armstrong at the
KDKA Kimball
in 1938



In response to the question of Venida Jones, I have two items in my collection on her. First is a piece of sheet music, "Hold Me Closer to Your Heart" (copyright 1936), and the second is a fan button for a radio program she hosted called "Sing, America, Sing." Both show her as organist for KMOX in St. Louis on the Columbia network.

—Greg Simanski
Burlington, Wisconsin

SIMONTON LITERARY PRIZE COMPETITION WINNER

HOPE-JONES ELECTRIC ORGAN COY LIMITED.
 TELEGRAPHIC ADDRESS: "HOPE-JONES, BIRKENHEAD."
 TELEPHONE NO. 200.
 WORKS: Argyle Street. BIRKENHEAD.
 September 30th. 1892

Dear Sir,
 In further reply to your favour of the 8th. July. We shall be pleased to engage you at the rate of (7d) sevenpence per hour, provided Mr. Benson to whom we have written sees no objection to your working for us. Should you enter our employment I think you may look upon the situation as a permanent one provided all things are satisfactory. Our working hours are from 7.30 am to 12 Noon, & from 1 pm to 6 pm; Saturdays from 7.30 am to 1 pm with an interval of quarter of an hour for lunch. Overtime will be paid for at the ordinary rate.
 Yours faithfully,
 Robt. Hope Jones per A.G.

P.S. An early reply stating whether you accept this offer will oblige

The World Around Hope-Jones

BY DON HYDE

1857. BIRTHS in the District of Latham in the County of Cheshire

No.	When Born.	Name, if any.	Sex.	Name and Surname of Father.	Name and Maiden Surname of Mother.	Rank or Profession of Father.	Signature, Description, and Residence of Informant.	When Registered.	Signature of Registrar.	Signature of Registrar.
317	Month February 1857	Robert Hope	Boy	William Hope Jones	Agnes Jones formerly Standforth	Landed Proprietor	Mr. Hope Jones of Latham Station Grange Latham	Eleventh March 1859	John James Registrar	



The purpose of this paper is to record the recent research that has been carried out into the world of Robert Hope-Jones and the people who lived and worked in his environment and whom he met during the course of some of the work he did during his organ manufacturing time in Great Britain before he emigrated to the United States. The Lancastrian Theatre Organ Trust has been troubled for some time that almost all of the original pipe organs built in Britain by Hope-Jones have been totally rebuilt, dramatically modified over the years by various organ-builders, or have been scrapped.

Since its foundation in 1968, the Lancastrian Theatre Organ Trust has been acutely aware of its close proximity to the birthplace of Robert Hope-Jones and to the area at Birkenhead on the Wirral in Cheshire where he started his groundbreaking work on pipe organs. Also, because one of Trust's first vice presidents was Fanny Wurlitzer (see appendix 1), who was one of the persons in control of the Wurlitzer factory at the time Hope-Jones was working there, we had a duty to preserve as much of this heritage as possible, before it was too late and was all lost, forever to become something that one only reads about in books.

Over the years the Trust has collected quite an amount of Hope-Jones heritage material and put it into safe storage. It was therefore essential that this heritage was safeguarded and the details of it recorded for the benefit of future generations just in case some of the original reference material was lost for some reason in the future. After all, Robert Hope-Jones is acknowledged throughout the world as the father of the theatre organ.

Robert Hope-Jones, the third son of William Hope-Jones, was born at Hooton Grange, Eastham on the Wirral, Cheshire, in 1859. The birth was recorded by John Jones, the local registrar, as entry number 317, and tells us that Robert was born on the "Ninth February 1859, at Hooton Grange, Eastham." The birth wasn't officially recorded until a month later on the 11th March 1859 (see figure 1). Robert's Baptism is recorded as taking place on 27 March 1859 (see figure 2).

Hooton Grange was quite a spectacular mansion which was built for Robert's father William, a person whose occupation is recorded as "Landed Proprietor" or, in other words, he was quite wealthy. The mansion was designed and erected under the control of Architect Charles Verelst. It was designed in a Tudor style of architecture and was built in stone and light coloured brick. The mansion had a long driveway with a lodge at

each of its two entrances. Hooton Grange was about halfway between Chester and Birkenhead.

The architect, Charles Verelst, was born in 1814 as Charles Reed, who at some time later and for an unknown reason, changed his surname to Verelst. He was also the architect for Saint John's Church in Birkenhead which is famous in its own right as being the home of a Robert Hope-Jones pipe organ, once thought to be the first pipe organ Robert built, but now known to be the second such organ. The later Saint John's organ had an electric action designed to what afterwards became British Patent number 18,073, officially taken out in 1891.

During our research, we looked in many archives around the area of South West Lancashire and other local areas in the hope that some record or pictures could be found of Hooton Grange. The answer was always the same; as far as anyone could tell us, there were no existing pictures of Hooton Grange, and no one could even tell us what the mansion looked like. Then by a sheer stroke of luck, while carrying out some of the research into this area where Hope-Jones lived, a visit was made to see if any foundations of Hooton Grange were still in situ. We found that one building, the original tack house where horse-riding gear was kept, was still in existence; and of course any remains of the house couldn't be too far away from this building.

While we were on this site looking at some stonework, an old gentleman came up and asked what the interest was. On replying, it was found out that he had taken a number of photographs in the early 1950s just before the house was knocked down (see figure 4). We were fortunate to be given a set of these photographs and, although their quality was not too good, the full splendour of the building could be seen. From other research in searching archives around the country it would now appear that these are the only surviving pictures of Hooton Grange. Using a bit of modern computer technology, it has now been possible to restore some of these photographs to give a view of Hooton Grange in its former glory (see figure 5).

During our research investigating the design of Hooton Grange, we located another similar mansion at 26-28 Palm Grove in Oxtan, Birkenhead, designed by the same architect, Charles Verelst, and looking very similar to Hooton Grange (see figure 6).

Directly opposite 26-28 Palm Grove was a house with the name "Montana." This house was once the home of a certain

Thomas Brassey. Brassey was one of the unsung heroes of Victorian times, and he worked for Charles Verelst as a contractor. Brassey could be claimed to be the world's first contractor. He built quite a number of these large houses for Verelst, and he also built Saint John's Church, Birkenhead.

Thomas Brassey, born on 7 November 1805, was the son of John and Elizabeth Brassey. The family owned and farmed some 300 acres of farmland near Chester in Cheshire. Thomas was educated at a school in Chester, and at the age of 16 he became an apprentice to a surveyor. When the apprenticeship finished, he became a partner in the business. Along the way Brassey was involved in a quarry on the Wirral, and then started in the brick-making business where he became well known for his light coloured bricks. It was these light coloured bricks that were used in the construction of Hooton Grange and which gave the mansion its spectacular looks.

Brassey became much more famous for his railway construction work. This all started when he was building the Chester Railway Station main line terminal and was introduced to the famous railway engineer George Stevenson. Stevenson said he was greatly impressed by Brassey's contracting work and, as a result, employed Brassey's company to lay railway lines for him. It can be said that Brassey laid more railway lines than possibly any other contractor. At this time Brassey employed some 85,000 men and, when he died in December, 1870, in his will left £3,200,000.

Thomas Brassey's achievements included most of the railway lines laid in Britain and in France including the Paris Rouen railway 1841, Spain, Barcelona and Mataro 1848, Holland 1852, Italy, Turin 1854, Eastern Bengal 1858, Mauritius 1862, and Australia, Queensland 1863, plus many others. Some of Thomas Brassey's descendants still live in Queensland, Australia.

Just a short distance from "Montana" on Palm Grove is a road called Charlesville, which has a junction with a road called Reedville, both roads named after Charles Verelst (Reed). Interestingly, at this junction stands the first Parsonage of Saint John's Church Birkenhead.

At this point in our research it was imperative that space was made available to put on public view our Hope-Jones Heritage items and Historic findings. So in 2002 the Lancastrian Theatre Organ Trust decided that premises had to be found to create this small museum for the benefit of the interested public. An old Sunday school was

found and purchased in Eccles on the western side of Manchester, with sufficient space to build a small theatre and with space to create our very special museum.

When the official deeds for this Sunday school were first viewed, an interesting fact came to light. The Sunday school was built in 1907 on land originally owned by Sir Charles Legh of Adlington. Sir Charles Legh lived at Adlington Hall in Cheshire, where his descendants still live today. This hall has a piece of unique heritage in that it houses the oldest playable pipe organ in Britain. The organ was built sometime just after 1500. This was an organ on which George Frederic Handel played and composed some of his music; in the safe at Adlington Hall is still held an original handwritten manuscript by Handel which states "The Hunting Song, music composed by George Frederic Handel, words by Sir Charles Legh." The organ was restored by the British organ-builder Mander in 1959 and is still playable today. A fantastic and interesting link to our worthy cause.

The Eccles Sunday school was not in a good condition, with broken windows and water pouring in. It also had not been used for some 30 years except as a depository for unwanted items of rubbish, so a great deal of work was required, firstly to just empty the building, and then to bring it back to a useable state so it could be converted into the requirements for our project. After four years of hard work, totaling some 17,000 hours by our volunteers, the building was fully restored and converted into the Trust's Heritage Centre with its unique Hope-Jones Museum. This Museum has already been acknowledged to be the world's first museum dedicated to the work of Robert Hope-Jones.

Since our project started, we have been contacted by a great number of various interested persons who have either come forward and donated Hope-Jones artifacts which have now been added to our collection or who have supplied information about the possible whereabouts of other potential artifacts. This information has been followed up and in many cases has led to other important finds.

A great many of these artifacts have been found and added to the collection two of them, in particular, are very important from a heritage point of view. These are two original and unaltered Hope-Jones consoles (see figure 7). These were found stored out of view in two churches in Burton-on-Trent in the Midlands area of the UK. Following some negotiation with the Church authorities, the two consoles have been rescued

and have now been placed on indefinite loan to the Hope-Jones Museum by the Church of England Diocese at Burton-on-Trent, which we now thank most sincerely for letting us preserve them for posterity.

Both these consoles are from complete organs that were manufactured by The Hope-Jones Electric Organ Company. The oldest of these consoles dates from 1894 and is from the Church of St. Paul's. The St. Paul's organ is a unique instrument, being the first complete commercial organ built by Hope-Jones after his company was formed in 1892, and it is identified as Opus 70. The reason for this high opus number is because Hope-Jones had been counting his opus numbers on all organs built under license to his patents, and these licensed instruments had been built from 1888 until 1893 when Hope-Jones set up "The Hope-Jones Electric Organ Company" as his first commercial organbuilding company. The second console, dating from 1900, is from St. Modwen's; this is identified as Opus 145. This was built just three years before Robert Hope-Jones emigrated to America and where he eventually joined the Wurlitzer Company.

As previously mentioned, Hope-Jones is credited as being the father of the theatre organ, but it has been said that Hope-Jones didn't make any theatre-type consoles as such before emigrating to America. A careful examination of these two Hope-Jones consoles puts a slightly different light on that situation.

On both consoles, the stops are not drawstops as one would expect at that time to find on Church organs, but consisted of two types of stopkeys. On the earlier console from St. Paul's the stops are a type of ivory rocker tabs that were specially manufactured for Hope Jones by the Endolithic Ivory Company Limited of London, whose advert states "Sole makers of Ivory Keys to the Hope-Jones Electric Organ Company Limited." The later console from St. Modwen's, manufactured just six years later, has stopkeys of a completely different design. Here Hope-Jones has completely changed the appearance of the stops. These later stops now look almost identical to those used years later on Wurlitzers and as were used on virtually all theatre organs.

The two consoles are both four-manual units with the rows of stops across the top of the backrail. Also, both these consoles have on their right hand key cheeks additional rocker tablets which control the tremulants which were fitted to these organs. The pipe ranks and stop arrangements of both these consoles are showing a tendency towards the

stop arrangements appearing on the later theatre organs, Stops like Tibias, Strings, Oboe, Gamba, etc., plus of course those tremulants. The embryo of Hope-Jones' colour coding for theatre organ tabs is also evident here for the first time; white for flue stops, red for reeds, and black for couplers. So, some the elements of what we consider today to be a theatre organ console were actually present on this first Hope-Jones commercial pipe organ built in 1894.

Another major item also acquired and on display is what we now know to be the earliest surviving original Hope-Jones electric action. This electric action was discovered along with other Hope-Jones items under much rubbish in the attic of a Funeral Director, where it had been in store for many years (see figure 8).

The action consists of a series of multiway switches operated by stopkeys which were intended to couple key contacts to pipe magnets. Each switch consisted of a row of two wire contacts, one wire contact being joined to a key contact, the other wire contact being connected to a pipe magnet. The contacts were operated by shorting together each pair of contacts with a short bar fastened in vertical rows on a wooden actuator. In many ways similar to the later Wurlitzer relay system, the major difference being that the effective roller switches on this system are vertical, whereas the later Wurlitzer roller switches are horizontal. The Trust is not aware of any other electric actions of similar age that are still in existence. As far as is known, all the other original Hope-Jones electric actions have been destroyed and scrapped over the years. Thus to find such a complete and well preserved action is not only a very important Heritage item but a major contribution to our Hope-Jones Museum.

We had always been under the impression that there were no surviving Hope-Jones tremulants, as it was thought that these had been destroyed when their respective pipe organs were rebuilt. Again through an interested person creating a lead, one such original tremulant has been located, rescued, cleaned, and is now in the Museum. It is interesting to look closely at this tremulant and observe its operation, and also to observe how later Wurlitzer and other theatre organ tremulants follow this basic Hope-Jones design. This unit again is controlled by two of the original Hope-Jones action magnets; also the pull wire from the operational bellows has the same thread for its leather buttons as on the later Wurlitzers,

1859. BIRTHS in the District of <u>Latham</u> in the County of <u>Chester</u>										
No.	When Born.	Name, if any.	Sex.	Name and Surname of Father.	Name and Maiden Surname of Mother.	Rank or Profession of Father.	Signature Description; and Residence of Informant.	When Registered.	Signature of Registrar.	Baptismal Name if added after Registration of Birth.
317	ninth February 1859 Hooton Grange Latham	Robert Hope	Boy	William Hope Jones	Agnes Jones formerly Handforth	Landed Proprietor	Wm Hope Jones Father Hooton Grange Latham	eleventh March 1859	John Jones Registrar	

BAPTISMS solemnized in the Parish of <u>Latham</u> in the County of <u>Chester</u> Year 1859						
When Baptised	Child's Christian Name.	Parent's Name.		Abode.	Quality, Trade, or Profession.	by whom the Ceremony was performed
		Christian	Surname.			
1859. March 27th No. 522	Robert Hope son of	William Hope and Agnes	Jones	Latham	Gentleman	J. Bourne Cur



Figure 1
Registration of Robert's Birth.

Figure 2
Record of Robert's Baptism.

Figure 4
Hooton Grange taken in 1953 just before the house was demolished.

Figure 5
A computer-restored image of Hooton Grange taken from an old black and white photograph to show the original splendour of this house.

Figure 6
26-28 Palm Grove, Oxton. A house designed by Verelst in similar style to Hooton Grange and still standing today.



Figure 7
Two Hope-Jones original consoles. The one on the right is from Saint Paul's Burton-on-Trent, dated 1894. The one on the left is from Saint Modwen's Burton-on-Trent, dated 1900.



Figure 8
The oldest known original Hope-Jones electric action, still surviving.



Figure 11
One of the earliest electro-magnets made by Royce for the Hope-Jones organ as Saint John's Birkenhead.

Although the progenitors of the great Company of Rolls Royce Limited; viz: F.H. Royce and E.A. Claremont, who commenced business in 1884 with a combined capital of £75, (in later years augmented by loans from their wives) were noted for the production in quite as good a nature as the products of Rolls Royce Limited in the direction of (to take in order of precedence) Electric Bell Sets, with Bell, Push, Wire and leclanche cells, at that time advertised as a "Royce Speciality" @ 7/6d, Incandescent Electric Lamp Holders, Switches, Fuses, Ammeters, Voltmeters, Electric Arc Lamps, Electro Motors, Dynamos, Switchboards, and indeed all that is necessary for complete electric installations and "inter alia" Electro Magnetos for the Hope-Jones organ manufactured at Birkenhead, the work was not of such a nature as would call the attention of the "man in the street" who is desirous of making his fortune with little risk.



Figure 10
Part of a document written by John De Looze, secretary of Henry Royce's company. This document gives the proof that Royce supplied electro-magnets to Robert Hope-Jones.

Figure 13
A view looking down Trafford Park Road. The factory on the left is Glover's Cables and the name plate for Royce's Company can just be seen on the right. Trafford Park was known to be the world's first industrial estate.

so Hope-Jones continued to use the original British threads when working in America.

The Museum also has what is known to be the world's oldest surviving Diaphone. This Diaphone is the only remaining one of a complete rank found at the back of the organ in St. John's Church Birkenhead. It was understood that these Diaphones had been stored there for many years following early work during their development. They were stored on an unconnected windchest at the rear of the organ. The Diaphones were rescued by Trust Technical Team members just as St. John's Church was about to be finally demolished. The complete rank of Diaphones was put into storage in a farm outbuilding in Winwick near Warrington, but unfortunately disaster struck when all these pipes except one were destroyed in a fire caused by an electrical fault in the building where they were stored. Fortunately, the one pipe and its base had been removed from storage to be photographed and were thus saved. This pipe with its base support and its tuning slide, with Hope-Jones own handwriting impressed upon it, is now on display in a showcase in the Hope-Jones Museum.

It is generally considered that St. John's Birkenhead was the church where the first complete organ built by Robert Hope-Jones was situated. However, research has shown that this is not so, and the credit for that first organ should now go to St. Luke's Tranmere, Birkenhead, an organ which was rebuilt in 1884 by Hope-Jones, then age 25. The organ had originally been built by William and Frank Hall, organbuilders in Birkenhead. The remains of this organ have also been acquired, restored, and are now reduced to a diminutive two-octave version with three stops, working and on display in the Museum. This organ from St. Luke's was first played by Robert when he was just 23 years old. It is interesting to note that a certain Mr. Laird was a sidesman at the Church; and when Robert started work his first job was as an apprentice at Laird's Shipbuilders in Birkenhead, it was owned by the same Mr. Laird.

Starting in 1886, Robert Hope-Jones built the organ for which he became most famous, that being the organ of St. John's Birkenhead. He built this organ assisted only with the help of volunteers from the church choir, because in 1886 he was still working as a Telephone Engineer with the Lancashire and Cheshire Telephone Company in the position of Chief Electrician. It should, therefore, come as no surprise that he used the electrical knowledge gained in this job in the early days of electrical engineering to

design and subsequently patent an electric action for pipe organs. With this electrical knowledge and the experience gained through his job, it was always thought that Hope-Jones would have wound the coils for the electromagnets in his electric action himself; however, again recent research carried out has now shown beyond all doubt that these coils were wound in Hulme, Manchester by a certain Henry Royce, who later became famous in his own right as the co-founder of the Rolls Royce car company, a fact and link that has lain undiscovered for 100 years.

Just before this time, Henry Royce was working as the first electrician for a company that was installing the first electric street lights in Liverpool. The firm Royce worked for was undertaking all kinds of electrical work using this new technology of electricity; it is known, for instance, that they also undertook the electric lighting of the Prince of Wales Theatre in Liverpool. This particular contract was very successful and, as a result, a new subsidiary company was formed in October, 1882 called the Lancashire Maxim-Weston Electric Co. Ltd. of Peter's Lane, Liverpool.

At this same time, Robert Hope-Jones was the Chief Engineer of the Lancashire and Cheshire Telephone Company and was controlling the installation of telephones in Liverpool. We have often wondered, as Henry Royce was involved in laying power cables for street lighting in Liverpool streets and Robert Hope-Jones was laying telephone cables also in Liverpool streets, if they had met each other in this environment? A possibility still looking for clues.

Unfortunately, the Lancashire Maxim-Weston Electric Co. Ltd. that Henry Royce was working for went bankrupt, and it is recorded that "friends" suggested Royce move to Manchester to form his own company manufacturing electrical items, a move which took place in 1884.

The fact that Royce moved to Manchester and shared part of a building with an organbuilder adds to that question above—did Henry Royce already know Robert Hope-Jones? Had they met during their work in Liverpool streets? Was it even Hope-Jones who suggested that Royce share a factory with Benson's Organ Builders? What is certain is that at that time George Benson, owner of the company, was manufacturing pipe organs with an electric action manufactured under license from the Hope-Jones Patents, so George and Robert were certainly acquainted.

There is now no doubt that this Royce connection with Benson's Organ Builders has uncovered some evidence to identify a surviving early electric action coil from St. John's Church Birkenhead as the world's oldest Henry Royce artifact. Prior to this evidence coming to light, the Henry Royce Foundation told us that the world's oldest known Henry Royce artifact had been dated at 1898. Our research has now moved this date backward to 1886 (see figure 11).

The documentary evidence that proves this fact is contained in a company profile written by John De Looze. John De Looze was the company secretary of F.H. Royce Ltd. from 1893 until 1943. The document lists early items manufactured by F.H. Royce and Co., and in the document is the following important statement: "'inter alia' Electro Magnetos for the Hope-Jones organ manufactured at Birkenhead, the work was not of such a nature as would call the attention of the 'man in the street' who is desirous of making his fortune with little risk."

This important evidence came to light in documents that were held in the Leicestershire Records Office and were found for us by the Rolls Royce Historian, Tom Clarke. The Rolls Royce company has given special permission for a copy of this record to be made for use in our Museum (see figure 10). Later as his company expanded, Henry Royce moved from his first premises in Blake Street to the next street in Hulme—Cooke Street, and then to Trafford Park Industrial Estate in a factory directly opposite Glover's Cables Ltd. (see figure 13). It should be noted that Glover's Cables had invested money in the Lancashire and Cheshire Telephone Company as early as 1881 (see figure 12). This, of course, was the company that Robert Hope-Jones worked for. Could this be another connection between Hope-Jones and Royce?

It is also significant that Ernest Claremont, who was the Managing Director of Glover's Cables, became the brother-in-law of Henry Royce, so there is not much doubt that Royce obtained his wire for winding the Hope-Jones electric action coils from Glover's Cables. It is also fact that Henry Edmunds, who was a major shareholder in Glover's Cables, was the person who introduced Henry Royce to Charles Rolls and thus created that world-famous company of Rolls Royce.

Earlier in this paper there was mention made of a stop called the Tibia. It had been generally thought that Hope-Jones didn't invent his Tibia until after he emigrated to America in 1903; however, evidence

has now come to light to show that was not so. A rank called the Tibia had been in use for some time in Europe, used mainly by German organbuilders, and was a type of simple flute. Hope-Jones completely changed the format and redesigned the Tibia in 1894. He invented his first Tibia pipes in two forms which were named the "Tibia Dura" and the "Tibia Plena." Both names being of Latin origin, the word "Dura" comes from the Latin meaning "Harsh to the ear," and the word "Plena" from the Latin meaning "Plump, Stout, or Thick," Tibia being the Latin for Flute. One of Robert Hope-Jones' brothers was Kenyon Hope-Jones, who was a church minister and Latin scholar, so no doubt he helped Robert with the choice of suitable Latin words for the names of these organ pipes. The world's first two original Hope-Jones Tibia ranks have now been located, acquired, and are both on display in the Museum (see figure 9).

Robert Hope-Jones' first company was called "The Hope-Jones Electric Organ Company" and was founded on 1 July 1892. The factory was made up of a number of cottages at 11–13 Huskisson Street in Birkenhead, not too far from St. Johns Church. It was the intention that the company was formed to act as consultants and to license Hope-Jones organ patents, as well as manufacture pipe organs under its own name. Hope-Jones applied for a number of patents which ran into thirty plus as provisional patents, but not all these were granted full Patent status. Among the archive material our research has enabled us to acquire is a copy of a part of the original patent register from Hope-Jones' patent agent W.P. Thompson and Co. of Liverpool, Founded 1873. The copy document was acquired just before the original was placed in long-term storage in a sealed vault. It is a handwritten record of all the original patent applications made by "Hope-Jones R" between October 11, 1889 and November 20, 1894. Among the Hope-Jones patents is one dated April 6, 1891 for a device called a Distance Indicator. Maybe this could form another interesting subject for research. Also in this copy register are the names of several other manufacturers of the time, notable is a patent applied for by "de Ferranti" for electric cables, a company which later became the well known electrical company.

For the Hope-Jones Electric Organ Company's first year of operation, Robert's younger brother Frank Hope-Jones was company secretary. After the first year, Frank used part of the Electric Organ Company premises to start his own work which led to

the invention of the Synchronome, a first electric clock. Frank Hope-Jones was also involved in early Amateur Radio and became a founder member of the Radio Society of Great Britain. Frank went on to invent and patent the Greenwich Time Signal Pips which are still used today as the time signal before the BBC Radio News. An interesting link to Frank Hope-Jones is the fact that Lord Egerton of Tatton Hall, Knutsford, Cheshire, was also one of the first Radio Amateurs in the country and had contact with several Radio Amateurs including 6TW—James Noden, the local Radio Society of Great Britain representative. Lord Egerton also had interests in radio in London where Frank was working. Lord Egerton formed a radio manufacturing company in Manchester, just about a mile from where Henry Royce was working at Benson's. The company was called "Meta," believed to stand for Maurice Egerton of Tatton Associates. Also Lord Egerton was a pioneer in aircraft flying and used radio to communicate to his aircraft flying above Tatton Hall in Cheshire. A great flying friend of his was Charles Rolls who, of course, eventually joined Henry Royce to form that famous company.

Two interesting events have come to light during our research that show the determination of Robert Hope-Jones to get his own way.

The first occurred in 1897 when a confrontation took place between Robert Hope-Jones and the Birkenhead branch of the Organ Builders United Trades Society, an early Trade Union. The incident took place when Hope-Jones wanted to employ female labour in his factory, but members of the above Trade Society instructed its members not to impart any knowledge to the girls. It was reported that several members of the work force had been intimidated by members of the Trade Society. Eventually Hope-Jones announces that he is severing all business connections with the Trade Society. Hope-Jones wins his case, and several members leave his employ. A private letter has come to light that was written by Hope-Jones "To the late Employees of the Electric Organ Company Ltd. who are members of the Organ Builders United Trades Society." This is another instance of Hope-Jones heritage material being undiscovered for possibly 100 years.

The event was also reported in the local newspaper, *The Birkenhead and Cheshire Advertiser*, on the 18th September 1897 as a "Lock-out at Hope-Jones' Organ Works." There was a response on 25 September in a

letter to the Editor from Robert Hope-Jones denouncing the report and declaring that there was no lock-out.

The second event was of a much less serious nature, but still shows Hope-Jones' determination. This second incident took place in May, 1898 in a letter to the University of Edinburgh. Basically the Electric Organ Co. Ltd. had supplied a new organ to the McEwan Hall, and the Hall people had decided to have it serviced by a local organbuilder called Wellby. A letter discovered about ten years ago in the Edinburgh University archive written by Robert Hope-Jones has the statement, "We are most anxious that your Organ should be kept in perfect order, as no firm besides ourselves has, at the present time, the requisite knowledge & skill to enable them to do this."

A major stockholder in the Hope-Jones Electric Organ Company was Thomas Threlfall, the famous brewing magnate in Liverpool, who held 155 Preference Shares and 300 Ordinary Shares. In 1894 Thomas Threlfall had a three-manual Hope-Jones organ installed in his London home at 19 Hyde Park West. The Hope-Jones order book shows this to be quite a substantial instrument, with 18 ranks of pipes. It is also interesting to note that the first commercial organ built by Hope-Jones for St. Paul's Burton-on-Trent was paid for by Mr. Bass of the Bass Brewery, another brewing magnate.

Following on the same line, Benson's Organ Builders, which shared its factory building in Blake street Hulme with the electrical company owned by Henry Royce, was financed by a Benjamin Joule, another well-known brewing magnate in Hulme Manchester.

Benjamin Joule was the father of Benjamin Joule, Junior and James Joule. Both these sons had a fascination for electricity and were taught by the well-known John Dalton, who was a scientist and professor in mathematics in Manchester University. James Joule (1818–1889) had a fascination for electric motors and was still alive when Henry Royce's company started work in the Benson's Organ Company building in 1884. One wonders if these two also met each other?

One of Joule's main interests was to try to produce an electric motor driven by a zinc-acid battery. He hoped that this would replace the coal-driven steam engines that were the norm at that time. He realised that this was a highly ambitious project which would require a great deal of preliminary research. During this project, he worked out

1881 Trading on a Capital of £1894 of which £1042 was his wife's money. His total sales were £10318 and profit £1788. About this time he seems to have started in Cable business as during next 4 years we find £5800 spent on cable machinery although business chiefly making filters, doubling machines, economisers and ropes. In 1882 profit was £4013 and wages £1800. This year we have first mention of Springfield Lane at assessment £76 rates £15. Trip to Blackpool of 60 employees, cost £25.10.11. including breakfast, dinner and amusements. Mr. Glover accompanied them. At this time he invested £100 in Lanc & Cheshire Telephonic Exc. Co. Ltd. From 1879 to 1882 Mrs. Glover was constantly putting money into the business up to £1078 which was then transferred to her husband's A/c. From 1883 rented a house at 25 Broughton Road, at £19.10.0. but appears to have lived at 16 St. Paul's Rd. Kersal later changed to Bury New Road, Kersal.



THE HOPE-JONES ELECTRIC ORGAN COY LIMITED.
 LONDON Office.
 4 HUGGON LANE.
 QUEEN VICTORIA STREET.
 LONDON, E.C.

WORKS—
 Argyle Street.
 BIRKENHEAD.
 TELEGRAPHIC ADDRESS
 "HOPE-JONES, BIRKENHEAD"
 TELEPHONE NO. 200.

September 30th. 189 2

Mr. Albert E. Lloyd,
 MANCHESTER.

Dear Sir,

In further reply to your favour of the 8th. July. We shall be pleased to engage you at the rate of (7d) sevenpence per hour, provided Mr. Benson to whom we have written sees no objection to your working for us. Should you enter our employment I think you may look upon the situation as a permanent one provided all things are satisfactory. Our working hours are from 7.30 am to 12 Noon, & from 1 pm to 6 pm; Saturdays from 7.30 am to 1 pm with an interval of quarter of an hour for lunch. Overtime will be paid for at the ordinary rate.

Yours faithfully,
 Robt. Hope-Jones per A.E.

P.S: An early reply stating whether you accept this offer will oblige.



1898. Marriage solemnized at *St. Paul's Church* in the Parish of *Leeds* in the County of *West*

Civility	No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
			Robert Hope-Jones	38	Bachelor	Electrical Engineer	Tranmere	William Hope-Jones	Gentleman
			Bevil Lausence	28	Spinster	-	Leeds	William Lausence	Gentleman

Married in the *usual* manner according to the rites and Ceremonies of the Church of England, or after *Rites* by us,
 This Marriage was solemnized between us, *Robt Hope-Jones* in the Presence of us, *William Lausence* *J. F. Pease* Officiating
Bevil Lausence

CERTIFIED to be a true copy of an entry in the certified copy of a register of Marriages in the Registration District of *Hollingbourne* given at the GENERAL REGISTRY OFFICE, LONDON, under the Seal of the said Office, the *28th* day of *September* 189*9* MX 291465

Figure 12
 A Glover's Company statement dated 1881. An important remark in the statement that Glover's invested £100 in the Lancashire and Cheshire Telephone Company—the very company that Robert Hope-Jones was working for and became the chief electrician of.

Figure 9
 The front wooden rank of pipes is the world's first Hope-Jones tibia plena.

Figure 3
 Solemnisation of Robert's Marriage.

Figure 16
 A letter from Robert Hope-Jones to Albert Lloyd with the offer of a job. It was sent at the time when Henry Royce was sharing the building with Benson's Organ Builders.

Figure 14
 Benson's Organ Building staff taken in 1890. Albert Lloyd is kneeling in the front right of picture.

how to measure the heat generated by an electric current. James Joule was, of course, the famous Physicist who founded the definition for the mechanical equivalent of heat with that famous constant 4.2 named after him.

It was printed in the *Discovery Magazine* of February, 1891 that St. John's Birkenhead organ had an electric action that was supplied by a 2-hp Gas Engine driving a dynamo. It is known that Henry Royce had just previously taken out a Patent for that same combination, so with the now-established close links between the two, there is no doubt that Royce supplied the electrical supply for the St. John's organ. It is mentioned in the company profile written by John De Looze that Henry Royce's company made Leclanché cells, a type of battery developed by Frenchman Georges Leclanché. It was this type of cell that Hope-Jones mentions in his various lectures as the battery supply he used for his organs. Measurements made on the coils manufactured by Henry Royce show that the voltage required to operate these coils, and thus the voltage required for the electric organ action, was 4.5 volts. This is the same as the output voltage of the Royce dynamo and also the voltage output of three Leclanché cells in series. Another very interesting link between Hope-Jones and Royce is that they were both Members of the Institution of Electrical Engineers, and they joined the Institution just five years apart: Hope-Jones in 1892 and Henry Royce in 1897.

It was well known that Robert Hope-Jones gave a lot of free advice to many of the other organbuilders in the country, much to the annoyance of his financial supporter, brewing magnate Thomas Threlfall. George Benson, Norman and Beard, John Compton and Nicholsons were certainly among them.

In 1903 following several accusations, some by prominent organbuilders, Robert felt it was necessary to leave the country on the S.S. Teutonic and emigrate to the United States together with his wife, Cecil Laurence, whom he had married on 27 August 1895 (see figure 3). He arrived in New York on 7 May 1903.

At the time Robert's departure must have caused some amusement and relief to the many organbuilders who were hostile to his patents and inventions and who were, in consequence, missing out on some large orders for pipe organs that always seemed to be given to Robert Hope-Jones. However, in the absence of Hope-Jones, these very same organbuilders lost no time in making use of many of Hope-Jones' patents, in many cases

while the patent was still registered and had not expired.

After Robert had left the country, a large number of the various Hope-Jones organs appeared to have been sabotaged by unknown organbuilders, maybe in the hope that they could obtain orders to rebuild them. It was certainly true that many of these organs unexpectedly received innumerable faults for no apparent reason. One such casualty was his organ at St. Modwen's Burton-on-Trent (the console now being at our Museum). Here one pipe from each of the more unusual stops was stolen, most probably to be copied by a rival organbuilder. This fact helped to spread the word as evidence that Hope-Jones organs were unreliable. Investigation has shown that many of these faults were engineered, even in some cases causing what might appear to be a fire started by an electrical fault when in fact the organ electrical system had been disconnected.

To go back to 1892 for a moment, a series of letters have recently come to light. These were, discovered when the grandson of an organbuilder was sorting out his father's estate. These letters have an interesting connection which starts at Benson's Organ Builders at the time that Henry Royce was sharing the factory. Robert Hope-Jones received on 8 July 1892 a letter from an employee of Benson's asking for a job with the Hope-Jones Electric Organ Company. Robert replied, offering the person a job at a pay of seven pence an hour, if his present employer, George Benson, had no objection. The person, who was called Albert Lloyd, accepted (see figure 16). In a photograph of Benson's Organ Builders staff, Albert Lloyd is the young man on the right of the picture, kneeling (see figure 14).

The story goes on; when Hope-Jones emigrated to America, Albert Lloyd again requested a job. This time Lloyd actually emigrated and arrived in the USA on 22 June 1907. The very day he arrived, a letter was waiting for him offering a job with the "Hope-Jones Organ Company, New York and Elmira" (see figure 17). Lloyd eventually followed Hope-Jones to the Wurlitzer factory. Then on 6 September 1911, Lloyd received a letter from George Kilgen and Sons offering him a job in charge of organbuilding (see figure 15: Albert Lloyd is third from the right). Interestingly, Lloyd's address on the letter offering him the job is Box 4, North Tonawanda, New York.

A main feature of Robert's work in the United States was his dream to build a people's instrument in the form of a fully

unified organ, a feature which Hope-Jones had mentioned in a paper he had given as early as 1891. The Hope-Jones unified system allowed individual ranks of pipes to be played from any keyboard and with his coupler design were able to be used at any chosen pitch. This, of course, came to fruition in his design of the Wurlitzer theatre organ now known the world over.

It is well recorded that when Robert Hope-Jones was working for Wurlitzer at their factory in North Tonawanda, he was banned from the factory because he would insist on going on the shop floor and interfering with production, trying to improve or change designs, etc. In fact, it is now known that Robert Hope-Jones was a perfectionist of major proportions. Recently our research has found out that Henry Royce was also a perfectionist and was also banned from the Rolls Royce Factory for that very same reason; another very interesting link.

To recap, we have Henry Royce, who shared a factory with Benson's Organ Builders. We know that Benson knew Hope-Jones and made his electric action under license. At this time Ernest Claremont was the managing director of Glover's Cables; he was also Henry Royce's brother-in-law, so no doubt that Royce got his wire for winding Hope-Jones electromagnets from Glover's. Ernest Claremont was also the chairman of Royce Ltd. It is recorded that Henry Edmunds, a major shareholder in Glover's Cables, was the person who introduced Charles Rolls to Henry Royce. However as mentioned, Frank Hope-Jones was the first company secretary of Roberts Electric Organ Company, and Frank was one of the first Radio Amateurs in the area and a founder member of the Radio Society of Great Britain. It is also fact that Lord Egerton of Tatton—who was a descendant of the Duke of Bridgewater—was also one of the first Radio Amateurs and involved quite deeply in the radio amateur movement. Lord Egerton was a flying pioneer and often flew his plane from Tatton Park, his home. It is recorded that one partner in his flying was Charles Rolls. The two of them went together to meet the Wright brother pioneers on a visit to Britain. Tatton Hall was the first place in Cheshire to have electricity installed and, possibly, telephones. Henry Royce had a house built in Knutsford, the village just outside the gates to Tatton Hall; also, Henry Royce was a member of the local motor club of which Lord Egerton was also a member. It just goes to show how the Victorians worked and got to know everyone who



mattered. This was often referred to in the past as the “Old Pals Act.”

Since my involvement with theatre organs, which started over 33 years ago, we have always jokingly referred to the Wurlitzer theatre organ as the “Rolls Royce of theatre organs,” and so our present research and knowledge goes well with the old saying, “Many a True Word is Spoken in Jest.”

The Lancastrian Theatre Organ Trust’s “Hope-Jones Museum” was opened on 30 September 2006 by the mayor of Salford, Councillor B. P. Murphy, and is now open to the public. The Lancastrian Theatre Organ Trust also use the 1920s decor auditorium for a series of lunchtime concerts presented every Wednesday using the Heritage Centre Wurlitzer, which is the ex Trocadero, Liverpool, Style DA, 2/6 instrument, Opus 1664, which was one of the first 13 Wurlitzers shipped to Britain and is now the sixth oldest surviving Wurlitzer in the UK. The Wurlitzer was first installed in October, 1927 and was, of course, originally used for accompanying silent movies.

Acknowledgements:

Birth and Marriage details: Roger Fisher, LTOT Committee Member. Henry Royce material and Copy Archive: Tom Clarke, Rolls Royce Historian. Glover’s material: Archives in Manchester Science Museum. Albert Lloyd material: Tom Lloyd, Albert’s grandson in New York, USA. Hope-Jones consoles: Rev. Paul Farthing, Vicar of St. Pauls Burton-on-Trent.

G.F.F. 75 PRENTON ROAD WEST, PRENTON, WIRRAL CH42 9PZ

£36,950



We are confident that prospective buyers will be impressed by the size and layout of the accommodation provided by this ground floor flat which comprises a double fronted unit in a Victorian semi-detached house which has been converted into three self-contained flats. As you can see from the room measurements the accommodation is particularly spacious and with some sympathetic refurbishment the apartment could be a very attractive home. Another good feature is the rear garden held under lease for the benefit of the ground floor flat. There is no on-going chain and our client is seeking an early sale.

ACCOMMODATION

COMMUNAL FRONT DOOR AND ENTRANCE VESTIBULE LEADING TO GROUND FLOOR FLAT:-
LARGE ENTRANCE HALL: 18'9" x 6'10" (5.7m x 2.1m) with stone cupboard.
FRONT LOUNGE: 25'6" into bay x 13'4" (7.8m x 4.1m) with stone fireplace and door to:-
REAR DINING ROOM: 13'10" x 13'4" (4.2m x 4.1m) with cylinder and immersion heater (disused gas fire/boiler).
KITCHEN: 13' x 6'10" (4.0m x 2.1m) with sink unit, base units, four door wall cupboard and pleasant aspect from window.
ROOM: 8'4" x 7" (2.5m x 2.1m) with replacement double glazed rear door.

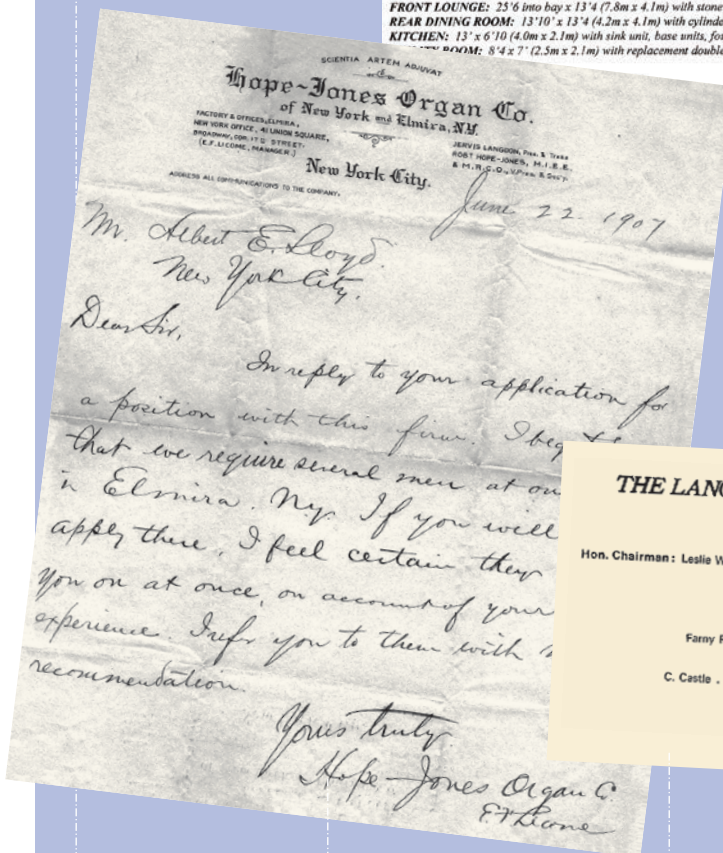


Figure 15
Photograph taken in 1911 outside Kilgen Organ Builders in the USA. Albert Lloyd is third from the right in the front row.

Figure 17
A letter from Robert Hope-Jones’ company in Elmira to Albert Lloyd with another offer of a job. It was sent to Albert Lloyd on the very day he arrived in America after emigrating from Britain.

Appendix 1
A copy of the Trust’s original headed note paper showing Farny Wurlitzer, Reginald Foort and Richard Simonton as its first Vice Presidents.

Part of recent estate agent’s leaflet on the sale of 75 Prenton Road West, where Hope-Jones lived after the death of his father and the family had to leave Hooton Grange. The house still has its name carved on the gatepost: “ELPIS,” the Greek word for “Hope.”

Have you remembered the **ATOS Endowment Fund** in your will or trust?

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"The Orpheum Theatre recently brought back Bob Ralston for his second performance in less than twelve months. Once again, Bob filled the seats with over 1,000 tickets sold and the theatre walking away with a nice profit. The organ fans were delighted with the show and patrons were asking me to bring him back again next year. Not only can Bob sell tickets for the theatre, he is great to work with. The Orpheum plans to have him back again and again!"

—Kim Steffen, Development Director
Orpheum Theatre, Sioux City, IA



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ROB RICHARDS TOURING ORGAN

Gladys Lyle

Brian Jensen of Baltimore, Maryland sent a small collection of ephemera which helps us better understand the life of a theatre organist during the days prior to World War II. Gladys Lyle, who also appeared at the Paramount, Atlanta, was one of the few organists still playing regularly in theatres. Understandably, she was protective of her position, as this correspondence attests.

(Brian Jensen Collection)

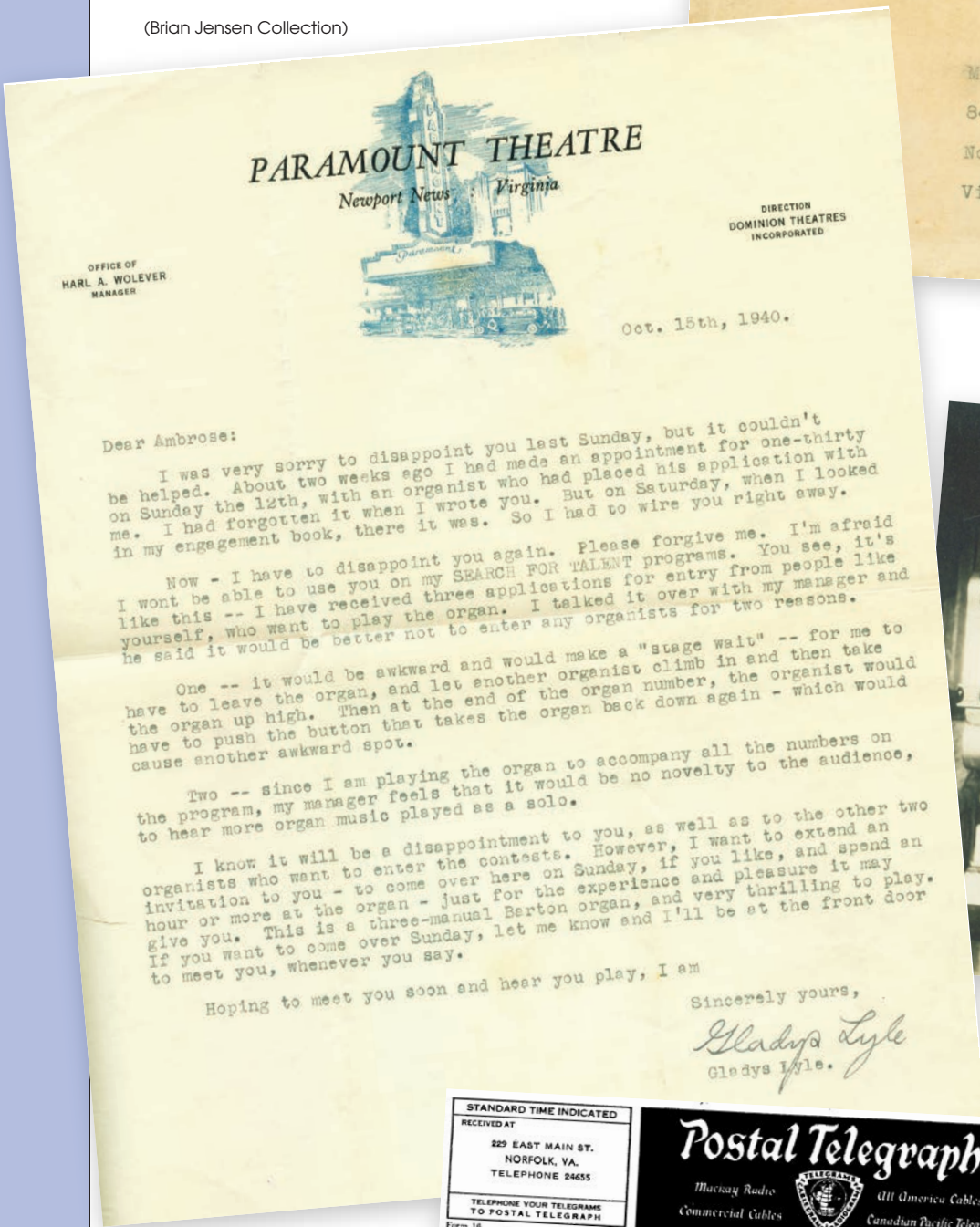
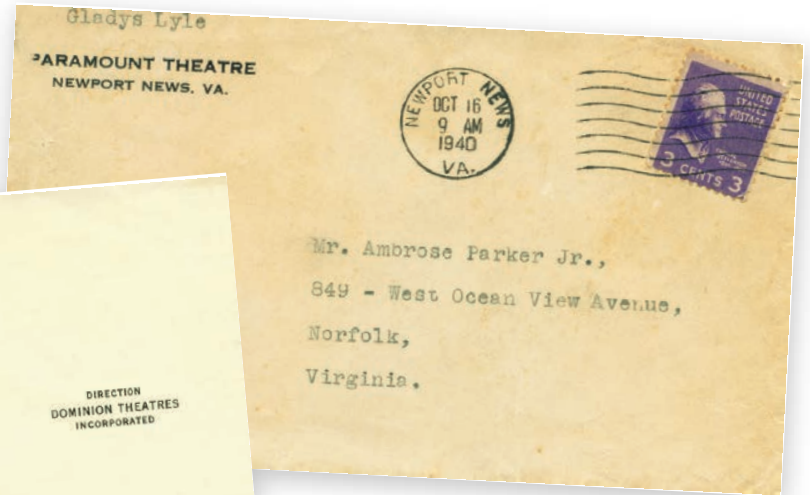
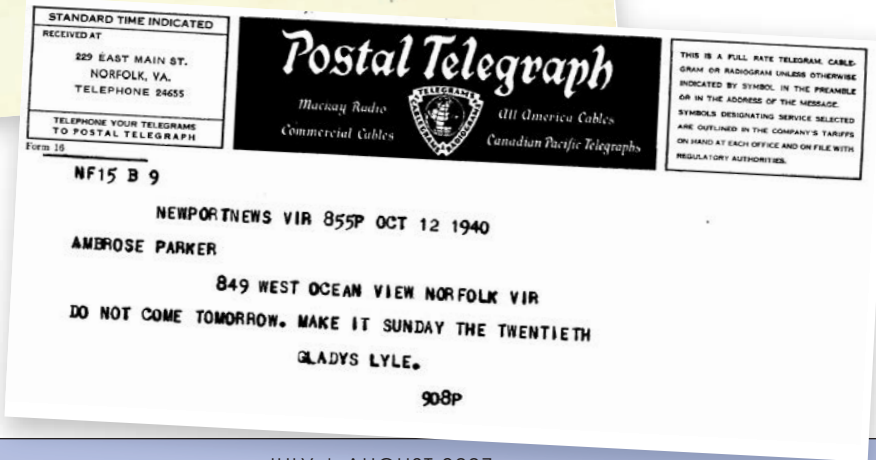


Photo: Handwritten date on back: December 2, 1939



Professional Perspectives

We're pleased that our good friend, Ed Stout, is recuperating nicely from some planned surgery. Although he has returned to a full schedule of pipe organ restoration activities, his brief hospitalization did interfere somewhat with his literary career. However, Ed's words of wisdom and insightful commentary will resume in the next issue. Meanwhile, we thought we'd extend our good wishes by publishing a few photos of Mr. Stout that were recently found in the ATOS Editor's files. We're glad you're feeling better, Ed!

(Photos from ATOS Editor's files and Weiler Collection)

Ed Stout is seated at the famous Grace Cathedral Aeolian-Skinner organ. The handwritten note is on the reverse.



Don't mind this lame picture Bob, although was eleven at night and I had been fixing the remote coupler combination machine - yours till the ribs crack, Ed Stout



EDWARD STOUT examines an organ pipe. He uses the voice machine (under his left elbow) for testing pipes and making corrections on how they sound. ARIC CRABB — Staff

'One-man orchestra' follows pipe organ dream to fruition

By **Lakiesha McGhee**
STAFF WRITER

HAYWARD — At the age of 6, Ed Stout became fascinated with the grandiose sound of the pipe organ.

He said that as a young child he would go to the theater at least two to three times a week to watch silent movies and listen to the bellowing tones of the "one-man-orchestra."

Now 67, Edward Millington Stout III is one of the most respected members of the local pipe organ community. He is widely known for his perfection in the craft of restoring theater and church organs to sound and look as they did when they were first built.

"We use all the original materials because it's the best," said Stout as he stirred a jar of hot, thick hide

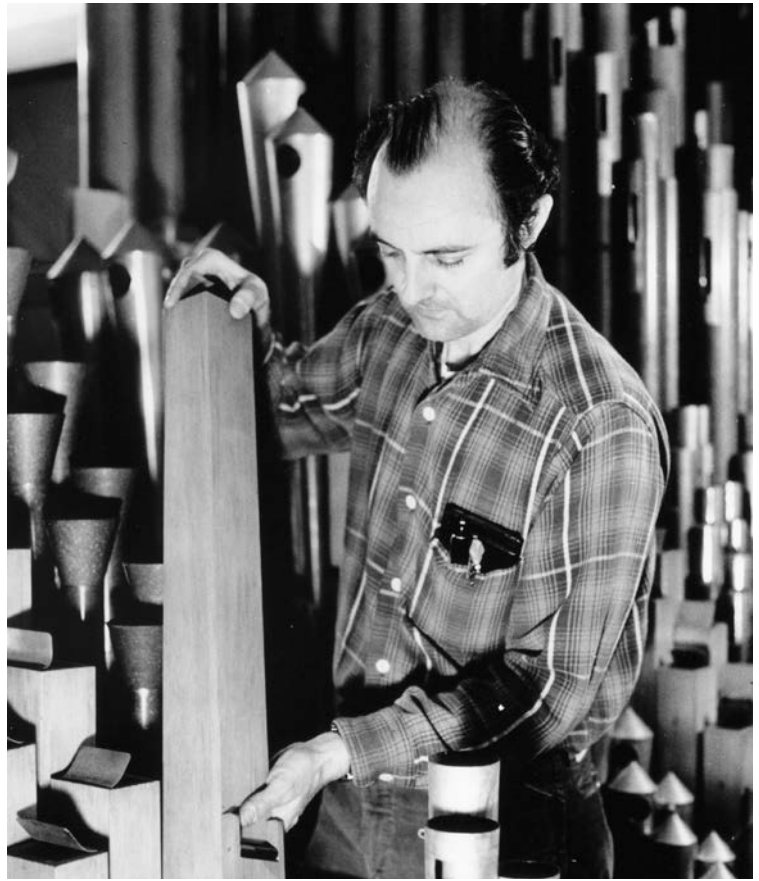
glue used to adhere fine leather strips to refinished paper wood. "We treat every part like a piece of furniture."

Stout's commitment to quality has earned him jobs maintaining pipe organs at some of the most renowned theaters on the West Coast, including organs at the Castro Theatre in San Francisco and the Stanford Theatre in Palo Alto.

He worked 42 years as the curator of musical instruments at Grace Cathedral in San Francisco before he retired last year.

"Right now they (Stout and his partner) are in high demand," said the president of the Nor-Cal Theatre Organ Society, Fred Cordes. "They are some of the finest rebuilders of classical theater organs."

June, 2002 Newspaper Article



Ed carefully dismantles an Æolian organ



Typed note on back: Pipe organ engineer Edward M. Stout of San Francisco readies the mahogany console of the Æolian organ which has been donated to the Paramount Theatre of the Arts for its trip from the Blandings' "Organ House" in Belvedere to Oakland. Handwritten note: "Organ transplant"

RHAPSODY IN BLUE

by George Gershwin, arranged by Jesse Crawford



Compact discs, cassettes, videos, books, and music to be reviewed should be sent to the Editor, Jeff Weiler, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Items must be received three months prior to the issue date in which the review will appear.

With its premiere in New York City on February 12, 1924 in Æolian Hall by the Paul Whiteman Orchestra, Gershwin's "Rhapsody in Blue" opened a new chapter in what was heard and accepted on the stages of concert halls around the world. This new composition was a synthesis of what were then two completely foreign worlds jazz and classical music. The effect of this premiere would be heard long after the final chord faded away. It marked the opening of an era of musical creativity, imagination and inspiration amongst American composers such as has never been equaled since.

Of course, Gershwin did not create without foundations—one could argue that the stage for this music had already been set long before by composers such as Stravinsky and especially Debussy, who were responsible for the eventual liberation of both form and the complete tonal chromatic. Still, in its marriage of two worlds, the "Rhapsody" stands alone.

That the experiment succeeded, there can be no doubt. Evidence for this can be found in the myriad recordings and arrangements which appeared almost immediately after the original premiere. The subject of this review is one of these, by the nation's foremost theatre organist, Jesse Crawford.

Originally published by Harms Music of New York City in 1927, Crawford's arrangement of "Rhapsody in Blue" is now available in a restored reprint from Michael's Music Service and can be found in their online catalogue at www.MichaelsMusicService.com.

First, it must be noted that in providing such restorations, Michael's Music Service is performing an important and almost unique service in preserving the cultural and musical language of the theatre organ. As is true with most of the contents of the current catalogue, the original editions of this work are relatively rare. Their reappearance makes the work again easily available to scholars and students of the

theatre organ. The importance of this work cannot be overstated, and the author would strongly encourage the reader to take a moment to peruse the catalogue.

Also well worth the visit to this website is the availability in MP3 format at no cost, of a recording of Jesse Crawford performing this very arrangement of the "Rhapsody." For many who might not be familiar with Crawford due to the continued unavailability of his recordings in restored format in modern times, he is credited as the inventor of the 'language' (in fact several of the essential basic techniques) used in performing on or arranging for the theatre organ. Known as the 'Poet of the Organ' for his superb mastery of phrasing, registration and musical line, he was both the highest-paid organist of the era and the first organist ever to sell over a million recordings. Such a virtuosic performance as one can hear in the "Rhapsody" might well be a fitting introduction to his work. The author hopes that more of his recordings will soon be re-released, making them available for study and enjoyment for future generations of theatre organists and enthusiasts.

Technically, the arrangement presented here is not easy—in fact, it is quite difficult in places. It requires substantial pedal and manual technique, agility with second touch and proficiency with registration changes. Interestingly, on this last point, Crawford has arranged the entire composition for an instrument with two manuals and pedals (not the usual four-manual instruments he would normally have worked with for performance or recording at the New York Paramount).

More interesting still is the editorial tact which Crawford takes. In even the most cursory comparison with other editions (the author is here referencing both the 1924 Warner Brothers orchestral score reduced for dual piano and the 1924/1944 New World music arrangement for organ as transcribed by Charles Cronham), several things jump out at us right away. First, Crawford adds a four-measure introduction

quoting material of the first theme (see attached scan) as appears the edition in the right hand in measures 6–8. He also begins the piece transposed up a half step from the original B flat major to B major.

Therefore, strictly speaking, this is an arrangement, and not an exact transcription of the “Rhapsody in Blue” which is, properly, a concerto for piano and orchestra. In fact, for all of the specific registration advice given by Crawford, there is not one mention of a piano! For the most part, throughout the piece the large sections of the concerto for solo piano are (usually) entirely omitted in lieu of the later re-statement of these themes by the orchestra.

It is also interesting to note that Crawford isn't consistent with other editions in the indications of tempo, choosing *Allegro non troppo* at the beginning instead of the *Molto moderato* (normally appearing at measure 5) and entirely omitting the *Più mosso* (normally appearing at measure 15).

Although an in-depth, measure-by-measure discussion of this edition is outside the scope of the current review, it is warranted as a perfect case study of Crawford at his finest just before he began to be influenced by the musical and theoretical

ideas Joseph Schillinger who, incidentally, was also to work with Gershwin himself.

The registrations are, as mentioned before, both interesting and comprehensive. Although generally ‘aimed’ for an instrument with two manuals, several of the specific voices called for such as the Musette, Krumet, Saxophone, Quintadena or French Horn would only have been available (except in rare “special” cases) on larger instruments. It is expected that all instruments would have certain minimum colors and console accessories including Second Touch, a Glockenspiel, Tremulants and (interestingly) a Crescendo Pedal. The author was very struck by the very orchestral nature of the registrations provided—they tend to indicate textures and layers of colors rather than attempting to imitate any one specific sound. It is clear that these registrations are intended for a Unit Orchestra—especially the Wurlitzer brand with which Crawford at the time of this publication was so strongly associated.

Much can be learned by studying this work. This represents a difficult solo arrangement, released by the most famous Theatre Organist of day in the final year before sound film was introduced. It under-

scores the fundamental importance of teaching good organ technique to all organ students right from the very beginning. Good posture, efficient fingering and clean pedaling are extremely important in order to be able to perform this work properly. These will allow one to get past the mechanics of manipulating the keys and stops of the organ and actually get to the business of making music. It is the art of the Theatre Organ, after all, to play the music and not just the notes.

The author highly recommends the purchase of this arrangement. It is printed clearly on excellent paper and reasonably priced at \$12. As such, it is an invaluable addition to the music library of the skilled theatre organist, the organ student, historian and collector.

—Steven Ball

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Allen Organ Company—
P.O. Box 36, Macungie, Pennsylvania
18062-0338, 610-966-2202,
www.allenorgan.com/www/store/maincds.html

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734-846-3627, www.stevenball.com

Banda—(George Wright recordings),
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banda9@msn.com,
<http://theatreorgans.com/cds/banda.html> Coming
soon: www.georgewrightmusic.com

Canterbury Records—626-792-7184

Central Indiana Chapter—ATOS—
1431 North Audubon Road, Indianapolis, Indiana
46219, www.cicatos.org

Cinema Organ Society—
www.cinema-organs.org.uk

Dickinson Theatre Organ Society—
302-995-2603, www.dtoskimball.org

R. Jelani Eddington Organ Recordings—
P.O. Box 44092, Racine, Wisconsin
53404-7002, www.rjeproductions.com

Mark Herman Productions LLC—
P.O. Box 5059, Fort Wayne, Indiana 46895,
www.markhermanproductions.com

JAV Recordings—
888-572-2242, www.greatorgancds.com

JBL Productions—
8933 Wagon Road, Agoura, California 91301,
www.organhouse.com/jbl_productions.htm

Stan Kann—2952 Federer Place, St. Louis,
Missouri 63116, www.stankann.com

Lancastrian Theatre Organ Trust—
<http://theatreorgans.com/lancast/lanc1.htm>

Michael's Music Service—
4146 Sheridan Drive, Charlotte,
North Carolina 28205, 704-567-1066,
www.michaelsmusicservice.com

Midnight Productions, Inc.—
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www.theatreorgan.com

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Wichita Theatre Organ—
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Chapter News



Atlanta: James Thrower at John Tanner's Wurlitzer; David Gray at Bucky Reddish's Walker RTO 3/35 (Photos by Elbert Fields)

Central Indiana: Scott Foppiano and Sweet Pea at the Anderson Paramount (Photo by Jason Young)

Connecticut Valley: Mike Foley entertained at CVTOS's 46th birthday party (Photo by Mary Jane Bates)

ATLANTA

Atlanta, Georgia—James Thrower gets “Lost in Lithonia!” Our March meeting was held Sunday, March 18, at the home of member John Tanner. John has installed a two-manual, six-rank Wurlitzer, Opus 1826, in his home, in Lithonia, Georgia. The organ was originally installed in the First Baptist Church, Bamberg, South Carolina, in 1928. The organ has an added Glockenspiel, and a Harp (originally prepared for, but never installed). Chapter member James Thrower was the guest artist for the meeting. James has a very musical style of playing and can find ‘the purty stuff’ hidden in the organ. The program consisted of a wide variety of music, featuring tributes and nods to holidays, past Atlanta theatre organ events and locations, and a few surprises as well! The ‘new’ harp was showcased in several selections a welcome addition to the instrument. Don’t wait so long for a return, James. Good music by a great player is all too rare these days.

David Gray: “Scotland Invades Mableton!”

On Easter Sunday, April 8, our program showcased David Gray, the teenage organist from Scotland. David presented a two-part program featuring a wide variety of styles—both theatre and classical—and made good use of the three-manual Walker and the piano, both in the Mableton, Georgia home of Bucky Reddish. The program, presented in two halves separated by an intermission, featured ragtime, English novelty, ballads, classical organ repertoire, classical piano showcase selections, and most other styles not mentioned so far. Two encores were called for by a very appreciative audience. It was a well-rounded program with an artist who was easily up to the challenge! Watch closely, for this one is going places—he may leave us behind.

The console for the Page being installed at Stephenson High School, Stone Mountain, Georgia, has been painted, and an artist is making preparation to begin the detail of the ornamentation. Assembly grows ever closer.

—Rick McGee

Larry Davis, President

770-428-4091, acatos@earthlink.net

CENTRAL INDIANA

Indianapolis, Indiana—The members of Central Indiana chapter have been extremely busy so far in 2007. Given typical Indiana weather, we were pleased with everyone’s efforts to attend each and every event. March took us to the Paramount Theatre in Anderson, Indiana to hear the stylings of Scott Foppiano. Scott, along with his accompanist Sweet Pea, gave a showcase performance. On Easter Sunday longtime member Justin Stahl gave a wonderful program. Justin, who joined CIC-ATOS at the age of 13, has always been a treasure to the organization. Special thanks to the many guests of Justin’s church who came to hear him play.

CIC-ATOS has another organ restoration project planned for Terre Haute, Indiana, at the old Indiana Theatre. This theatre will be a central feature of the new arts district. In addition to this project, Manual High School, home of the three-manual Wurlitzer, is being updated by the Indianapolis Public School Corporation. Please visit www.cicatos.org for news on these and other venues in Indiana.

We wish everyone a happy summer and safe travels.

—Bob Hudson

Mike Rolfe, President

317-358-1564, mrolfe@iquest.net

The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (300 dpi resolution minimum), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail; they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number, and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.



Connecticut Valley: Lew Williams and Jan Peters at the Marr and Colton console, Thomaston Opera House (Photo by Mary Jane Bates)



Delaware Valley: Amanda McDonald and Rudolph A. Lucente in action at the Möller 3/19 (Photo by Dick Auchincloss)



Eastern Massachusetts: Babson Console (Photo by Bob Evans)

CONNECTICUT VALLEY

Thomaston, Connecticut—Connecticut Valley celebrated its 46th birthday on Saturday, February 10 at the Thomaston Opera House. Open console was a popular activity, followed by a fine concert by Mike Foley (owner of Foley-Baker, Inc., a nationally known firm devoted to pipe organ maintenance and restoration). Mike is very modest about his playing ability, but it was clear from his opening number that he is a skilled keyboard player. His program of mainly Cole Porter songs was very enjoyable.

During the short business meeting that followed, Lifetime Memberships were given to Kathy and John Angevine and June Garen. All three have been key members of CVTOS since its founding. The Angevines have held many of the Board positions over the years. Kathy is our current Membership Chairman, while John continues to be our Thomaston Crew Chief. June has skillfully edited our newsletter, *The Diaphone*, for many years.

Lew Williams (organ) and Jan Peters (vocals) appeared in concert at Thomaston on Saturday March 24. Lew's droll sense of humor, Jan's warm personality, and their combined talents made for an afternoon of great entertainment.

—Mary Jane Bates
Jon Sibley, President
860-345-2518, jmsibley@earthlink.net

DELAWARE VALLEY

Media, Pennsylvania—Last November, our society put on a concert at the Keswick Theatre in Glenside, Pennsylvania, near Philadelphia. The title was "Broadway's Golden Years," featuring Rudolph A. Lucente at the Möller 3/19 theatre pipe organ. The concert included numbers from Broadway shows going back to the Thirties. Assisting him was guest vocalist Amanda McDonald, a local music student. Rudy, Amanda, and the Möller all sounded great. Also assisting were masters of ceremonies Tom Smerke and Tom Rutunno, who are in charge of maintaining the pipe organ.

Rudy Lucente is a well-known organist and performer in the Philadelphia area. He is currently the assistant organist at the famed Wanamaker Grand Court Organ in Macy's Department Store in Philadelphia, a holiday staff organist at Longwood Gardens in Kennett Square, Pennsylvania, and a member of the Philadelphia Organ Quartet, in addition to his work as a church organist. Rudy studied organ with Dr. Keith Chapman and also worked with the American/Armenian composer Richard Yardumian. He has produced several CDs. A good-sized audience of enthusiasts was in attendance. Many thanks go to the Keswick Theatre and its staff for their help and support in this effort.

In other news, work is progressing on our 3/23 Wurlitzer which will eventually be installed in the Colonial Theatre in Phoenixville, also near Philadelphia. We are certainly looking forward to its first sounds.

On a personal note, our chapter was saddened by the recent death of Rhea H. Linn, the wife of Harry J. Linn, Jr., our President, on March 9, 2007. We extend our deepest sympathy to Harry and to his children Robert H. and Jacqueline Linn.

—Dick Auchincloss
Harry J. Linn, Jr., President
610-566-1764

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Our March social featured John Phipps at the Eastern Massachusetts Chapter Mighty 4/18 Wurlitzer at Babson College. John is as skilled an organist as he is an organ technician. He may be club stalwart Don Phipps' "little" brother, but his arrangements and medleys were anything but little as he thoroughly entranced the members for an hour of nonstop theatre pipe organ music.

Partly through funding from the Town of Stoneham and a contribution by EMCATOS, John has completed considerable rebuilding of the former WNAC 2/14 Wurlitzer Theatre Pipe Organ which was installed in Stoneham Town Hall after its removal from the radio station. Percussions, swell shutter motors, and tremulants are now rebuilt and working properly. This organ was our "club organ" for the first 17 years of EMCATOS history.

Sarah and Garrett Shanklin hosted EMCATOS for our April social. Our good friend Juan Cardona, Jr. put the Shanklin 4/34 through its paces in a spectacular exhibition of the instrument's capabilities. This was Juan's first appearance before the club in a non-silent movie environment, and he certainly did not disappoint. Those in attendance were able to follow the action thanks to the Shanklin Music Hall's multi-camera video projection system.

In May, EMCATOS met jointly with SENETOS at the Zeiterion Theatre in New Bedford, where Len Beyersdorfer, our vice president, demonstrated his mastery of the Z's 3/9 Wurlitzer.

Many thanks to Dick Handverger who supplied details of the March and April socials in the absence of your writer.

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

Chapter News



Garden State: Vice president Michael Cipolletti presents award to retired Trenton Crew Chief Bill Smith for Lifelong Contributions to GSTOS (Photo by Tony Rustako)



Garden State: Ron Reseigh at the Möller in Trenton, New Jersey (Photo by Tony Rustako)

GARDEN STATE

Trenton, New Jersey—Ron Reseigh rocked the house at the Trenton War Memorial on March 25. His fingers flew across the keyboards, and the mighty Möller performed beautifully, delighting the audience with a wide variety of musical offerings. The exciting first half was topped off by a second half of almost all requests from the audience. These had been presented to Ron Reseigh during the intermission, and he expertly wove them together into a wonderfully entertaining presentation. Before the second half of the show, vice president Michael Cipolletti made a special presentation: Bill Smith, retired long-time crew chief of the Trenton War Memorial Möller, was awarded a plaque in gratitude for a “Lifetime of Contributions” to the Garden State Theatre Organ Society. In addition to his many years as crew chief, Bill also ran and promoted organ concerts at the War Memorial and also found time over the years to serve one term as chapter president and several terms as our treasurer. Kudos to a true gentleman for his generosity and hard work.

Bound Brook was the intended site for our April business meeting, but flooding changed that plan. Crew members went to the site as water threatened the building; they raised many of the materials in the shop to high

levels so the damage to organ parts was minimal. The blowers and console were affected, but both can be restored without major difficulties. Crew member Tony Rustako took photos to document the safety of all of the pipe work and chests and to show the condition of the blowers and console. The theatre itself, however, suffered more significantly. It lost its seats and had other water damage, so there will be a delay until we can plan an event with the Brook Wurlitzer. Crew Chief George Andersen and a number of his crew members have been putting a great deal of time in volunteering at the theatre to help with the clean-up. But they remind us that, in an area where people have lost their homes, we need to keep perspective and a positive attitude as we work together to move forward.

The GSTOS business meeting was relocated to the Rahway Senior Center where the Rainbow Room Wurlitzer is in the process of being installed. Realizing why we needed to relocate, the Rahway Senior Center graciously offered us the facility gratis. We appreciate their kindness.

—Catherine Martin
Edward W. Fritz, President
973-694-5173,
edfritzrecording@yahoo.com

INLAND EMPIRE

San Bernardino, California—The newly formed Inland Empire Theatre Organ Society elected its first Board of Directors during a chapter meeting at the San Bernardino Visitors Center. The new Board members are Stuart Goodwin, president; Ryan Ballantyne, vice president; Don Near, secretary; and Hubert Poole, treasurer.

The new chapter was formed in partnership with another non-profit group, Cal216, for two objectives: first, to restore and maintain the last remaining Wurlitzer Style 216 installed in its original location, the California Fox Theatre, San Bernardino, California; and secondly, to obtain our own studio Wurlitzer organ, providing us with the ability to offer classes in silent movie accompaniment and to train the next generation of theatre organ performers. With the number of schools that have music departments in this area, we hope it will be possible for students to earn credit for attending our classes.

The progress of gaining control of the Style 216 Wurlitzer is ongoing with the San Bernardino redevelopment agency. Regarding our second goal, IETOS has gained the services of Bob Salisbury as our instructor. The donation of a Wurlitzer Style 150 for our studio, and its installation in the annex building to Stuart Goodwin’s pipe organ shop, brings our second goal almost to completion.

The generous gift of the Wurlitzer from Dan and Andrea Hegybeli made this possible. The organ will be known as the Lewis A. Hegybeli Wurlitzer, in memory of Dan’s father, with a dedication celebration to be held later this year.

The founding members of IETOS are Stuart Goodwin, Hubert Poole, Don Near, Lanna Pian, Bud Coffey, Curtiss Allen, Allen Mitchell, Ryan Ballantyne, Jim Henry, Paul Kealy, Ed Mullins, and Bob Salisbury.

E-mail Hubert Poole at info@ietos.org for membership and further information.

—Hubert Poole
Stuart Goodwin, President

JOLIET

Joliet, Illinois We finally got our new relay system by Peterson installed and running at the Rialto Square Theatre. Due to theatre scheduling, we had been faced with many delays.

We had a great social on March 18 with Dennis Scott at the Barton. It was well attended, and we had our annual business meeting with election of officers. There being no opposition, a motion was made to retain the present officers for another term. Dennis played up a storm, and we really enjoyed his music.

We held our annual Extravaganza II on April 27–29. We had 106 people at the Van Der Molen residence on Friday evening, with the fantastic music of Jelani Eddington and Jonas Nordwall. They blew our minds.

Saturday evening saw more than 1,500 people at the Rialto Square Theatre, where we were royally entertained by Trio Con Brio: Martin Ellis, Jonas Nordwall, and Donna Parker. Jelani Eddington and Jonas Nordwall performed at the piano and Barton, as well as the two Allen organs supplied by Beautiful Sound (thanks to Lee Maloney). The music sent us to heaven, as did Donna's beautiful costumes. The event also included the DePaul University Wind Ensemble. Many thanks to producer Steve LeManna and to Randy Green and his staff at the Rialto Theatre for all their hard work. Jim Patak and Le Roy Petry spent many long hours fixing and tuning the organ.

Sunday we were fortunate to be able to go to the Victorian Palace in Barrington to hear the Trio Con Brio at the famous Sanfilippo organ. The music at the hands of such experts was indescribable. Thank you, Sanfilippos. We then went to the Carrousel House and were treated to desserts and beverages. It was a warm, sunny day, and all went home happy.

—Barbara Petry

Jim Patak, President
708-562-8538, j.patak@atos.org

KINGSTON

Ontario, Canada—Not wanting to schedule concerts in the dead of the Canadian winter, we took a two-month break, resuming with our very own Canadian organ star Peter Hansen on March 30. Peter has been playing the theatre organ ever since he was 12 years old. His first professional job was as an assistant organist at the former Organ Grinder Restaurant in Toronto, a job he held for almost ten years. After studying Airport Management in college, Peter went on to become an Air Traffic Controller at Toronto's Pearson International Airport. He gave up the organ for many years to focus on his aviation career; he has started playing again. In the last few years Peter has played concerts throughout Ontario as well as the Northeastern United States. This was Peter's fourth appearance in Kingston.

Two weeks later we followed with a benefit concert, put on by some of our chapter's non-professional organists to offset the cost of the professional ones. The capacity of our venue is around 220 people; although it makes for a very intimate concert experience, it does limit the profitability. In order to break even, we have to be very careful on the expense side of the equation. This year our vice president, Jim Hopkins, has been tuning the organ prior to concerts to minimize this expense, and the benefit concerts provide much-needed revenue to assist with advertising dollars. The performers at our benefit concert were Julie Laroche, who announced that she is expecting her first child, her proud father Gilles Bruyère, Jim Hopkins and Winifrea. Jim Hopkins accompanied the silent Laurel and Hardy movie, *Liberty*.

—Helen Robinson

Roy Young, President
613-386-7295, roy@ktos.ca

LAND O' LAKES

Minneapolis, Minnesota—On March 18, 30 members were in attendance at the Heights Theatre. After a brief business meeting, we heard several of our chapter artists at the mighty WCCO Wurlitzer organ. Open console followed the performance.

Barton Player Piano Company presented its seventh annual movie and organ concert event at the Heights on March 24. This year's feature film was *Flying Down to Rio*. Harvey Gustafson provided live accompaniment for the silent comedy *Finishing Touches* and at the start of the afternoon, performed a brief organ concert. Proceeds from the event support the continued restoration of the Wurlitzer organ.

Thirty members and guests attended the April 14 chapter meeting at Holy Cross Lutheran Church to hear Karl Eilers at the 3/24 Kilgen. This organ was designed by Dr. William H. Barnes, noted author and organ architect. It was installed in its present location by Alfred Bender and Jerry Orvold in late spring of 1955. The Kilgen has theatre-like tremulants and an added chrysoglott, not to mention that it can imitate a mean Hammond! Karl's musical offerings consisted of jazz, pop, orchestral transcriptions, and one Bach piece. Following his concert, several members were heard on the Kilgen during open console. There were some non-ATOS attendees who had never heard such music on an organ; they stayed for a long time requesting songs. Thanks to Holy Cross pastor, the Rev. Roger Holland, and to LOLTOS chapter member James Blomberg for their assistance in arranging this meeting.

—Kim Crisler

Terry Kleven, President
651-489-2074, nlttak@comcast.net

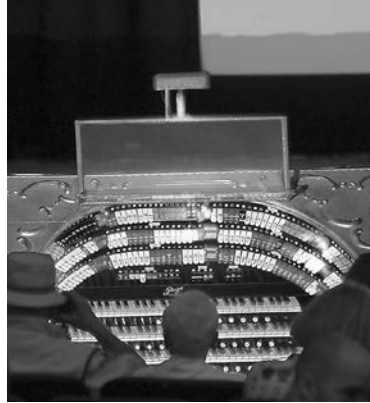
Chapter News



London: Penny Weedon at Woking (Photo by Ian Ridley)



London: Len & Doreen at Tooting (Photo by Mike Clemence)



Los Angeles: Console of the Page organ, Catalina Island Casino (Photo by Dick Stoney)



Los Angeles: Members of LATOS enjoying brunch at the Galleon Restaurant, Catalina Island (Photo by Dick Stoney)

LONDON & SOUTH OF ENGLAND

Woking, Surrey—On Saturday, March 10, Penny Weedon was at the console of our 3/19 Wurlitzer at the Leisure Centre. Penny, who comes from Wales, gave us a lovely concert and a fine display of musicianship. She used the second half to fulfil the many audience requests. These were all played beautifully, from memory.

On Sunday, April 1, we were very pleased to have that talented young man Richard Hills at the console of the Wurlitzer at the State Theatre Kilburn, in London. Richard, who is well known at home as well as in America, gave another one of his fabulous performances. Our much larger than usual audience enjoyed every minute of his wide-ranging programme.

Raising the Tooting Wurlitzer. The four-manual Wurlitzer at the ex-Granada Cinema Tooting in London has been entombed for 33 years under the floor of what is now a Gala Bingo Establishment. At 12:00 noon on Sunday, April 22, with the presence of BBC radio, two hired TV camera crews, and the press, the ambition of our chapter and that of Len Rawle (who has worked tirelessly on this project for many years) was finally realised. Before an audience of over 1,100 people, the famous Granada Tooting Wurlitzer rose again through the floor to enthusiastic applause. Len started off the concert with a couple of appropriate numbers and then introduced and chatted to Bob Morgan, a past manager of the Granada chain who had allowed access for concerts all those years ago. Bob was, of course, thrilled to be part of this event. After more music, Len then introduced our mystery guest, Doreen Chadwick, now 88, who first played this instrument in 1941. After reminiscing with Len, Doreen delighted the audience with her signature tune and three

other pieces, at the end of which they took the organ down together to close the first half. After the interval we were entertained in brilliant style by that wonderful theatre organist Kevin Morgan, who played a lovely programme which demonstrated some of the more subtle tones of this particular instrument. As he ended his contribution, he was joined by Len and Doreen, and as he stepped off the lift Len, to tumultuous applause, sent the Wurlitzer down on its own to end this unique occasion.

It is our intention to produce a full article on the Granada Tooting Wurlitzer and this event for a future issue, and also a DVD which will include the whole concert.

—Ian Ridley, President
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ianridley@atos-london.co.uk

LOS ANGELES

Los Angeles, California—On May 20 the first open console was held at South Pasadena High School Auditorium. Both members and students were eager to try the newly installed 3/11 Wurlitzer. The instrument is scheduled to be augmented with electronic voices during the summer.

Work is progressing nicely on refurbishing the San Gabriel Civic's 3/17 Wurlitzer. The console, sporting new paint and gold ormolu, is ready to be returned to the auditorium. New wiring is being installed as ranks are ready.

Saturday, June 2, happy excitement filled the air as our group prepared to board the hydrofoil to cross the Pacific to Santa Catalina Island. Arriving at Avalon, the first stop was El Galleon restaurant for a brunch buffet, followed by a pleasant walk along the crystal clear water's edge to the beautiful art deco Avalon Theatre. We attended the Catalina Island Museum 20th Annual Silent Film Festival. Bob Salisbury at the 4/16 Page theatre organ delighted the audience with his skillful accompaniment of the movie *It* featuring Clara Bow. After the movie there was time for visiting, photography and a stroll back to the docks while admiring the Catalina Island tiles. Wishing we could stay longer, the time came to bid farewell to this colorful seaside village and board the boats to San Pedro.

Los Angeles Theatre Organ Society and the Crown City Barbershop Men's Chorus joined us on July 29 at Pasadena City College Sexson Auditorium for barbershop singing and theatre organ with Ron Rhode. See www.latos.org for more details.

—Diana Stoney
William Campbell, President
714-563-9638,
williamcampbellit@yahoo.com



New York: Organist Ralph Ringstad, Jr. at the Middletown Paramount Wurlitzer; chapter member Lorraine Dienno at the Ben Hall Memorial Wurlitzer, Lafayette Theatre (Photos by Tom Stehle)



North Texas: Brett Valliant and Suzanne Lloyd at the AFI-Dallas Film Festival (Photo by Rick Mathews)



North Texas: Steven Ball at the MPAC Wurlitzer (Photo by Ken Brown)

NEW YORK CHAPTER

New York, New York—On Sunday April 1 the New York chapter presented organist Ralph Ringstad, Jr. at its 3/12 Mighty Wurlitzer at the Middletown Paramount Theatre in Middletown, New York, accompanying Cecil B. DeMille's biblical epic, *The King of Kings*. Ralph's musical score, his performance, and his use of the instrument were superb; he captured every nuance of action and emotion, literally bringing to life the dramatic and inspiring story that DeMille had so effectively worked to convey from the Bible to the big screen. At the conclusion of the performance, the audience responded with a sustained, well-deserved standing ovation. Thanks to the efforts of NYTOS members Tom Stehle and Lowell Sanders, the Wurlitzer was in perfect voice for the performance. Thanks also to the Paramount staff, particularly Director Maria Bruni and Technical Director Darryl Hey, for their assistance and technical support.

On Saturday morning, April 14, we gathered at what *USA Today* referred to as one of the nation's "Ten Great Places to Revel in Cinematic Grandeur," the Lafayette Theatre in Suffern, New York, where chapter members and guests had an opportunity to play and enjoy our beautiful Ben Hall Memorial 2/11 Mighty Wurlitzer at open console. As in the past, our host at the Lafayette, Nelson Page, invited members to stay as his guests for the day's Big Screen Classics program. The feature film was *A Night to Remember*, the 1958 movie based on Walter Lord's historical book relating the dramatic story of the RMS Titanic, appropriately being screened on the 95th anniversary date of the ill-fated ship's sinking. Prior to the start of the film, we were treated to a delightful medley of "April" tunes

performed by organist Jeff Barker. Jeff, wearing his Titanic crew hat and shirt, closed his play-in with his original and inspiring Titanic overture. Thanks to the efforts of Lafayette crew chief Bob Miloche, assisted by John Baratta, the Wurlitzer was in fine tune. And a special thanks to Nelson Page and his Lafayette Theatre staff for their hospitality and assistance.

—Tom Stehle
David Kopp, Chairman
845-457-5393 tjskinura@aol.com

NORTH TEXAS CHAPTER

Dallas, Texas—In February the chapter's annual meeting and elections were held. Following the meeting, Dr. William (Bill) Hansen made his first appearance at the McKinney Wurlitzer with a fantastic show of great favorites. We hadn't heard Bill in some time. His style and arrangements are always a treat.

Our "Silents on the Square" silent film series continued with presentation of Rudolph Valentino's *The Sheik*, with North Texas Chapter member Danny Ray at the McKinney Performing Arts Center Wurlitzer. This was Danny's first time accompanying a silent film, and his original score was exquisite.

In March, Brett Valliant performed at the four-manual mechanical action Fisk organ at the Meyerson Symphony Center in downtown Dallas for the American Film Institute. Since Harold Lloyd's granddaughter, Suzanne, was coming to the AFI-Dallas Film Festival, the program was changed to Harold Lloyd's *Safety Last* and *Billy Blazes*. Brett, being the consummate professional, made the adaptation from epic drama to comedy and found all the "silly sounds" that the large French-style organ had to offer. Ms. Lloyd introduced Brett and the films. The house was nicely filled for the show, and Brett provided an amazing accompaniment. Those of us from the theatre organ circle were dubious, to say the least, about how the organ would work for comedy. The Fisk, under Brett's expert hands and feet, came through amazingly well, and the audience rewarded him with a standing ovation. It appears that Brett will be booked next year for the AFI-Dallas Film Festival.

Chapter News



Orange County: Don Near with Gene Roberson at the Plummer Wurlitzer after the April concert
(Photo by RandyFoto)



River City: Arlon Anderson, Shane Krepp, and Jerry Pawlak at Glendale Presbyterian Church in Council Bluffs on March 18 (Photo by Steve Witt)

The April chapter meeting show was played by NTC member Jim Pitts of Waco. Jim has worked as a church organist; his love, though, has always been the theatre organ. Jim's style was developed by "wearing out the grooves" listening to the recordings of the old masters, yet his style is distinctive. Jim is also a first-rate pipe organ technician.

The next installment in the "Silents on the Square" series was the April 21-22 screening of Cecil B. DeMille's *The Ten Commandments*. Steven Ball presented a first-rate score for the film. Steven was very keen with his cuing and kept the audience's interest glued to the screen for this long and detailed epic. Response was so positive for Steven that the chapter has booked a second event with Steven for next February to accompany Valentino's *Son of the Sheik*.

—Richard Stewart
Don Peterson, President
972-422-7757, dpete.tx@verizon.net

ORANGE COUNTY

Fullerton, California—Greetings from sunny California! Our concert series for 2007 continued with an April performance by Gene Roberson at the Plummer auditorium Wurlitzer. Gene has an inspirational talent in both theatre and classical styles which he uses to produce a unique style that thrills the audience. Gene's concert selections included the music of Broadway, Cole Porter, and Irving Berlin, as well as classical pieces from J.S. Bach and Louis Vierne. The 1929 Laurel and Hardy classic silent film *Double Whoopee* was our feature film, starring a 17-year old Jean Harlow.

The swell motors in the Plummer ethereal chamber have been in need of re-leathering—these are the late model studio units with a quiet damping mechanism. We have completed two of the 16 motors and will finish by the end of the year.

A larger screen has been ordered to improve the quality of the silent film experience for our audience members. The new screen measures 18' x 24' and replaces the old rear projection unit which was 13' x 17'. This upgrade will enhance our ability to show movies and host registration seminars with camera coverage on the console, letting everyone see which stops are being used to achieve that "perfect sound."

The Fullerton Fox theatre, one block away from Plummer, was saved from the wrecking ball a few years ago, and it is now undergoing restoration. The Fox had a Marr & Colton organ at one time, but it was removed during the "unpopular times," and we are now exploring the possibilities for a replacement instrument of similar size.

Visit our web site at www.octos.org for upcoming concert schedules.

—Randy Bergum
Edwin C. Bridgeford, President
714-529-5594, ebridgeford@cs.com

PIKES PEAK

Colorado Springs, Colorado—Our Irish Music and Ragtime Concert attracted about 160 attendees, and a good time was had by all. An international performer, Tom O'Boyle, was the Pianist in Residence at the Broadmoor Hotel for 30 years. He is a much beloved part of our city.

On April 28 and 29, we held a Lon Chaney Film Festival to commemorate "Lon Chaney Month" as proclaimed by the City Council. Chosen were four silent Lon Chaney films that are rarely seen. At the console of the 3/8 Mighty Wurlitzer were Tom O'Boyle and Bob Lillie, both house organists for the Historic Colorado Springs City Auditorium. Our resident master technician, Don Wick, had the instrument in tip-top condition for the performances.

Our 200th Sack Lunch Serenade Season was held on May 3, kicking off our 13th year. We are looking forward to continuing for a long time to come. The programs run from noon to 1:00pm every Thursday through August. If you are in the area, please attend. Admission, as always, is free.

Our guest artists have included: DeLoy Goeglein from Lakewood, Colorado on May 17, followed by Mark Herman from Fort Wayne, Indiana on June 21. ATOS President Ken Double was our guest artist on July 12; Jim Calm from Denver performed on July 19; Dave Wickerham, who has delighted us with his performances in the past, was here on August 9; and on August 16, the AGO members from Colorado Springs regaled us, as they do annually, with music they can't play in church.

We are still raising funds for the Saxophone rank of pipes the chapter's Wurlitzer at Mt. St. Francis.

We hope that anyone visiting our area will contact us.

—Bob Lillie
Owanah Wick, President
719-488-9469, dowick@prodigy.net



River City: Shane Krepp at the Markworth 3/24 Kimball Theatre Pipe Organ, Omaha (Photo by Jerry Pawlak)



Rocky Mountain: Collin Warren to the rescue (Photo by Bill Kwinn)



Rocky Mountain: Putting "Zip" in the Zipper Concerto (Photo by Bill Kwinn)

RIVER CITY

Omaha, Nebraska—The March 18 chapter meeting, attended by 70 members and guests, was held at Glendale Presbyterian Church in Council Bluffs, Iowa. RCTOS thanks Pastor Bill Wood and his wife Sandy for hosting this event, as well as chapter members Arlon Anderson and Hugh Stuckey for coordinating the event. RCTOS member and the church's organist, Arlon Anderson, manned the Conn organ, playing many delightful tunes. Accompanied by Arlon, church member Tammy Collette offered several vocal selections. Shane Krepp and Jerry Pawlak were also featured in the program. Arlon concluded by requesting the audience join in the singing of several hymns.

At the meeting, president Bob Markworth announced that RCTOS young organist, Shane Krepp, received a full year scholarship at Dana College in Omaha as a result of his musical abilities and academic accomplishments. Congratulations, Shane!

RCTOS scheduled a theatre pipe organ concert and variety show on April 1 at The Rose Theatre entitled "Double Delight & More." ATOS President Ken Double presided at the theater's Wurlitzer console and presented a very entertaining program to an audience of 550 members and guests. The chapter's organ crew spent many hours preparing the organ to be in the best shape ever for the show. The technical wizards, Ed and Patti Zollman, spent another four days tuning and voicing the instrument; it never sounded better. In addition to the showcasing the Rose Wurlitzer, the audience was entertained by the Omaha Ballet Theater School of Dance, The Rose Drama Group—Teens 'N' Theater, and the Metro Area Youth Jazz Organization, consisting of 19 talented high school musicians associated with the University of Omaha under the direction of

Darren Flat. Ken Double performed three big band selections with the young musicians, receiving a standing ovation. The event was a huge success.

The April RCTOS chapter meeting was held at the Markworth home. Members and guests weathered tornados and thunderstorms to attend the event. The guest artist was Jerry Pawlak. After a short business meeting, Jerry well showcased the Markworth 3/24 Kimball with an upbeat program, sing-a-long, and silent movie. Open console followed with many participating; Jerry was requested to come back for an encore.

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

ROCKY MOUNTAIN

Denver, Colorado—"Theatre Organ to the Rescue!" On March 11 at the Holiday Hills Ballroom, the lights were flashing, the bells were ringing, the sirens were screeching, and the crowd of 140 was cheering as Collin Warren, a member of the Tekamah, Nebraska Fire and Rescue Squad, administered musical resuscitation using our 4/33 digital theatre organ. An expanded emergency team of Bev Bucci, Jim Calm and Lee Traster, equipped with an accordion, a tuba and a grand piano, mysteriously appeared as the Impromptu Polka Band and, along with Collin, provided additional support for the rescue operation.

Collin selected and played song titles that followed the sequence of events in a Fire and Rescue mission. In keeping with the afternoon's theme, the mid-concert "break" was renamed a "stretcher." Collin was joined during Recovery R&R by Bob Castle at the piano. Since he is also a church organist, Collin rounded out the afternoon with a number of hymns, at times joined by piano (Bev Bucci) and tuba (Jim Calm).

The "Jaws of Life" were almost a necessity in getting the audience to vacate their seats when the program was over...no one wanted to leave!

"Everyone's a Musician": Snowed out in January, our chapter's once-a-year happy hybrid of the *Ted Mack Amateur Hour*, *The Gong Show*, and *American Idol*, returned on April 22 at the Holiday Hills Ballroom, having been snowed out in January. We could not allow all that practicing and (hidden) talent go to waste. The everyone-gets-to-participate event featured a number of unique musical presentations including an ocean harp, a Wurlitzer Brass Horn, a theatre organ, a piano, a keyboard and beautiful vocal renditions. A nod to tradition included all in attendance participating in the "full ensemble"

Chapter News



Sooner State: Wally Brown at the console
(Photo by Bill Rowland)



Sooner State: "Ragtime Bill" Rowland, Ayla Hughes, and Rev. Larry Mitchell
(Photo by Shirley Lacy)



Susquehanna Valley: Terry Nace presents a computerized Miditzer demonstration
(Photo by Roy Wainwright)

performance of the "Concerto for Theatre Organ, Piano and Zipper" as well as a rousing rhythm band play-along featuring the Pan Handlers, the Plate Pounders, the Wild Wackers, and the Shakers & Movers, plus a cymbal soloist.

Check out our web site: www.RMCATOS.org.
—Priscilla Arthur
Jim Burt, President
970-385-9490, jimburt1@frontier.net

SIERRA

Sacramento, California—March traditionally includes a silent film played on the chapter's Dale Mendenhall Memorial Wurlitzer at the Towe Auto Museum, and this year was no exception. Chris Elliott accompanied the 1927 film *It* starring the "It Girl," Clara Bow, using his own score. He also entertained us with several selections before the film. We all thoroughly enjoyed the evening. This was the fourth time Chris has played a film for us and we look forward to his return.

In April, "Morton Madness XIII" featured the artistry of Paul Quarino. This event combined two concerts on two 3/15 Robert-Mortons on the same Saturday. The afternoon concert was at the Hartzell's "Blue Barn" in Lodi, California, where an early, gentler Robert-Morton is installed in an intimate setting. The evening concert was presented immediately after dinner on a late Robert-Morton organ which that can really breathe fire into the large room at the Kautz Winery in Murphys, California. Paul's concerts covered a wide range of music, including several big band numbers. As always, Paul included several religious selections, and once again we enjoyed "the Gospel According to Paul." We look forward to his visit in October, when he traditionally presents a Halloween silent film for us.

—Pete McCluer
Craig Peterson, President
916-682-9699, peterson59@comcast.net

SOONER STATE

Tulsa, Oklahoma—Sooner State chapter's March meeting featured Wally Brown, formerly of Oral Roberts University, now living in Oklahoma City. Prior to the program, our president, Bill Rowland, told us about upcoming meetings and the work that had been done to our Robert-Morton organ by Dan Kimes and Phil Judkins. Bill had them stand up to be acknowledged. The organ certainly did sound great and was enjoyed by the 115 people in attendance. Wally surprised us by saying that he had never had any piano or organ lessons, though he certainly is a fabulous organist.

Bill Rowland and Larry Mitchell (Minister of Music at First United Methodist Church in Broken Arrow) performed some wonderful piano and organ music for our April meeting at the Tulsa Technology Center. In addition, Bill's daughter, Jocelyn Rowland Hughes, played the violin. Bill and Larry played several selections on guitars. Bill even played the tuba for a few! One piece was named for his nine-year-old step-granddaughter, Ayla Hughes. Approximately 172 people attended the magnificent program. There was some time for open console, followed by refreshments provided by Bill Rowland.

—Dorothy Smith
Bill Rowland, President
918-355-1562, SoonerStateATOS@aol.com



Valley of the Sun: Lew Williams
(Photo by Nancy Fricke)



Valley of the Sun: Bill Carr, Don Phipps, and Bob Evans
(Photo by Bob Inman)

SOUTHERN JERSEY

Franklinville, New Jersey—Our work on the Cinnaminson High School 3/16 Wurlitzer came to a screeching halt when the console lift tangled with the main cable. The resulting damage involved the severing of 21 conductors. All other work was stopped while undertaking the finicky job of identifying and splicing wires. When that is finished, we can return to the primary task of improving wind lines and rewiring to make the instrument more reliable.

Meanwhile, our crew of organists has been performing on the 3/8 Kimball, providing a half hour overture before every show presented at the Pitman Broadway Theatre. The current stage show is the hilarious *Nunsense*. The audiences have numbered approximately 600 for each performance; that means an additional 600 people are being exposed to the magnificent sounds of the Kimball's pipes.

Several of our members recently attended one of the monthly silent picture presentations at the Weinberg Center for the Performing Arts in Frederick, Maryland. It was formerly the Tivoli Theatre, and features an original installation Style F Wurlitzer. Ray Brubacher accompanied Chaplin's *Gold Rush*. It was an outstanding program. We hope to establish a similar series at the Pitman Broadway soon.

—Fred Oltmann

Joseph Rementer, President
856-694-1471, welteorg@aol.com

SUSQUEHANNA VALLEY

York, Pennsylvania—Susquehanna Valley Theatre Organ Society members Terry Nace, Don Kinnier, and Roy Wainwright presented a Miditzer and Hauptwerk demonstration at the April 23 meeting. These are two “virtual pipe organ” computer programs intended to simulate pipe sounds in great detail. The Capitol Theatre organ has MIDI inputs which permitted a direct connection from the three manual console to the computer. A high-quality sound system convincingly demonstrated the variety of these software programs. A special treat was the visit by John Peron, who has worked with the Miditzer developer, Jim Henry. Mr. Peron has a three-manual Miditzer set up in his home.

While Hauptwerk utilizes the sampled sounds of classical pipe organs, theatre stop files are becoming available. Terry Nace played a recording of the Bruce Milan theatre stops in Hauptwerk, played by Jelani Eddington.

Terry is the guru who keeps the Wurlitzer in excellent condition. The SVTOS chapter is funding the reconditioning of the swell shades on the organ.

We eagerly awaited and greatly enjoyed Jelani Eddington's concert at the Capitol Theatre on May 19.

—Roy Wainwright
Sam Groh, President

717-534-2470, TallPipes@msn.com

VALLEY OF THE SUN

Phoenix, Arizona—Chapter member Charlie Cox sent out an open invitation to attend the March 10 Organ Bash at his Chandler home. Dan Miller, who designed Charlie's new five-manual Rodgers 1138 digital pipe organ, was the featured artist for the evening. Dan's program was mostly religious and classical music. He also played a wedding processional he had written for his daughter Danae, based on the letters of her name. Some of our chapter members participated in open console, including our young Eric Fricke and our “young-at-heart” Archie Archibald.

The next day we held our chapter meeting at the Phoenix College Auditorium. Our technical crew had put in many hours getting the Wurlitzer playing. The blower, however, was being temperamental and would shut down at any time. The college music department provided a Yamaha grand piano as a back-up instrument. A couple of brave souls tried the organ, while others played it safe with the piano. We welcomed ATOS friends visiting from Denver, Cedar Rapids, and Massachusetts.

Our April 15 meeting found us once again at the Charlie Cox residence. Lew Williams was in command of the Rodgers organ for an afternoon of French Romantic music. Lew impressed us with pieces by Vierne, Dupré, and Widor. Chapter members had the opportunity for open console after Lew's program.

The 1927 Gary Cooper western, *Nevada*, was our last Silent Sundays film of the season at the Orpheum Theatre. Presented April 29, the film was accompanied by Ron Rhode at the Wurlitzer.

—Madeline LiVolsi
Bill Carr, President

623-694-1746, Billcarr3.atos@cox.net

Around the Circuit

Theatre Organ Programs
and Performances

ALASKA

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

ALABAMA

Alabama Theatre—1817 3rd Avenue North, Birmingham, 205-252-2262 (4/29W). www.AlabamaTheatre.com

ARIZONA

Organ Stop Pizza—1149 East Southern Avenue, Mesa, 480-813-5700 (4/74W). Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm, Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm, Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams. www.organstoppizza.com

Orpheum Theatre—203 West Adams, Phoenix, 602-252-9678 (3/30W). www.silentsundays.com

CALIFORNIA (NORTH)

Bella Roma Pizza—4040 Alhambra Avenue, Martinez, 925-228-4935 (3/16W). Tuesday through Thursday and Sunday, 6:00pm to 9:00pm; Friday and Saturday, 6:00pm to 10:00pm. Tuesday, Wednesday, Saturday, Dave Moreno; Thursday, Bob Reichert; Friday and Sunday, Kevin King.

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-632-9177 (4/33W). www.theatreorgans.com/norcal

Bob Hope Theatre (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21 RM). Organ played monthly for classic and silent movies and for special occasions and public tours.

Castro Theatre—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich. July 14 and 15, Dennis James. Film titles to be announced (San Francisco Silent Film Festival).

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

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

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

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

Kautz Vineyards and Winery—1894 Six Mile Road, Murphys, 209-728-1251 (3/15RM). Winery tours; theatre pipe organ. www.ironstonevineyards.com/main.html

Paramount Theatre—2025 Broadway, Oakland, 510-465-6400 (4/27W). Public tours on first and third Saturdays at 10:00am. Movie overtures, Thursdays at 6:30pm. www.paramounttheatre.com

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

Towe Auto Museum—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Sunday concerts, 2:00pm; free with museum admission. www.toweautomuseum.org

CALIFORNIA (SOUTH)

Arlington Theatre—1317 State Street, Santa Barbara, 805-963-4408 (4/27RM). All concerts on Saturdays, 11:00am. <http://members.cox.net/sbtos/>

Avalon Casino Theatre—One Casino Way, Catalina Island, 310-510-2414 (4/16P). Friday and Saturday, 6:15pm, pre-show concert, John Tusak. www.visitcatalina.org

El Capitan Theatre—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played for weekend intermissions and special showings. House Organist: Rob Richards; Staff Organists: John Ledwon and Ed Vodicka. www.elcapitanickets.com

Nethercuff Collection—15200 Bledsoe Street, Sylmar, 818-367-2251 (4/74W). Guided tours twice a day, Tuesday through Saturday, at 10:00am and 1:30pm. Free admission by reservation. Organ is played at the end of each tour. Organ concerts on Fridays at 8:00pm, Saturdays at 2:00pm and 8:00pm. Reservations required in advance.

Old Town Music Hall—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurlitzer. www.otmh.org

Orpheum Theatre—842 South Broadway, Los Angeles, 310-329-1455 (3/14W). Saturday, 11:30am; organ is featured as part of the guided tour of theatre. www.laorpheum.com

Plummer Auditorium—201 East Chapman, Fullerton, 714-671-1300 (4/36W). www.octos.org

San Gabriel Civic Auditorium—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). www.latos.org

Spreckels Organ Pavilion—Balboa Park, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. August 20, 8:15pm, Dennis James, Laurel & Hardy Festival. www.serve.com/sosorgan

Trinity Presbyterian Church—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html

COLORADO

Avalon Theatre—645 Main Street, Grand Junction, 970-242-2188 (Electronic). www.gjsymphony.org

Colorado Springs City Auditorium—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8 W). Sacklunch Serenade: weekly free noontime concert each Thursday from 12:00 noon to 1:00pm, with silent short, performed by local and guest artists. www.theatreorgans.com/PPATOS

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). Sunday and Monday, July 15 & 16, 2:00pm, Seeing (and hearing) Double with Ken Double; Sunday, September 23, 2:00pm, Frankly Perko with Frank Perko; Sunday, November 18, 2:00pm, *Got Gospel?* With Ed Wagner. www.RMCATOS.org

Joel's Organ Barn—Southeast of Kiowa, 719-488-9469 (4/38H).

Mt. St. Francis—7665 Assisi Heights, Colorado Springs, 719-488-9469.

Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-446-3330 (4/20W). www.RMCATOS.org

CONNECTICUT

Thomaston Opera House—158 Main Street, Thomaston, 203-426-2443 (3/15MC). www.ThomastonOperaHouse.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 8:00pm unless otherwise noted. www.geocities.com/dtoskimball or www.dtoskimball.org

FLORIDA

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule, please visit our website. www.mtos.us

The Kirk of Dunedin—2686 Bayshore Boulevard, Dunedin, 813-733-5475 (4/100H). www.kirkorgan.com

Polk Theatre—127 South Florida Avenue, Lakeland, 863-682-7553 (3/11RM). Movie overtures: 7:45pm Friday and Saturday, 1:45pm Sunday. Johnnie June Carter, Bob Courtney, Sandy Hobbis, and Heidi Lenker.

Roaring 20's Pizza and Pipes—6750 US Highway 301, Ellenton, 941-723-1733 (4/41W). Sunday through Thursday evenings: Open 4:30pm to 9:00pm; organ performance: 5:00pm-9:00pm. Friday and Saturday evenings: Open 4:30pm to 10:00pm; organ performance: 5:00pm to 10:00pm. Saturday and Sunday afternoons: open 12:00 noon to 2:30pm; organ performance: 12:30pm to 2:30pm. Wednesday, Friday, Saturday afternoons, Sunday evenings, and alternating Mondays: Dwight Thomas. Tuesday, Thursday, Saturday evenings, Sunday afternoons, and alternating Mondays: Bill Vlasak. www.roaring20spizza.com

Tampa Theatre—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Bill Brusick, Bob Courtney, Sandy Hobbis, Richard Frank, and Bob Logan. www.tampatheatre.org

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/8RM). Weekend movies, pre-show entertainment: Bob Alder. www.hilopalace.org

ILLINOIS

Arcada Theatre—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. <http://onestientertainment.com/arcada/arcada.htm>

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr and Colton, P=Page RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4 manual, 19 rank Wurlitzer

Schedules subject to change.

The deadline for receiving *Around the Circuit* listings for the September/October issue of THEATRE ORGAN is July 15.

Send information for inclusion to:

Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885
Voice/Fax 707-994-4436, v.bickel@atos.org

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/14B). Tuesday 6:00pm to 9:00pm, Saturday and Sunday 3:00pm to 7:00pm: Glenn Tallar.
www.beggarspizza.com/loca_lansing.php

Coronado Theatre—314 North Main, Rockford, 815-547-8544 (4/17B).
www.centreevents.com/Coronado

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. www.lincoltheatre-belleville.com

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

Tivoli Theatre—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. www.classiccinemas.com

Virginia Theatre—203 West Park Street, Champaign, 217-356-9063 (2/8W). Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist. www.thevirginia.org

York Theatre—150 North York Road, Elmhurst, 630-834-0675 (2/7B).

INDIANA

Embassy Theatre—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). October 27, 8:00pm, Dennis James plus the Fort Wayne Philharmonic. *Phantom of the Opera*. www.EmbassyCentre.org

Long Center for the Performing Arts—111 North 6th, Lafayette, 765-589-8474 (3/21W). www.cicatos.org

Manual High School—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). www.cicatos.org

Paramount Theatre—1124 Meridian, Anderson, 800-523-4658 (3/12P). www.paraathea.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). www.cicatos.org

IOWA

North Iowa Area Community College—Mason City, 641-422-4354 (electronic).

Orpheum Theatre—528 Pierce Street, Sioux City, 712-279-4850 (3/22W). www.OrpheumLive.com

Paramount Theatre—123 3rd Avenue, Cedar Rapids, 319-393-4129 (3/12W).

KANSAS

Century II Civic Center—Century II Civic Center—225 West Douglas, Wichita, 316-838 3127 (4/38W). www.nyparamountwurlitzer.org

MAINE

Merrill Auditorium—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. www.foko.org

MARYLAND

Rice Auditorium—Stoddard Street, Catonsville, 410-592-9322 (2/8M). www.theatreorgans.com/md/freestate

MASSACHUSETTS

Knight Auditorium, Babson College—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). www.emcatos.com

The Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). www.emcatos.com

MICHIGAN

Crystal Theatre—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: klamp@up.net

Fox Theatre—2211 Woodward Avenue, Detroit, 313-471-3200 (4/36W and 3/12M). Lobby organ played for 45 minutes prior to selected shows. Call theatre for dates and times.

Grand Ledge Opera House—121 South Bridge Street, Grand Ledge, 888-333-POPS (3/20B). www.lto-pops.org

Michigan Theatre—603 East Liberty, Ann Arbor, 616-668-8397 (3/13B). Wednesday through Sunday intermissions (times vary). Henry Aldridge, Director; Steven Ball, Staff Organist; Newton Bates, Wade Bray, John Lauter, Stephen Warner.

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

Public Museum of Grand Rapids Meijer Theatre—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

Redford Theatre—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson. <http://redfordtheatre.com>

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

MINNESOTA

Center For The Arts—124 Lincoln Avenue West, Fergus Falls, 218-736-5453 (3/12W). www.fergusarts.org

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11W). Movie overtures every Friday and Saturday.

Minnesota State University, Moorhead—1104 7th Avenue, South Moorhead, 701-237-0477 (3/7H). Lloyd Collins, Steve Eneboe, Lance Johnson and Dave Knutson. E-mail: organ@johnsonorgan.com

MISSOURI

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Theatre tours at 10:30am with Stan Kann at the organ. www.fabulousfox.com

Jones Auditorium—College of the Ozarks, Point Lookout, college public relations 417-331-6411 ext. 2212 (3/15W).

Missouri Theatre—203 South 9th Street, Columbia, 573-875-0600 (2/8RM). E-mail: motheatre@socket.net

NEW JERSEY

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8K).

The Music Hall at Northlandz—Route 202 South, Flemington, 908-982-4022 (5/39W). Organ played several times daily; call for exact times. Bruce Conway, Harry Ley, Bruce Williams.

Newton Theatre—234 Spring Street, Newton, 973-579-9993 (2/4E). Friday evening intermissions, John Baratta.

Ocean Grove Camp Meeting Auditorium—27 Pilgrim Pathway, Ocean Grove, 732-775-0035 (4/154 Hope-Jones + Hybrid). Concerts by Dr. Gordon Turk. www.oceangrove.org

State Theatre—11 Livingston Avenue, New Brunswick, 732-246-7469 (electronic).

Symphony Hall—1040 Broad Street, Newark, 973-256-5480 (3/15GB). Used for special events. www.gstos.org

Trenton War Memorial—West Lafayette Street at Wilson, Trenton, 732-741-4045 (3/16M). www.gstos.org

Union County Arts Center—1601 Irving Street, Rahway, 732-499-8226 (2/7W). www.ucac.org

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-544-6595 (4/23W). <http://theatreorgans.com/rochester/>

Bardavon 1869 Opera House—35 Market Street, Poughkeepsie, 914-473-2072 (2/8W). Organ played before selected movies. Call or check the website for details. www.bardavon.org

Capitol Theatre—220 West Dominick Street, Rome, 315-337-2576 (3/7M). Capitol Theatre and the Rome Grand Theatre Organ Society (Rome, New York ATOS Chapter) will present the fifth annual silent and early talkie film festival CAPITOLFEST from August 10-12, 7:00pm. All the films will be screened in 35mm archival prints and all the silent films will feature live accompaniment on the Capitol's 1928 original installation 3/7 Möller theatre organ. Guest organists will include Dr. Philip Carli, Avery Tunningley, Bernie Anderson and Robert Israel. Full schedule and information is available at <http://rome.capitol.com/Capitolfest.html>. www.theatreorgans.com/ny/rome

The Clemens Center—207 Clemens Center Parkway, Elmira, 800-724-8191 (4/20MC). www.clemenscenter.com

Empire Theatre—581 State Fair Boulevard, Syracuse, 315-451-4943 (3/11W). All concerts start at 7:30pm unless stated otherwise. www.rjunction.com/estmim

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

Around the Circuit

Theatre Organ Programs
and Performances

Long Island University—385 Flatbush Extension, Brooklyn (4/26W). Organ undergoing repairs.

Middletown Paramount Theatre—19 South Street, Middletown, 845-346-4195 (3/12W). Pre-show music, concerts and silent films presented by the New York Chapter of ATOS and the Middletown Paramount Theatre. www.nyfos.org

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. www.proctors.org

Riviera Theatre and Performing Arts Center—67 Webster Street, North Tonawanda, 716-692-2413, fax 716-692-0364 (3/18W). All concerts start at 7:30pm. Tickets are \$10.00. Wednesday, July 11, Mark Herman; Wednesday, August 1, Ken Double; Wednesday, September 5, Byron Jones; Wednesday, October 3, Chris Gorsuch; Wednesday, November 7, Donna Parker; Wednesday, December 5, Dave Wickerham.

Shea's Buffalo Theatre—646 Main Street, Buffalo, 716-684-8414 (4/28W). www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm

NORTH CAROLINA

Carolina Theatre—310 South Green Street, Greensboro, 336-333-2600 (3/6H-electronic). Organ played before and after the Carolina Classic Film Series. www.carolinatheatre.com

NORTH DAKOTA

Fargo Theatre—314 North Broadway, Fargo, 701-239-8385 (4/21W). Organ plays Friday, Saturday, and Sunday evenings, before and between performances. Short organ concerts: Lance Johnson, Steve Eneboe and Tyler Engberg. www.fargotheatre.org

OHIO

Akron Civic Theatre—182 South Main Street, Akron, 330-253-2488 (3/19W). www.akroncivic.com

Grays Armory—1234 Bolivar Road, Cleveland, 440-338-5233 (3/15W). Spring and fall public concerts, occasional special events. Call for concert dates and ticket info (home of WRTOS). www.theatreorgans.com/cleveland.arm

The Historic Ohio Theatre—3114 Lagrange Street, Toledo, 419-241-6785 (4/11MC). Organ pre-show for movies (6:30pm to 7:00pm).

Hottenroth Center for the Performing Arts—300 Dublin-Granville Road, Worthington, 614-670-4487 or 614-486-6043 (3/16W).

Masonic Auditorium and Performing Arts Center—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. www.aasrcleveland.org/tour/aud1-ljpg.htm

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

Palace Theatre—605 Market Avenue North, Canton, 330-454-8171 (3/12Kilgen). Frequent pre-show and intermission use, occasional concert. www.cantonpalacetheatre.org//content/view/29/65/

Palace Theatre—Cleveland's Playhouse Square, 1515 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. <http://playhousesquare.brinkster.net/cinema/>

Palace Theatre—617 Broadway, Lorain, 440-245-2323 (3/10W). Occasional pre-show and intermission use, and special events. www.lorainpalace.org

Palace Theatre—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. www.marionpalace.org/index.html?home.php~b

Renaissance Theatre—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. www.culture.ohio.gov/project.asp?proj=renaissance

OKLAHOMA

Coleman Theatre—103 North Main Street, Miami, 918-540-2425 (3/12W).

Tulsa Technology Center—129th E Ave (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. members.aol.com/SoonerStateATOS

OREGON

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

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

PENNSYLVANIA

Keswick Theatre—Easton Road and Keswick Avenue, Glenside, 610-659-1323 (3/19M). Musical overtures before live shows. House organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McGorrey. www.keswicktheatre.com

Keystone Oaks High School—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. www.aol.com/wurlf2/

Longwood Gardens—Kennett Square, 610-388-1000 (4/146 Aeolian). Organ undergoing restoration.

Macy's—13th and Market, Philadelphia (6/469H). Regular daily 45-minute recitals: Monday-Saturday, 12:00 noon; Monday, Tuesday, Thursday, Saturday, 5:30pm; Wednesday, Friday, 7:00pm. Visitors are welcome to tour the console area (Floor Two) and meet the staff following the daily concerts. Special concerts (free admission): www.wanamakerorgan.com

Roxy Theatre—2004 Main Street, Northampton, 610-262-7699 (2/6W). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas. www.Roxytheaternorthampton.com

Strand-Capitol PAC—50 North George Street, York, 717-846-1111 (3/20W). www.strandcapitol.org

RHODE ISLAND

Stadium PAC—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). Sunday, September 16, 3:00pm, "The Music's Always There" with Jack Cook and friends presenting an organ concert and variety show; Wednesday, November 7, 10:00am, coffee concert with Jack Cook and guest soloists present "Timeless Melodies." www.stadiumtheatre.com

SOUTH CAROLINA

Recital Hall—School of Music, 813 Assembly Street, Columbia, 803-777-3214 (2/36D).

TENNESSEE

The Paramount Center for the Arts—518 State Street, Bristol, 423-274-8920 (3/11+W). www.theparamountcenter.com

Tennessee Theatre—604 South Gay Street, Knoxville, 865-684-1200 (3/16W). 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. www.tennesseetheatre.com

TEXAS

Jefferson Theatre—345 Fannin, Beaumont, 409-835-5483 (3/8 RM). Organ played occasionally before shows and for concerts. www.jeffersontheatre.org

McKinney Performing Arts Center—111 North Tennessee Street, McKinney, 972-547-2650 (3/17W). www.mckinneyperformingartscenter.org

Meyerson Symphony Center—3201 Flora Street, Dallas (4/84F).

UTAH

Capitol Theatre—200 South 50 West Street, Salt Lake City, 801-355-2787 (2/11W). www.slco.org/fi/facilities/capitol/capitol.html

The Organ Loft—3331 South Edison Street, Salt Lake City, 801-485-9265 (5/36W). www.organloftslc.com

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

VIRGINIA

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

WASHINGTON

Everett Theatre—2911 Colby, Everett, 425-258-6766 (3/16K). www.everetttheatre.org

Kenyon Hall—7904 35th Avenue SW, Seattle, 206-937-3613 (2/10W). Saturday and Sunday, 2:00pm, silent film. Call to verify schedule.

Lincoln Theatre Center—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. www.lincolntheater.org

Mt. Baker Theatre—106 North Commercial, Bellingham (2/12W). Second Sunday monthly, 2:00pm, open console.

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). www.theparamount.com

Washington Center for the Performing Arts—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). www.washingtoncenter.org

WASHINGTON, D.C.

National Gallery of Art-East Building—6th Street and Constitution Avenue NW, 202-842-6272 (electronic).

WISCONSIN

DePere Cinema—100 North George Street, DePere, 920-339-8501 (electronic).

Lakeshore Cinema—1112 Washington Street, Manitowoc, 920-339-8501 (electronic). www.packerlandtos.tripod.com

Organ Piper Music Palace—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27H). Organ hours: 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. Ron Reseigh, Ralph Conn, and Dean Rosko.

Oriental Theatre—2230 North Farwell Avenue, Milwaukee, 414-276-8711 (3/39K). <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). www.ThePhipps.org

AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood, SA, (08) 8272 1177 (4/29H). Organ used Tuesday, Friday, and Saturday evenings.

Dendy Cinema—26 Church Street, Brighton, VIC, (03) 9781 5349 (3/15W). Organ before films, Saturday evenings.

Her Majesty's Theatre—17 Lydiard Street, South, Ballarat, VIC, (03) 5333 2181 (3/8C).

John Leckie Music Centre—25 Melvista Avenue, Nedlands, WA, (08) 9276-6668 (3/12C). au.geocities.com/tosa_wa/index.html

Karrinyup Center—Perth, WA, (61) 9447-9837 (3/21W). All concerts on Sundays at 2:00pm.

Malvern Town Hall—Glenferrie Road and High Street, Malvern, VIC, (03) 9789 1455 (3/16C).

Marrickville Town Hall—Corner Marrickville and Petersham Roads, Marrickville, NSW, (02) 9629 2257 (2/11W). www.tosa.net.au

Orion Centre—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). www.tosa.net.au

Orpheum Theatre—380 Military Road, Cremorne, NSW, (02) 9908-4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

CANADA

Casa Loma—1 Austin Terrace, Toronto, Ontario, 416-421-0918 (4/19W). All concerts on Monday at 8:00pm. www.theatreorgans.com/toronto

Church of the Redeemer—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). (KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.) E-mail: kingstonkimball@cogeco.ca

Uptown Theatre—612 8th Avenue SW, Calgary, Alberta. 403-543-5115 (GW-4).

THE NETHERLANDS

Geref—Jeugdgebouw, Burg. V. Esstraat 34, Pernis, 018-1623195 (3/6 Compton).

Kunkels Street Organ Museum—Kuppersweg 3, Haarlem (3/11 Compton). Ready September.

Theatre 'Aan de Schie'—Stadsarf 1, Schiedam, 010-4263957 (3/11 Standaard). www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm

Theatre 'de Meenthe'—Stationsplein 1, Steenwijk, 052-1515537 (4/29 Strunk). http://home.wanadoo.nl/tomk/website_peter/web/index.html

Tuschinski Theatre—Reguliersbreestraat 26, Amsterdam, 020-6951439 (4/10 Strunk/Wurlitzer).

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, August 5, 2:00pm, David Peckham; Sunday, October 7, 2:00pm, Dave Wickerham; Sunday, November 4, 2:00pm, Robert Wolfe—Celebrating the Hollywood Wurlitzer's 25th year of music-making at the Hollywood Cinema. www.theatreorgans.com/wota

UNITED KINGDOM

The Assembly Hall—Stoke Abbot Road, Worthing, Sussex, 011-44-0-1903-206206 (3/23W). All concerts on Sundays at 3:00pm, unless noted otherwise. Dances Saturday, 7:15pm.

The Barry Memorial Hall—7 Gladstone Road, Barry, South Glamorgan (4/15CHR). www.atos-london.co.uk

The Burtey Fen Collection—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). www.burteyfen.co.uk

Civic Hall—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday noontime concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm. http://geocities.com/comptonplus/civic_hall.html

Fentham Hall—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. www.cos-centralandwales.co.uk

Kilburn State Theatre—197-199 Kilburn, High Road, Kilburn, London (4/16W). www.atos-london.co.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. August 11, Youth at the Console; September 8 & 9, Trevor Bolshaw, October 13, Donald MacKenzie, Film Night; November 10 & 11, Iain Flitcroft; December 15 & 16, Chris Powell, Gala Christmas Concert. www.theatreorgans.com/uk/netoa

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13C). All concerts on Sundays at 2:30pm.

Peterborough Regional College—Eastfield Road, Peterborough, Cambridgeshire, 011-44-0-1733-262800 (2/11W). www.ptops.ptops-wurlitzer.co.uk

The Ritz Ballroom—73 Bradford Road, Brighouse, West Yorkshire, 011-44-0-274 589939 (3/10W). All concerts on Sundays at 2:30pm. All dances on Saturdays at 7:45pm. www.cosnorth.co.uk

St. Albans Organ Museum—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). www.stalbansorganmuseum.org.uk

St. John Vianney RC Church—Clayhall, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). www.cinema-organs.org.uk

Singing Hills Golf Course—Albourne near Brighton, 011-44-0-1903-261972 (3/19W). All concerts at 3:00pm.

Stockport Town Hall—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Sunday, July 15, 2:30pm, Joyce Aldred plus students; Sunday, October 7, 2:30pm, Janet Dowset; Sunday, November 25, 2:30pm, Nigel Ogden anniversary concert.

Thomas Peacocke Community College—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm; September 23, 2:30pm, Nicholas Martin; October 21, 2:30pm, John Mann; November 18, 2:30pm, Michael Wooldridge; December 2, 2:30pm, Jean Martyn. www.geocities.com/ryewurlitzerr

Town Hall—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20C). www.organfax.co.uk/clubs/southcoast-tos.html

Woking Leisure Centre—Woking Park, Kingfield Road, Woking, Surrey (3/17W). www.atos-london.co.uk

Minutes

ANNUAL MEETING OF THE BOARD OF DIRECTORS OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS)

MARRIOTT TAMPA - WATERSIDE HOTEL,
TAMPA, FLORIDA

MAY 23-29, 2006

The Annual Meeting of the ATOS Board of Directors was called to order by Gus Franklin, President, at 9:00 A.M., Tuesday, May 23, 2006. The President noted that the meeting would generally follow the agenda distributed to the members.

The meeting was conducted following Robert's Rules of Order.

The Secretary, Jack Moelmann, conducted the roll call: Officers present: Gus Franklin, President; Bob Davidson, Vice President; Jack Moelmann, Secretary; and Paul Van Der Molen, Treasurer. Directors present: Dan Bellomy, Mike Cierski, Jelani Eddington, Russell Holmes, Ed Mullins, Nelson Page, Carlton Smith, and Jeff Weiler. Also present was John Riester, Youth Representative to the Board. Also present were newly elected Directors Michael Fellenzer, Don Near, and Doug Powers. Staff members present: Mike Kinerk, Convention Planning Coordinator; John Ledwon, ATOS Marketplace Manager; Jim Merry, Executive Secretary, and Jim Patak, Archivist. Staff Member excused: Tom DeLay. Staff Members absent: Allen Miller and Dale Baker.

Attending the meeting as ATOS members and observers: Dolores Patak, John Valentino, Allan France, Jane and Warren Tisdale, Donna Parker, and Susan Cole-Shaw.

It was noted that the proceedings would be recorded; however, the recording was only being made to assist the Secretary in the preparation of the minutes of the meeting and would not be available to anyone else for any reason.

The minutes of the Board of Directors' Mid-year Meeting held in St. Louis, Missouri, January 7, 2006, were approved as distributed to the Board and Staff Members. (Motion: Moelmann - Unanimous)

The Treasurer gave his report (attached) and it was approved. It was also requested that the fiscal year end on April 30. The six month period would end on October 31. This would allow sufficient time to get all reports processed and prepared on a consistent annual and semi-annual time period. This would be a change to para 7.1 of the bylaws and would be pending approval of the IRS. (Motion: Moelmann - Unanimous)

There was nothing to report from the Financial Review Committee.

Annual reports (attached) were approved for file as sent and distributed. (Motion: Page - Unanimous)

OLD BUSINESS:

1. Because of problems with and between the New York Chapter and ATOS, a representative from the New York Chapter was invited to address the Board. Allan France and John Valentino were present for such purpose. John Valentino, a member of their Board of Directors, was the spokesman. When asked if he represented the New York Chapter and/or the New York Theatre Organ Society, he indicated that he was representing himself. The main area of discussion concerned the 2007 Convention to be held in the New York area and where a legal action had taken place. The legal action had

come to settlement and no further action was necessary.

2. Ratified the Executive Committee e-mail vote to provide Dan Bellomy, the Web Site Manager, a new computer system at the cost of \$1802.00. (Motion: Moelmann - Unanimous)

Discussion continued about Dan Bellomy being given responsibility for the entire activity involving the ATOS web site including the ATOS Domain which is currently being managed by and wants to be retained by Michael Fellenzer. No action was taken but the situation will be investigated further by the Publications Manager.

3. The agenda item dealing with officer term limits had been tabled at the mid-year Board Meeting. There was some discussion with most of it from Jelani Eddington's report on the subject. The item was taken off the table but was not passed or defeated.

4. Motion by Dan Bellomy on 3/9/06: "The New York Chapter's Charter be suspended for a period of 30 days and that if the Chapter is not in compliance with the UCCA by that time that their Charter be revoked." An e-mail vote was taken which was defeated by having less than unanimous consent. The events since that time, within the New York Chapter, resulted in the item being overcome by events which no longer made it a valid issue. The item was closed.

5. Ratified the Executive Committee vote of 4/6/06 to retain an attorney and provide written notice to the New York Chapter concerning the apparent dispute over the 2007 New York Convention.

(Motion: Moelmann - Unanimous)

6. Ratified the Executive committee e-mail vote of 4/17/06 to extend the Executive Secretary's contract, which expired April 30, to the end of May with no changes made to it. (Motion: Moelmann - Unanimous)

7. Ratified the Executive Committee e-mail vote of 4/26/06 approving \$540 for the purchase of a new printer for the Executive Secretary needed for the production of various documents. (Motion: Moelmann - Unanimous)

8. Ratified the Executive Committee phone vote of 4/28/06 authorizing \$5,000 as a settlement of the New York Convention dispute between the attorneys involved. (Motion: Moelmann - Unanimous)

Further discussion ensued. Copies of the agreement between the New York Chapter lawyer and ATOS were made and distributed to the Board for review. While there was much discussion concerning the expenses associated with the New York Area Convention and its feasibility, no action was taken.

9. Mike Kinerk and Bob Davidson gave a report on the Tampa Convention. At the time, there were approximately 420 people registered for the Convention. Reasons given for a lower attendance were perhaps the earlier than normal time for the Convention and the last issue of Journal being late.

10. Concerning what has been referred to as the Smithsonian Theatre Organ Project, Nelson Page and Jeff Weiler reported on failed efforts to find a home for the Lowell Ayars Wurlitzer. It was suggested that the money of donors be returned and a letter concerning the status and/or termination of the project be put into the Journal. It was suggested that a final recommendation on the project be made at the mid-year Board Meeting with perhaps a final recommendation to refund the monies collected. There could be legal obligations

concerning IRS issues on returning the money. No action was taken at this time.

NEW BUSINESS:

11. Outgoing President and Board Member Gus Franklin, outgoing Vice President Bob Davidson, and outgoing Directors Dan Bellomy and Jeff Weiler were recognized for outstanding service to ATOS.

12. Newly elected members to the Board of Directors were seated:

Michael Fellenzer
Don Near
Doug Powers

(The meeting went into executive session for the appointment of Officers with the nine elected Board members remaining as well as Jack Moelmann, Secretary, and John Riester, Youth Representative to the Board.)

13. Appointment of Officers for 2006-2007: (appointed by the nine elected Board Members)

President - Bob Davidson and Donna Parker were each nominated by themselves.

Each candidate was individually invited to the meeting and gave an opening statement and then a question and answer period followed. A group discussion then followed without the candidates being present.

Secret ballot vote: Bob Davidson - 5 votes, Donna Parker - 4 votes.

Bob Davidson was declared the new President.

Vice President - Dan Bellomy and Michael Fellenzer were each nominated by themselves.

The candidates agreed to have themselves each present during opening statements and the question and answer period.

Secret ballot vote: Dan Bellomy - 3 votes, Michael Fellenzer - 6 votes.

Michael Fellenzer was declared the Vice President.

Secretary - Jack Moelmann (nominated by Jelani Eddington - Vote: Unanimous)

Treasurer - Paul Van Der Molen (nominated by Ed Mullins - Vote: Unanimous)

(Break for Lunch)

(The remainder of the meeting was presided over by the new President, Bob Davidson.)

14. The following Archive Collections Policy for the ATOS Archives was approved: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials include photos, stoplists, and specifications of theatre organ installations; contracts, correspondence, blueprints, engineering documents, and business records pertaining to theatre organ installations and theatre organ builders; photos, correspondence, performance contracts, programs, recordings and scores as they relate specifically to the activities of theatre organists and theatre organ personalities; books, drafts, transcripts, lectures, interviews and other publications related to the theatre pipe organ; silent film scores, pedagogues, and music specifically composed, arranged, or adapted for the theatre organ; oral histories, written reminiscences, and other documents or artifacts relating specifically to the theatre organ.

(Motion: Moelmann - Unanimous)

15. A new Chapter, the Great Lakes Chapter, was approved. The Chapter's area of operation includes Western and Central Michigan as well as Northern Indiana. (Motion: Mullins - Unanimous)

16. There was a suggestion to revisit/change the last sentence of paragraph 4 of the Uniform Chapter Charter Agreement which currently reads: "ATOS will not sponsor any activity in the Chapter's operational area unless the parties mutually agree" to something else less controversial as in the New York situation. No action was taken.

17. A resignation by Joy Stephens, Parliamentarian, was received and accepted. Jeff Weiler was appointed as the new Parliamentarian.

18. The following grants were awarded from the Endowment Fund for 2006:

The Central Ohio Chapter was awarded \$1500 for the purchase of a post horn for the Worthington High School Chapter Wurlitzer.

The Central Florida Chapter was awarded \$750 toward the purchase of a Wurlitzer Toy Counter for the Pinella Park Auditorium Wurlitzer.

{Motion: Davidson - Unanimous}

19. A generic ATOS memorial fund will be established for donations to the endowment fund in memory of lost ones. The chair of the Endowment Fund is to establish the details of the memorial fund.

{Motion: Moelmann - Unanimous}

20. The Trustees for the Endowment Fund were appointed for 2006-2007:

Michael Fellenzer - Chairman
Nelson Page - Board Member and
Recording Secretary

Paul Van Der Molen - Financial Secretary
(Treasurer)

Alden Stockebrand - Member

Bob Maney - Member

{Motion: Moelmann - Unanimous}

21. Marketplace: The Wurlitzer Books need to be shipped to California for storage and sale. The Shop Notes need to be revised. Bob Davidson will discuss the matter with Allen Miller on how best to proceed with the Shop Notes.

22. Bob Miloche was appointed as the chair of the Nominations Committee. Fern Siemens will continue to serve as the election teller. {Motion: Eddington - Unanimous}

There was some discussion about possible discrepancies in the vote counting. Since the report had already been accepted, it would stand as is.

23. The Electronic Theatre Organ Competition may combine age categories (junior and adult) as needed if there are insufficient entries in any given year. This is in line with a similar action which can be taken in the Young Theatre Organist Competition. This action to be determined by the Committee.

24. The definition of "professional" in the various organist competitions may need to be investigated and possibly be made less stringent. Perhaps a ceiling of payment for playing might be considered. Jelani Eddington will assist in working out a solution.

25. Publications Review: Jeff Weiler is investigating printing services to save money. Jane and Warren Tisdale were assigned as Associate Editors to edit the Chapter News of the Journal. Dan Bellomy was to have complete responsibility for the ATOS Web Site.

(Tom Hoehn and Richard Mogridge joined the meeting.)

26. Dan Bellomy and Michael Fellenzer are to work together to achieve a professional design of the ATOS Web Site. This may involve contracting with a professional web site designer. Jelani Eddington offered to provide some assistance. This to be done by the mid-year Board Meeting.

27. Mike Kinerk stated that there may be a need to have the Mid-year Board Meeting at the Marriott in New York to deal with the room block issue. No action was taken.

28. The Summer Camp for 2006 had been cancelled due to lack of participation. Mike Cierski is to work on a final proposal for a 2007 program by October 1st. Opening the event to adults should also be considered. The \$5,000 budget item was retained from last year.

29. In addition to the four officers, Don Near and Nelson Page were appointed to the Executive Committee.

{Motion: Davidson - Unanimous}

30. The Committees for 2006-2007 were approved. {Motion: Moelmann - Unanimous}

Committee Chairs were appointed by the President. The Committees and Chairpersons are:

Acquisitions & Expansions - Nelson Page

Awards and Recognition - Don Near

Archive/Library - Jim and Delores Patak

ATOS International News - Dan Bellomy

Bylaws - Jelani Eddington

Chapter Relations - Ed Mullins

Convention Planning - Mike Kinerk

David L. Junchen Technical Scholarship -

Carlton Smith

Education & Archival Liaison - Carlton Smith

Electronics Organs (ETONES) - Jack Moelmann

Electronic Theatre Organ Competition - Bob

Acker

Endowment Fund - Michael Fellenzer

Historian - Tom DeLay

Inner-City Youth Program - Ed Mullins

Membership - Paul Van Der Molen

Mentor Program - Dan Bellomy

Nominations - Board Elections - Bob Miloche

Organist Scholarships - Doug Powers

Public Relations - Donna Parker

Publications Review - Nelson Page

Publisher - Nelson Page

Restoration and Preservation - Allen Miller

Simonton Literary Prize - Michael Fellenzer

Strategic Planning - Soug Powers

Technical - Carlton Smith

Technical Consultation Program - Carlton

Smith

ATOS Hobbyist Competition - Don Near

Young Theatre Organist Competition - Russell

Holmes

Youth Initiatives - Jelani Eddington

George Wright Memorial Fellowship - Jelani

Eddington

Theatre Organ Instructor Lists - Jelani

Eddington

Theatre Organ Student of the Year - John

Riester

Theatre Organ Workshops - Mike Cierski

31. The current membership of ATOS was 4,180 as of April 30, 2006, which was down from 4367 as reported in July 2005.

32. The Executive Secretary's contract was renewed for the period June 1, 2006 to August 31, 2007 at the rate of \$2,000 per month which represents an increase of \$500 per month. {Motion: Fellenzer - Unanimous}

33. The Budget for 2006-2007, as amended, was approved. {Motion: Moelmann - Unanimous}

34. Concerning a mass mailing to Chapter Presidents and Secretaries, it was suggested that most of the information be placed on the web site and that a smaller mailing with an abbreviated synopsis of the various programs be sent to the Chapter Presidents and Secretaries as a smaller first class mailing. Inputs should be

sent to Michael Fellenzer not later than August 31 who will put the mailing together.

35. Paragraph 4.3 of the bylaws was revised to delete the requirement to have a "withhold" space on the election ballot. Specifically (1) strike the remainder of the sentence following the word "surname" in the third full paragraph of Section 4.3; (2) strike the final sentence of the third full paragraph of Section 4.3 beginning with the word "Any" and ending with the word "Directors." And (3) replace the comma following the word "surname" in the third full paragraph of Section 4.3 with a period. {Motion: Eddington - Unanimous}

36. Elected Director, Michael Fellenzer, resigned his seat on the Board but remained as the appointed Vice President. Donna Parker was appointed to fill the vacancy. {Motion: Eddington - Unanimous}

37. A mid-year meeting of the Board of Directors will be held in January 2007 in the Chicago Suburb Area. January 11th will be a travel day, the 12th will be for Strategic Planning, the Board Meeting will be held on the 13th, and the 14th will be the return travel day.

38. More discussion ensued concerning the feasibility of the 2007 New York Convention focused primarily around costs of registration and hotel and the projected attendance. No action was taken.

(Break for the day)

(The meeting reconvened at 8:00 A.M. on Wednesday, May 24.)

39. The new Chapter Liaison assignments were made by Ed Mullins and distributed to the Board Members.

40. Discussion continued about the location of the Mid-year Board Meeting. It was determined that it would be held in the Chicago Area Suburbs on the dates listed above.

41. A policy concerning the announcement of the annual election procedures was changed to the following: Candidate résumés are to be sent to the Nominating Committee Chairperson. 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 Chairperson.

{Motion: Fellenzer - Unanimous}

42. It was agreed that applicable word counts and membership verification in election nominations and any other programs where membership verification is required should be done when the various documents are received. This would give time for the submitter to make any changes. Appropriate job descriptions should be changed to indicate this policy. {Motion: Fellenzer - Unanimous}

43. A generic statement should be developed for the announcement of the appointment of Officers. Jelani to develop such a statement. {Motion: Eddington - Unanimous}

44. It was highly suggested that meeting agenda items be provided to the Secretary well in advance of the applicable meeting.

45. The next Annual ATOS Membership Meeting will be held in conjunction with the 2007 Annual Convention with the specific time and date and place to be announced in the Theatre Organ Journal.

46. Concerning the 2007 Convention in the New York area, no motion was made and thus no further action was taken. Everyone was encouraged to talk it up and encourage a large participation as it will be a great convention.

(The meeting recessed at 9:00 A.M.)

Minutes

(The remainder of the morning, 9:00-11:00 A.M., was devoted to a preliminary meeting concerning Strategic Planning with Russell Holmes serving as the facilitator. No minutes of the meeting were taken however handouts were provided.)

(The Board Meeting was reconvened by the President in a hotel suite Saturday, May 27, at 8:00 A.M.)

All Officers and Directors were present; staff members were excused but could attend if they wanted to. John Riestler was considered absent.)

47. The purpose of the meeting was to discuss the code of ethics which was reinforced by the President.

In addition, there was a need to safeguard "confidential" information, a definition of which was questioned.

The Board Members were cautioned about talking to ATOS members concerning information which may not have been finalized or formally announced.

Everyone was cautioned about posting notes on the internet using ATOS signature blocks when the information being posted may be nothing more than personal opinion.

(The meeting recessed at 8:47 to attend the Member's Forum.)

(The Board Meeting was reconvened at the end of the Awards Banquet to have a photo taken and to adjourn the meeting.)

Note: During the course of the convention, a letter of resignation was received by e-mail from Harry Heth who resigned as the Editor of the "ATOS International News" effective with the July/August 2006 issue. The Publications Manager, Nelson Page, appointed Dan Bellomy as the Editor of the "ATOS International News" effective with the September/October 2006 issue.

Note: Desk Reference Binders were redistributed to Bob Davidson, Michael Fellenzer, Donna Parker, Doug Powers, and Don Near.

The Meeting was adjourned at the Awards Banquet on Monday, May 29, 2006, at 9:15 P.M.

A group photo was also taken at the conclusion of the Banquet.

{Motion: Moelmann - Unanimous}
Respectfully submitted,

JACK MOELMANN, Secretary

ATTACHMENTS:

President - Gus Franklin
Vice President - Bob Davidson
Secretary - Jack Moelmann
Treasurer - Paul Van Der Molen
Dan Bellomy Reports:
Awards and Recognition
Hobbyist Competition
Mentor Program
Web Site transition
Executive Secretary - Jim Merry
Carlton Smith Reports:
Scholarship Committee
Technical Committee
Volunteer Technician of the Year
Technical Consultation
Marketplace - John Ledwon
Russell Holmes Reports:
Young Theatre Organist Competition
Public Relations
Archives/Library - Jim Patak
Electronic Organ Group (ETONES) - Jack Moelmann (Nothing to report)
Board Election Results - Fern Siemens
Jeff Weiler Reports - Education Committee
Wurlitzer Book and Calendar

David L. Junchen Scholarship
Simonton Literary Prize
Financial Review Committee
ATOS Archives
ATOS Advertising
THEATRE ORGAN
Bylaws - Jelani Eddington
Jelani Eddington Reports - Youth Initiatives:
Youth Representative
George Wright Memorial Fellowship
Referral Lists
Summer Workshop Initiative
Ed Mullins Reports:
Chapter Relations
Inner-City Youth Program
Convention Planning - Mike Kinerk
Publications Manager & Publisher - Nelson Page
Journal
Web Site
Smithsonian Wurlitzer Project
2007 Convention Co-Chair Report
Restoration and Preservation - Allen Miller
ATOS International News - Harry Heth
Mike Cierski Reports:
ATOS Summer Camp
Strategic Planning
Endowment Fund Grant Program - Bob Davidson
Electronic Theatre Organ Competition - Bob Acker
Youth Representative - John Riestler
Theatre Organ Student of the Year
Michael Fellenzer Reports:
Advertising Manager
Web Site
Wurlitzer Book & Calendar
Executive Secretary
Agenda
Roll Call
Bob Davidson - President nominee
Donna Parker - President nominee
Dan Bellomy - Vice President nominee
Michael Fellenzer - Vice President nominee

REPORTS NOT RECEIVED OR DISTRIBUTED:
Historian - Tom DeLay
Theatre Organ Journal Editor - Dale Baker

MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

JULY 6, 2006 6:00 P.M. EDT

A Special Meeting of the Board of Directors was called by seven Directors (Michael Cierski, Jelani Eddington, Michael Fellenzer, Donna Parker, Doug Powers, Carlton Smith, and Paul Van Der Molen) pursuant to ATOS Bylaws Section 4.8. The meeting was scheduled for 6:00 PM EDT, on Thursday, June 6, 2006 by a telephone conference call. The conference call was arranged by the Secretary, Jack Moelmann.

The meeting was called to order by Bob Davidson, President, at 5:58 EDT.

The meeting was conducted following Robert's Rules of Order with one person speaking at a time and identifying themselves. It had been noted in an e-mail memo to the participants from the Secretary that the meeting would be recorded for the Secretary's use only for the preparation of the minutes and not available to anyone else for any purpose.

An agenda was distributed by Jelani Eddington prior to the scheduled meeting.

The Secretary, Jack Moelmann, conducted the roll call: Officers Present: Bob Davidson,

President; Michael Fellenzer, Vice President; Jack Moelmann, Secretary; Paul Van Der Molen, Treasurer; and Gus Franklin, ex-officio Immediate Past President. Directors Present: Mike Cierski, Jelani Eddington, Russell Holmes, Ed Mullins, Don Near, Nelson Page, Donna Parker, Doug Powers, and Carlton Smith. Youth Representative Present: John Riestler (who joined the call shortly after the roll call). Staff Member Present: Dan Bellomy, website manager.

During the roll call, the ex-officio immediate Past President, Gus Franklin, questioned the propriety of calling the meeting. Bylaws Chairperson, Jelani Eddington, responded citing Bylaws Sections 4.8 and 4.9 as the basis for the meeting.

NEW BUSINESS

The first item from the agenda was fact-finding discussion relating to Bob Maney's June 22, 2006 email concerning the attempted transfer of the ATOS domain to Nelson Page and Dan Bellomy, and the attempted transfer of the ATOS service provider to Australia.

Discussion centered around the various documents which had been produced concerning the Website and its transfer to a new provider. There was a lot of discussion about the discussion between people concerned with this problem and documented in the attachments to these minutes.

Following lengthy discussion, the agenda item below was brought to a vote:

1. Motion: to preserve the status quo regarding the ownership and control of the ATOS domain and service provider in that: (a) the ATOS domain shall continue to be registered in the name of Bob Maney until at least the mid-year board meeting in January 2007, or pending a decision by the board relating to the proposals for ATOS website services, whichever is later. (b) the ATOS service provider shall remain XO Communications (formerly Concentric) until at least the mid-year board meeting in January 2007, or pending a decision by the board relating to the proposals for ATOS website services, whichever is later. Moved: All directors who called meeting. Carried: 9-2 (one abstain)

It was felt that a third party should be the web site manager to relieve tensions between the current participants in the management of the site.

2. Motion: Appoint Tom Blackwell of Seattle, Washington, to serve as temporary as website manager pending the January 2007 mid-year Board meeting or a decision of a proposal on the website services. Moved: Jelani Eddington. Carried: 7-3 (two Directors, Nelson Page and Mike Cierski, had telephone trouble at this time and did not reconnect for the remainder of the meeting.)

A Yahoo Internet group had been formed by President Bob Davidson as a forum for ATOS member-only discussion of Theatre Organ related items. It was addressed that anything using the ATOS name, such as this webgroup, needs ATOS approval. The consensus was that having a members' only webgroup was not necessary, and was redundant given the popularity of Theatre Organ-L.

3. Motion: Remove the ATOS Yahoo Group from the internet. Moved: Fellenzer. Carried: 7-3

With the termination of Dan Bellomy, it was suggested that his ATOS-provided computer system be returned. After discussion, this suggestion was not pursued.

Motion to adjourn. Moved: Moelmann. Carried: Unanimous. Meeting adjourned at 7:13 PM EDT

Submitted, John Riester. (Thank you to past-Secretary Jack Moelmann for notes and recording of the meeting, which were of great assistance in preparing the minutes of this meeting.)

ATTACHMENTS:

Agenda

Other items provided to the participants by e-mail prior to the start of the meeting:

An updated summary of Jelani Eddington's 7/5/06 telephone conversation with Bob Maney, and Bob Maney's written attestation of the accuracy of the summary (A1-A3)

6/19/06 email chain between Bob Davidson, Bob Maney, and Tom Hoehn seeking the transfer of the ATOS domain. (A4-A5)

5/31/06 email chain between Tom Hoehn and Roger Dunk relating to the transfer of the ATOS domain and provider (A6-A9)

Email communications between Michael Fellenzer and Dan Bellomy, prepared by Michael Fellenzer for purpose of the meeting, relating to Dan's activities as webmaster. (A10-A19)

Emails from Bob Davidson and Tom Hoehn to the ATOS board et al. regarding creation of the ATOS Member Forum. (A20-A21)

Current draft of minutes of the May 2006 Tampa Annual Board Meeting. (A22-A29)

Minutes of the January 2006 St. Louis Mid-Year Board Meeting (A30-A35)

Bob Maney's 6/22/06 email to the Board of Directors regarding the attempted transfer of the ATOS domain and seeking guidance re: same. (B1-B2)

3/10/06 email from Michael Fellenzer to Paul Van Der Molen, provided by Michael Fellenzer for purpose of the meeting, regarding the website and a conversation with then-president Gus Franklin (B3)

3/10/06 email chain between Michael Fellenzer, Dan Bellomy, et al., provided by Michael Fellenzer for purpose of the meeting, regarding the website. (B4-B6)

MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

OCTOBER 25, 2006 6:00 P.M. EDT

A special meeting was called October 23, 2006 by President Ken Double. The meeting loosely followed the agenda distributed by e-mail to the board by Secretary John Riester.

President Ken Double calls the meeting to order at 6:02 p.m. EDT

The secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer
Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers, Carlton Smith
Youth Representative Present: John Riester
Staff Members Present: Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian. (Bob Acker, Chair of Amateur Organist Competition, joined later in the meeting.) A quorum was declared.

STANDING COMMITTEE REPORTS

Convention Planning Committee: In absence of Mike Kinerk, Ken Double reported on registration for Eastern Massachusetts regional convention (November 2006), planning for Mid-Atlantic Convention (July 2007), and a proposed

regional in Birmingham, Alabama (TBD, possibly 2009).

Discussion continued about lower than anticipated registration for the EMCATOS event, and some frustration on their part over a delay in advertising. Consensus among the Board is to pursue possible compensation due to said delays, however not until the completion of the convention.

Young Theatre Organist Competition: Motion: Approve changes for the 2007 Young Theatre Organist Competition. Moved: Jelani Eddington. Carried: Unanimous.

Amateur Theatre Organist Competition: Motion: Approve changes for the 2007 Amateur Theatre Organist Competition. Moved: Jelani Eddington. Carried: Unanimous.

Discussion ensued about whether ATOS should pay for, or simply waive, certain fees like registration and other fees for winners who are brought to an ATOS convention. Motion was postponed until the mid-year meeting, pending further research.

Theatre Organ Summer Camp: The Board's consensus is to look into an alternate location near Chicago, if possible, to save costs on travel, hosting, and lodging.

Motion: Advertise a projected summer clinic in the Chicagoland area for summer of 2007 in the January/February issue of Theatre Organ, and request an updated report from the clinic committee by Monday, November 27, 2006. Moved: John Riester. Carried: Unanimous

SPECIAL REPORTS

Paul Van Der Molen has no news at this point regarding a CPA for balloting. Paul and Ken Double will pursue the issue more and present their findings at the next Board meeting.

NEW BUSINESS

Public Relations Chairman Donna Parker requested that Directors sign up for a slot in a "Director's Corner" for an upcoming Theatre Organ issue in order that there are two articles in most issues.

Bylaws Chairman Jelani Eddington gave a report to the Board regarding a NYTOS bylaws question from Dave Kopp.

President Double postponed the appointment of Finance and Archive Committee chairmen until the next meeting of the Board.

The meeting was adjourned at 7:20 p.m. EDT.

John Riester, Secretary*

*The Secretary would like to thank Jelani Eddington for his assistance in scribing a large portion of the meeting while he was unable to take notes.

MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

DECEMBER 12, 2006 6:00 PM EST

President Ken Double called the meeting to order at 6:05 p.m. EST

The secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer
Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Doug Powers, Carlton Smith
Youth Representative Present: John Riester
Director Absent: Donna Parker
Staff Members Present: Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian; Allen Miller, Restoration and Preservation Chairman; Mike Kinerk, Convention Planning Coordinator. A quorum was declared.

Standing Committee Reports (Mr. Eddington and Mr. Kinerk needed to leave the call early, thus their committee reports were addressed at this time):

Summer Clinic Committee: A new report was provided to the Board. Board's consensus was that the report needed to be narrowed before a commitment of funds for the event; however, the Board seeks approval by January 1, 2007 to include a detailed advertisement in the March/April issue of Theatre Organ.

MOTION: Summer Clinic Committee will provide an updated report, submitted no later than December 19, 2006, to the Board for an e-mail vote. Moved: John Riester, amended. Carried: Unanimous.

Convention Planning Committee: Michael Kinerk reported on the EMCATOS convention. Despite some initial concerns with advertising delays, the convention posted roughly a \$16,000 profit.

Report on the Grand Tour convention. There have been some changes in venues, particularly with the unavailability of Long Island University and Dickinson High School Auditorium. However, Mr. Kinerk reported on the partnership with an advertising consultant to bring in some outside sponsorship.

UNFINISHED BUSINESS

Committee Chair Assignments: Ken Double appointed Jeff Weiler as Archive Liaison. President Double will contact a Director for assignment on the Finance Committee.

Ballot counting report: Paul Van Der Molen reported on the prices of the accountants that he contacted and suggested considering an alternate feller.

MOTION: Include in the job description for Executive Secretary the counting of ballots in the annual Director election, effective for the 2007 election. (After discussion, Executive Secretary Jim Merry agreed to the proposal for no additional compensation.) Moved: Paul Van Der Molen. Carried: Unanimous.

STANDING COMMITTEE REPORT

Strategic Planning: Doug Powers updated the board on the status of the Strategic Planning. A preliminary document has been provided to the committee, which they are making comments that will be incorporated into a document provided to the board at the annual meeting.

SPECIAL REPORTS

Polk Theatre: Ken Double reported on his fact-finders on who and how the Polk Theatre in Lakeland, Florida was promised monies in conjunction with the convention. Discussion ensued but no action was taken.

Mass Mailing Update: Despite some delay, the Mass Mailing (which is sent out to all chapter Presidents and Secretaries) will be ready within the week. Michael Fellenzer will contact anyone from whom he needs information.

Mid-Year Meeting 2007: In order to get the word out to ATOS members to attend, a web-site announcement will be posted and Directors are encouraged to notify their liaison chapter leaders. Directors and Staff will be receiving details by e-mail regarding travel, lodging, and reports.

Good of the Order

Membership Cards: Paul Van Der Molen inquired over discontinuing or redesigning the membership cards. The consensus was that the cards should be continued, but redesigned so the mailers are smaller and do not have time-sensitive information that needs to be annually reprinted.

The meeting was adjourned at 7:45 p.m. EST.

/s/ John Riester, Secretary

Minutes

E-MAIL VOTE OF THE ATOS BOARD OF DIRECTORS

DECEMBER 28-30, 2006

The following proposal was brought forth by the Theatre Organ Summer Camp committee. The motions, contained on page 6 were presented for an e-mail vote:

To approve the ATOS Summer Camp 2007 as outlined above, subject to any further refinement and/or modification that may become necessary; and

To approve a grant of \$6,700 to fund in part the Summer Camp as outlined above.

Motion: Summer Camp Committee (Mike Cierski, Chair; Jelani Eddington, Donna Parker, John Riester, and Don Walker.

Carried: Unanimous

Attachment: ATOS Theatre Organ Summer Camp proposal, provided December 2006.

SPECIAL MEETING ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE CALL

JANUARY 29, 2007 5:30 EST

President Ken Double called a special meeting of the board of directors to take place by telephone conference on January 29, 2007 at 5:30 EST.

The meeting was called to order at 5:36pm EST. At the Secretary's request, Jelani Eddington conducted the roll call. Directors present: Ken Double, John Riester, Paul Van Der Molen, Vern Bickel, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers. Directors absent: Michael Fellenzer, Michael Cierski, Carlton Smith. A quorum was declared.

Staff Present: Jeff Weiler, Jim Merry, Mike Kinerk. Guests Present: Rich and Helen Hobson (The Hobson Group).

Jelani Eddington took notes and acted as scribe at the Secretary's request.

Ken Double discussed the schedule and logistics for the upcoming mid-year board meeting. Ken introduced Nancy Burton who will present during the Saturday session to discuss issues of fundraising. Doug Powers introduced the Hobson Group to the board. The Hobson Group is a consulting firm that has submitted a proposal to work with ATOS on issues related to strategic planning. The group has experience working with organizations in the arts.

Mike Kinerk gave an update about the upcoming New York convention. Mike discussed developments regarding venue and artist scheduling. Ken discussed a possible event at Radio City Music Hall with one or possibly two well-known celebrities headlining the show.

Mike reported that a number of people have already registered for the convention.

Rich and Helen Hobson, from the Hobson Group, joined the call to introduce their services and their general plan for how to proceed with working with ATOS.

Ken identified a number of topics that would be discussed at the mid-year meeting.

Meeting adjourned at 6:16 EST.

/s/ Jelani Eddington

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS MID-YEAR MEETING

FEBRUARY 4, 2007 10:30 AM CST

President Ken Double called the meeting to order at 10:31 AM CST

The Secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers. Youth Representative Present: John Riester. Director Absent: Carlton Smith. Staff Members Present: Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian; Mike Kinerk, Convention Planning Coordinator; Jim Patak, Archive Chairman. Guests Present: Steve LaManna, Judy Merry, John Schwandt. A quorum was declared.

Motion: Motion to approve meeting minutes en bloc: Board of Directors' annual meeting held in Tampa, Florida, May 23-29, 2006; Board of Directors' telephone conference call, July 6, 2006; Secretary's minor grammatical and format changes from approved minutes: August 22, August 31, September 8, and September 15, 2006; Board of Directors' telephone conference call, October 25, 2006; Board of Directors' telephone conference call, December 12, 2006; Board of Directors' e-mail vote, December 28-30, 2006; Board of Directors' telephone conference, January 29, 2007. Moved: Mullins. Carried: Unanimous.

OLD BUSINESS

Ken Double reported that the Smithsonian Museum has given ownership of the Lowell Ayers Wurlitzer back to Brant Duddy. Discussion ensued addressing concerns over money raised for the installation of the instrument in the Smithsonian. Action postponed until further research into why the Smithsonian did not install the instrument, what would be done with the instrument when it reverts to Brant, and how the donations were earmarked.

NEW BUSINESS

Officer Reports

Treasurer Report: Treasurer explained details of report. The report included a short year for 2006, due to the new fiscal year ending October 31. Motion: Approve the treasurer's reports as submitted. Moved: Riester. Carried: Unanimous.

Secretary Report: Secretary distributed Self-Dealing Transaction forms to all Board members.

Motion: Approve revised Code of Ethics to codify the period the code remains in effect. Moved: Riester. Carried: Unanimous.

Secretary collected signed Code of Ethics forms from all present staff and Board members.

Secretary collected signed Self-Dealing Transaction forms from all Board members.

Vice-President: No items requiring Board action or attention.

President: Updated on Polk Theatre and Dennis Werkmeister and supposed promises of monies for the organ. President Double reports that the issue has been dropped due in large part to the dismissal of Mr. Werkmeister as theatre crew chief.

Due to the possibility of a perceived conflict of interest with adding election teller duties to the responsibilities of the Executive Secretary, the President reported that Atlanta Chapter members Albert and Wanda Fields have expressed their interest in assuming the duties of teller. Motion: Approve Albert and Wanda Fields as election teller. Moved: Van Der Molen. Carried: Unanimous.

Executive Secretary Report: Report attached to minutes. There have been improvements in noting chapter membership in the database to help international/local relations.

STANDING COMMITTEE REPORTS

Acquisitions and Expansion: nothing to report in addition to matters discussed during old business.

Archive and Library: There has been work securing a new set of Theatre Organ Journals and its predecessors to replace the copies missing from the Editor's file.

Ken thanks all those working in the archive for their hard work and reminds everyone that we are working towards preserving this history for future generations.

Paul Van Der Molen reports that the final editor's check was delivered to Mrs. Dale Baker in 2006.

Motion: Transfer the Lee Erwin tapes from the ATOS Archive to the Cincinnati Conservatory of Music Archive, University of Cincinnati. Moved: Parker. Carried: Unanimous.

Awards and Recognition: Don Near, chairperson, reported that there were two eligible nominations for hall of fame. It was the decision of the Board to table the nominations.

Chapter Relations: Ed Mullins, chairperson, reported that the chapter handbook response had been very minimal and he recommended not printing additional copies at this time.

A new group of ATOS members has applied to start a new chapter. They have 10 signatures and have designated officers as required. Motion: Approve the Inland Empire Chapter of the American Theatre Organ Society whose primary operational area is the San Bernardino, Riverside, Redlands, and surrounding areas of California and San Bernardino counties of California. Motion: Bickel. Carried: Unanimous. Secretary assigned code IE and number 114.

There have been no applications this year for the Inner City Youth Program.

There are a number of chapters that have limited members. According to past practice, chapters must have at least four members to remain active. Chapter Liaisons are reminded of the importance of keeping in contact with chapters to keep our records up to date.

Convention Planning Coordinator: Mike Kinerk, chairperson updated on information otherwise not in his report:

The final 2006 Florida convention profits were \$11,633 for ATOS. There were 401 paid attendees.

EMCATOS received a final ATOS grant of \$3,500 for the convention in November 2006. There were 230 paid attendees. Final ATOS profit just over \$8,000.

Motion: Approve September 1-5, 2009 convention in Cleveland. Moved: Near. Carried: Unanimous.

As of the beginning of February there were already 40 registrations for the 2007 convention, 30 registered for the entire convention.

Education: Vern Bickel, Chairperson reported that work has commenced on drafting a new Educator's guide. Louise Eddington has helped out with the project.

Vern asked if anyone had input on producing a DVD for schools. Brainstorming continued to be followed up at the annual meeting.

Endowment Fund: Motion: Approve the following members of the Endowment Fund Board of Trustees: Michael Fellenzer, Chairperson; Paul Van Der Molen, Financial Secretary; Jelani Eddington, Trustee and Recording Secretary; and Alden Stockebrand and Richard Kline, Trustees. Moved: Bickel. Carried: Unanimous.

No additional items requiring Board action or attention.

Marketplace: John Ledwon's report included two questions for the board. 1) Should he order additional binders? 2) What should be done with the 50th anniversary books from 2005? It was the Board's decision to postpone action until a future telephone conference including John Ledwon.

Nominations: Nine nominations were received by Bill Carr, chairperson of nominations; however, one nominee had a month and a half lapse in membership within the last two years, which disqualified the candidate from running this year under present written policies and bylaws. Jelani, Jim, and Michael will work together to consider whether a policy to clarify the term "continuous" membership should be adopted.

Organist Scholarships: No items requiring Board action or attention.

Organist Competitions: Jelani Eddington provided a proposal for removing from the ATOS Policies the specifics of the Young Theatre Organist Competition (YTOC).

Motion: Replace section 18(a) with the following text:

18(a) Young Theatre Organist Competition: The Young Theatre Organist Competition Committee shall each year publish the rules and regulations governing the Young Theatre Organist Competition, and strike policy 18(d) in its entirety as it will be covered by the rules thoroughly covered in the YTOC published guidelines. Moved: Eddington. Carried: Unanimous.

Mentor Program: No items requiring Board action or attention.

Public Relations: Donna Parker reminded the Directors to communicate with their chapters in accordance with their liaison assignments. It was suggested that Directors might consider joining the chapters for which they serve as liaison, or asking for the chapter's newsletter.

Publications Review: Editor Jeff Weiler mentioned that there have been some people who have had problems with damage to the Theatre Organ journal. He has looked into envelopes, and discussed the additional price for paper, 2-mil plastic, tyvek envelopes, and tabs to hold the magazine closed. It was recommended that further inquiries be made to find if there are more members with delivery problems before proceeding with additional protection and cost.

The Website Task Force reported that there will be upcoming requests for proposals (RFPs) covering the redesign, possible new service provider, and revamp of the content at ATOS.org

Motion: Approve Tom Blackwell as website manager (continuing his temporary appointment from July through February). Moved: Riester. Carried: Unanimous.

Restoration and Preservation: No items requiring Board action or attention.

Strategic Planning: No items requiring Board action or attention following the planning session prior to the Board meeting.

Electronic Theatre Organ Owners Group (ETONES): No items requiring Board action or attention.

Technical: No items requiring Board action or attention.

Youth Initiatives: Please continue to submit to Jelani Eddington contact information for young theatre organ students and enthusiasts, and their teachers.

John Riester reports that he has had one inquiry into the Theatre Organ Student of the Year and no applications.

Mike Cierski, Summer Camp Chairperson, reports that they still need to confirm the hotel

contract. Advertisements are being placed on the web and Theatre Organ.

Document Review:

ATOS Bylaws: Jelani Eddington, Bylaws chairperson, provided a report detailing four proposed bylaws changes. Three can be approved by the Board, and one must be submitted to the membership at the membership meeting at the annual convention.

Motion: Amend Section 5.2 (Elections) to codify the process of nominations for officer office. (Additions are underlined):

SECTION 5.2 SELECTION AND TERM OF OFFICERS Any member at least 18 years of age and who has been a member of the Society for two years prior to the nomination may serve as an Officer of the Society. The Officers of the Society, except such Officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Nominations of any eligible member to serve as an Officer of the Society may be made in writing, or may be made in person during the Board of Directors meeting at which the Officers are appointed. Notice of the nomination and appointment procedures for Officers of the Society shall be given to the members in accordance with the written policies of the Society. Neither the President or Vice-President may serve for more than three terms of one year each.

and, to mirror the changes in the Bylaws, amend Section 11 (Elections) of the Policies by adding subsection 11(i) which would read:

11(i) In accordance with Section 5.2 of the ATOS Bylaws, the following "generic statement" shall be printed in the Journal and shall be published on the ATOS Website each year for announcing the process for nomination and election of officers. This statement shall appear in the Journal and on the Website at least sixty (60) days prior to the date of the annual Board of Directors meeting.

Call For Nominations

As provided in Section 5.2 of the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its annual board meeting. This year the Board of Directors will have that meeting in (CITY, STATE) on (DAY, MONTH, DATE, YEAR), beginning at (TIME 0:00 AM/PM).

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 President, (NAME), by (DATE 30 DAYS PRIOR TO START OF MEETING). 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 President. Any written materials that are submitted to the ATOS President 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 (DATE OF THE MEETING). 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.

Moved: Eddington. Carried: Unanimous.

Jelani also recommended that the bylaws be amended to codify the position of Youth Representative to the Board as an ex-officio position. In accordance with Bylaws Section 8.1(a), because this proposed amendment would constitute "a Bylaw specifying or changing the number of Directors," it must be placed before the membership for approval. Motion: In order to harmonize current practice and publicized documentation, it is moved that the following bylaws amendments be presented to the membership for a vote at the membership meeting during the annual convention:

Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

c. Ex-Officio Directors. There shall be two Ex-Officio Directors who shall be (i) the Immediate Past President, and (ii) the ATOS Youth Representative to the Board. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The person selected by or with the authority of the Board to be ATOS Youth Representative to the Board shall serve as ATOS Youth Representative. The Ex-Officio Directors serve in an advisory capacity and shall have no right to vote on matters before the Board.

Section 4.4 TERM OF OFFICE.

c. Ex-Officio Directors.

(i) The Immediate Past President shall serve as an Ex-Officio Director for one year, immediately following retirement as President.

(ii) The Youth Representative to the Board shall serve as an Ex-Officio Director for a term that shall from time to time be determined by the Board.

Moved: Eddington. Carried: Unanimous.

With the recent use and cost-effectiveness of telephone or video conference special board meetings, it was recommended by the Bylaws committee that the guidelines to how the meetings are to be called should be clarified. Motion: Replace Section 4.8 with the following text:

Section 4.8 SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic or video conferencing as a means to hold special meetings of the Board is permissible, provided that the meeting participants can hear one another and that the meeting is otherwise properly called and conducted in accordance with these Bylaws and applicable law.

Moved: Eddington. Carried: Unanimous.

Board members have become increasingly reliant on the use of electronic mail (e-mail). Notice of meetings has been increasingly been done by this form. Although e-mail notice is not mentioned in the Bylaws, such a practice is expressly permitted under California law. Motion: Replace Section 4.9 with the following text:

Section 4.9 NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or electronic transmission, including by electronic mail (e-mail), and not less than

Minutes

seven days before the date of the meeting if given by first class mail.

Moved: Eddington. Carried: Unanimous.
ATOS Policies:

Previously postponed discussion continued regarding adding a policy to state that when ATOS "covers" the expenses for convention winners, the fee is waived rather than including in convention profits. No action was taken.

Discussion followed regarding the paragraph in the Uniform Chapter Charter Agreement (UCCA) that provides that ATOS shall not sponsor any events within a Chapter's operational area unless the parties mutually agree. It was suggested that, in order to ensure a fair balance between the rights of the Chapters, on the one hand, and the rights of ATOS, on the other hand, that a policy be adopted, made binding on a Chapter under ¶ 5 of the UCCA, whereby a Chapter would not unreasonably withhold consent to ATOS' sponsorship of an event in the Chapter's operational area. Motion: To add the following sentence to the ¶ 8(a) of the ATOS Policies:

For the purposes of the parties' responsibilities under the Uniform Chapter Charter Agreement, a chapter shall not unreasonably withhold its consent to ATOS' sponsorship of events within that chapter's operational area.

Moved: Eddington. Carried: Unanimous.

It was the decision of the Board during the 2006 annual meeting to pursue a Confidentiality policy (see page 6, item 47). In order to provide an atmosphere which allows openness, all documents that reflect official actions taken by ATOS are available for inspection by any ATOS member. By contrast, information that is personal in nature or otherwise designated in good faith as confidential must be held in confidence. Motion: Replace Section 5(b) with the following text:

b. Confidentiality: It is the policy of ATOS that the business of the Society shall be conducted in an environment of open and free communication. Unless otherwise specifically provided in the ATOS Policies, the Society's bylaws, or by operation of law, all meetings, books, records, and other documents that reflect official actions of the Society shall be presumed to be open and/or available for inspection by any member in good standing of ATOS at his/her expense. Information regarding the internal problems of an ATOS Chapter, information of a personal nature about an ATOS member, information subject to a legitimate claim of privilege, information concerning actions and/or negotiations in progress but not finalized, information required to be maintained as confidential by law, the Society's bylaws, or the Society's written policies, and/or any other information designated in good faith in advance as confidential shall be held in the strictest of confidence.

Motion: Eddington. Carried: Unanimous.

John Riestler reports the following Policy revision from the June 2006 version: Policy 11(h) has been stricken

(h. The generic statement announcing the annual Board of Directors' Election was changed to include the following: Candidate résumés are to be sent to the Nominating Committee Chairperson. 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 Chairperson. (Board

Meeting Minutes, May 23-29, 2006, Tampa, Florida)

and Policy 11(a) has been revised to clarify the use of e-mail nominations:

11. ELECTIONS

a. Board Nominations: Board of Director candidate statements shall be limited to 150 words maximum, which will be printed as submitted. Any statement over 150 will be disqualified. Specific information on word count will be published in the THEATRE ORGAN Journal. Candidate résumés can be sent by postal service, to the Nominating Committee Chairperson. 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 Chairperson. All statements must include the candidate's phone number. A photograph is requested. (Board Meeting Minutes, August 3-8, 1990, Indianapolis, Indiana; Board Meeting Minutes, July 4-10, 1991, San Francisco, California; Board Meeting Minutes, July 2-9, 1992, King of Prussia, Pennsylvania; Board Meeting Minutes, June 28-July 4, 1995, Detroit, Michigan; Board Meeting Minutes, May 23-29, 2006, Tampa, Florida)

No action needed.

Motion: Strike current policy 11 (e) and replace with new policy to read:

e. Election Results: Election results published in THEATRE ORGAN will be the information provided by the Secretary which will include names of all candidates and votes received by each candidate. There will also be a listing of the total number of votes received and other pertinent statistics. Write-in votes will not be listed.

Moved: Riestler. Carried: Unanimous.

Good of the Order:

President Double discussed the idea of establishing an international representative to the board—an ex-officio position to provide representation for our many ATOS members who live outside the United States. It is the hope that in the future there will be more candidates for Director and Officer positions from our international members. No action was taken.

John Riestler asked that the Board consider discontinuing the use of printed Director's Binders. These have become increasingly more cumbersome, particularly given that all material is presently contained on CD-ROM. Directors who still want a hard copy are encouraged to print the files and submit a receipt to the treasurer for the printing costs. Motion: Discontinue updates of the printed Desk Reference Binder. (Secretary will distribute updated CD-ROMs following the annual and mid-year meetings.) Moved: Fellenzer. Carried: Unanimous.

Don Near provided information on Directors' and Officers' Insurance. Motion: Apply for \$3,000,000 Directors' and Officers' Insurance. Moved: Van Der Molen. Carried: Unanimous.

Presentation:

Dr. John Schwandt, Professor of Organ, Oklahoma University, made a presentation on the new American Organ Institute (AOI) and its plans for restoring historic instruments (classical and theatre) and teaching theatre organ music. The AOI is presently engaged in a fundraising campaign in order to endow scholarships, professorships, and restoration projects.

Executive Session:

At 4:30 CST President Ken Double adjourned the staff and visitors. The meeting continued in executive session, during which time matters relating to the New York Theatre Organ Society and the Summer Camp were discussed.

The meeting was adjourned at 5:15 p.m. EST. /s/ John Riestler, Secretary

Business was conducted following Robert's Rules of Order – Jeff Weiler, Parliamentarian
Attachments: Three groups of attachments are filed with the minutes

Mid-Year Meeting Reports
p. 1 Secretary's Cover Letter
p. 2-4 Meeting Agenda
p. 5 Roll Call
p. 6-32 Previous Meeting Minutes as approved en bloc (minus January 29, 2007 minutes)

p. 33 Proposed amendment to Code of Ethics

p. 34-35 Executive Secretary's Report
p. 36 Archives/Library Report
p. 37 Awards & Recognition Report
p. 38 Chapter Relations Report
p. 39-45 Convention Planning Coordinator Report

p. 46-47 ATOS Amateur Theatre Organist Competition Report

p. 48 Young Theatre Organist Competition Report

p. 49 ERROR: second copy of YTOC Report from p. 48

p. 50 Mentor Program Report
p. 51 Public Relations Report
p. 52 Publications Review Report
p. 53 Restoration and Preservation Report
p. 54-55 Youth Initiatives Report (Eddington)
p. 56 Young Theatre Organist Camp Report
p. 57-61 Bylaws Committee Report
p. 62 Policy Changes (Riestler)
p. 63-64 Policy Changes (Eddington)
p. 65 International Representative Proposal (Double)

Mid-Year Meeting Supplemental Reports
p. 1b Board of Directors' Meeting Minutes, January 29, 2007

p. 2b-10b Treasurer's Report
p. 11b-12b Hall of Fame Nominations
p. 13b Inactive Chapter Information
p. 14b-15b Young Theatre Organist Committee Supplemental Report
p. 16b-17b ATOS Website Task Force Report
p. 18b-21b Strategic Planning Report
p. 22b-25b Proposal from prospective Strategic Planning Coordinator
p. 26b ETONES Report (Secretary misplaced this report when preparing the first packet.)
p. 27b NYTOS/UCCA non-compliance e-mail

Mid-Year Meeting Handouts
Chapter Relations Addendum

ATOS Marketplace Report (Secretary misplaced this report when preparing the first packet.)
D&O Quote (Near)

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 Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
 Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
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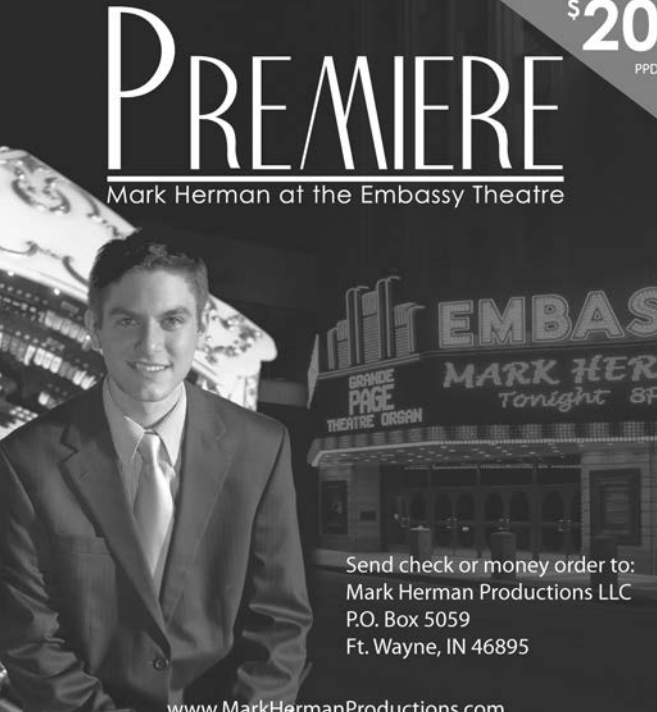
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Obituary

“He was truly an authority
on the theatre organ in a
worldwide sense.”

Eric M. Reeve



Eric M. Reeve, 89, died on March 5, 2007 after suffering a fractured arm followed by a heart attack and pneumonia. Up until his fall at home, my father continued to be active in the theatre organ world he loved. Records are still arriving from auctions he bid on, adding to his huge collection of music and memorabilia.

Eric was raised in New Jersey and was fascinated with theatre organs from an early age, probably a result of growing up in the silent movie days and watching the shows taking place at the Radio City Music Hall. He admitted that he and a friend used to sneak into a local church at night just to play the pipe organ. His mother was a talented pianist, so he was exposed to keyboard instruments at an early age.

After graduating from high school, he attended the Westminster Choir College to study music. His education was interrupted by World War II; he joined the Army and saw Europe from a different perspective than we have today. Once (not that long ago) I told him I was thinking of a trip to Europe, and his reply was “Why would you want to go there...it’s just a bunch of bombed-out old buildings.” He did admit he was checking out the pipe

organs in the churches and cathedrals in England and Europe when he wasn’t riding around in a tank.

Eric was briefly stationed in Washington, DC, where he met Cynthia. They were married after the war and eventually moved to her home town of Minot, North Dakota. He taught high school for a few years, and then joined the Minot Police Department where he spent the next 26 years.

Eric bought a two-manual, five-rank Wurlitzer in 1959 that had originally been in the State Theatre in Minot. After leaving the theatre it spent time as a church organ before going to a barn in Minnesota. While serving as a church organ, the “fun stuff” associated with the theatre organ, such as the castanets, tremulants, and bird whistle, were removed. The church had even gone so far as to sand the engraving off the stopkeys. Eric managed to restore the missing parts but always thought they had gone too far.

Eric was a charter member of the American Theatre Organ Enthusiasts. Most of his spare time was spent writing letters and trading tapes (reel-to-reel and, later, cassettes) with his friends from all over the world. He attended the ATOS

conventions around the country during his yearly two-week vacations and enjoyed meeting the people with whom he had corresponded. He was truly an authority on the theatre organ in a worldwide sense. He could tell you what instruments were in any town, who recorded them and on what label, where they had been and who was taking care of them. His collection of letters, records, tapes, concert posters and programs is unbelievable.

Up until a few years ago, Eric would sit at his Wurlitzer, the Hammond organ or piano, and play for hours by ear. Although he was good at classical music, he mostly enjoyed playing popular songs from the past. My father was a gifted musician as well as a music enthusiast. A stroke affected his ability to play music, but he continued to trade tapes and records with his many friends around the world up until his death.

—Howard Reeve

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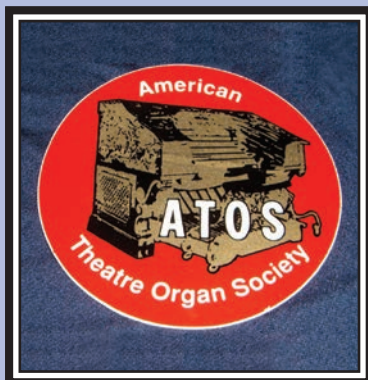
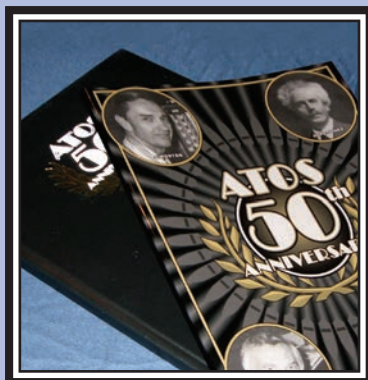
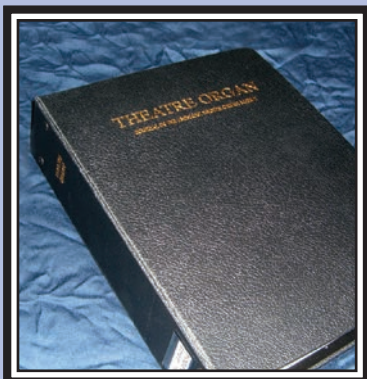
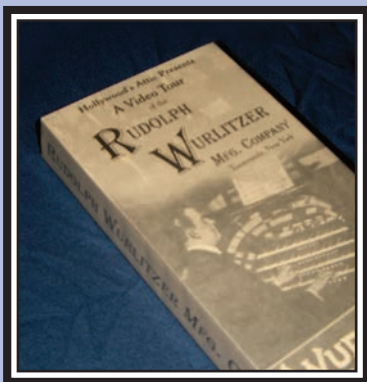
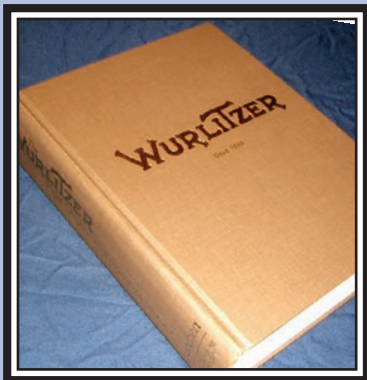
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