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Theatre Organ

SEPTEMBER | OCTOBER 2009



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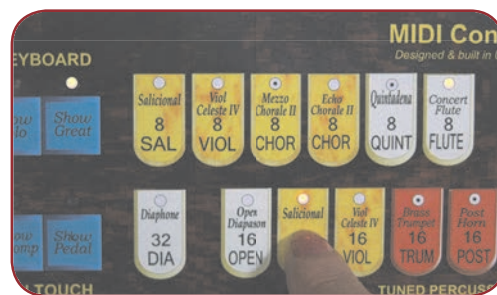
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THEATRE ORGAN SEPTEMBER | OCTOBER 2009 Volume 51 | Number 5



The spectacular Alabama Theatre will be home to five events during the upcoming ATOS regional convention in Birmingham, November 27–29.

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Vox Humana

Mea Culpa!

Try as we might to avoid mistakes, every once in awhile we really pull a whopper. The May/June and July/August issues of THEATRE ORGAN featured editorials on the new organ installation by the American Organ Institute at the University of Oklahoma, its new theatre organ installation on campus, and in particular, use of parts of the donated Balaban 2 Wurlitzer in that installation. The commentary by Edward Millington Stout III, which was printed with my review and approval, generated much comment and some cause for concern. It is my belief that Mr. Stout meant no harm yet it is understandable that his writing style containing sarcasm and dry wit lead to an unintentional and derisive affront. As editor, it is my hope that these pages can enlighten, entertain, inform, educate and promote the instrument we love and the art form we hope to lift. In this particular instance, it was not only appropriate but quite necessary that Dr. John Schwandt should be invited to present his views so that our readers

might have a balanced, fair, and proper portrait of the overall effort at the University of Oklahoma. I offer my sincere apologies for any slights or misconceptions that may have been generated. The American Organ Institute has indeed embarked on an ambitious adventure and the organ world watches with anticipation that it will be successful.

Chris Elliott submitted a letter to the editor just in the nick of time to make the deadline for Volume 51, Number 4. His letter subsequently appeared on page 8 of the July/August issue. A problem arose, however, when Chris sent a revised letter a few days later. I duly noted receipt of the revision and gave Chris my personal assurance that we would be able to make a substitution of the letters. Although the second letter made it all the way to our designer, in the rush to finalize everything for digital uploading to our printers, the revised letter was overlooked. My mistake came when, even with repeated proofings (we go over each issue three or four times before submission to the printer, and once more before the printing plates are burned), I failed to realize that the revised letter did not make it into print. The fault

is clearly mine; I accept the responsibility, and I apologize for my oversight. We strive to give everyone a full voice in the pages of this publication, and perhaps I have allowed myself to become somewhat overextended from time to time in this regard. I deeply regret that I may have caused any individual or organization excess pain in so doing.

There's a bit of something for everyone in this issue. We visit recent theatre organ installations in California, Ohio, and the Isle of Man. Steuart Goodwin reflects on an innovative program recently presented by the Orange County chapter. And while the theatre organ community holds its breath, Chris Dengate explains the circumstances surrounding the closure of the Senate Theatre in Detroit and what this means to the Detroit Theater Organ Society.

But wait, there's more! Gary Jones reflects on the talented and (in)famous theatre organist Stanleigh Malotte and invites us all to the 2009 regional convention in Birmingham.

—Jeff Weiler, Editor

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Letters

Van Der Molen Installation

I've read with great interest many of the outstanding articles which have appeared in THEATRE ORGAN lately. I was quite impressed with the fine article in the November/December 2008 issue by Robert Wilhelm on the Wheaton Fox Studio organ owned by Paul Van Der Molen and with the article by Richard Hills on the large Christie organ (formerly in the Regal, Marble Arch).

It is great to know that the magnificent Christie will one day be restored to its former glory. I did write to Paul Van Der Molen congratulating him on his superb installation; I am not holding my breath waiting for his reply, however, as I am sure he and his wife Linda are very busy!

One of these days, when time and money permit, I plan to travel out to Spokane again and play the 1923 Austin of four manuals [and] 34 ranks at the Lewis & Clark High School Auditorium and the 1914 Wurlitzer 3/23, formerly at Seattle's Liberty Theatre and now in First Church of the Nazarene. Later I may travel out to Yelm, Washington to play and record the fine Robert-Morton installed in the parish there and owned by Fr. Terrance Wager.

—Scott L. Grazier
Deer Lodge, Montana

Remarkable Rosa Rio

I just finished reading the story of Rosa Rio. Her story is not only remarkable, but most fascinating, and truly amazing! Not only did she bestow honor on herself but instilled that honor in her profession.

There should be an autobiography of her life. It is a rarity to find a person who was so much a part of history and is so much a part of our lives today. People she knew and worked with have passed on. She works with and inspires young people. She is truly an inspiration to all of us.

Upon reading this wonderful article, I realized I do not have one recording of her at the organ. Are there any available? Would ATOS consider putting together a

CD set of Rosa Rio at the organ? I would be interested in adding her recordings to my collection. This could be a wonderful way to help with scholarships for the young people.

My only regret is never to have heard or seen Rosa Rio in person.

"Yes, I drank from the cup."

—Kenneth R. Kline
Harrisburg, Pennsylvania

Kimball Rescue

The 1924 four-manual, 54-rank Kimball organ in the Scottish Rite of St. Louis is one of the last large organs of its kind remaining in its original home. Over its lifetime it has suffered indignities. For years it was "serviced" by a pipe organ technician who, among other things, removed all the original tremulants and replaced them with Austin "fans" and removed the original combination action from the console for no apparent reason. In the early 1980s, a new technician was hired to restore the organ as money permitted. He reinstalled the proper tremulants along with a Peterson combination action. The organ was then maintained regularly until about 1999, when the then-head of the organ committee approached the Rite with a rebuilding proposal costing \$500,000. When he was told it could not be afforded, he cut off all regular maintenance. By 2003, the organ was virtually unplayable. Needing a reliable instrument, the Rite purchased an Allen digital theatre organ and put the Kimball up for sale for \$60,000.

Jim Ryan, President of the St. Louis Theatre Organ Society, approached me and offered help from the St. Louis Theatre Organ Society to try to keep the organ playing. Al Haker and his helpers put in what time they had (they were maintaining three other organs and installing the organ now playing in the City Museum).

At the recent *Party on the Pipes* held in April, Al Haker and his crew had the Kimball sounding better than it has in 10 years. Many of the tremulants are working again, and it is sounding much better. A week later at the spring reunion of the

Rite, near the end, I played "America, the Beautiful" for some very enthusiastic people.

The bottom line is the Scottish Rite Kimball is still in its original home where it will remain, is currently playable, and will eventually get the proper rebuilding it so richly deserves. After 43 years in ATOE/ATOS, seeing and reading about grandiose projects for organs only to have the organs in question altered beyond recognition, or worse—broken up for parts, or just plain junked—I'm proud to say our Kimball will not meet the same fate.

—Edward Plitt
St. Louis, Missouri

Rio Memories

High compliments to Donna Parker, Lew Williams, Terry Snyder, and, belatedly, Lloyd Klos for an altogether appropriate tribute to Rosa Rio. We in Connecticut especially enjoyed her presence during her years of residence here. She was active in the Connecticut Valley chapter of ATOS, giving much time and encouragement to young would-be organists, as well as playing for us at formal gatherings. Bill Yeoman gave us much "non-keyboard" help. Like Rosa, he was someone we were grateful to have among us. Both were interested in and outgoing to others.

It is no surprise to know that at 10 decades, both are still carrying on most capably. May they continue in good health.

We're sure that Sun City Center residents are experiencing the same warm acquaintanceship that we in Connecticut so much enjoyed. Thank you, Rosa and Bill. And thank you Donna Parker, Lew Williams, Terry Snyder, and Lloyd Klos.

—Wallace and Dorothy Powers
Waterford, Connecticut

Headquarters



As I write this ahead of deadline time for this issue, we have just experienced the convention in Cleveland, and it was simply sensational.

First and foremost, the music presented to the attendees was nothing short of brilliant and, when one considers that Donnie Rankin, Jonathan Ortloff, Brett Valliant and competition winner Nathan Avakian are between the ages of 16 and 30, we find that fresh, young talent has played a major role in this gathering. Meanwhile, the rest of the lineup lived up to or exceeded all expectations in making this convention a musical success.

Meanwhile, our thanks to Doug Powers, Bob Moran, Tom Rathburn, and all those at the Western Reserve chapter who participated in the planning and execution of a near-flawless event. And thanks, as well, to Mike Kinerk for his leadership as the convention planning coordinator in bringing another successful event to a close.

As I continue here, there are several convention-related items that should be brought before the full membership. Through the generosity of Steve Worthington, ATOS recorded each concert for the production of a two-disc CD release. Many at the convention signed up to purchase the disc, and we say thanks! For those interested in hearing some of what was presented in concert, information on ordering the CD may be found on page 41 of this issue. It is our hope that next year in Seattle, and in future years, attendees at the convention will receive the highlights as a memento of their attendance.

More importantly, there was a buzz of chat with the rumor-mill grinding overtime

about several issues. Many of these issues are important; foremost is the ongoing budget for 2009–2010. Please allow me to address some facts and, hopefully, put some rumors to rest.

The Summer Youth Camp has a budget of just under \$13,000. This is more than \$4,000 less than the budget for the first camp in 2007. Mr. Adrian Phillips, Jr. has graciously opened his home (and his father's home where the huge Midmer-Losh-plus is housed) to host events for the campers. He has done so out of his dedication to the young players in ATOS, without remuneration, as have our hosts in the previous two years. (Note: Paul Van Der Molen was reimbursed \$300 for tuning expenses for the first two Summer Youth Camp events at his home.) The ATOS board is hopeful that donations from chapters and individuals will offset the costs of the camp. However, this event is too important for the organization in the long run; thus, whatever shortfall there may be will be underwritten by ATOS. Last year, that shortfall totaled approximately \$2,500. Once the camp is over, we will report to the membership and present the final financial statement.

In preparing the overall budget for the coming year, estimated expenses were higher than estimated income by nearly \$96,000. That is a sizeable sum. How did this happen? Simple: the newly created position of President and CEO was not included in last year's budget process because it did not take effect until

September, 2008. Thus, that sum of \$82,500 is new in this budget.

During our meetings, the board went through an item-by-item discussion of expenses and trimmed \$17,000 from the deficit. When one compares last year to this year, the budget reflects a \$4,000 surplus...until one factors in the costs associated with the new position.

Is this simply semantics? Juggling the numbers? Yes and no. The fact is, more trimming and more income will be needed to bring this budget into balance before next year's convention. My report to the board included information on the following: a new partnership with Turner Classic Movies; Phase II of the fund-raising campaign getting under way; the new membership initiative which we hope will increase our numbers; a new partnership with Mary Strauss of the St. Louis Fox Theatre for the Stan Kann Scholarship fund; a different approach for the ATOS touring show; and other initiatives that are just beginning.

Departing board member Don Near spoke of his concern over these budget matters, and a quick glance would indicate there is much work to do. But the seeds have been planted for many new initiatives that could bring financial resources and tremendous public exposure for ATOS and the theatre organ, and the board has seen fit to approve the budget and add a second year to my contract in the position of President and CEO. It is now up to me to be sure that these "seeds" grow. And there is

every reason to believe they will grow, based on the success achieved in just the first eight months I have been on the job.

Meanwhile, the board has new leadership from Col. Mike Hartley as chairman and a new divisional structure that we hope will streamline the process of moving forward. However, in order to get the budget balanced by next July in Seattle, the board will also have to work hard to adhere to this budget and, at the same time, find more savings. I fully expect to report to you a new string of successes that will do just that.

In the worst-case scenario, we would be unable to find new dollars to pay for the programs and costs associated with the budget. The ATOS Investment Fund was established some 20 years ago during a financial crisis for the organization. It was established as a “rainy day” fund, with those dollars available for emergencies. There is approximately \$320,000 in the Investment Fund. It is the goal of ATOS and this board that we find new dollars to

balance the budget. The Investment Fund is there if necessary. It is NOT a “piggy bank” to be dipped into on a whim. It is there for emergencies. I repeat, we will do all we can to leave it untouched.

Finally, the Financial Review Committee, headed by Don Near and Col. Mike Hartley, had a most positive final report on the manner in which ATOS finances are handled. The review committee included independent representation from the membership by Bob Arndt and Carl Hackert. Upon completion of their work last June, and the subsequent report to the board, it was announced that ATOS will undergo a complete and formal audit of its finances next May, upon the completion of this fiscal year. This action will both inform the membership of the state of our financial affairs and, more importantly, open the door for granting organizations to provide major funding for our programs, as these donors and organizations often require an audit before providing funding.

On another front, the Endowment Fund has not been affected severely during the economic crisis, and those funds are protected and used strictly as the trust rules and regulations dictate. The financial success of the convention will guarantee that the loan made to the Western Reserve chapter will be paid back to the Endowment Fund in full with interest, as per our agreement with WRTOS.

I look forward to our next visit and a chance to offer specifics on some of our newest ventures and partnerships.

—Ken Double, President and CEO

DIRECTOR'S CORNER



It has certainly been a privilege to serve on the ATOS board of directors and get involved in the important work of moving ATOS forward. Most recently I have been working in two different yet related areas: how best to serve our membership and at the same time help ATOS grow.

I am very proud of my Walker digital theatre organ and have been honored to have many top artists come to my home near Atlanta to play. Thus, getting involved in the ETONES seemed to be a natural fit. It has been a frustratingly wonderful marriage to date. It's been great meeting members, online and at the convention, who own electronic organs and enjoy the ETONES newsletter. Getting fresh information, interesting stories, and updated news to keep the ETONES newsletter filled several times a year has been frustrating. So I once again urge our members who have electronic and/or digital organs to tell me interesting stories of their instruments and their experiences with theatre organ. Like Andy Warhol's well-noted “15 minutes of fame,” everyone in ATOS has a good story!

Meanwhile, I have been working with the membership committee, headed by my colleague John Apple. The committee has been sending letters to six different chapters inviting “local-chapter-only” members to join ATOS. As a local chapter president, I have urged the committee to work with the local chapters to guarantee partnership in this effort to turn around declining membership numbers. The response has been positive, with suggestions about partnerships and the best approach to bring these theatre-organ-loving members into the fold. By joining us, they could make a big difference overall to ATOS.

In closing, there are so many exciting events, programs, and efforts within ATOS right now that make this a wonderful time to serve on the board. There are challenges, indeed. The membership numbers and the overall financial picture need attention. However, we have positive momentum and we aim to keep it moving forward.

—Bucky Reddish

News & Notes

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River City
Sooner State
Australia Felix

MOELMANN ASSUMES ATOS LEADERSHIP POST

Jack Moelmann returns to the ATOS board of directors after being successful in the recent election. Prior to his short hiatus, he was the only person to have served on the ATOS board in one capacity or another for 23 continuous years (1983–2006), the last 13 of which he served as the ATOS secretary. He was president from 1985–1988, is an Honorary Life Member, and has been inducted into the ATOS Hall of Fame. He is also a concert organist, a member of 12 ATOS chapters, and a member of ATOS since 1967.

Jack brings back to the board a wealth of knowledge and experience, “war stories,” documented facts about the evolution of our organization, ideas that have been tried, and ideas that succeeded and others that failed. He has been at the pioneering edge of such programs as the Young Theatre Organist Competition, the ETONES, development of the Convention Planning Handbook and the Chapter Handbook, publication of the THEATRE ORGAN annual index, the older ATOS radio show, and the ATOS promotion slide show. Jack was the first to make a bequest to the then-new Endowment Fund.

Assigned to the Awards and Recognition Committee as well as the Inner-City Youth Program, Jack is also temporarily working with the ATOS Archive to ensure that it is perpetuated as a significant research center of our heritage. He looks forward to working with the board in achieving their goals and objectives, as well as helping members in any way he can. As the old saying goes, “He is here to serve!”



2009 ATOS AWARDS

Hall of Fame: Vern Bickel

Honorary Member: Ron Carter

Organist of the Year: Chris Elliott

Amateur Theatre Organist

Competition:

- 1st: Jon Steen, The Woodlands, Texas
 - 2nd: Peter Rushton, Colne Lancashire, United Kingdom
 - 3rd: David Burud, Sharpsberg, Georgia
 - 4th: Bill Curry, Glen Ellyn, Illinois
- Judges: Ron Rhode, Rob Richards, and Jim Riggs

Young Theatre Organist Competition:

- Nathan Avakian
 - Daniel McCollum
 - Mary Ann Sheila Wootton
- Overall winner: Nathan Avakian

Scholarships:

- Nathan Avakian
- Mike Cierski
- Eric Fricke
- Robert Lent
- Daniel McCollum
- Donnie Rankin
- Mary Ann Sheila Wootton

George Wright Memorial Fellowship:

- Jonathan Gradin, Rathdrum, Idaho
- Kat Brightwell, Seattle, Washington

Ron Musselman Member of the Year:

Robert Ridgeway

Theatre Organ Student of the Year:

Mary Ann Sheila Wootton, United Kingdom

2009 Additions to the ATOS National Registry of Historic or Significant Instruments:

Venue	Location	Size	Builder	Model	Year	Opus	Level
Akron Civic Theatre	Akron, Ohio	3/19	Wurlitzer	240	1929	2029	2
Palace Theatre	Lorain, Ohio	3/10	Wurlitzer	220	1928	1858	1
Grays Armory	Cleveland, Ohio	3/15	Wurlitzer	240 (3/13)	1931	2153	2
Palace Theatre	Canton, Ohio	3/11	Kilgen	U020 (3/9)	1926	3604	2
Renaissance Theatre	Mansfield, Ohio	3/20	Wurlitzer	SP 3m	1929	2022	3
Palace Theatre	Cleveland, Ohio	3/17	Kimball	Original (3/13)	1927		3

WELCOME NEW MEMBERS

May 15 to July 17, 2009

Mark and Lynn Andersen, Kenmore, Washington

Carl R. Black, Jr., Wilmington, Delaware

Richard K. Blake, Wilton, New Hampshire

David A. Bottom, Lexington, Kentucky

Freddie Brabson, Knoxville, Tennessee

Kat Brightwell, Seattle, Washington

Chris Buckstaff, Royal Oak, Michigan

Robert C. Coulter, The Villages, Florida

Lowell A. Culbertson, Roswell, Georgia

Ronald W. Deamer, Portland, Oregon

Albert J. Derr, Lansdale, Pennsylvania

F. Gregory Dickey, Jackson, Missouri

Carol M. Dilks, Cherry Hill, New Jersey

Jon Durkovic, Fitzgerald, Georgia

Duthaler Organ and Piano Sales,

Columbus, Ohio

Larry Douglas Embury, Atlanta, Georgia

Al Engel, Madison, South Dakota

Rose E. Etzel, Phoenixville, Pennsylvania

Joseph T. Ferrick, Chicago, Illinois

Rick Feurino, Scottsdale, Arizona

Thomas E. Flanagan, Brockton, Massachusetts

Rubin S. Frels, Victoria, Texas

Dr. Jack Greer, Sarasota, Florida

Regina A. Hackley, Alexandria, Virginia

Rich Harrar, Bellingham, Washington

Bill and Rosanna Harris, Denver, Colorado

David Hegarty, San Francisco, California

Paul Heideman, Big Rapids, Michigan

Ron and Andrea Herman, Chicago,

Illinois

Chris Hornsby, Macon, Georgia

Stephen C. Jamison, Indianapolis, Indiana

Joseph C. Kearley, Dallas, Texas

Richard and Ann Knapp, West Simsbury, Connecticut

David A. Litterer, Brattleboro, Vermont

Fred McClanahan, Shreveport, Louisiana

Ben Nielson, Dublin, Ohio

Keith Paris, Lafayette, Indiana

Paul Parker, Chesapeake, Virginia

Michael A. Pedersen, Alcester, South Dakota

Keith Pierce, Louisville, Kentucky

Timothy Rasper, Parma, Ohio

Caye Reams, Salt Lake City, Utah

Brad Richards, Victoria, Texas

William Rockenfeller, Clearwater, Florida

Paul Rogers, Middleburg, Florida

Daniel Romero, Denver, Colorado

Lamar Savage, Covington, Georgia

Patrick Shannon, Lansdale, Pennsylvania

Peter Shilliday, St. Peters, Missouri

Casmir R. Sobiech, Worcester, Massachusetts

Brad Sorano, Cumming, Georgia

Brenda Sturmer, Greenfield,

Massachusetts

Michael Tabellion, Severna Park,

Maryland

Brian Thorsen, Escanaba, Michigan

James G. Thrower, Marietta, Georgia

Arlene Volk, Lancaster, Pennsylvania

David Waters, Phelps, New York

Marjorie Wilder, Pepperell,

Massachusetts

Larry Wilson, Indianapolis, Indiana

Curt Wolfanger, Medina, Illinois

News & Notes




To the Board of Directors
American Theatre Organ Society
0 N 468 Willow Road
Wheaton, IL 60187-2934

We have compiled the accompanying statements of assets, liabilities and net assets-income tax basis of **American Theatre Organ Society** (a nonprofit organization) as of **April 30, 2009** and **2008**, and the related statement revenues, expenses, fund activities and functional expenses-income tax basis for the twelve months then ended, in accordance with Statements on Standards for Accounting and Review Services issued by the American Institute of Certified Public Accountants.

A compilation is limited to presenting in the form of financial statements information that is the representation of management. We have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures ordinarily included in financial statements. If the omitted disclosures were included in the financial statements and supplementary schedules, they might influence the user's conclusions about the company's assets, liabilities, net assets, revenue, expenses and fund balances. Accordingly, these financial statements are not designed for those who are not informed about such matters.



Evenhouse & Co., P.C.
June 5, 2009

American Theatre Organ Society
Statement of Assets, Liabilities and Net Assets
Fiscal Year Ended
April 30, 2009 and 2008

	Assets	
	<u>Apr. 30, 2009</u>	<u>Apr. 30, 2008</u>
Current Assets		
ATOS Checking - WAMU	\$ 20,617.07	\$ 42,117.52
ATOS Savings	569.35	38,295.78
Certificate of deposit	52,404.14	48,392.03
Compensation set aside	3,133.34	10,018.15
Unrestricted due to/from Endowment	2,305.12	(95.00)
Unrestricted due to/from GW Memorial Fund	1.23	0.00
Unrestricted due to/from Smithsonian Fund	0.00	305.12
Inventory	500.00	500.00
Total Current Assets	<u>\$ 79,530.25</u>	<u>\$ 139,533.60</u>
Fixed Assets		
Fixed assets	\$ 84,186.21	\$ 84,186.21
Accumulated depreciation	<u>(83,181.95)</u>	<u>(81,815.58)</u>
Total Fixed Assets	<u>\$ 1,004.26</u>	<u>\$ 2,370.63</u>
Other Assets		
Endowment Fund	\$ 162,474.21	\$ 170,013.10
Endow. Fnd. - Loan to WTROS	35,000.00	35,000.00
Endowment due to/from Unrestricted Fund	(2,305.12)	95.00
Geo. Wright Memorial Fellowship Fund	28,885.92	27,486.34
GW due to/from Unrestricted Fund	(1.23)	0.00
Unrestricted Fund Investments	306,908.04	421,832.96
Smithsonian Fund	0.00	26,493.18
Smithsonian due to/from Unrestricted Fund	0.00	(305.12)
Archival collections	<u>318,393.11</u>	<u>318,393.11</u>
Total Other Assets	<u>\$ 849,354.93</u>	<u>\$ 999,008.57</u>
Total Assets	<u>\$ 929,889.44</u>	<u>\$ 1,140,912.80</u>
Liabilities and Net Assets		
Liabilities	<u>\$ 0.00</u>	<u>\$ 0.00</u>
Net Assets:		
Unrestricted Fund Balance	\$ 705,835.72	\$ 882,130.36
Endowment Fund Balance	195,169.03	205,108.04
Geo. Wright Memorial Fund Balance	28,884.69	27,486.34
Restricted Funds - Smithsonian	0.00	26,188.06
Total Net Assets	<u>\$ 929,889.44</u>	<u>\$ 1,140,912.80</u>
Total Liabilities and Net Assets	<u>\$ 929,889.44</u>	<u>\$ 1,140,912.80</u>

News & Notes

	12 Months Ended <u>Apr. 30, 2009</u>	12 Months Ended <u>Apr. 30, 2008</u>	Year over Year <u>Variance</u>
Income:			
Membership	\$ 133,241.05	\$ 149,455.00	\$ (16,213.95)
Advertising	30,019.80	26,664.65	3,355.15
Archives	507.50	70.00	437.50
Archives Contributed - Noncash item	0.00	318,393.11	(318,393.11)
Donations	40,911.25	73,310.00	(32,398.75)
Convention	27,564.16	20,336.15	7,228.01
Wurlitzer book	8,264.50	16,940.35	(8,675.85)
Youth camp	14,433.25	8,848.00	5,585.25
Mail upgrade	2,915.00	4,025.00	(1,110.00)
Marketplace	1,078.41	2,056.35	(977.94)
ATOS calendar	205.00	790.00	(585.00)
Designated - Adult seminars	5,600.00	0.00	5,600.00
Designated - Cedar Rapids	1,550.00	0.00	1,550.00
Other revenue	525.25	0.00	525.25
Interest income	2,460.77	3,312.69	(851.92)
Investment earnings	10,300.74	25,167.69	(14,866.95)
Investment change in FMV	(125,225.66)	(32,138.23)	(93,087.43)
Total Income	<u>\$ 154,351.02</u>	<u>\$ 617,230.76</u>	<u>\$ (462,879.74)</u>

	12 Months Ended <u>Apr. 30, 2009</u>	12 Months Ended <u>Apr. 30, 2008</u>	Year over Year <u>Variance</u>
Total Income	\$ 154,351.02	\$ 617,230.76	(462,879.74)
Program Expenses:			
Journal	\$ 108,674.44	\$ 94,495.45	\$ 14,178.99
Archives	22,331.44	16,637.21	5,694.23
Young artists	6,733.97	5,959.04	774.93
Adult organist competition	301.34	0.00	301.34
Scholarship	6,750.00	6,380.00	370.00
Convention coordinator	2,026.29	2,708.92	(682.63)
Marketplace	1,141.00	5,283.04	(4,142.04)
Nominating	2,585.72	524.46	2,061.26
Awards & recognition	1,256.65	1,118.77	137.88
Public relations	2,785.25	0.00	2,785.25
Inner-city youth	250.00	0.00	250.00
Wurlitzer book	1,431.43	8,456.93	(7,025.50)
Literary prize	0.00	1,000.00	(1,000.00)
Youth representative	2,473.29	2,357.01	116.28
ATOS sponsored event	500.00	49,375.03	(48,875.03)
Youth camp	17,071.16	18,993.22	(1,922.06)
Program depreciation	538.80	538.80	0.00
Total Program Expenses	<u>\$ 176,850.78</u>	<u>\$ 213,827.88</u>	<u>\$ (36,977.10)</u>
Administrative Expenses			
Administration	\$ 75,184.74	\$ 12,308.60	\$ 62,876.14
Executive Secretary	35,806.14	37,750.83	(1,944.69)
President	2,076.94	4,778.73	(2,701.79)
Vice President	1,954.52	2,579.14	(624.62)
Secretary	2,383.61	1,752.63	630.98
Treasurer	2,726.04	1,839.25	886.79
Director	16,179.33	16,938.22	(758.89)
Parliamentarian	1,459.00	1,268.85	190.15
ASCAP	636.88	557.72	79.16
Internet radio	3,163.00	0.00	3,163.00
Fundraising project	816.82	0.00	816.82
Electronics group	0.00	778.66	(778.66)
Website	679.50	456.52	222.98
Adult seminars	8,450.79	0.00	8,450.79
Emergency relief	1,450.00	0.00	1,450.00
Depreciation	827.57	827.57	0.00
Total Administrative Expenses	<u>\$ 153,794.88</u>	<u>\$ 81,836.72</u>	<u>\$ 71,958.16</u>
Change in Net Assets	<u>\$ (176,294.64)</u>	<u>\$ 321,566.16</u>	<u>\$ (497,860.80)</u>
Unrestricted Fund, Beginning of Year	<u>882,130.36</u>	<u>560,564.20</u>	<u>321,566.16</u>
Unrestricted Fund, End of Year	<u>\$ 705,835.72</u>	<u>\$ 882,130.36</u>	<u>\$ (176,294.64)</u>

News & Notes

Endowment Fund

	<u>Apr. 30, 2009</u>	<u>Apr. 30, 2008</u>
Activity:		
Endowment Fund Receipts	\$ 4,226.00	\$ 23,958.00
Transfer from Smithsonian Fund	26,246.58	0.00
Endowment investment earnings	(15,233.53)	8,710.80
Endowment Fund FMV change	(10,203.06)	(10,844.87)
Endowment Fund disbursements	<u>(14,975.00)</u>	<u>(4,000.00)</u>
Changes in Net Assets	\$ (9,939.01)	\$ 17,823.93
Endowment Fund Net Assets, Beginning of Year	<u>205,108.04</u>	<u>187,284.11</u>
Endowment Fund Net Assets, End of Year	<u><u>\$ 195,169.03</u></u>	<u><u>\$ 205,108.04</u></u>

Geo. Wright Memorial Fellowship Fund

Activity:		
GW Fellowship Fund Receipts	\$ 1,355.00	\$ 360.00
GW Fellowship investment earnings	830.78	784.71
GW Fellowship Fund disbursements	<u>(787.43)</u>	<u>0.00</u>
Changes in Net Assets	\$ 1,398.35	\$ 1,144.71
GW Memorial Fellowship Fund Net Assets, Beginning of Year	<u>27,486.34</u>	<u>26,341.63</u>
GW Memorial Fellowship Fund Net Assets, End of Year	<u><u>\$ 28,884.69</u></u>	<u><u>\$ 27,486.34</u></u>

Smithsonian Fund

Activity:		
Smithsonian Fund investment earnings	\$ 58.52	\$ 2,848.10
Smithsonian disbursements	<u>(26,246.58)</u>	<u>(118,555.12)</u>
Changes in Net Assets	\$ (26,188.06)	\$ (115,707.02)
Smithsonian Fund Net Assets, Beginning of Year	<u>26,188.06</u>	<u>141,895.08</u>
Smithsonian Fund Net Assets, End of Year	<u><u>\$ 0.00</u></u>	<u><u>\$ 26,188.06</u></u>

	12 Months Ended <u>Actual</u>	12 Months Ended <u>Budget</u>	Over/(Under) <u>Budget</u>
Income:			
Membership	\$ 133,241.05	\$ 150,000.00	\$ (16,758.95)
Advertising	30,019.80	24,000.00	6,019.80
Archives	507.50	0.00	507.50
Donations	40,911.25	25,000.00	15,911.25
Convention	27,564.16	10,000.00	17,564.16
Wurlitzer book	8,264.50	17,000.00	(8,735.50)
Youth camp	14,433.25	8,000.00	6,433.25
Mail upgrade	2,915.00	3,500.00	(585.00)
Marketplace	1,078.41	2,500.00	(1,421.59)
ATOS calendar	205.00	360.00	(155.00)
Designated - Adult seminars	5,600.00	0.00	5,600.00
Designated - Cedar Rapids	1,550.00	0.00	1,550.00
Other revenue	525.25	0.00	525.25
Interest income	2,460.77	3,500.00	(1,039.23)
Investment earnings	10,300.74	25,000.00	(14,699.26)
Investment change in FMV	(125,225.66)	0.00	(125,225.66)
Total Income	<u>\$ 154,351.02</u>	<u>\$ 268,860.00</u>	<u>\$(114,508.98)</u>
Program Expenses:			
Journal	\$ 108,674.44	\$ 105,000.00	\$ 3,674.44
Archives	22,331.44	16,000.00	6,331.44
Young artists	6,733.97	8,000.00	(1,266.03)
Adult organist competition	301.34	0.00	301.34
Scholarship	6,750.00	7,000.00	(250.00)
Convention coordinator	2,026.29	3,000.00	(973.71)
Marketplace	1,141.00	3,000.00	(1,859.00)
Nominating	2,585.72	2,000.00	585.72
Awards & recognition	1,256.65	1,500.00	(243.35)
Tech. awards & scholarships	0.00	500.00	(500.00)
Public relations	2,785.25	500.00	2,285.25
Inner-city youth	250.00	250.00	0.00
Wurlitzer book	1,431.43	2,000.00	(568.57)
Literary prize	0.00	1,000.00	(1,000.00)
Youth representative	2,473.29	2,000.00	473.29
ATOS sponsored event	500.00	2,000.00	(1,500.00)
Youth camp	17,071.16	19,000.00	(1,928.84)
Program depreciation	538.80	0.00	538.80
Total Program Expenses	<u>\$ 176,850.78</u>	<u>\$ 172,750.00</u>	<u>\$ 4,100.78</u>

News & Notes

	12 Months Ended <u>Actual</u>	12 Months Ended <u>Budget</u>	Over/(Under) <u>Budget</u>
Administrative Expenses			
Administration	\$ 75,184.74	\$ 13,000.00	\$ 62,184.74
Executive Secretary	35,806.14	42,000.00	(6,193.86)
President	2,076.94	4,000.00	(1,923.06)
Vice President	1,954.52	2,500.00	(545.48)
Secretary	2,383.61	2,000.00	383.61
Treasurer	2,726.04	2,300.00	426.04
Director	16,179.33	20,000.00	(3,820.67)
Parliamentarian	1,459.00	1,000.00	459.00
ASCAP	636.88	650.00	(13.12)
Internet radio	3,163.00	0.00	3,163.00
Fundraising project	816.82	0.00	816.82
Chapter relations	0.00	1,000.00	(1,000.00)
Electronics group	0.00	1,000.00	(1,000.00)
Website	679.50	1,500.00	(820.50)
Adult seminars	8,450.79	0.00	8,450.79
Emergency relief	1,450.00	0.00	1,450.00
Depreciation	827.57	0.00	827.57
Total Administrative Expenses	<u>\$ 153,794.88</u>	<u>\$ 90,950.00</u>	<u>\$ 62,844.88</u>
Change in Net Assets	<u>\$ (176,294.64)</u>	<u>\$ 5,160.00</u>	<u>\$(181,454.64)</u>

American Theatre Organ Society
Budget Presentation - 2009/2010

	Budget 2006/2007	Actual 2006/2007	Budget 2007/2008	Actual 2007/2008	Budget 2008/2009	Actual 2008/2009	Budget 2009/2010	Change Bud./Actual	Budget Monthly	Budget Quarterly
INCOME										
10-Advertising	-	35,138.85	24,000.00	26,664.65	24,000.00	30,019.80	30,000.00	(19.80)	2,500.00	7,500.00
20-Archives	-	-	-	318,463.11	-	507.50	250.00	(257.50)	20.83	62.50
30-Convention	-	19,047.17	-	20,336.15	10,000.00	27,564.16	10,000.00	(17,564.16)	833.33	2,500.00
40-Donations	-	15,507.28	25,000.00	73,310.00	25,000.00	40,816.25	42,000.00	1,183.75	3,500.00	10,500.00
50-Interest	-	3,534.14	5,000.00	3,312.69	3,500.00	2,460.77	2,200.00	(260.77)	183.33	550.00
60-Mail Upgrade	-	3,230.00	3,500.00	4,025.00	3,500.00	2,915.00	2,900.00	(15.00)	241.67	725.00
65-Marketplace	-	3,283.85	4,500.00	2,056.35	2,500.00	1,078.41	1,000.00	(78.41)	83.33	250.00
Web advertising	-	-	-	-	-	-	12,000.00	12,000.00	1,000.00	3,000.00
70-Membership	-	163,013.01	145,000.00	149,455.00	150,000.00	133,241.05	140,500.00	7,258.95	11,708.33	35,125.00
79-Summer Youth Camp	-	-	8,000.00	8,848.00	8,000.00	14,433.25	6,590.00	(7,843.25)	549.17	1,647.50
Adult Seminars	-	-	-	-	-	5,600.00	-	(5,600.00)	-	-
Other	-	-	1,500.00	-	-	525.25	-	(525.25)	-	-
Cedar Rapids	-	-	-	-	-	1,550.00	-	(1,550.00)	-	-
94-ATOS Calendar	-	867.50	4,500.00	790.00	360.00	205.00	100.00	(105.00)	8.33	25.00
95-Wurflitzer Book	-	33,899.96	30,000.00	16,940.35	17,000.00	8,264.50	6,000.00	(2,264.50)	500.00	1,500.00
Dividend income	-	15,817.14	13,500.00	25,167.69	25,000.00	10,300.74	10,000.00	(300.74)	833.33	2,500.00
Investment appreciation	-	23,486.40	24,000.00	(32,138.23)	-	(125,225.66)	-	125,225.66	-	-
TOTAL INCOME	258,650.00	316,825.30	288,500.00	617,230.76	268,860.00	154,256.02	263,540.00	109,283.98	21,961.67	65,885.00

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News & Notes

American Theatre Organ Society Budget Presentation - 2009/2010

	Budget 2006/2007	Actual 2006/2007	Budget 2007/2008	Actual 2006/2007	Budget 2008/2009	Actual 2008/2009	Budget 2009/2010	Change Bud./Actual	Budget Monthly	Budget Quarterly
EXPENSES										
100/12 Administrative contract sei	-	-	-	-	-	55,000.00	82,500.00	27,500.00	6,875.00	20,625.00
100-Administration	6,500.00	17,529.39	11,000.00	12,308.60	13,000.00	20,184.74	12,000.00	(8,184.74)	1,000.00	3,000.00
101/12 Support contract services	-	-	-	-	-	28,400.00	28,800.00	400.00	2,400.00	7,200.00
101-Exec. Secretary	33,000.00	36,054.28	38,000.00	37,750.83	42,000.00	7,406.14	8,060.00	653.86	671.67	2,015.00
102-Chairman expenses	2,000.00	1,751.69	1,775.00	4,778.73	4,000.00	2,076.94	1,434.00	(642.94)	119.50	358.50
103-Vice Chairman expenses	2,000.00	2,438.33	2,000.00	2,579.14	2,500.00	1,954.52	1,434.00	(520.52)	119.50	358.50
104-Secretary expenses	5,500.00	4,166.71	4,200.00	1,752.63	2,000.00	2,383.61	1,200.00	(1,183.61)	100.00	300.00
105-Treasurer expenses	4,500.00	2,085.74	2,500.00	1,839.25	2,300.00	2,726.04	1,634.00	(1,092.04)	136.17	408.50
106-Directors' expenses	16,000.00	13,969.76	25,000.00	16,938.22	20,000.00	16,179.33	12,006.00	(4,173.33)	1,000.50	3,001.50
200-Journal	125,000.00	129,003.39	130,000.00	94,495.45	105,000.00	108,674.44	110,000.00	1,325.56	9,166.67	27,500.00
400-Archives	10,000.00	10,204.57	11,000.00	16,637.21	16,000.00	22,331.44	14,500.00	(7,831.44)	1,208.33	3,625.00
500-Young Artists Competition	6,500.00	710.77	5,000.00	5,959.04	8,000.00	6,733.97	8,332.00	1,598.03	694.33	2,083.00
550-Adult organist competition	-	-	-	-	-	301.34	350.00	48.66	29.17	87.50
600-Scholarship	5,500.00	2,505.00	4,500.00	6,380.00	7,000.00	6,750.00	7,000.00	250.00	583.33	1,750.00
700-Convention Coord.	3,700.00	2,327.81	3,000.00	2,708.92	3,000.00	2,026.29	2,000.00	(26.29)	166.67	500.00
750-Parliamentarian	-	133.64	150.00	1,268.85	1,000.00	1,459.00	734.00	(725.00)	61.17	183.50
800-Marketplace	8,000.00	5,230.55	5,000.00	5,283.04	3,000.00	1,141.00	1,000.00	(141.00)	83.33	250.00
900-Fundraising	-	616.02	-	-	-	816.82	5,000.00	4,183.18	416.67	1,250.00
902-ASCAP	1,000.00	616.02	650.00	557.72	650.00	636.88	650.00	13.12	54.17	162.50
903-Chapter relations	400.00	129.55	-	-	1,000.00	-	500.00	500.00	41.67	125.00
904-Internet radio	-	-	1,000.00	778.66	1,000.00	3,163.00	7,000.00	3,837.00	583.33	1,750.00
906-Electronics Group	1,500.00	1,088.90	-	-	-	-	500.00	500.00	41.67	125.00
907-Pipe Group	500.00	-	-	-	-	-	-	-	-	-
909-Awards & Recognition	250.00	84.75	100.00	1,118.77	1,500.00	1,256.65	1,000.00	(256.65)	83.33	250.00
910-Education	500.00	-	-	-	-	-	-	-	-	-
912-Nominating	2,500.00	2,573.85	2,600.00	524.46	2,000.00	2,585.72	2,600.00	14.28	216.67	650.00
913-Public Relations	2,000.00	494.99	500.00	-	500.00	2,785.25	1,000.00	(1,785.25)	83.33	250.00
914-Restoration & Preservation	200.00	-	-	-	-	-	-	-	-	-
915-Hobbyist Competition	300.00	-	-	-	-	-	-	-	-	-
917-Tech. Awards & Scholarships	300.00	-	60.00	-	500.00	-	400.00	400.00	33.33	100.00
918-Website	2,000.00	1,040.40	1,500.00	456.52	1,500.00	679.50	5,200.00	4,520.50	433.33	1,300.00
919-Inner-City Youth	1,000.00	250.00	250.00	-	250.00	250.00	200.00	(50.00)	16.67	50.00
924 ATOS Calendar	-	-	-	-	-	-	-	-	-	-
925-Wurlitzer Book	4,000.00	16,179.98	2,000.00	8,456.93	2,000.00	1,431.43	500.00	(931.43)	41.67	125.00
926-Literary prize	1,000.00	-	1,000.00	1,000.00	1,000.00	-	-	-	-	-
927-TPO Tech. Assist. Prgm.	1,000.00	-	-	-	-	-	500.00	500.00	41.67	125.00
928-Youth Representative	2,000.00	437.55	500.00	2,357.01	2,000.00	2,473.29	1,834.00	(639.29)	152.83	458.50
930-ATOS events	-	9,000.00	-	49,375.03	2,000.00	500.00	1,000.00	500.00	83.33	250.00
931-Archival Acquisitions	5,000.00	-	5,000.00	-	-	-	-	-	-	-
932-Summer Youth Camp	5,000.00	-	10,000.00	18,993.22	19,000.00	17,071.16	12,525.00	(4,546.16)	1,043.75	3,131.25
933-Adult Seminars	-	-	-	-	-	8,450.79	-	(8,450.79)	-	-
934-Emergency relief	-	-	-	-	-	1,450.00	-	(1,450.00)	-	-
Friends of the Wanamaker	-	-	-	-	-	-	10,000.00	10,000.00	833.33	2,500.00
Insurance (Liab & D&O)	-	-	-	-	-	-	2,000.00	2,000.00	166.67	500.00
Depreciation	-	1,372.20	-	1,366.37	-	1,366.37	1,370.00	3.63	114.17	342.50
TOTAL EXPENSES	258,650.00	261,379.82	268,285.00	295,664.60	263,700.00	330,645.66	346,763.00	16,117.34	28,896.92	86,690.75
Net Surplus or (Deficit)	-	55,445.48	20,215.00	321,566.16	5,160.00	(176,389.64)	(83,223.00)	93,166.64	(6,935.25)	(20,805.75)

American Theatre Organ Society
Budget Presentation - 2009/2010

Endowment Fund							
	Budget 2006/2007	Actual 2006/2007	Budget 2007/2008	Actual 2007/2008	Budget 2008/2009	Actual 2008/2009	Budget 2009/2010
Endowment Fund Income							
Gifts Received	-	10,817.72	-	23,958.00	-	4,321.00	-
Transfer from Smithsonian					-	26,246.58	
Investment earnings	-	12,178.87	12,000.00	8,710.80	-	(15,233.53)	8,000.00
Investment value change	-	2,932.49	-	(10,844.87)	-	(10,203.06)	-
Total income	-	25,929.08	12,000.00	21,823.93	-	5,130.99	8,000.00
Endowment Fund disbursements							
Fund disbursements	100.00	28.98	-	-	-	14,975.00	-
Fund awards	-	6,500.00	6,500.00	4,000.00	-	-	-
Total disbursements	100.00	6,528.98	6,500.00	4,000.00	-	14,975.00	-
Net Change to Endowment Fund	(100.00)	19,400.10	5,500.00	17,823.93	-	(9,844.01)	8,000.00

George Wright Fellowship Fund							
	Budget 2006/2007	Actual 2006/2007	Budget 2007/2008	Actual 2007/2008	Budget 2008/2009	Actual 2008/2009	Budget 2009/2010
GW Fellowship Fund Income							
Gifts Received	-	120.00	-	360.00	-	1,355.00	-
Investment earnings	-	948.44	1,000.00	784.71	-	830.78	575.00
Investment value change					-	-	-
Total income	-	1,068.44	1,000.00	1,144.71	-	2,185.78	575.00
GW Fellowship Fund disbursements							
Fund expenses	-	-	-	-	-	787.43	2,816.00
Fund awards	-	878.84	1,000.00	-	-	-	-
Total disbursements	-	878.84	1,000.00	-	-	787.43	2,816.00
Net Change to Endowment Fund	-	189.60	-	1,144.71	-	1,398.35	(2,241.00)

Smithsonian Fund							
	Budget 2006/2007	Actual 2006/2007	Budget 2007/2008	Actual 2007/2008	Budget 2008/2009	Actual 2008/2009	Budget 2009/2010
Smithsonian Fund Income							
Gifts Received	-	-	-	-	-	-	-
Investment earnings	-	3,286.66	-	2,848.10	-	58.52	-
Investment value change	-	6,312.98	-	-	-	-	-
Total income	-	9,599.64	-	2,848.10	-	58.52	-
Smithsonian Fund disbursements							
Transfer to Endowment	-	-	-	-	-	26,246.58	-
Fund awards	-	-	1,000.00	118,555.12	-	-	-
Total disbursements	-	-	1,000.00	118,555.12	-	26,246.58	-
Net Change to Endowment Fund	-	9,599.64	(1,000.00)	(115,707.02)	-	(26,188.06)	-

Youth Corner

Rebuilding the Page

BY NATHAN BAKER



It all started at the beautiful Ohio Theatre in downtown Columbus, Ohio where from my mentor and friend, Clark Wilson, I caught the “fever” of the theatre organ. When I was 13, Clark had gotten to know me well enough to see that my love for the theatre organ was not a phase in my life. After talking to me and my parents about the benefits of owning a pipe organ, he found a theatre pipe organ for me in Indiana that was only \$2,000. It was a 1927 2/7 Page originally installed in the Ohio Theatre in Sidney, Ohio. With the approval of my parents, I bought the organ with my own money.

And all is set in motion!

With a rented truck and a caravan full of friends and family, we returned from Indiana with my “pipe dream.” Once the organ was unloaded into my grandmother’s garage for temporary storage, we took the console, the floor frame, chest legs, and bearers home so I could begin work the next day. After school was out, I hurried home to begin assembling the massive puzzle of unlabeled parts. Of course, not knowing what went where, I sat in the driveway for hours trying to figure out how it went together. When my parents got home from work, they began helping me as well. That evening, the first construction lumber was assembled, and we were ready for the chests to be placed. The first major hurdle was out of the way.

When the floor frame was in place, we slowly started bringing the windchests over to the house. All we had in the way of instructions as to what went where was a

slip of paper that showed the previous layout of the organ and what was written in pencil on the chamber components. What made matters more confusing were the two extra chests that didn’t belong in the original installation and had never been added to the organ. They, of course, were not noted, but both had a striking resemblance to the String and Vox Humana split chest that is original to the organ. After many, many phone calls to Carlton Smith (the country’s acknowledged Page organ expert), we finally got them all sorted out and in the correct order—or so we thought. Somewhere in the history of the organ, the Tibia and Tuba manual chest order had been switched, which caused confusion when I started installing the wooden feed trunks. Once we found that they had been switched, we felt it desirable to put everything back in the original positions.

I was now ready to start the work of releathering the reservoirs and tremulants. The organ was involved in a flood before I purchased it, so everything three feet up from the ground got wet. Clark came over, and we had our first session in releathering techniques, what leather to use, etc. But first, all of the old leather had to be removed. (This was a very tedious and messy job.) With Clark touring the country and me having a lot of questions on how to proceed, we called in Victor John and Nicolas Fink, two local organ technicians, and they showed me how to finish the reservoirs. The moment they were finished, we took them home, and I installed them.

Through e-mails back and forth between Clark, Carlton, and various other organ technicians, I learned that galvanized pipe for the static windline was the best and most traditional way in winding an organ. After estimating, measuring, and a little guessing, I bought the pipe and began soldering it together. I am very fortunate to have a good friend, John Calderone, who knew how to solder galvanized iron. He was also extremely helpful with all the woodworking and other miscellaneous projects that have

taken place with the organ. I would like to take a moment to thank him for all of his time and dedication in helping me with the entire job.

Now that we had the galvanized pipe in place and soldered together, I was able to block off all of the reservoir holes that would eventually feed the tremulants and offset chests. Then, I was able to start up the blower for the first time to test my re-leathered reservoirs. To my surprise, the reservoirs held together and didn’t leak! This gave me my first sense of real accomplishment.

Going full steam ahead, I started work on running PVC pipe to all of the offset chests, tremulants, tuned percussions, traps counter, swell engines, console, and the relay. I had the perfect place to cut the PVC, too, until the first disaster with the project happened. The store we bought the pipe from said that we could cut the pipe using a rotary table saw. Well, that worked for a while, until the blade caught one of the pipes, which then exploded into hundreds of pieces, one of which sliced my chin. This resulted in a quick hospital visit. Three days later, we found pieces of pipe that had flown over the house and into the back yard. Now it seems like a memory from a Buster Keaton film.

Everything at this point had been wound, and it was time for wiring to begin. Clark came out to my house, and this time he taught me how to wire. He took a hold of a bundle of wire that was to be connected to the console. He said, “What you have to do is find out where in the relay this wire comes from, and then wire it to the matching name on the spreader board in the back of the console.” I found this to be easier said than done. After wiring my first rank, I ran inside to try to play something, only to be disappointed. I ended up wiring the entire 97-note rank backwards. My mother thought that was particularly humorous, because I am left handed. Once I fixed that problem, I began wiring (successfully).

The entire relay was now wired into the organ and was beginning to play. The only

Attention All ATOS Chapter Officers

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problem was the bottom relay tray, which had also gotten wet. At this point, no one truly knew the extent of the damage. Clark and Carlton both told me that the relay would have to come out and be rebuilt. That was the last thing I wanted to hear because, way back in the beginning, Clark had said to keep the relay as far from the tone opening as possible. In my case, that meant the very back of the garage. I assembled a group of my friends and, along with my father, we finagled the relay out through a path no wider than a foot and a half. Nonetheless, we got the relay out and put it into our van to go to my grandma's house where it would be rebuilt. When Clark actually saw the inside of the relay, he said it would take a good deal of time, money, and experience to rebuild. It was then decided to look for a temporary replacement relay. Not too long after, another organist friend, David Fleisher, donated a Wurlitzer relay that he wasn't using, which we could utilize until the original was back in working condition.

Once we moved the Wurlitzer relay to my home, I began wiring immediately, but the excitement was short lived. I found that the relay had also gotten wet sometime in its history. By this time, I was getting a bit cranky and anxious to get the organ playing. So, I went to the library and found several books on pipe organs and started reading. After reading everything I could find on electro-pneumatic relays, my father and I went straight to work.

Two months later, the relay was finished and working, ready to be moved back home. Luckily, at the same time, I found someone who wanted a relay, another good friend of mine. With the Wurlitzer relay gone, the Page relay made its way back into the chamber. Not too long after, I began wiring everything back into the organ for the third time. The organ is now beginning to play and is not far from a debut concert that I hope will occur prior to the end of the 2009 summer. A three-year project, going on four, is finally about to pay off.

Through all of this technical work, reading, and hundreds of e-mails back and forth with many organ technicians and companies, I have learned how to re-leather various items such as chests, tremulants, and reservoirs. I have learned how to maintain a blower, how to wire, wind, and tune an organ. Outside of the organ work, I have also learned how to build small-framed buildings (for the blower), lots of wood working technique, and I have learned how to keep the temperature and humidity consistent within the chamber.

Best of all, I have acquired many new friends and knowledge that I would never have acquired if it weren't for Clark Wilson and the Ohio Theatre.

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From the Archives

May 7, 1929.

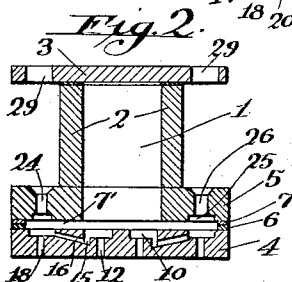
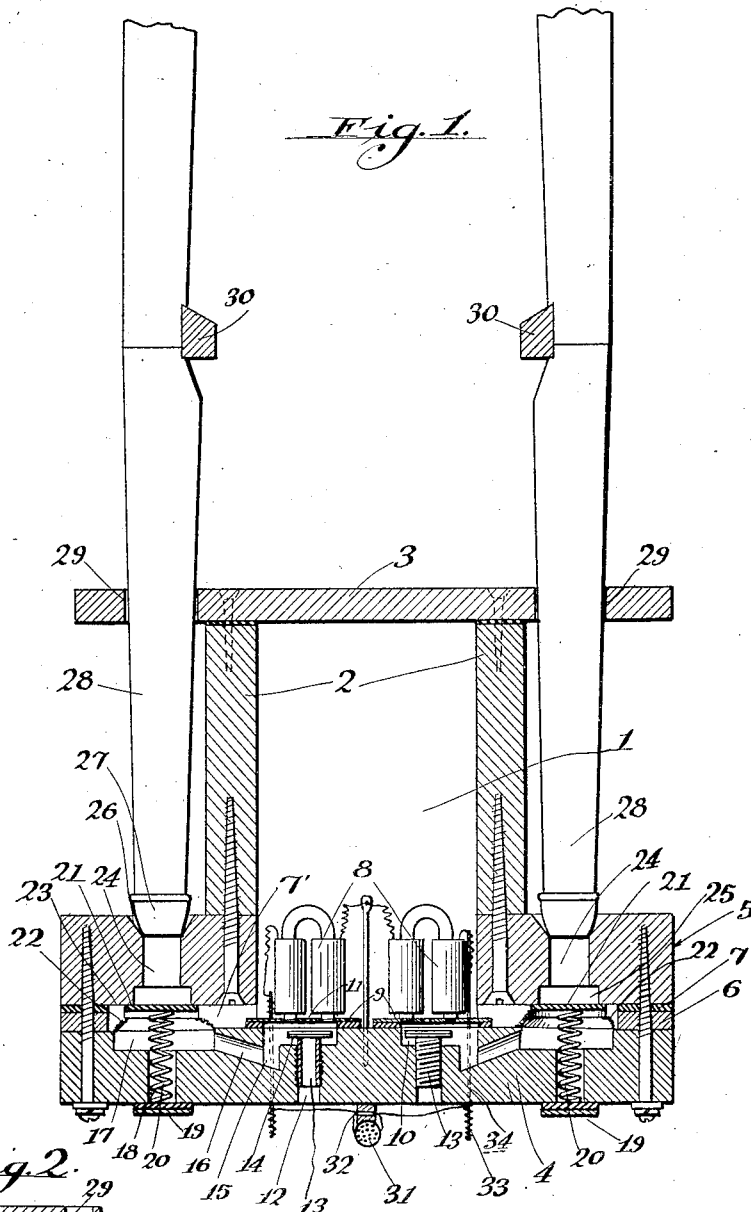
P. S. CARLSTED

1,711,989

CHEST ACTION FOR PIPE ORGANS

Original Filed July 21, 1926

Pipe organ patents are a study in and of themselves. Robert-Morton made radical changes to its design for manual chests rather late in its history. The famous Carlsted chest is explained and illustrated in the following patent documents.



Inventor
Paul S. Carlsted
by Hazens and Miller
Attorneys

UNITED STATES PATENT OFFICE.

PAUL S. CARLSTED, OF VAN NUYS, CALIFORNIA, ASSIGNOR TO ROBERT MORTON ORGAN CO., OF SAN FRANCISCO, CALIFORNIA, A CORPORATION OF CALIFORNIA.

CHEST ACTION FOR PIPE ORGANS.

Application filed July 21, 1926, Serial No. 123,933. Renewed February 4, 1929.

My invention is a chest action for pipe organs.

In the construction of pipe organs the chest action for sounding the pipes from the air under pressure in the wind channel utilizes a valve in the base of the channel which is usually electrically operated. This valve allows air to travel through a series of passages in the walls of the chest or wind channel and operate a valve at the top of the wind channel which passes the air to the individual pipes for sounding the different notes. This construction requires considerable boring in the walls of the wind channel, making a relatively expensive construction. In my present invention I simplify the construction so that the amount of boring and cutting in the structure surrounding the wind channel is comparatively little and having a more direct path from the electrically controlled valve to the air operated valve for each of the pipes. Moreover, by my construction I am enabled to house the pipes in a more convenient position in regard to the wind channel.

Another feature of my invention is constructing the air chest or wind channel so that it extends above the top boards which support the pipes, the pipes passing through a rack which forms the top closure of the air chest or wind channel. The pouch board is positioned slightly below the lower edge of the top boards which latter are secured to the sides of the wind channel at their lower edge and the pouch board supports the electro-magnets and has recesses in which the electrically controlled valves are positioned and directly underneath the pipes has air chambers with air valves for controlling the air directly from the wind channel to the pipes, there being a series of bores or other passages for air in the pouch board from the recesses to the air chambers.

My invention will be understood from the accompanying drawings and description, in which;

Figure 1 is a cross section through the wind channel or air chest, showing the relative arrangement of the rack, the pipes, the top board secured to the sides of the wind channel at its lower edge, the pouch board positioned below the top boards and having the various valves mounted therein;

Fig. 2 is a cross section similar to Fig. 1, showing the framing without the valves, pipes and their details.

In this construction the wind channel is designated by the numeral 1 having side walls 2, a rack board 3, a magnet and pouch board 4 and top boards 5. The sides and the rack board are attached together in the ordinary manner. The top boards are secured at their one side to the lower edge of the side walls and the magnet and pouch board are secured to the top boards. Filler pieces 6 and packing strips 7 extend longitudinally along the outside edge of the top and pouch board, forming an air-tight seal.

It will be seen by the construction of Fig. 2 that the wind channel in effect extends laterally underneath the top board in the space designated by the numeral 7'. Therefore when the air valves are operated for controlling the pipes as hereunder described there is a direct passage from the wind channel underneath the top boards to the pipes.

The construction of the electrically controlled valves is substantially as follows:

The electro-magnets 8 are supported in any suitable manner, there being a covering or disc 9 over the recess 10 formed in the pouch board, the cover having an air opening 11 therethrough leading to the recess. A bore 12 extending downwardly through the pouch board has a tubular nipple 13 secured therein on which rests the valve 14, this valve being of a character to be attracted by the electro-magnets and elevated to close the passage 11 or in its normal position forming a closure for the nipple 13.

A short vertical bore 15 extends downwardly from the recess 10, being closed at its upper end by the structure 9. An angular bore 16 connects thereto leading into an air chamber 17 formed at the side of the pouch board. A socket 18 preferably extends through the pouch board from the chamber 17 and is closed at the lower end by discs 19 of leather or the like. A spring 20 is positioned in the socket 18 bearing on the closure discs 19 and supports a diaphragm valve 21 attached to a diaphragm 22, this latter being connected to the upper surface of the pouch board and forming a closure for the air chamber 17. This valve is seated on the lower surface 23 of the top board.

These top boards are provided with air passages 24 preferably having enlargements 25 at their lower ends and at their upper ends have bevelled openings 26 connecting to the mouths 27 of the organ pipes 28. These pipes

From the Archives

2

1,711,989

extend upwardly through openings 29 in the rack boards and are braced by longitudinal braces 30.

5 A conduit 31 for the electric cables is suspended from a longitudinal strip 32 and the lead wires 33 for the electro-magnets extend from these cables upwardly through small bores 34 in the pouch board and are suitably connected to the electro-magnets.

10 The manner of operation of my chest action for pipe organs is substantially as follows:

It will be understood that the pipes on opposite sides of the wind channel function in the same manner and that there will be a series of pipes each having their own individual electro-magnet and the various valves and passages for air above described. When the valves 14 in their normal position rest on the nipples 13, the passages 11 from the wind channel 1 are open and air may pass downwardly through these passages into the recess 10 through the vertical and inclined bores 15 and 16 to the air chambers 17, thereby expanding the diaphragms 22 and lifting the valves 21 closing each pipe.

25 When notes are struck on the organ, individual electro-magnets are energized and any magnet lifts its valve 14 thereby closing the opening 11 from the wind channel. Hence due to the differential air pressure the diaphragms 22 are forced downwardly and the valves 21 opened, the air in the air chamber 17 being expelled to the desired extent through the tubular nipples 13 by passing underneath the valves 14, thus sounding the organ pipes desired.

It will be apparent by the above description that I have simplified the air passages from the electric control valves to the individual pipe valves and also that the pipes are conveniently located on opposite sides of the wind channels.

It is obvious that considerable changes and modifications can be made in my construction in the general features or specific details to adapt this for different types of organs or for different installations. Such changes however, would be within the spirit of my invention as set forth in the description, drawings and claims.

50 Having described my invention, what I claim is:

1. A pipe organ chest having a wind channel with a flat unitary pouch board forming a closure on one side, a valve positioned in the pouch board, there being a passage in the pouch board from said valve, an organ pipe and a sound valve operable in part of the pouch board connected to said passage, the wind channel being connected to the pipe when the second valve is lowered.

2. A pipe organ chest having a wind channel with a flat unitary pouch board forming a closure on one side, the pouch board having a recess and an air chamber in its upper sur-

face with a passage connecting same, an electrically controlled valve in the recess, a second valve in the air chamber having a diaphragm, a pipe connected to the second valve, there being a passage from the wind channel to the pipe when the second valve is lowered.

3. A pipe organ chest having a wind channel with a flat unitary pouch board forming a closure on one side, there being a recess in the surface of the board adjacent the channel and an air chamber at one side of the board with a passage connecting the chamber and recess, there being a bore extending through the board from the recess, an electrically operated valve positioned over the said bore, a second valve having a diaphragm positioned over the air chamber, and an organ pipe positioned in relation to the second valve whereby air may pass from the wind chamber to said pipe when the second valve is lowered.

4. A pipe organ chest having a wind channel with a flat unitary pouch board forming a lower closure, there being a recess in the pouch board adjacent the wind channel and an air chamber adjacent an edge of the board, with passages connecting the recess and the chamber, a bore extending from the recess through the board, a nipple in the bore, an electrically controlled valve on said nipple in the recess, a second valve in the air chamber having a diaphragm, a spring seated in the pouch board extending through the air chamber against the second valve, a structure having a passage leading from the second valve, a pipe connected thereto, there being a passage for air from the wind channel to the pipe when the second valve is lowered.

5. A pipe organ chest having a wind channel, side walls and an upper wall, a pair of top boards connected to the lower edge of the side walls, a pouch board extending between the two top boards forming a lower closure for the wind channel, there being a series of longitudinal recesses in the pouch board adjacent the wind channel and a series of air chambers in the upper surface of the pouch board adjacent the top boards, passages connecting the recesses and the air chambers, a series of tubular nipples extending from the recesses through the pouch board, electrically controlled valves on the nipples in the recesses, air valves having diaphragms in the air chambers, springs pressing said valves normally upwardly, a series of air passages through the top boards registering with the air chambers, pipes connected to said latter passages, there being a series of passages for air from the wind channel to the said latter passages and pipes when the air valves are in their lowered position.

6. A pipe organ chest having a wind channel with a pouch board forming a closure at the lower side, a recess in said board adjacent the wind channel, an air chamber in the

upper surface of the bore spaced from the wind channel, there being an angular and vertical bore from the air chamber to the recess, a tubular nipple extending from the recess through the bore, an electrically operated valve on the nipple, an air valve having a diaphragm positioned in the air chamber, having a spring seated in the pouch board thrusting said valve upwardly, a pipe connected to the opposite side of the valve, there being an air passage from the wind channel to the pipe when the said air valve is lowered.

7. A pipe organ chest having a wind channel with side walls and a top, a pair of top boards connected to the lower edge of each side wall and having air passages therethrough outside of the side walls, a pouch board connected to the top boards having a series of air chambers in its upper surface in alignment with the passages in the top boards, a series of recesses adjacent the wind channel, there being bores through the pouch board from the air chambers to the recesses and there being a series of bores from the recesses through the board, electrically controlled valves forming a closure for said latter bores, a series of air valves having diaphragms positioned in the air chambers forming closures for the passages through the top boards, pipes connected to the top boards at the said passages, springs bearing on the lower surface of the air valves, there being air passages from the wind channel to the passages through the top boards when the air valves are in their lowered position.

8. A pipe organ chest having an air chest, a top board secured to the lower side of the chest having pipes extending therefrom, a pouch board below the top board and spaced therefrom, the top board having an air passage to the pipe, an air valve in the pouch board forming a closure with the top board at the said passage, and means to operate the said air valve.

9. A pipe organ chest having a wind channel with side walls and a top closure, top boards secured to the lower edge of the side walls and extending laterally outwardly, a pouch board positioned below the top boards and spaced therefrom, the top boards having passages for air connected to the space between the top boards and the pouch board, pipes connected to the top boards at the said passages, air controlled valves positioned in the pouch board to register with the said passages and forming closures against the

top boards, and means to operate said air valves.

10. A pipe organ chest as claimed in claim 9, the top closure for the wind channel being formed as a rack supporting the pipes at each side of the wind channel.

11. A pipe organ chest having a wind channel with side walls, a rack board forming a top closure, top boards secured to the lower edge of the side walls and extending laterally, a pouch board positioned below the top boards, the top boards having air passages therethrough, pipes supported in the rack board registering with the said passages, air valves in the pouch board registering with the said passages, and means to operate said air valves.

12. A pipe organ chest having a wind channel with side walls and a top closure, top boards secured to the lower edges of the side walls and extending laterally, a pouch board spaced below and having means to secure same to the top board forming an air-tight closure, pipes connected to the top boards, there being passages through said boards to lateral extensions of the wind channel, air valves in the pouch board, electrically controlled valves in the pouch board and electro-magnets supported by the pouch board, there being passages from the electric valves to the air valves.

13. In a pipe organ, a wind channel having side walls and a top closure, top boards connected to the lower edges of the side walls and extending laterally therefrom, a pouch board positioned below and spaced from the top boards, forming an air-tight closure, the wind channel having a lateral extension underneath the top boards, said top boards having air passages adapted to lead to organ pipes.

14. In an organ, a wind channel having side walls, a top closure forming a rack adapted to support pipes, top boards secured to the lower edges of the side walls, a pouch board positioned below and having means to secure same to the top boards forming an air-tight closure, the wind channel having lateral extensions underneath the top boards, the top boards having air passages therethrough adapted to receive the lower ends of organ pipes.

In testimony whereof I have signed my name to this specification.

PAUL S. CARLSTED.

NEWS FLASH: Carpenter and Plummer Build a Larger House

BY D. STEUART GOODWIN

On July 5, 2007, during the New York ATOS convention a standing-room-only crowd at Trinity Episcopal Church on Wall Street rose in an ovation for organist Cameron Carpenter. Ed Bridgeford, chairman of the Orange County Theatre Organ Society, reports he had never seen this level of enthusiasm for an organ concert. Ed suggested at the next OCTOS board meeting that Mr. Carpenter be engaged for a performance on the four-manual Wurlitzer at Plummer Auditorium on the campus of Fullerton High School in Fullerton, California.

And so, on April 19, 2009, Cameron Carpenter worked his magic on a sizeable audience that included many members of the American Guild of Organists along with theatre organ patrons. At the next board meeting, the obvious question was whether the young, classically trained artist could help build interest in the theatre organ through other similar events around the country.

A central issue for ATOS in recent years has been the decline in audiences for theatre organ concerts. Theatre organs were very popular during the two decades when they were being first installed. After the debut of movie soundtracks, live organ music in theatres virtually disappeared. From that time on, nearly all live pipe organ programs were classical recitals held in churches or universities. That is, until George Wright emerged as a world-class talent with a penchant for playing music of the silent movie era and musical theatre.



Beginning in the 1950s, Wright's live concerts produced many new fans who became the backbone of a strong revival based, in part, on nostalgia.

Today few people remain who can recall the earliest golden age of theatre organs. Even those whose nostalgia is for George Wright and the second golden age are fading away. It is clear that younger audiences are vital if the art form is to survive strongly enough to warrant preserving and presenting the heritage of instruments which remain. There is probably little chance of building new theatre organ fans from today's middle-aged adults. Nostalgia is mostly a phenomenon of pining for one's childhood or youth. The baby boomers in today's audiences are more apt to look back to their own high school favorites—maybe the Beatles, the Bee Gees, or Bon Jovi—than to Jesse Crawford or George Wright.

Importantly, those who now consistently and actively participate as concert organizers, organ crews, performing artists, or just faithful audience members nearly always either have a story to tell about some pivotal incident during their adolescent years when they said *wow, this is cool! I want to do this—make this—or play this*, or else they remember an ongoing, inspiring childhood experience. For instance, my fascination with the organ began by falling in love with Bach's Toccata and Fugue in D minor on an E. Power Biggs LP belonging to my older sister. However this didn't happen until, when I was 14, I saw Captain Nemo play the piece on a submarine in Disney's

20,000 Leagues Under the Sea. By the next week I was checking out all the organ books I could find at the library and have never looked back. Jack Bethards, president of Schoenstein & Company, often tells how his love of the organ began by listening to the weekly radio broadcasts from the Mormon Tabernacle. I believe a personal exemplar is important in this process. My obsession may have been triggered by the fictional Captain Nemo, but it was the very real Larry King, then organist of our church in Riverside, California, who inspired me and nurtured the interest. (Coincidentally, Larry King served as Music Director at Trinity Church, Wall Street until his death in 1990—the same church more recently identified with Cameron Carpenter.)

The classical organ world has been working hard to capture the imagination of children through *Pipe Organ Encounters*, sponsored by the American Guild of Organists. ATOS has developed the Summer Youth Camp. Both demonstrate a national awareness of the points made above. Until the slow work with youth bears fruit, the immediate task is to find ways to maintain or increase the older audiences we have to work with now.

The first and most discussed option is to present the organ in combination with other instruments or ensembles. There are several risks involved in this paradigm. First, if the other musicians are professionals on a par with our best organists, they must be paid accordingly. This can balloon concert costs at a time of shrinking revenues. Second, coordinating groups of musicians, providing scores, and scheduling rehearsals can increase the complexity of concert production beyond the ability of local ATOS chapter volunteers to handle. Hiring a professional producer adds yet another expense.

A second option might be to present different music, or to present music differently. Originally, the music played on theatre organs was, no doubt, largely drawn from the European classical and salon music genres. To this day we occasionally hear the likes of “The Beautiful Blue Danube” or “In a Monastery Garden.” Scores for silent films would have been drawn primarily from this repertoire. Popular standards, swing, and musical theatre selections make up most of the music played for current audiences, since the instrument has no repertoire of its own. Whether we like it or not, the theatre organ

in its original state is a period instrument rather like the recorder, harpsichord, or pump organ. Trying to present rock music or hip-hop on one of these instruments can turn into an anachronistic embarrassment. The centerpiece of the long-reigning George Wright paradigm is the ballad, or popular song, emotionally enhanced with sensitive rubato and ever-changing registrations. Up-tempo and novelty selections are used to pace and enliven a program. It would not be easy to find an entirely new repertoire so eminently suited to theatre organs. This leaves the possibility of playing music from tried-and-true genres arranged and performed in a fresh new way.

The Orange County Theatre Organ Society decided to venture into this territory by presenting Cameron Carpenter, even though he is classically trained and has no theatre organ background. His emphasis is on smart new interpretations of classical, light classical, and Broadway music, using his extremely clean if rather busy virtuosic execution to create great excitement. Most classical organists perform from published scores. Carpenter can do that better than most, but he considers playing the organ classics exactly as written “boring,” choosing instead to arrange, recompose, or improvise—or to resurrect pieces from the nineteenth century virtuoso piano repertoire. This turns out to be a rather fresh formula, well suited to the theatre organ. It has always been left to the best performers to discover the strengths of the Hope-Jones Unit Orchestra. Jesse Crawford’s famous *glissandi* were an adaptation of the *portamenti* favored by vocalists and violinists of his day. Gaylord Carter polished the art for which the instrument was originally intended—the emotional heightening of silent movies. George Wright astounded and delighted fans with his dazzling technical mastery, and he developed and codified the complete stylistic system which set the standard for the Unit Orchestra.

This inspired many talented younger organists, and thus arose the theatre organ concert as we know it. After roughly half a century of this familiar pattern, we have certainly enjoyed a great run: amazing when you remember that the original run of theatre organs only lasted some 15 or 20 years! Now, Cameron Carpenter could be showing us the waft of fresh air audiences are looking for. He orchestrates as he

plays, calling to mind the immensely popular Edwin H. Lamare a century earlier. He finds a spot in selecting his repertoire which avoids both the “dry” organ classics and the overexposed pops which turn off serious musicians.

A third option is tied to the debate over whether theatre organs should remain factory original or whether additions and modifications might increase the musical rather than antique value of the instrument. A style has been developed in the last 20 years or so that I like to call the “comprehensive” organ. Essentially, it involves the melding of the original theatre organ with the Edwardian romantic or symphonic organ by adding one or more Diapason choruses, church organ strings, and an unenclosed chorus reed. The privately owned organs of Jasper Sanfilippo and Adrian Phillips are prominent examples, and so is the organ in Plummer Auditorium.

This hybrid is greater than the sum of its parts; the beauty and increased capability of these organs is nothing short of breathtaking. Classics, light classics, and popular music of many eras all come off brilliantly. As evidence, I would submit Lyn Larsen’s magnificent CD *Paradise*, recorded at the Sanfilippo salon, and rest my case.

The prerequisite for attracting repeat audiences is to present serious musicians on the most expressive and refined instruments possible. It would be unrealistic, and perhaps undesirable, to expect rock-concert crowds, of course, but our future rests in presenting serious music on flexible, well-designed organs to musically savvy patrons—particularly those who are 12 to 18 years old, or who became fascinated with pipe organs at that age. There is room in this for both original, carefully maintained, theatre organs and well-thought-out comprehensive organs. The highly successful concert Cameron Carpenter gave at Plummer Auditorium reinforces the validity of this approach. In music ranging from Franz Liszt and Robert Schumann to “Belle of the Ball” by Leroy Anderson, and including a condensation of the first and last movements of the *Symphonie Concertante* by Joseph Jongen, Carpenter showed, perhaps more than anyone had suspected, that a much wider range of top-tier music can capture the enthusiasm of theatre organ audiences.

Here are some points to consider. First, Cameron drew our second-largest audience

of the last several years, and a high percentage came from the membership of the American Guild of Organists. Second, his selections avoided all stereotypes and tired formulae. (The tremulants were off most of the time, reversing the usual emphasis.) Third, his virtuosity was matched by a deep musical intelligence that was obvious to any trained musician. Fourth, he projects something of a “rock star” image through unpredictable and unconventional attire, hair style, makeup, etc. Fifth, Carpenter no doubt could have become a successful concert pianist, but instead he chose the pipe organ as his primary instrument. An artist not fully engaged with his instrument is not likely to convince the public of its worth. And, last but not least, the expanded, comprehensive organ at Fullerton High School was fully up to the demanding challenges he threw its way.

And so we are wondering if performers like Cameron Carpenter and pipe organs like Fullerton High School’s could inspire more up-and-coming young artists. Is his manner of focused improvisation—of recomposing music—a formula for the future? Thomas Edison famously said that genius is 20 percent inspiration and 80 percent perspiration. Ed Bridgeford reports that Cameron spent several hours warming up on the Plummer Auditorium grand piano before even trying the Wurlitzer organ. His well-toned musculature testifies to the workouts that provide the strength needed for his athletic, dancing footwork.

In spite of his glitz-and-glam presentation in concert, Carpenter seems to be introspective by nature. When musicians speak to the audience, we are used to descriptions of what they are about to play, amusing anecdotes, and the like. At the OCTOS concert, Carpenter brought the audience in on his ideas and aspirations with wry humor, trusting the audience with more detail than usual. This leaves the listener with the impression of one who is serious and disciplined as an artist, not just an entertainer—one more reason for hope that he may represent the early signs of a new approach that will have staying power. The fact that one of his stated goals is to increase the popularity of the organ should be encouraging to all of us.

However, keep in mind that Cameron is speaking broadly of the organ. He is

best known for performing on digital or “virtual” organs, particularly those by Marshall and Ogletree. He by no means considers himself a theatre organist and to date has rarely performed on theatre organs. In fact, Carpenter is a bit deprecating in his attitude, daring to tell our audience he aimed to avoid the wooly sounds and musical vulgarity he associates with the instrument. He does not regard nostalgia as a sufficient reason to preserve theatre organs. He did say, however, that he enjoys the very wide tonal scope of the theatre organ which, with its highly characteristic timbres and many percussions, lends itself to his wide-ranging imagination. We could not get Carpenter to comment directly about the Plummer organ, so we must rely on the observation of those in attendance that it can handle the most idiosyncratic demands with aplomb. We were treated to staccato repeated note fanfares at unimaginable tempi and five-timbre orchestrations using all four manuals and double pedal notes. All this was crystal clear and musically cogent—ferocious and lyrical in turn—a testament to the



exceptional performer and to the Plummer Wurlitzer. This could only work on an organ whose winding is steady with the tremulants off and which is kept meticulously in tune.

The lesson seems to be that, if the theatre organ is to remain viable, there is no substitute for the highest quality in performance and well-maintained instruments. We also learned what does and doesn’t work in relation to some earlier OCTOS programs which involved the organ with other instruments. Some have bombed when the added instrumentalists or the instrument used were not up to par (Theremin, for crying out loud?). Yet our first *Wurlitzer Weekend* program with Lyn Larsen and the Jack Bethards orchestra was a tremendous hit, and our Beldale Records CD is still a strong seller. Bethards has an extensive library of ragtime and big band standards and had hired top Los Angeles professional musicians to comprise the orchestra.

Whether Cameron Carpenter’s semi-improvisatory, quasi-classical style will turn out to be fruitful in the success of future theatre organ concerts remains to be seen. But his performance in Fullerton was inarguably something different. For now it seems smart to experiment with new ideas so long as they represent high musical quality and professional standards.

And bring your children! Find ways to get them involved. Set up interactive displays with pipes and mechanism they can examine and operate. If we had done such things 20 or 30 years ago, we might not be in such a plight now. We don’t need to pander or play down to kids. The susceptible ones will get hooked. All we need is to capture their imagination with something really deep and good, and if it takes adding a submarine or a hero figure to make a permanent impression, so be it. If we succeed, we will not need to worry much about our future.

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In the Spotlight

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

Escape From Purgatory:

BY ROBERT HARTZELL

The Travels and Travails of Robert-Morton Opus 2375



The subject of this story is a 4/16 Robert-Morton first installed by Balcom and Vaughn in early 1929 at the downtown Seattle Fox Theatre. Opened on April 19, 1929, the organ was built with "Wonder Morton" scales and pressures and enjoyed a reputation for uncommon aggressiveness—similar to the 4/14 instrument installed in the Panatages (Warnors) Theatre in Fresno, California.

In 1933, the name of the theatre was changed to the Roxy and later the Music Hall. The last public performance of the organ was on November 15, 1963 with Dick Schrum at the console. In October of that year, ownership of the instrument was conveyed to Carl Greer of Sacramento who planned to use it as the centerpiece of the lounge in his newly completed 100-room Carl Greer Inn. Openings in the concrete walls of each chamber had to be jack-hammered so that the pipes and chests could be removed from the theatre by Balcom and Vaughn.

Don Myers and Dan Adamson, who worked for Balcom and Vaughn, later installed it for Greer in underground chambers constructed of reinforced concrete, 40' square and 16' high. Sound was conducted through ducts to the shutters, which were located about 20' from the rear of the console. Clyde Derby, Aletha Bowman, and Tom Thompson, along with guest artists, played the organ in the lounge seven nights a week. It was during this time that Theatre Organ Enthusiasts of Sacramento (now Sierra chapter, ATOS) was formed. This instrument was the center of the chapter's activities.

In the mid 1970s, Bonnie Ciauri of Palm Springs, California purchased the organ for installation at her home. The console was beautifully refinished in walnut, and the keyboards were completely overhauled. After a few years in commercial storage, the console was moved to her home. The pipes, chests, and other parts were stored in three large metal shipping containers in her yard. That's how this magnificent instrument began its slow journey into "pipe organ purgatory."

By the late 1990s, the city of Stockton, California had begun the process of purchasing the 2,042-seat Fox California

Theatre. The plans were to make it the crown jewel of a downtown revitalization project. I am a member of Friends of the Fox, a volunteer group dedicated to projects that benefit the Fox Theatre. It seemed natural that a theatre organ be reinstalled in the Fox, since the original organ was removed in the 1950s. Unfortunately, the shutter openings are somewhat small; Tom Delay advised me that the best solution was to get a powerful instrument. The right organ could be an aggressive Robert-Morton—if we could locate one.

Art Nisson and Don Near, ATOS members from Orange County, California, thought they knew where the Carl Greer instrument was stored. The console, now in the home of Bonnie Ciauri's daughter in Palm Springs, was found to be in excellent condition. When they looked into the metal shipping containers, they found a monumental mess; as the door of the first container was opened, they were overcome by intense humidity and the smell of rotting wood. Water was observed dripping from the roof. The containers had been placed directly on the ground and the metal had rusted through. The pipes and chests had been subjected to 100 degree-plus heat, as well as a great deal of moisture. Art and Don believed it might be a complete loss.

My wife and I drove to Southern California to inspect the console and take a look in the containers. The hinges were so rusty that the doors would barely open. I went as far into the first container as I could; the smell of rotting wood and the humidity were horrific. All of the offset chests and pipe crates were on the bottom. The extreme heat flattened the 16' metal pipes. The Marimba and the remainder of the toy counter were sitting atop the pipes. The blower and motor, the first things inside the door, were very rusty. I reasoned that the metal pipes might be usable, so I started negotiations for a donation to Friends of the Fox, a 501(c)(3) organization.

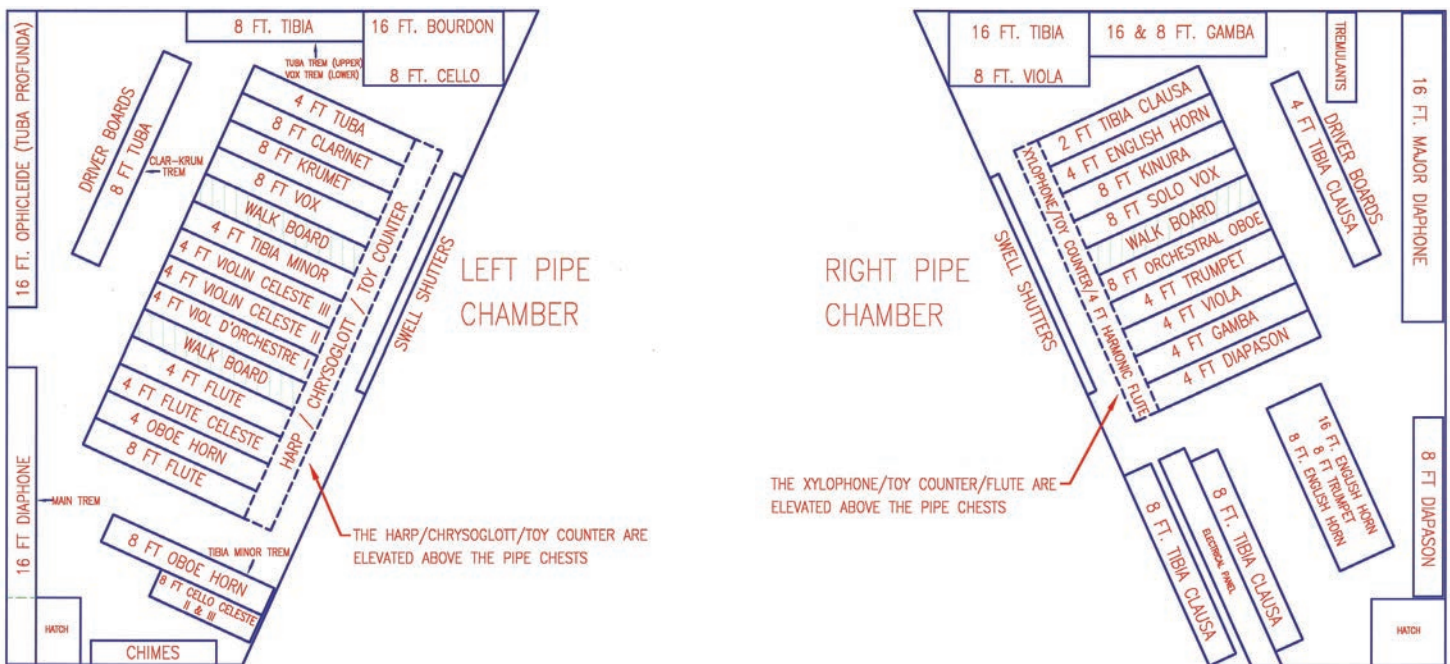
Bert Atwood, Nor-Cal ATOS member who owned the original Sacramento Senator (Fox) Theatre Robert-Morton, indicated an interest in making a donation to the project. With this organ as back-up, we felt more confident in going ahead with the rebuild of the Morton. Furthermore, the Nor-Cal chapter offered us some surplus Robert-Morton percussions, pipes, and chests that had been acquired from Monterey.

With negotiations completed, Friends of the Fox acquired ownership of the Robert-Morton on July 21, 2000. The next step was to move everything to Stockton. The Senator Morton was put in storage at the Fox California Theatre. We were extremely

fortunate that Don Geiger, a member of the Friends of the Fox board, made available—at no charge—a 4,000 square foot building at Geiger Manufacturing, five blocks from the theatre. That was to become our workshop and storage area for the next five years.

In August, Art Nisson and Don Near hauled the 15-hp blower and motor and several chests to Stockton. On September 7, 2000, I flew to Orange County and rented a U-Haul; Art, Don, and several friends loaded everything out of the three containers into the truck. We left behind the 16' Bourdon, since it fell apart in our hands when we tried to move it. We also left the relay. One thing we did that really paid off was to wrap all the wood pipes and parts in plastic film to keep things together since the glue was no longer effective. Back in Stockton, the entire pile of rotten wood and bent, broken pipes was unloaded into our shop. Surprisingly, after three or four months in dry storage, the smell dissipated.

Dave Moreno of Sacramento had previously agreed to head the rebuilding project. He and I began recruiting volunteers to take on the monumental task of bringing the Morton back to life. Over the five years it took to rebuild and install the instrument, we had a total of 31 volunteers from the Stockton, Lodi, Sacramento, San Francisco,



In the Spotlight

and San Jose areas, as well as from Orange County. Our regular workday was Monday, with the Sierra and Nor-Cal chapters involved on Saturdays. During the week Dave dedicated as much time as possible, since he is also responsible for servicing numerous organs in the Sacramento area.

While the volunteer crew was being assembled, Dave and I took on the task of straightening, assembling, and resoldering the 16' Tuba and 16' Gamba. This was a monumental job. We then started to rebuild the wood pipes. The parts that weren't already apart required complete disassembly. The broken sections were glued together, re-assembled, tested, sanded, and shellacked. Since the 16' Bourdon had been abandoned in southern California, we sanded, cleaned, and shellacked the Bourdon from the Monterey installation, donated by the Nor-Cal ATOS chapter. We also started to take the bottom boards off the badly damaged Carlsted chests. We removed all the original leather, removed and tested each magnet, and installed new armatures. The chests were then sent to Villemin Pipe Organ Company for new pouches, valves, springs, and testing.

We were very fortunate that within three blocks of Geiger Manufacturing were the shops of Union Planing Mill, a company specializing in fine woodwork for over 100 years. We needed to have parts of the offset chests duplicated, and shutters had become completely delaminated. They reglued and sanded all 24 shutters. The owner of the

company offered to make an in-kind donation of \$10,000 towards the project. I feel certain all the work we brought to them exceeded that amount. They also donated their forklift to unload the console at the theatre.

Great patience was required in rebuilding the shutter motors, and they are now airtight and in fine working order. Rebuilding the tremulants was another job that took much skill in order to get the valves adjusted correctly. Fortunately, we had to rebuild only one regulator; the regulators from the Senator Fox organ had just been re-leathered and were in excellent condition. For the most part, they were the correct size.

The 15-hp blower was wire brushed to remove rust then repainted. We sent the motor out for new bearings and testing. Although the motor was operational, it shorted out during testing, so it was rewound. It was the first part of the organ to go into the theatre. In order to lower new boilers into the basement, a crane had been brought in, and we were able to use it to lower the blower and motor.

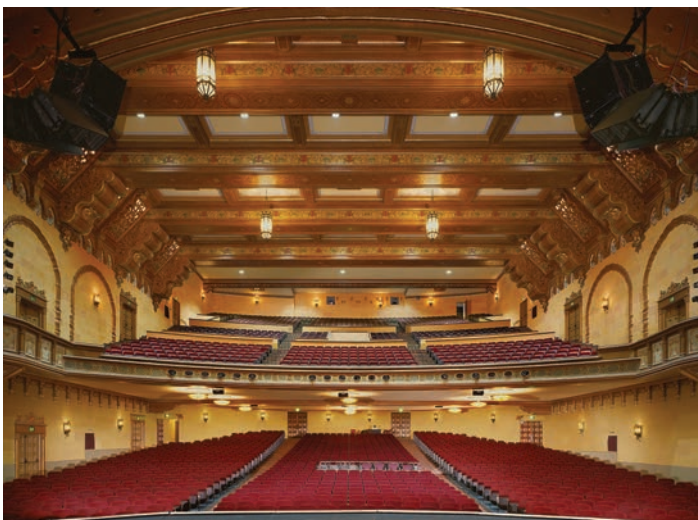
The contractor who was renovating the theatre installed new 15" metal windlines to each chamber and ran the necessary electrical conduit. They also installed new lighting in the chambers and wired the blower. In addition, the contractor removed all of the old plaster from the walls and ceiling of the chambers and replaced it with

the thickest sheetrock available, after which the walls and floors were painted.

We were pleasantly surprised to find that many of the crated pipes were in pretty good shape, considering the hell they had been through. Each pipe was washed, cleaned with steel wool and alcohol, most of the dents were removed, and then shellacked. All of the reeds were cleaned. The offset chests were renovated and tested in the shop, which was a time-consuming task since there was some warping. Wind leaks always seemed to be showing up, and magnet adjustments were required.

The console was completely stripped of the original pneumatic action, and the rails were sent to Union Planing Mill for cutting in preparation for installing Syndyne stop action magnets. Once the stop actions were installed, I hauled the console over the Sierras to Tim Rickman's shop in Reno for wiring. Meanwhile, we were busy wiring the chests in our Stockton shop.

With most of the chests finished, it was now time to erect the framework for the main chamber in the shop. Fortunately, we had much of the original wood from the two previous installations and could still read many of the markings. The door to the Main chamber is on the exterior of the second story above an alley. Ken Crome came to the job site with some special equipment to lift rebuilt materials. We re-erected the framework, put the Marimba in place, and installed a windtrunk that Ken Crome had made. After the chests were



put into position, we set about winding the regulators, tremulants, and chests with PVC.

We had also erected the Solo chamber framework in the shop. Fortunately, we had access to this chamber from an upstairs hallway, but it did require carrying everything up a very long flight of steep steps. This chamber contains the Diaphone; although the pipes and chest are extremely heavy, we got them up and into position. We installed the wooden windtrunk and started winding the chests to the regulators and tremulants.

Next was the very time-consuming task of wiring the chests to the relay boards. We had the advantage of an excellent engineer, Jim Seiferling, who agreed to tackle the job. When the console was returned from Reno, Tim Rickman installed the computer inside with the console sitting on the stage of the theatre. Once the console was operable, the pipes were installed, and each rank was tested. Five ranks were added: Harmonic Flute, Orchestral Oboe, Flute Celeste, a second Tibia, and a second Vox Humana.

The two-manual console of the Fox's original organ sat on the floor of the orchestra pit. The four-manual Robert-Morton console protruded above the stage, so it could not be placed in the pit. A portable stage extension had also been designed to cover the pit. Therefore, the console had to be installed on a hydraulic lift fabricated by Geiger Manufacturing in a new pit that was dug on the far left side of

the orchestra pit. The lift is very slow, but it does allow the console to be stored in safety at basement level in its own concrete vault.

Getting the console onto the lift was a monumental task; a local house mover contributed his services, and the console was lowered to the floor of the orchestra pit and onto the lift using wooden timbers—much as if a house was being moved.

Many hours were then spent tuning the instrument, adjusting magnets, and replacing defective armatures. We were fortunate that Walt Strony agreed to work with Dave Moreno to tonally finish the organ. Walt and Dave spent many tedious hours adjusting each pipe. We feel that this was probably the first time the instrument had such exacting treatment, but it really paid off. The organ sounds absolutely fabulous in the large auditorium with its superior acoustics.

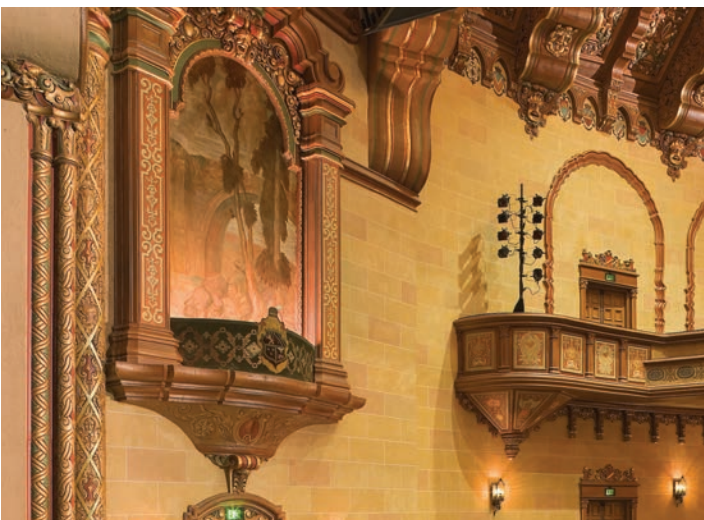
Almost 76 years to the day from the original opening, we were ready to have the dedication concert. Walt Strony had previously agreed to be the artist; having spent three or four weeks balancing and tuning, he was probably more familiar with the instrument than he wanted to be. It takes an abundance of patience and many hours of dedicated and frustrating effort. Walt and Dave Moreno made a great team and brought the instrument to concert readiness. Some of the less important ranks and percussion were playing, but left for later finishing.

On April 10, 2005, Walt Strony gave a spectacular concert to a most appreciative audience of about 600. The organ sounded terrific, with no ciphers (as is normal for a Robert-Morton) or other mechanical problems. Since the organ has the Rickman Uniflex relay system, the concert can be relived during theatre tours. The volunteers who had worked for this day were justly proud, as were the many individuals and companies that had helped fund the project. The cost approached \$300,000 and was supported by a \$5,000 grant from the ATOS Endowment Fund.

In reflection, this was a very risky undertaking, but there is a very satisfying feeling knowing that we were able to bring this instrument back to life, save it from total loss, and install it in a movie palace. After all, isn't that what ATOS is all about?

The instrument is currently used once a month for a classic film series and for special occasions. Jim Riggs and Tom Thompson, who was one of the regulars when the organ was in the Carl Greer Inn 30 years ago, have been regulars at the console. Jim comments, "The organ is a real barn-burner, and a gas to play. When the few remaining components are installed and finishing is completed, it will be, hands down, one of the best Robert-Mortons on the planet." Tom has commented, "It was like meeting an old high school girlfriend after so many years have passed."

These crushed Tuba pipes are indicative of the overall condition of the organ prior to work (Hartzell Collection)



After 49 Years, Detroit Theater Organ

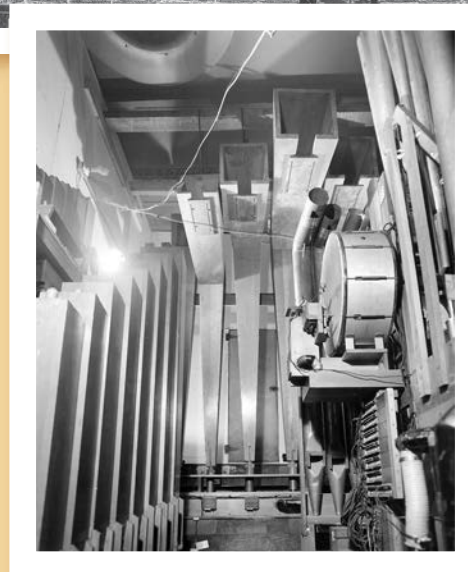
BY CHRISTOPHER DENGATE

The Detroit Theater Organ Society has become a victim of lean economic times. With decreased attendance, reduced funding, and a depressed economy, the ability of DTOS to maintain and operate a theatre building, provide member activities, maintain a large pipe organ, and provide concerts with top-rated artists has reached an insurmountable threshold. The current year, 2009, will be the third interruption in the long life of the Mighty Wurlitzer, Opus 1953.

(Photos Weiler Collection)



Site of Wurlitzer Opus 1953's original installation, at the Fisher Theatre, Detroit

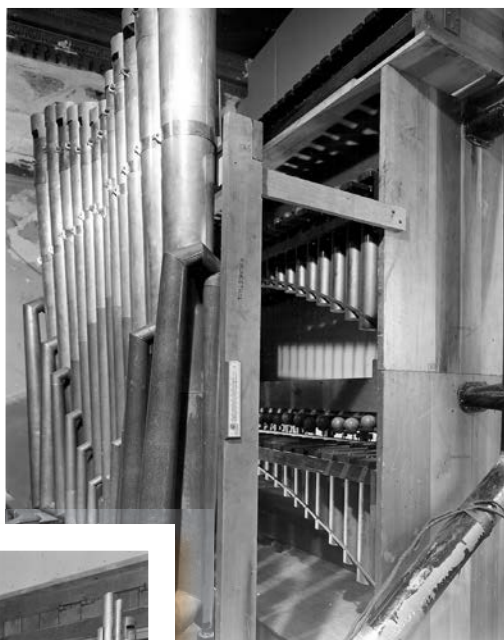


Second installation of Opus 1953, at the the Iris Theatre

Society to Go on Hiatus



Iris Theatre, Foundation



Iris Theatre, Main



Iris Theatre, Orchestral

The Detroit Theater Organ Society began in 1961 as the Detroit Theater Organ Club. This was a group formed by local theatre organ enthusiasts who gathered around the private purchase of the 34-rank Wurlitzer pipe organ from Detroit's Fisher Theatre. About 60 individuals formed the DTOC, and they located the vacant Iris Theatre in which the organ could be installed. A lease for the organ was provided by the new owner, and the work began.

Members cleaned the theatre, built chambers, and installed the organ. The theatre had a minimal stage and two small chambers from an earlier instrument; it had a large stadium-type balcony where it was decided the relay and four organ chambers should be located. The blower would be installed in the projection booth. Some restoration and rebuilding of the organ was accomplished during installation. The first concert was held for the members with a single chamber, the Foundation, playing. A member, Fred Bayne, played for the group, and the sound was a joy to all.

After completing the installation of all of the 34 ranks and percussions, the members had around-the-clock use of the instrument, and a concert was played each month by one of many great theatre organists of the day. In October, 1961, John Muri played the first formal concert at the Iris Theatre with the complete organ operating. The outstanding selection of the concert was the complete score from *Victory at Sea*, the theme from what John described as "a modern silent movie." Artists such as Ashley Miller, Don Baker, John Seng, Tom Sheen, Lyn Larsen, Ann Leaf, and many more appeared for the DTOC at the Iris Theatre.

All the interest and enthusiasm generated by the DTOC activities allowed the

Iris Theatre, Solo



Iris Theatre



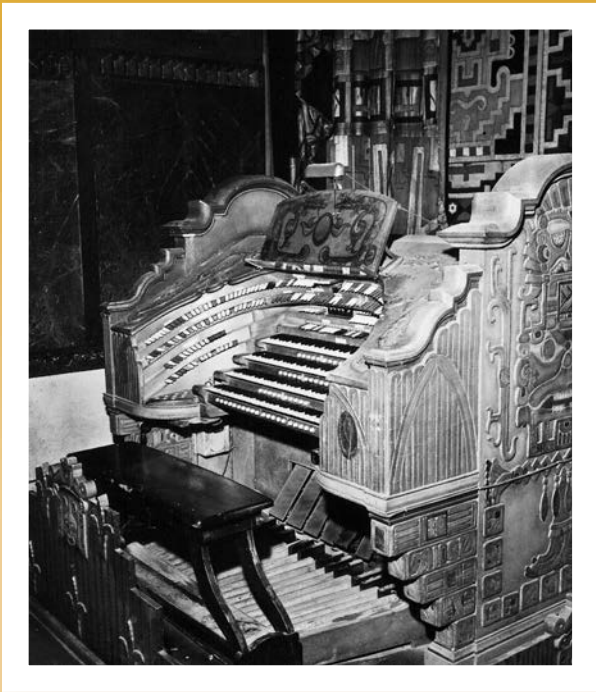
membership to grow to an extent where a larger and more permanent home for the club was needed. The derelict Senate Theatre was found and purchased from the City of Detroit. Many hours of work to restore the theatre were put in by the membership. After much cleaning, the required carpentry, masonry, electrical, plumbing and painting jobs were all accomplished by the membership. Only the roof, plastering, and heating tasks required outside contractors.

During the Senate Theatre restoration, the Wurlitzer was removed from the Iris Theatre and stored in the Senate lobby. Concerts continued for the members in the new empty theatre using electronic instruments provided by local music dealers. Folding chairs were found for the members during the interim. Traditional theatre seats were finally obtained. Members cleaned, painted, and installed the seating. Four organ chambers were built on the stage and, soon, organ installation began. A stage extension was built out into the auditorium to accommodate the console and grand piano. The blower and tremulents were installed in the basement under the stage. The relay was installed in an offstage wing, the organ installed in the four new chambers on the stage, and the traps and percussions installed in the two small side chambers. All chambers are under expression.

Considerable care was taken with installation to ensure ease of chamber access, tonal fidelity, and proper operation. The Senate Theatre dedication concert was played by Ashley Miller on July 11, 1964. A new sound flooded the restored theatre with all pipes and percussions available to Ashley's masterful touch. The new expanded venue attracted many former and new theatre organ performers. The unique character of the DTOC perpetuated the



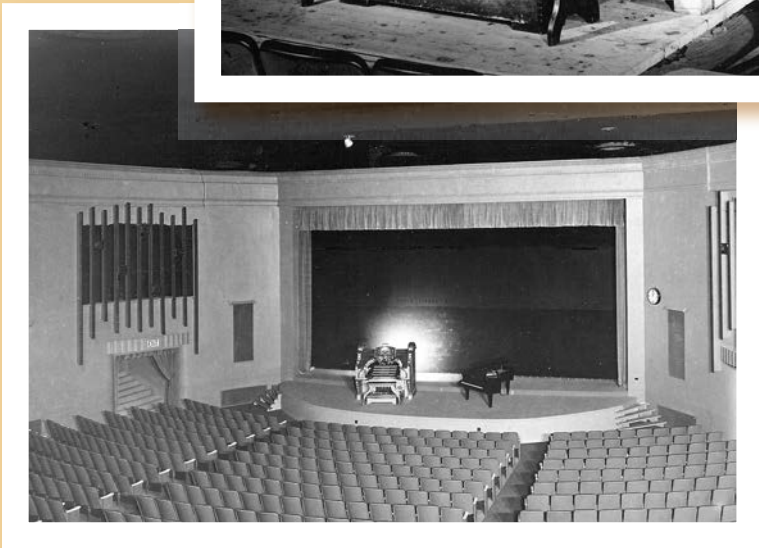
Iris Theatre, Chambers



Fisher Theatre, Opus 1953



Iris Theatre, Opus 1953



Senate Theatre

growth of the membership and success of the organization.

The membership was divided into two classes. An associate member was primarily a listening member interested in the concerts. A playing member, in addition to the concerts, had the opportunity for personal use of the organ, could record concerts, and could vote for directors of the organization. In 1989, the DTOC became The Detroit Theater Organ Society (DTOS), a non-profit organization with the goal of promoting theatre organ music, education, and history. By the end of 2009, over 650 concerts will have been held by the DTOC/DTOS. At one point, the group had 450 members, a limit based on the number of seats available for members and guests at concerts. Another 50 applications were waiting for a membership to become available.

Over the last 20 years, dwindling membership and low attendance at concerts have reached a point that makes it impossible to finance the necessary expenses. The board and current membership have decided to suspend DTOS while searching for a less-expensive venue that, with renewed membership support, would allow DTOS to resume operation. The members, directors, and officers of the DTOS are continuing to explore new opportunities and options to provide a renewed life for the Mighty Wurlitzer.



Head South For The Winter...

BY GARY W. JONES & LARRY W. DONALDSON

...or at least to Alabama for Thanksgiving weekend's American Theatre Organ Society regional convention: *Alabama Jubilee 2009*.

Hosted by the Alabama chapter of ATOS, this regional convention promises to provide tons of fun, loads of laughs, and gobs of great music. The weekend will showcase the big theatre sound of Birmingham's "Big Bertha," the Alabama Theatre's 1927 Publix 1 four-manual Wurlitzer, now expanded to 29 ranks.

Our weekend begins with registration at the host hotel, the Doubletree. Conveniently located at the corner of 8th Avenue South and 20th Street—only blocks away from our main venue—the hotel offers upscale amenities, beautiful rooms, outstanding service, a spacious lobby and restaurant, an amazing \$99 room rate for conventioners, complimentary airport shuttle, and \$5 parking for those driving. This mid-town hotel, in the Five Points South Historic District of Birmingham, is convenient to the Alabama Theatre and Cathedral Church of the Advent, as well as nearby dining, shopping, and antique malls.

We'll kick off the convention with a no-host cocktail party Friday evening at the Alabama Theatre prior to the opening concert, which will feature Simon Gledhill at his first electrifying visit with Big Bertha.

Saturday morning, for a fine eye-opener, we will be treated to the inimitable stylings of Ken Double. Saturday afternoon we will visit Cathedral Church of the Advent, a few short blocks away, where Steven Ball will put the fine 100-rank Möller through its paces. The ever-surprising Jim Riggs will entertain us Saturday evening back at the Alabama Wurlitzer.

We are honored to have as our Sunday morning guest Michael Barone of public radio fame to share with us his *Pipedreams*. This interview and Q&A with Ken Double will be held at the convention hotel. Later,



Donna Parker will make a memorable appearance at the Alabama Theatre. We will be sent off with toes tapping after a show by Mark Herman on Sunday evening.

For those who still want more, or wish to take a turn on the bench, there will be a jam session Sunday evening until midnight.

Our \$219 early registration fee includes all events and motor coach transportation. The coaches will run "round-robin" to the Doubletree Hotel, the Alabama Theatre, and Five Points South, with its many fine restaurants.

For those staying over, *Motorsports Monday* will start with a visit to the famous NASCAR Talladega Superspeedway. After a spin around the track, there will be plenty of time to visit the International Motorsports Hall of Fame and Museum.

Following a box lunch, we will take a short ride to the Barber Motorsports Park and the Barber Motorsports Museum which features more than 1,100 vintage and modern motorbikes and race cars. Your \$65 admission will include transportation, admission to both Talladega and Barber, and the box lunch.

Other Birmingham attractions available to conventioners who arrive early for the weekend include: Birmingham Civil Rights Institute, Birmingham Museum of Art, Birmingham Botanical Gardens, Aldridge Botanical Gardens, Birmingham Zoo, McWane Science Center and IMAX theatre (adjacent to the Alabama Theatre), Vulcan Park, and the Southern Museum of Flight.

(Photos Jones Collection)



Y'all come join us for a great *Alabama Jubilee* 2009 weekend, November 27 through 29. Experience the big in-theatre sound of the Mighty Wurlitzer in the "Showplace of the South."

**American Theatre Organ Society
2009 Regional Convention
Birmingham, Alabama**



Friday, November 27	6:00pm 8:00pm	No-host Cocktail Party Simon Gledhill
Saturday, November 28	10:00am 2:30pm 8:00pm	Ken Double Steven Ball (Cathedral Church of the Advent) Jim Riggs
Sunday, November 29	9:30am 2:00pm 8:00pm	Michael Barone (Doubletree Hotel) Donna Parker Mark Herman At the conclusion of Mr. Herman's concert, we will host a jam session until midnight.
Monday, November 30	Motorsports Monday (Afterglow)	

All events, except as noted, are at the Alabama Theatre.

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This two-disc set with over 30 selections will ship late October. \$30 plus \$3 S&H (\$5 overseas). Available through the ATOS Marketplace (back of this publication or online at www.atos.org).

Available for shipping no later than November 1, 2009.

Behind the Wurlitzer

BY LEN RAWLE



If I were to relate to you how many times I have met individuals with absolutely no idea that there was more to a theatre organ than the console containing the keyboards, you simply would not believe it. Although the truth is that over several decades I have lost count, nevertheless I treasure the many—and often entertaining—enquiries. After each opportunity to explain things, I remind myself that until one actually sees inside a pipe organ, there is no reason on earth why anyone should have prior knowledge.

Some of you may have heard similar remarks but just a few that have stuck in my mind are:

- Can you bring your amazing Wurlitzer to our clubhouse this weekend?
- It's a lovely sound, but can you go around the back of the console and turn up the bass knob?
- How many loudspeakers does it have?
- What is the output of this Wurlitzer, as my organ at home sounds a lot louder than yours?
- You have more pedals to push than on my friend's harmonium; does that mean that when you get busy with your feet it gets louder?
- Can you please ask the man behind all those narrow doors to stop opening and closing them when you play?

Many of us, of course, already have an appreciation that there is a lot more to theatre pipe organs than one might imagine

from a first glance but are not quite sure of some of the detail involved. With four or perhaps more theatre organs being transplanted into public buildings in the UK this year, it is perhaps opportune to illustrate just a little of what goes into saving these fantastic instruments for the future.

I am currently working on transplanting a Wurlitzer in the world-famous Gaiety Theatre Arcade in Douglas. A seaside resort of great charm, Douglas is the principal town on the 32-mile long Isle of Man. With a population of 80,000, it is not overcrowded, yet its detached situation almost halfway between the UK mainland and Ireland means that everyone seems to know everything.

Just in case you are one who has not been fortunate enough to follow through the process of witnessing the creation of a new installation, let me endeavour to take you through one such transplant with a little of what lies behind most every similar project.

SUPPORT AND BACKING

A good number of theatre organs in the UK have fallen into the hands of organ societies or other preservationists. A few remain in their original location, but most are now being found new homes. We are indeed fortunate compared to the USA, for we have many, and all are within easy reach of one another.

The first matter that arises is the safe removal, packing, and storage of every single item into a secure location that is dry and kept at a sensible temperature. Whilst in this situation, it is often possible to restore some of the component parts pending finding a new home and agreeing with the owners of the property how the process of reinstallation will be achieved.

In the case of the Isle of Man, the organ is owned by the island's government. They

invited me to remove it seven years ago from the Summerland Leisure Centre which was due for demolition. The removal was successfully achieved, with all the delicate parts, such as the organ pipes, being fully crated and warehoused under ideal conditions. There followed the most important part of the whole operation: namely, a lengthy series of discussions with government officials and their architects. A total commitment was sought and obtained to re-install the organ on the island. After much further debate and inspection of other installations, it was mutually decided that their rather run-down Art Deco-style arcade building would, when eventually restored, provide a unique type of performance area that could be of considerable benefit to the many arts and crafts groups on the island. A multi-million pound project was thus commenced, with the housing of the Wurlitzer given high priority.

I am pleased to say that, with their government's commitment to preserving the best of the past, there were no short cuts; the result, which is now open to the public, is quite simply staggering in both its beauty and application to today's requirements. The seafront has been transformed, yet retains all that is best in a traditional holiday lifestyle. The famous trio of the world-renowned Gaiety Theatre, the superbly restored Villa Marina Concert Hall complex, and the Art Deco-styled Arcade are all finally fully restored. A magnificent colonnade and public gardens complete this most impressive group of facilities.

(Photos Rawle Collection)



Sir John Betjman described the Gaiety as the UK's finest theatre

The island's 100-year-old electric trams, horse-drawn carriages, museum complex, steam trains, the gigantic Laxey pumping wheel, and any number of preserved and unspoilt scenic delights are all supported by a very proud local population for the benefit of those who visit. All that now remains is for me to ensure that the finished Wurlitzer lives up to the high artistic standards of everything else around it.

LEN'S PLAY STATION

It is probably fair to say that the modern term "play station" is normally associated with young people. However, I have to tell you that I am currently enjoying having the term applied to the Wurlitzer as I work away in between my other commitments reassembling the 10,000 or so pieces of what many regard as a musical jigsaw puzzle. There are no drawings, nor is there a book of instructions, only the first-hand knowledge accumulated over more years than I care to recall.

The business of rebuilding an 80-year old Mighty Wurlitzer into a new home may sound a forbidding task to some, but for those of us who do enjoy the hands-on approach, it is a most satisfying experience. It does, however, rely on many strands all coming together at the right time.

The process, of course, begins with a lot of decision making regarding the physical structure of the organ chambers. In the case of the two-manual, 10-rank Isle of Man organ, I planned four rooms within a new rear extension to the Arcade. Two large rooms are for the pipes and percussion. Then there are two small rooms, one to display the console when not in use and another for the organ blower and electrical apparatus.



Purpose-built organ chambers with high-level tone openings and glazed viewing panels below; the console will be garaged between the chambers

The all-important fine detail was then fed into the planning stage, namely:

- The provision of adequate soundproofing so as not to disturb the neighbouring theatre.
- Dedicated heating and air-conditioning equipment to help keep the organ in good tune.
- Double-glazed viewing panels.
- The provision of a suitable mobile platform for the console.
- Tonal apertures for the organ swell shutters.



The critical air conditioning plant on the roof

A great deal of thought on the precise layout of everything is essential. Initial progress, therefore, tends to be slow, as it is essential to get this stage right. Once components are moved in, there can be no going back, so one has to get it right the first time. The aim has been to achieve a balanced sound, as well as a visually appealing display that will provide a better understanding of what a theatre pipe organ is all about



New performance area

Dust being a major problem with pipe organs, no work could proceed until all internal surfaces of both the chamber and the main body of the Arcade building were finished. Within the organ chamber this meant painting the hard-plastered concrete ceilings, walls, and floor.

In order to keep dust to a minimum during the building's final "snagging" period, the swell shutters were the first to be installed. This work was undertaken from a mobile scaffold. Impressive glazed roofing is capable of being opened during prolonged periods of sunshine.

The next logical thing was to install the 5-hp motor, the blower, and its attendant state-of-the-art electrical equipment, plus the rectifiers that drive the low-voltage action of the organ.

Before taking anything into the chambers, every item was checked and finished in an adjacent workroom. This approach ensured that things did not get too cluttered, that the organ always looked pristine, and that one does not move on until satisfied with each and every piece of the installation.

Working in one chamber at a time, I always prefer to commence in the Main Chamber. This is the one that contains most of the traditional organ tones so useful for accompaniment purposes.

Several 16' and 8' pipes are mounted on bass chests and these, being bulky, are best installed around the walls of the chamber to get them out of the way of the many other smaller components that come in later.

Next, a substantial timber ground-frame is laid out on the floor, the wind trunks and windchest supports are positioned, and the substantial main wind trunking is connected.



The jigsaw puzzle of parts begins to come together

The first of many big days arrives when, with as much help as one can muster, the manual chest is installed. On Wurlitzers you can expect to have to use serious lifting tackle as these chests contain the action for several ranks of pipes, and this can amount to hundreds of pounds in weight. Safe working practices are, therefore, very much the order of the day.



Many hands make light work: the Villa Marina heavy gang enjoyed a morning moving Tuba pipes

Once the main components are sited, the business of providing wind to them from the appropriate reservoir is commenced.



Metal trunks are made up in the time-honoured way with a hot iron, solder, and a hacksaw

This organ was at some time fitted with an early version of a digital transmission system which transmits signals from the console into the pipe chambers. All the cables were left attached to the computer-style circuitry; their complexity surprised everyone when unpacked and laid out on the concert hall floor.



Right-hand man Gerald Clark takes a first look at the spider's web!

Shortly after connecting up cables within the chambers, the pipes are removed from their seven-year rest in the timber crates, and they are cleaned.



My wife's work is never done when 1,000 pipes need careful cleaning

It is only a few months since we started, but with some parts in place, wind and computer connected and checked, and some pipes planted on their wind chests, it is time to stand back and admire the workmanship of the original builders—and even our own efforts.



Pipes within the right-hand Solo Chamber

The platform for mounting the console on is a tight tolerance affair and only just fits into its display area behind doors in between the two chambers.

As I write, this is as far as the installation has gone, and I look forward to bringing you up to speed with further developments in a future issue of THEATRE ORGAN.

For now, with the Arcade at long last open to the public, there is a constant flow of people interested in seeing the Wurlitzer came back to life. It will be some time before the percussion units are installed and the tonal finishing completed, but as I test things, the initial sounds that have poured forth indicate the wisdom of the choice to place the organ in this building. The acoustic matches the tonal range beautifully. The building will not be too expensive for groups to hire, neither is it so large that a typical audience will feel like a fish in a pond, so full houses seem guaranteed.

Here's to this impressive environment and some glorious music-making! Another fine instrument is being saved for future generations.

Fr. Andrew Rogers

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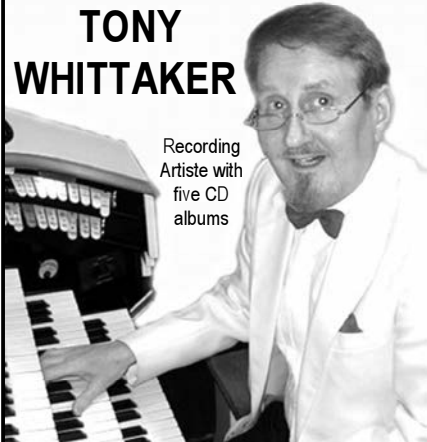
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The Incomparable



Malotte at the Olympia (Paramount) Theatre's Style 260 Wurlitzer (Weiler Collection)

Stanleigh Malotte

BY GARY JONES

I know every town and city, small or large, that had a movie palace with a theatre organ in it had one: the local legend, the organist who played at the Bijou for humpty-leven years and is still remembered today. Birmingham certainly had its share of them—Joe Alexander, Lillian Truss, Lee Erwin, Randy Sauls—but none stand out more prominently than Stanleigh Malotte. He was notorious, famous, infamous, loved, cherished, reviled, written about, hired, fired, run out of town, begged to come back, and all the while he had a following of patrons beyond compare.

Born in 1900 into a Philadelphia musical family (his brother Albert Hay Malotte penned the musical setting of “The Lord’s Prayer”), Stanleigh began his performing career at age 17 as a violinist in a dance band. He later played piano and organ for silent films, and from 1931 to 1953 he was house organist at the Alabama Theatre in Birmingham. Other noted cities and theatres Stanleigh played in included the Portland Theatre (Portland, Oregon), the Olympia Theatre (Miami, Florida) and the Fox Theatre (Atlanta, Georgia).

Stanleigh wowed audiences with his humor, political satire, and sheer antics from the console. His style of playing was upbeat and described by many as having a very “British” influence. His one and only known captured recording, a broadcast on the WAPI 3/6 Kimball from the Protective Life Building in downtown Birmingham, confirms these remembrances. Stanleigh was articulate, as well as a comedian and satirist at heart. He also loved gin and consumed it freely. Many older patrons I have spoken with recall very similar stories of how they came to the Alabama just to see if he could stay on the bench for that performance. He always did.

His many talents also included sing-alongs he wrote which parodied current local politics, duos with his wife Della Wayne (a temporary second console was added), and his hundreds of performances for thousands of kids at the Saturday morning *Mickey Mouse Club*.

In a recent article submitted by Dennis Bertwell (from which I pulled information and confirmation for this article), Stan Malotte, Jr. said it best: “It was a different era in the days I was with my Dad. Not ancient history, but it might as well be. There was radio, but a person had to leave the house to see performers. Now we see them, but we don’t see them. TV is little colored dots. It’s not the same. Show biz then was show business, a friendly, family kind of wonderful magic and beauty and good feeling, at least for this kid who was so lucky to have seen a small part of it...”

Stanleigh suffered a fatal heart attack in 1972; he is and forever will be the benchmark for comparison at “The Alabama.” Each time I raise the console or my gin and tonic (and trust me, it’s often enough), I sip and nod to Stanleigh a silent toast.



Stanleigh Malotte at the Alabama Theatre (Jones Collection)

The author wishes to acknowledge the following sources for assistance with this article: Dennis Bertwell, Larry Donaldson, Dan Liles, Stan Malotte, Jr., Jeff Weiler, Cecil Whitmire, AlabamaTheatreOrgan.com, and bhamwiki.com.

Professional Perspectives

“The Avenue Theatre Story, Reel Two”

BY EDWARD MILLINGTON STOUT III
(Photos Stout Collection)



Now that you have left the concession stand and are settling back in your comfortable loge seat, it is time for Reel Two. Just before the changeover, our band of nitrate-stock gypsies had hit a sandbar at their first home, the New Potrero Theatre, the forsaken 1914 nickelodeon. Young Steve Levin had been sharing our misfortune with his father, who controlled the General Theatrical Company. Ben Levin had owned and operated the Avenue Theatre since the early 1930s and was now considering leasing the 1,000-seat pleasure dome. It was still running grind seven nights a week with high-stake hits like *The Flesh Eaters* and *Godzilla Eats Bambi*. It was also a union house supporting both the projectionists' and the janitors' locals. With the motion picture industry in decline, the union only required one operator to sleep at a time.

The Avenue Theatre, like so many once-proud focal points, was a victim of the 12-inch screen and the theatre's remote location in the southeastern part of

San Francisco. The original Style D Wurlitzer was removed from the well-proportioned stadium house after a special type of lightening struck the house in 1938. During the rebuilding, the pipe chambers were filled with furnace ducting for the new Blastomatic heating plant.

Vern Gregory and Ed Stout met with the new Photoplay Society's voluntary members to determine if they were crazy enough to embrace Ben Levin's very reasonable terms for leasing the fully equipped and well-used temple of magic shadows. The 1938 decorating work was enough to give any child nightmares. The "grand lobby" was nestled beneath the stadium seating of the balcony, and the dark blue walls with dancing Dolphins in mini-skirts were only a prelude to the huge "Muriels" now covering the once traditional organ grills. The suspended panels depicted nymphets in an act of sweet repose while resting upon large silvered clamshells.

Through the kindness and generosity of Carl and Jo Barris, the dedicated group

Always two big hits playing at the Avenue, like these two classics: The Flesh Eaters and Dr. Terror's House of Horrors

was able to secure a lease on the operating theatre. It was decided to keep the operation going seven nights a week while the State Lake's Style 240 was being releathered and chambers constructed behind the wide Cinemascope screen. There was room for the Main and Solo chambers spreading 42 feet across the stage floor, with an ideal depth of 10 feet. The Percussion chamber was placed above the two stage-level chambers. All of the reservoirs, the tremulants, and the blower were to be located in the "trap room" basement level directly beneath the stage floor.

Henry Meyers, the colorful and somewhat cantankerous business manager of the projectionists' union, was kind enough to allow "in-house" operation of the grand old Simplex projectors, with the union men coming in for special events. The projection room also doubled as a remote releathering station. How delightful it was to see 23-year-old Tom Hazleton recovering chest pneumatics at the rewind bench. Tom was often assisted by Phil Messner, who was also one of the operators. It was only through the feverish dedication of the members that life was blown into the awaiting lungs of the old State Lake organ.

During the construction of the three pipe chambers, the "Voice of the Theatre" speaker cabinet had to be moved into a central position, where it was a part of the chamber complex. It was not known that the large and very heavy mid-range and high-frequency driver unit was not fastened to the large base unit. The discovery was made when the upper driver unit slid off the base cabinet directly into the huge silvered screen, thereby tearing a gaping 12-foot hole in the delicate and tightly stretched material. The upper driver unit bounced off the stage apron into the pit. Its long, torn

end looked like an accusing finger pointing out from the scene of the crime. That night there was to be a showing of a John Wayne Western in Cinemascope. Burton “Buzz” Lindhart, a most gifted artist and a member of the crew, was called, and he rushed to the Avenue Theatre from his classes at the Shaffer School of Design to assess the damage. Without a whimper, Buzz began pulling and tugging the 12-foot void back together in order to sew the Frankenstein scar together. He made up some magic “och-moch” out of white glue and twill material. When that had dried, he painted the sacred silver surface flat white with an ordinary paint roller. It was dry in less than an hour, and the picture was never better. That evening during bright sky scenes, the 12-foot outline showed because there were no sound perforations. That night he painted tiny black dots over the repair, and the screen looked like new.

Wind from “the Windy City” never found its way to San Francisco, as the original Spencer 7½-hp blower was lost in shipment. There was some concern about locating a blower slightly larger than the original, as the original’s 1,300 CFM was just on the line. In a conversation with Ed Stout, Don Micholetti said he saw something like an

organ blower out at the 3rd Street dump, but “it was too large to be an organ blower.” Again, that led to immediate action, and the two rushed out to the dump in a small truck. There it was, sitting in all of its former glory—the great blower that once powered the 32-rank Wurlitzer in San Francisco’s California Theatre. Its five 40-inch impellers created tornado-like winds, and it was purchased on the spot for the outrageous sum of \$50 before it was able to wipe out a nearby trailer park. A seven-foot hole was created in the stage’s concrete floor at stage left, and the giant machine was set in place, where it produced nearly 35 inches of static pressure. Needless to say, the tremulants on the 13-rank instrument never sagged.

It was determined the original State Lake Style 240 would be installed as manufactured by the Wurlitzer firm; Ed Stout, assisted by Dorian Clair, Jim Crank, Tom Hazleton, Jon Johnston, Burton Lindhart, Paul and Phil Messner, Don Micholetti and Al Seffl, completed the installation for a grand opening night on October 7, 1966. There would have been no Avenue Theatre adventure without the enterprise’s true patron, Vernon Gregory, whose passion and

vision allowed opening night to become a reality.

An electric aura circled the entire block as the old Avenue’s vertical and marquee proclaimed the beginning of a giant step backward into a truly civilized form of entertainment. A large photo of Tom, Ed, and Vern appeared in the *San Francisco Chronicle* along with an extensive article, resulting in a handsome house for the festive program. The evening began with the emcee introducing Robert Wood of the famed Gilbert and Sullivan company, the Lamplighters, who sang the song “The Lost World,” with Tom providing suitable support on the Wurlitzer. The photoplay by the same name was an early effort in the field of model animation, and the crude clay dinosaurs jerking about really needed the support of Tom’s ability in coaxing prehistoric groans from the organ’s jungle of brass and color reeds.

Tom Hazleton provided months of innovative scores for the Friday and Saturday evening presentations. His exceptional ability to bridge the theatre organ and classical worlds brought additional musical rewards to the receptive and waiting ears of the devoted patrons. Perhaps his greatest accomplishment in photoplay scoring was his brilliant musical support for Griffith’s *The Birth of a Nation*. During the great battle scenes, he created a full organ tug-and-pull toccata, making use of “Dixie” and “The Battle Hymn of the Republic” at the same time, with each theme looming in concert with the aggression of the ragged troops. Professor Jim Goldner, the renowned film production teacher at San Francisco State University, brought his film classes to the Avenue to hear Tom score *The Birth of a Nation*. Due to his heavy demands in the church field, Tom eventually had to stick his gum under the keydesk and limit his contribution every weekend.

To the rescue came a very young and most gifted Lyn Larsen, who generously agreed to play the weekend silent films for several months. He drove his beautiful vintage Packard automobile to San Francisco to join the Avenue gang. Most organ lovers were already aware of the young musician’s insight and feeling for the music of 1920s, but few knew of his sensitive and most appropriate playing for



Tom Hazleton at the Avenue Style 240; the music desk was thrown together for the opening as the original was gone



Tom re-leathering in the projection room with Phil Warner, operator, standing by

pictures. Now, part of Lyn's great success was inborn talent; however, that lad worked for hours every day to perfect his craft at the Wurlitzer organ. Right after the daily breakfast, which took place around 10:00am at the old Avenue Sweet Shop, a smoky old grease-a-toria near the theatre, Lyn was on the organ bench for the rest of the day rehearsing.

Before the evening's feature film, there was banter from the emcee and novelty tunes of the period to set the mood for that evening's photoplay offering. Lyn's upbeat arrangement of "Me, Too" was a hit with the audience, and he regularly had to repeat the number to stop the applause. Lyn often spoke to the renowned Richard Purvis, the composer and Director of Music at Grace Cathedral, about specific films. Everyone knows Dick Purvis wrote magnificently depictive "film scores for the Sunday Matinee" at Grace Cathedral. Purvis had been invited to write film scores for the Hollywood industry, but he chose to play and teach in the Bay Area. Purvis worked with Lyn on several photoplays, but the most outstanding achievement was the scoring of *The White Hell of Pitz Palu*, a 1929 German production photographed in the Swiss Alps. The Larsen/Purvis score drew upon every resource of the Unit Orchestra, including a perfectly timed sequence of icicles dripping to the ping-ping-ping of the gentle Chrysoglott. It is just amazing how magnificent Lyn's playing was on the stock Style 240 Wurlitzer, with no changes or additions.

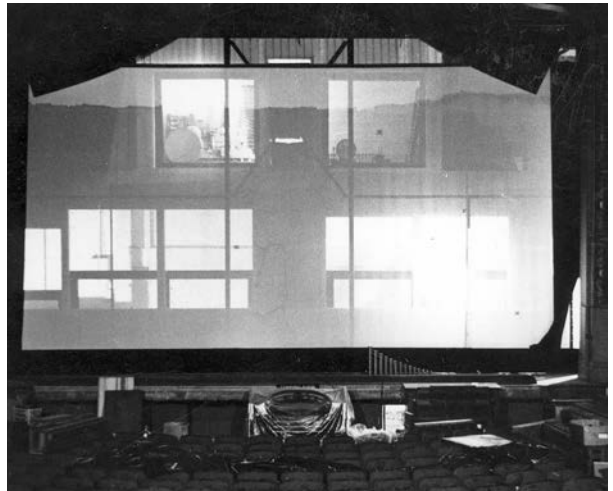
Now, where does dapper Jim Roseveare ("Rosie") appear in this tall tale out of *Photoplay* magazine? Jim was involved from the start, but his star did not appear on the dressing room door until the Avenue's radio program permeated the Northern California airways. *Showtime San Francisco* was on the air the last eight weeks of Ed Stout's involvement with the organization, and it was heard every week over station KBAY. Without question, Jim was the featured organist for the charming half-hour show, which also featured other gifted organists and vocalists. The main announcer was a bubbling giant of a man named Richard Marshall, who had "the radio voice" with a slight "West Texas Tang." Rosie never labored as hard in his life to work up zesty new selections for every show. Of course, a mainstay was his perfect and insightful Crawford arrangements. Other organists featured on *Showtime San Francisco* were Tom Hazleton, Jim Murray, Scott Gillespie, and Bob Mack. The original tapes exist and are the property of Ed Stout. He allowed Dick Clay to make CD copies of all eight shows, and it is the opinion of the principals that this musical treasure chest should be shared with the entire theatre organ community without one thought of financial gain. Serious thought should be given concerning the availability of the radio shows, as they provide good entertainment and a stimulating retrospective of Roseveare's expressive playing.

Upon Ed Stout's departure from the Avenue, a new and energized organization was established, including many of the original volunteers, to carry on the great tradition for another 17 years. The leadership included Rick Marshall, Ken Eaton, and Jeff Hansen. The principal photoplay organist was the gifted Bob Vaughn, who always was able to create the correct musical support for the film. Several soloists appeared at the Avenue's console, including George Wright, Jim Riggs, Larry Vannucci, Jon Johnston, Warren Lubich, and Mighty Joe Smith. The organ was maintained by Jon Johnston, Ken Eaton, and gentle Cliff Luscher.

The "beauty destroying" work light was finally unplugged in 1984.



Tom and Ed painting the Avenue's 10' deep chambers



Avenue chambers seen through the picture sheet



Jim Roseveare (l), Burton Lindhard, and Ed Stout chatting before a Friday night show

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American Theatres of Today

R. W. Sexton and B. F. Betts

Instead of searching for our 1977 Vestal Press version of these volumes, I decided to write this review as if I had never before seen these books. This reprint, published in celebration of the Theatre Historical Society's 40th anniversary, is a much better publication, on high-quality acid-free paper with legible notations on the building plans. The cover of the single hardbound volume features the gold-stamped text, border, and blue cloth binding of the original publications. In addition to the alphabetical index, there are cross-reference indexes by theatre name, location, and architect. A list of corrections and clarifications to the original edition make this reprint more accurate and informative.

Co-authors R. W. Sexton and B. F. Betts were associate editors of *The American Architect*, a periodical on architecture and building published from 1876 through 1938. After reading—no, re-reading—the first page, I realized that I wasn't reading modern prose, nor was it James Joyce, so go slow and you will appreciate the verbal meter and usage.

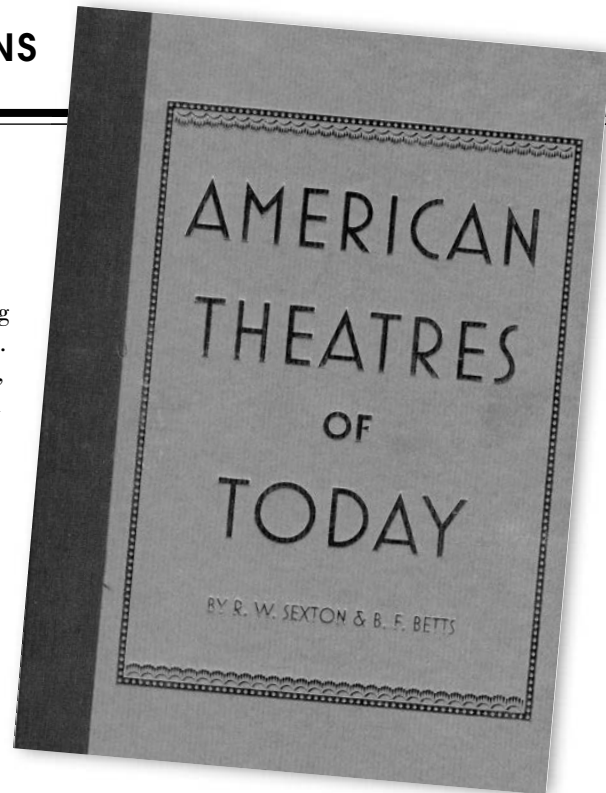
Volume I (1927) is written in the context of the pre-sound movie theatre, focusing on legitimate and mixed presentation policies of stage show, vaudeville, and short silent films. Intended for architects, the book is a primer on the needs, design, and purpose of a "modern" venue. In "The Design of the Exterior," the editors get themselves in a humorous corner trying to "pigeonhole" theatre architecture. They aver that Greek architecture equates with banks, and Romanesque architecture equates with scholastic buildings. Theatres are not to be confused with the commercial buildings surrounding them. They back up their argument with photos of Greek, Italian Renaissance, French, Georgian, Spanish, Babylonian Deco theatre façades, and theatres in commercial buildings. Perhaps S. Charles Lee's 1929 El Mirador Apartments building in Los Angeles hides an undiscovered theatre? It was good to know that these two experts were as unsure of what constitutes a theatre façade as there are theatre façades to confuse them. "The

Design of the Interior" is an interesting chapter on interior theatre decoration. The interior is to play to the people, to give them a "thrill." In short, think of Nora Muldoon in the movie *Auntie Mame* when she remarks on Mame's foyer: "It looks like the ladies room at the Oriental Theatre." Translation: successful theatre interior décor.

Once movie theatres are introduced in Volume I as a specific type of venue, their differences with legitimate theatre design are glossed over, and the architectural changes brought about by the different use were noticeable in their absence. The design needs for changing a movie audience five times a day versus twice on matinee days in live theatre was noted merely as a need for wider staircases and half again as many exits. The innovations in crowd movement, such as separate side exit staircases and side lobby exit halls designed by Rapp & Rapp in the Chicago Theatre (1921), are missing. In fact, the Chicago Theatre and the first (1917) purpose-built cinema/presentation house, the Central Park (Balaban & Katz Entertainment Corp., by architects Rapp & Rapp), are not noted in the publication.

For the theatre organ enthusiast, the sentences on the evolution of the theatre organ and the design of the installation will be underwhelming. Since this is only an architectural overview, the authors tell you how the organ chambers should be designed and of what materials they should be constructed. Organ chambers may be incorporated into the building above exits, over side boxes, on the second or third levels, or even antiphonally. More information is given on orchestra lifts. Then again, I read this as an "Introduction to Theatre Architecture 101" textbook with informational illustrations. Advanced study would require specific and in-depth tomes.

At this point, the 1927 publication becomes a coffee table book of plans and pictures. Although the text is well documented and presented with pertinent photos, this section allows you to put



what you've read into perspective. The architectural plans are, unlike the 1977 publication, almost legible. These are very good half page printings of detailed plans of the transitional design of the era.

In Volume I, the writers have omitted the economic simplification of palace interiors from ornate lathe and plaster to stenciled concrete construction forms. The 1926 Music Box Theatre in Hollywood (the Henry Fonda Theatre) is presented in photo only. A previous photo example is Grauman's Chinese Theatre, Hollywood (1927), which always photographed better than it appeared in person; it is presented without comment. The missing grand example of decorative structural elements is Grauman's Million Dollar Theatre, Los Angeles (1918), which always looked magnificent in person but photographed poorly. Praise is due, however, for including among the gargantuan such simple theatres as the Capitol Theatre, Plant City, Florida; the Bellevue Theatre, Montclair, New Jersey; and the Imperial, Jacksonville, Florida.

Volume II of the book is much more interesting, is an easier read, and is a compilation of articles by experts in their individual fields.

Mr. Sexton leads off with an article, "Tendencies in the Design of the Present Day Theatre." Now we're talking movies and movie theatres. How unsurprising that nothing has changed since 1930! "Theatre

owners naturally hesitate to spend large sums of money on new buildings when the industry itself is so undecided..." Mr. Sexton wrote. Movie theatre owners in 1930 faced sound pictures, larger screens, sightline problems, continuous performance...the French even had a forerunner to Cinerama they called Polyvision (Able Gance's 1927 *Napoleon*), and something new was added to the mix called Acoustics, not to mention the Depression (which isn't mentioned). This essay will be of particular interest to architects from the Howard Roark (of Ayn Rand's *The Fountainhead*) school of architectural thinking. Mr. Sexton admits that even "modern" theatre architecture adheres to the established design of its predecessor—the legitimate theatre. His hopes and aspirations for the evolving of theatre design into the future through technology, building materials, and the film breaking free of the proscenium arch for the egalitarian entertainment pleasure of a classless society, requires a second reading. Do these words, these forward-thinking ideas come from the same writer that co-authored Volume I?

Architect Armand Carroll illustrates his chapter on "The Design of the Modern Theatre" with sketches and studies for a proposed theatre on which Mr. Carroll served as associate architect W.H. Lee. (Please refer to "Editor's Notes to the THS Edition" regarding the credit for the proposed theatre illustrated on pages 10-11.) Architect Albert Douglas Hill's chapter on planning a theatre is, unfortunately, as exciting as a slide rule. Like the preceding chapter, it is illustrated with the architect/writer's drafting diagrams, which are helpful in following his formulaic lesson.

The chapter by Harold Rambusch (Rambusch Decorating Co., founded 1898. Roxy Theatre, New York City—1927; Kings Theatre, Brooklyn, New York—1929; Hollywood Theatre, New York City—1930; 175th Street Theatre, New York City—1930) on theatre decoration will help you appreciate the nuances of theatre design. Mr. Rambusch's essay/chapter ends with him espousing the evolution of movie theatre environments in which new requirements are reflected in the creation of new solutions. He professes a modern renaissance of theatre architecture as a use

of historic style in form and proportion, interpreted in modern vernacular. Then his chapter ends with a half page photo of the sidewall of Kings Theatre, Brooklyn, New York, It was as if a light bulb went on in my head—that isn't ancient architecture; it's a translation for modern use. Louis XV goes Maurice Chevalier. That's movie theatre magic.

The following chapters compiled in this volume cover "Electrical Installation in the Modern Theatre," with design criteria for everything from the marquee and aisle lights to the projection room. Of particular interest may be the chapter on theatre acoustics, a well-presented but still-to-be-resolved auditorium problem. We're introduced to the acoustical theorist and inventor of the much-maligned acoustic tile. A short but important chapter on heating and ventilation follows—perhaps a mundane subject, but as much a part of the development of the year-round movie palace as sound film. The chapter on "The Theatre Owner and the Architect" is mercifully one page long. The author was the executive head of construction department at Loew's Inc. and was, therefore, not inclined to agree with some of the architects. In decrying the "so-called deluxe theatres of today," he equates their success in terms of cost and return. It is a short and sweet chapter (...been there, done that, and could have summed up this page in two un-publishable sentences).

The summation to Volume II is "The Theatre of Tomorrow," by architect Ben Schlanger. He echoes the ideas presented by Sexton and Rambusch about the need to depart from the historic theatre from which movie theatres have evolved. His projections are sometimes amiss but often eerily forward thinking. He advocates the building of smaller regional theatres as opposed to the centrally located mega-theatres. He even introduces television's possible effect on the film industry. All this was written 20 years before the urban sprawl and decline of downtown centralization that followed World War II.

Volume II also becomes a coffee table book of plans and photos. Interestingly the Chicago Opera House [1929], a live presentation venue, is given six pages. The Detroit Fox [1929] with its Hindu/

Alexander the Great décor seems out of place in a section that just espoused modernism in theatre design. The examples of Philadelphia's Uptown [1929] and State [1928] theatres, and even the "Orpheum cheap" (as Joe DuciBella used to describe it) Riverside Theatre [1928] in Milwaukee, seem to better represent the text. Brooklyn's Paramount [1928] is represented with Rapp & Rapp's "Wow" proscenium, and Eberson's doomed-by-sound Chicago Paradise [1928] was a triumph in fantasy alluded to throughout the book. The final set of photos and plans ends with a smaller neighborhood theatre, the simple architecture and design of which direct the moviegoer's focus to the all important, out-of-the-proscenium silver screen: Chicago's lost Art Deco gem, the Cinema Art Theatre.

For 82 and 79-year-old publications to hold such information is astounding. Then again, perhaps not. The professionals of their day who put these volumes together were visionaries in their fields. Their expertise goes far beyond the plaster reproductions of Bernini columns and pierced backlit sidewalls of the grand movie palaces we admire. They saw the future, and it wasn't what they were building. Perhaps the work of Timothy Pflueger, S. Charles Lee, and the Skouras Brothers could have been a basis for Volume III; we'll never know, because it wasn't written. What was once written we now have again, thanks to the Theatre Historical Society of America. This is a very limited printing, and over half the run has already been sold. Although this is being reviewed for THEATRE ORGAN, the crossover of our interests cannot be denied. Inasmuch as any well-chosen movie theatre enthusiast's library should include the Wurlitzer book [*The Wurlitzer Pipe Organ—An Illustrated History*, by David Junchen, available from the ATOS Marketplace], so should a theatre organ enthusiast's library have this reference.

American Theatres Today is available from the Theatre Historical Society, www.historictheatres.org, for \$95, plus shipping and handling.

—Christopher Carlo

CHARLIE BALOGH

Broadway to Hollywood

Charlie Balogh is one of the extraordinary staff organists at, arguably, the most successful pipe organ and pizza restaurant facility ever established. It is the home of the largest theatre pipe organ in the world in a commercial establishment. Charlie comments in the liner notes of this album that "...among the thousands upon thousands of requests for all types of music at Organ Stop, a rather large percentage consists of Broadway show music and Hollywood movie themes." He goes on to explain that his eventual choices for this album reflect a fairly contemporary approach. I found this album to be totally relevant to contemporary musical tastes without sacrificing the basic elements that are associated with theatre organ stylings. The instrument itself is splendidly suited for its venue and today's music. Charlie's polished arrangements are well thought out, perfectly performed, and refreshingly spontaneous.

The CD's console riser is *Oklahoma* Medley, the only bow on this recording to yesteryear's musicals. Following is the hit Abba tune "Momma Mia," in which we hear some of the wonderful percussions on the

instrument and Charlie's proficiency at using the organ's automated rhythm features. A constant request, "Memory," displays the organ's beautiful tibia mutations on the instrument and builds to a thrilling ending using one of the instrument's 32' stops in the pedal. Next we hear some of the nifty toys, including the signature splash cymbal on the upbeats in Hamlish's "The Entertainer." In the opening of the next song, "I Dreamed a Dream," we hear a rare rank of cor anglais recently added to the organ, followed by the effervescent and rhythmic, "Master of the House." Two very popular songs from *The Lion King*, "Can You Feel the Love Tonight" and "I Just Can't Wait to Be King," are next on the album, and Charlie's gospel arrangement of the latter song is assuredly original and musically innovative.

Favorite requests by Andrew Lloyd Webber are next in line. You can really appreciate the power of the instrument when it's untremmed in the main theme from *Phantom of the Opera*, which contrasts beautifully with the more subtle "Music of the Night" and "All I Ask of You." The next selection, "Gonna Fly Now," from the motion picture *Rocky*, is all about muscle and, with 78 ranks, this instrument has plenty of it. Here again Charlie demonstrates his rhythmical precision and accuracy with the use of the instrument's phantom drummer. The enchanting "My Heart Will Go On" from *Titanic* opens with two gorgeous orchestral stops on the instrument, its Harmonic Flute and Flauto Mirabilis. Like a painter, Charlie mixes and blends the colors of the vast tonal palette of this organ to create the somber soundscape of *Lord of the Rings* with his presentation of "The Prophecy" and "In Dreams." The very orchestral "As Always" by John Williams was the ending theme for the film *Artificial Intelligence*. Although it starts and ends with the whispering quieter voices on organ, it bursts to a symphonic crescendo at midpoint. Mr. Balogh's arrangement of this somewhat obscure song is breathtakingly thrilling and is one of my favorites on this CD. There couldn't be a more fitting song to finish this disc than "New York, New York"; it's all about Broadway and Hollywood. From the dual pianos in

the first chorus building to a smash finish, it makes you want to stand up and applaud. This disc has something that virtually everyone will enjoy, and I sure no one will dispute that Charlie is an absolute master of this behemoth theatre organ.

This CD is four stars, for sure, and is available for \$20 US from www.organstoppizza.com or by writing Organ Stop Pizza; 1149 East Southern Avenue; Mesa, Arizona 85204.

—Andy Antonczyk

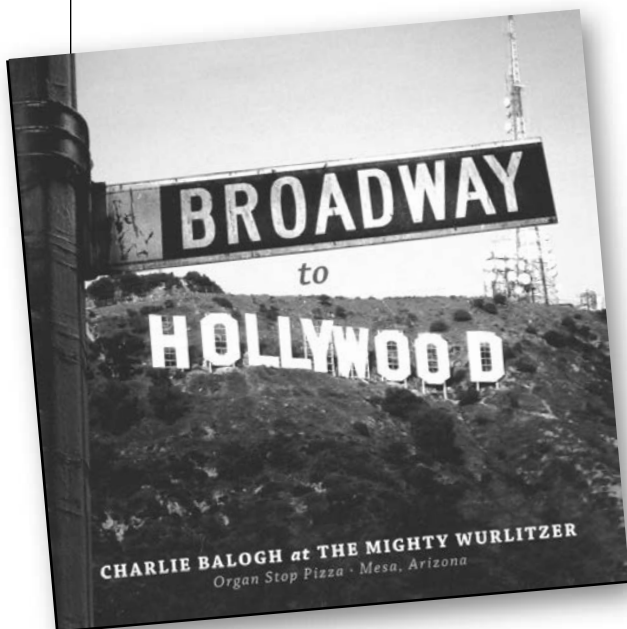
DAN BELLOMY

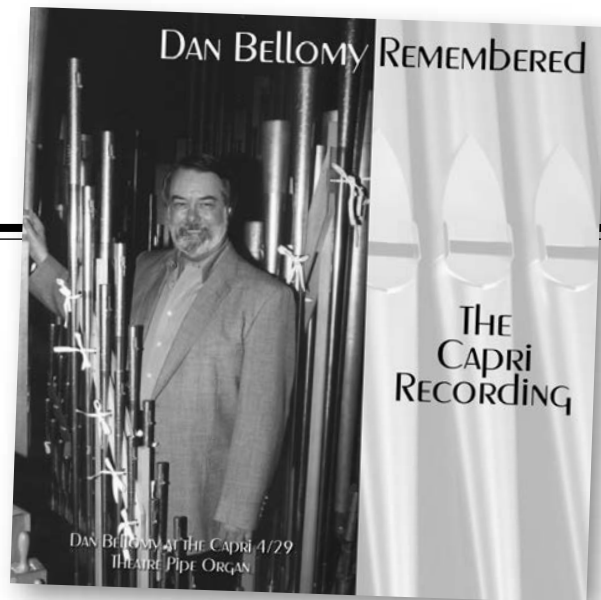
Dan Bellomy Remembered— The Capri Recording

It has been my experience that some folks prefer vanilla, some folks prefer chocolate, and some folks like nuts and some don't. The late Dan Bellomy was certainly not a plain old vanilla kind of guy. For myself, if it's musical and entertaining, I like it all, but I understand chocolate and nuts do not suit everyone's tastes, at least in theatre organ stylings. Personally, I think *Dan Bellomy Remembered—The Capri Recording* is pretty phenomenal.

Of the CD's 17 tracks, 13 are from an April, 2004, recording session, and four are from a concert in 1991. The melding of these two sessions on the same disc presents a sort of sensuous and definitely jazzy style that seemed to emanate spontaneously from Dan's persona right down through his fingertips. Dan certainly will be missed. He was a musician's musician. I found the reflections about Dan in the CD's booklet to be especially touching and on the mark based on what I knew about him.

You get a glimpse of what Dan was all about from the songs on this disc, as artists so frequently favor musical selections that reveal something personal about them. Included on this CD are "The Second Time Around"; "My Favorite Things"; "Moon River"; "Teach Me Tonight"; "My Old Flame"; "Makin' Whoopee"; "Our Love Is Here To Stay"; "Girl Talk"; "Mack the Knife"; "Undecided"; "Summer Me Winter Me"; "Lil' Darlin'"; "Willow Weep for Me";





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.

JESSE CRAWFORD

Truesound Transfers TT-3004

Jesse Crawford, 24 Victor Recordings (Chicago & New York, 1926–1930) played on the Mighty Wurlitzer Organ

“Open Your Eyes”; “Louise”; “As Time Goes By”; and “You’ll Never Walk Alone.” Dan’s style and general demeanor were often raw and emotional, as well as frequently peppered with both keen wit and sarcasm. His music was simply an honest reflection of his persona. It had strong but flexible rhythm structures and clever solo improvisations of familiar tunes and chord patterns; it was authentic jazz. Very few organists have ever been truly successful with jazz stylings on a theatre organ, and Dan was one of them. He was an original, and he will be missed and fondly remembered.

The Capri Theatre’s 4/29 instrument is perfectly suited for Dan’s style on a theatre organ. Its Trivo brass ranks give it a particular kick that works well with jazz and contrasts beautifully with more traditional Wurlitzer stops and the strident Morton string section. The fine recording and mastering by Paul Fitzgerald and Claire Baker capture the very up-front presence of the instrument that succeeds famously in delivering the punch of Bellomy’s music. If I wanted to have just one album to represent this important theatre organist, *Dan Bellomy Remembered* would be a great choice.

The CD is available for AU\$30 + AU\$10 shipping/handling from Paul Fitzgerald by writing: fitzy_p@hotmail.com. Please indicate “Bellomy CD” in the subject line. You may use credit cards and pay via PayPal in your local currency. Any amounts collected over the already almost-covered production costs will benefit CanTeen (www.canteen.org.au), which supports cancer research for children worldwide.

—Andy Antonczyk

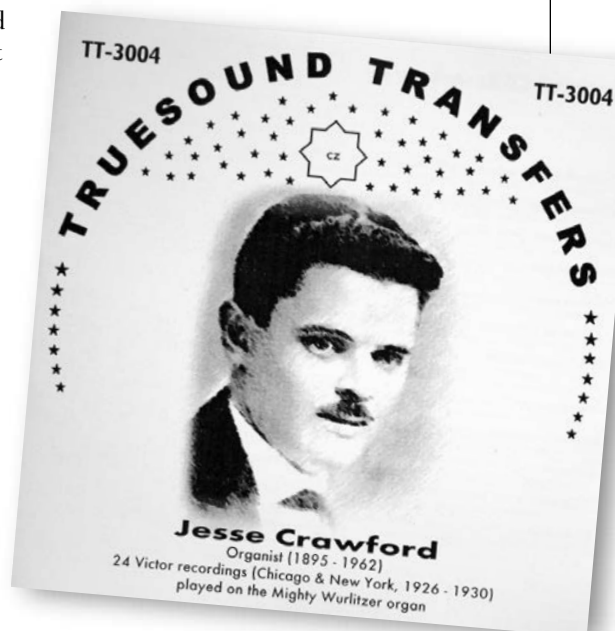
The Truesound Transfers disc of Jesse Crawford studio recordings is enlightening, enjoyable, and a wonderful historic archive of one of theatre organ’s early pioneers. Although I have heard many of the cuts before, as I have a good number of them on old waxes in my collection, I have not heard these recordings with the same clarity and definition presented on this disc. The general philosophy of the company that produced this CD, Truesound Transfers, is to let the listener “hear these recordings as close as possible to the original sound of the musical performance; i.e., not necessarily that of the old recording which usually suffers from various kinds of distortion caused by primitive recording apparatus.” Although the broadband noise that is inherent in archaic and antiquated recording processes is largely retained, performance details are not lost through digital over processing. Loss of detail has always been one of my major criticisms in listening to restorations of early Crawford recordings. Another interesting point is that these transfers were made from the original discs with great accuracy to maintain the correct musical pitch, as many of the early Crawford Victor recordings were actually produced at 75 rpm rather than the later standard of 78 rpm.

As I carefully reviewed each track on this disc, it was so apparent why Jesse Crawford was known as “the poet of the organ.” His playing has what I call “surface simplicity,” but it also has an underlying meticulous attention to detail and harmonic structure. It is always lyrical and keenly musical. His signature open harmony and *glissandi* are flawless and buttery. His musical accents are extremely clever. I found myself listening to these tracks over

and over and discovering things I had never heard before. Crawford’s arrangements are timeless in that they represented simply good musicality 80 years ago that can still be appreciated today, and I’m sure will be appreciated well into the future. The collection of songs on this CD represents three Wurlitzer organs: the largest of the Chicago Wurlitzer showroom instruments, a 3/15; the New York Wurlitzer studio 2/8; and the New York Paramount Theatre studio organ 4/21.

The tracks included on this album are: “Ting-a-ling”; “Meadow Lark”; “At Sundown”; “Russian Lullaby”; “Just a Memory”; “I Can’t Do Without You”; “The Dance of the Blue Danube”; “Beloved”; “Just Like a Memory Out of the Sky”; “La Paloma”; “Estrellita”; “Among My Souvenirs”; “Just a Night for Meditation”; “Roses of Yesterday”; “Carolina Moon”; “It’s a Precious Little Thing Called Love”; “Why Can’t You?”; “Little Pal”; “She’s a New Kind of Old-Fashioned Girl”; “I’ve Got a Feeling I’m Falling”; “The Student Prince”; “Rose Marie”; “Naughty Marietta”; and the “Stein Song.” It must also be noted that the source material for each individual selection was from a finely preserved specimen of the originally released commercial recording.

This Truesound Transfers collection of Jesse Crawford recordings is available for €13.95 plus handling and postage at



www.truesoundtransfers.de. You may use your credit card in your local currency via PayPal. In addition, you may be interested in the many other collections of historic material offered by Truesound in their website catalog.

—Andy Antonczyk

REGINALD FOORT

Volumes 1, 2, 3, 4, 5

On His Giant Möller Concert Organ

Volume 6

At the Organ of the
Paramount Theatre, New York

The British organist Reginald Foort, F.R.C.O., a legend to theatre organ enthusiasts, was born in Daventry, England in 1893. He is one of the most recorded organists in history. He was named the staff organist for the British Broadcasting Company in 1936. His radio broadcast of light classical and popular music made him so famous that he commissioned the M.P. Möller Company to build a mammoth five-manual, 27-rank concert organ that could be broken down and set up quickly. It could be transported by a fleet of trucks to enable him to tour from engagement to engagement in the British provinces. In 1935, on a trip to the United States, he was featured for two weeks at the prestigious New York Paramount Theatre, which was totally unprecedented for a non-union musician who was, at that time, not even a citizen of the United States. He toured throughout the United Kingdom through World War II and beyond. There was hardly a town, village or city that had a church, town hall, or theatre that he had not visited at least once. While on tour, he always continued broadcasting on the BBC at his beloved Möller.

In 1951, Mr. Foort decided to take up permanent residence in the United States, where he lived for one year in Virginia and was tonal advisor and vice-president of the Standaard Organ Company. In 1952, he moved to Chicago, where he was lead demonstrator for the Baldwin Organ and Piano Company; he was also chief organist

at Temple Sholom, playing its notable Wurlitzer. He retired to Florida for the last 12 years of his life. He died in May, 1980, at 87 years of age. Interestingly, the final resting place for his remains is in the courtyard of St. Michael's Episcopal Church in Barrington, Illinois.

Foort's career is well documented through his recordings. Beyond his Möller recordings, the binaural recordings for Emory Cook in the early 1950s were groundbreaking landmarks in the high-fidelity recording and equipment industry, and his recording session with Reader's Digest was part of an important theatre organ collector's set released to their subscribers.

Phoenix Historic Records has released a series of six CDs, five of historic recordings that Foort made on his famous giant Möller (1938–1943 and 1975), and an additional CD of recordings that were made on the illustrious New York Paramount Wurlitzer (1935). Collectively, these CDs are an important and monumental archive, preserving the legacy of one of the greatest and most popular organ entertainment icons ever to grace a console “on both sides of the pond.” Some of these recordings were actual radio broadcasts and feature Foort announcing his next selections or giving entertaining anecdotal segues. These announcements give us a glimpse of what Reggie was all about as a person. Extremely well-liked on the BBC, he was voted its most popular performer in 1938. Having personally known him for many years when he lived in Chicago, I'm sure his exuberance when he spoke on the radio accurately portrayed his authentic warm and vibrant personality. He loved people and music, and he received a great deal of satisfaction when listeners appreciated his efforts. He was a showman and a marvelous entertainer, and I'm certain he initiated for many people a lifetime of appreciation for numerous classic compositions. You can tell by listening to him that he was having fun, and his friendly disposition and candor made it fun for the listener

when he was on the air or performing before a live audience.

The body of works included in this Phoenix collection is enormous, ranging from timely popular music to familiar classics. His playing is extremely accurate and entertaining. He was a gifted improviser and, although his arrangements of well-known works were unpretentious and relatively simple compared to other organists of his era, he always communicated a *bona fide* passion and love for the music. All the recordings in this series have been meticulously restored using state-of-the-art CEDAR technology, a very painstaking and expensive series of reconstructive audio processes. A complete listing of CD volumes and titles can be found at www.phoenixhistoricalrecords.co.uk. Each volume in the series contains an informational booklet about the recordings and other historical information, photos, and personal reflections of individuals who knew Mr. Foort. I have listened to the entire series over and over again, and I find it to be a rich treasure trove of theatre organ history.

These significant CDs are available for £12 (UK and EU), or £14 (rest of the world) per disc. You may remit in your local currency via PayPal to rahoratia@yahoo.co.uk. If you choose to remit via this method, please include your name, address, telephone number and the specific disc you want to purchase in your correspondence.

Reginald Foort, re-united with his Möller, in concert 1975 (Antonczyk Collection)



Further information can be obtained by contacting Rachel Beckett at rahbeckett@googlemail.com.

—Andy Antonczyk

JELANI EDDINGTON, MARTIN ELLIS, JONAS NORDWALL, DONNA PARKER, ROB RICHARDS, ALEX-ZSOLT, JOLIET AMERICAN LEGION BAND

A Change of Seasons

13th Annual Rialto Keyboard
Pops Concert

Of course, it's unfair to judge a CD by its cover, but this one was such a train wreck of a hideous combination of cheesy art, color, and typefaces, it was difficult not to be, at least, distracted. I can't imagine what the graphic designer was thinking—a conch shell, a sleet covered pine branch, giant clip art pink tulips, a tiny four-manual Barton console blob sitting on the beach? Astutely, that designer is not acknowledged in the credits. The saccharine colors on the jewel box's booklet cover are so sweet that they make my teeth hurt, and the puce title bars on the spines insipidly clash with it all. If that wasn't enough, the two CDs inside are precisely the color of Pepto-Bismol® liquid with peacock blue type. Even without any musical consideration, this album may arguably be destined to become a collector's item solely for its benchmark display of graphic elements.

The double-disc souvenir memento of the 13th annual Rialto keyboard pops concert entitled *A Change of Seasons* is musically, and most appreciatively, not as bad as my initial impression gleaned from the packaging. It features notable concert artists Jonas Nordwall, Donna Parker, and Martin Ellis, and their Trio Con Brio; Jelani Eddington; Rob Richards; Alex-Zsolt; and the Joliet American Legion Band in a sort of musical variety show thinly conjured up around the theme of "A Change of Seasons." The producer of the show, Steve LaManna, states in the CD booklet, "What a year all

of us have had. Most of it I know we would rather forget...seems like we haven't had such a challenge to our strength of will since the early part of the decade." Assuredly, I found the general thematic direction of this CD to be as vacuous as his dedicatory message.

There is no doubt that the instruments and performers are certainly A-list, but somehow I just could not get into the overall theme of this year's extravaganza. Obviously, listening to this recorded and edited version of the actual variety show that had vague direction takes us even one more generation out of focus. The performers were good, but they were not consistently as great as I have come to expect from these genuinely talented artists. There was a certain feeling of cohesion and energy that seemed to be lacking in this presentation as an entirety. It seems to me like it was not very well thought out. Many of the performances on the album are rushed and barely comfortable. This year's audience even sounded somewhat more sparse and less than exuberant in their applause than previously recorded on prior years' CDs.

Aside from the musical variety show's theme not ever congealing, there were some admirable performances by each of the artists. The Joliet American Legion Band sounded enthusiastic and exciting in the curtain riser, "Strike up the Band." I especially liked Jelani Eddington's thoughtful "Nights and Days Medley." Martin Ellis's arrangement and performance at the Wheaton Fox was exceptional in his theme from *1941*. The refined sound of the Krugoff Wurlitzer was marvelously effective in Jonas Nordwall's arrangement of "I Can't Stop Loving You"; the "George M. Cohan Medley" played by Rob Richards on the Sanfillippo mammoth 80-rank hybrid organ was incredible. Donna Parker and Martin Ellis were brilliant together in "La Danza" with the Wheaton organ and its Steinway grand piano. Alex-Zsolt and his wife, Monica, with her clarinet, performed a beautiful duet of "Just a Closer Walk with Thee" on the Sanfillippo Knabe concert grand piano. Of course, the clever performance of "Get Some Cash for Your Trash" by the Trio Con Brio, I'm sure, precipitated



some Cheshire cat grins in Wheaton. All in all, you'll get to hear some of the best musicians on Chicago's outstanding theatre organs, with the added bonus of the Joliet American Legion Band, even though it's my opinion that there's more material than there is inspiration on these two discs. These tracks do afford a great opportunity to compare, contrast, and appreciate the various fine instruments involved in this production. The recording quality is expectedly excellent, as the entire project was recorded by Robert Ridgeway and mastered by Larry Millis.

The complete track listing is: "Strike Up the Band"; "Autumn Leaves"; "New Sun in the Sky"; "I Feel the Earth Move"; "Pine Top Boogie"; "Wind in the Pine Trees"; "I Was a Fool to Let You Go"; Medley from *Grease*; "On a Spring Note"; "La Danza"; the theme from *1941*; Medley from *Wicked*; "Get Some Cash for Your Trash"; "That's How Young I Feel"; "I Let a Song Go Out of My Heart"; "Valencia"; "I Can't Stop Lovin' You"; "Linus and Lucy"; "Buglers' Holiday"; "Rain Medley," "Centennial Prelude"; "Hopelessly Devoted to You"; "Youth of Britain March"; "Shine on Harvest Moon"; "Spring is in the Air"; "George M. Cohan Medley"; "Cheek to Cheek"; "Just a Closer Walk with Thee"; excerpts from *Little Shop of Horrors*; "Nights and Days Medley"; "Clair de Lune"; Medley from *Bambi*; "America the Beautiful" and "Stars and Stripes Forever."

Ordering information may be found at www.jatoe.org or by contacting Jim Patak at JATOE (708-562-8538).

—Andy Antonczyk

Chapter News

ATLANTA

Atlanta, Georgia—Newnan, Georgia was the destination on Sunday, May 17 for our monthly meeting. This was our first visit to the new residence of members Bob and Ms. Elsie McKoon. We arrived to find a very nice home with all of the McKoon touches intact—Southern charm and tasteful style. The three-manual Allen is located on the lower level of the home, and it was ready for its task.

Vice president Phillip Allen welcomed us to the meeting and encouraged new attendees to introduce themselves (or be “given up” by those who invited them). Phillip then asked Ron Carter to introduce our guest artist. Our visitor was one of the rare Floridians actually born in the Sunshine State, Mr. Gene Stroble, a native of Jacksonville. He took his station at the Allen and led us through a program that showed his true love for playing the theatre organ. His energy and enthusiasm enveloped the audience and made for a great afternoon. The Allen (not Phillip) was thoroughly tested and was found capable of completely handling the program. Open console followed, and a splendid buffet awaited us on the main level. Thanks to Gladys and the McKoons for a memorable afternoon. May we come back tomorrow?

There was no meeting in the month of June due to the ATOS convention. A list of the attendees from the Atlanta chapter will be in the next issue.

Please note our new chapter mailing address: P.O. Box 426, Marietta, Georgia 30061-0426.

—Rick McGee
Bucky Reddish, President
770-948-8424, buckyrph@bellsouth.net



Gene Stroble at the McKoon Allen
(Photo by Mandy Allen)



A portion of the well-pleased audience
(Photo by Mandy Allen)

CENTRAL INDIANA

Indianapolis, Indiana—When summer temperatures rose, a meeting or concert at Manual High School was a cool place to be. In May, Central Indiana chapter members gathered at Manual for perhaps the shortest business meeting yet and to hear 26-year-old Justin Stahl perform at the Mighty Wurlitzer. There were also several guests in attendance who are members of the church where Justin is the organist. It was a most exciting program, as he used all the resources of the instrument. To add to the pleasure, he introduced to us two fine vocalists, Ben Latimer and Laney Wilson, who each performed a selection accompanied by Justin at the Wurlitzer.

Our first concert of the season took place in June at Warren Performing Arts Center. This wasn't an ordinary organ concert, however. This program was a themed program celebrating the music of Indiana composers such as Cole Porter and Hoagy Carmichael. Also, the program was of the variety sort, consisting of Ken Double at the Barton, the Indianapolis Jazz Orchestra, and a special encore appearance of Laney Wilson. Laney is a huge Sinatra fan and was one of ten national finalists chosen in the Michael Feinstein Foundation High School Competition; singing his way secured him a position in the top three. The program brought some variety into a theatre organ concert, and we hope to do something similar again.

—Justin Nimmo
Tim Needler, President
317-255-8056, tneedler@needlersales.com



Ken Double and vocalist Laney Wilson
(Photo by Jim Rogers)



The Indianapolis Jazz Orchestra
(Photo by Justin Nimmo)

DELAWARE VALLEY

Telford, Pennsylvania—Members of the Theatre Organ Society of the Delaware Valley enjoyed another visit to the home of Bob and Vicky Conroy in Moorestown, New Jersey. Bob and Vicky are very active members, and we are always happy to be invited to play their Allen organ, which was recently voiced by Walt Strony.

One of our featured organists was Helen Carrell, the founding Dean of the Southwest Jersey chapter of the American Guild of Organists. Helen was recognized at the chapter's 50th anniversary with a lifetime achievement award. Helen teaches organ, piano, and harp in her home, where she lives with her husband, Mike. She is also the principal classical artist at the John Dickinson High School 3/66 Kimball. Next, we were treated to the musical sounds of Delaware Valley chapter member Steven Eaklor, one of the most talented and versatile organists in the world. He has performed in Europe, Australia, New Zealand, Singapore, Malaysia, Canada, and the United States. With classical organ repertoire, as well as theatre, jazz, and gospel styles, Steven's meticulous musicianship was entertaining and shared with us his love of music. As director of product planning and development with Hammond Organ Company for 15 years, he is responsible for the many

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@atos.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 (no less than 3 x 2 inches with resolution of at least 300 dpi), 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.

great sounds you will find on the new Hammond organs.

Members are looking forward to our next visit with Bob and Vicky Conroy, who are such gracious and welcoming hosts.

—Anna Bonelli Downey, President
215-723-7716, annatosdv@comcast.net



Helen Carrell (Photo By Richard Auchincloss)



Steven Eaklor (Photo By Richard Auchincloss)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Following completion of another season of our *Pipe Organ Pops* concert series, the Eastern Massachusetts chapter enjoyed a relaxing summer.

The Hanover Theatre for the Performing Arts in Worcester was the scene of our last social of the season. Vice president Len Beyersdorfer held forth at the console. The Main chamber, containing 16 ranks of mostly Wurlitzer pipework, sounded forth with great authority. Len is very familiar with this instrument from both a musical and technical standpoint, since he is one of the regulars working on the installation.

The first formal meeting of our convention planning committee was held on Saturday, August 8. Many members of our board of directors have experience in presenting conventions, and we are actively seeking volunteers from our membership to join in the fun of planning the 2011 ATOS annual convention. The convention will feature the Hanover Theatre, with its 4/35 mostly Wurlitzer, and the Stadium Performing Arts Center in Woonsocket, Rhode Island, with an

original 2/10 Style H Wurlitzer. Both theatres have been meticulously restored.

Our concert schedule for next year is taking shape; it promises to be one of the most ambitious we've ever presented.

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



Len Beyersdorfer at the Hanover Theatre
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—Catharine Oliver offered the beautiful music room in her Brielle home for our May event. After the business was completed, everyone listened to keyboard musician Susan Muhler, performing for the first time for our chapter. She played both the 3/11 Wurlitzer and the grand piano, offering musical selections varying from traditional to New Age.

Paul Citti, associate organist at the Landmark Loew's Jersey Theatre, Jersey City, was the artist for the June meeting. The four-manual console of the Bob Balfour Memorial Wonder Morton can be intimidating, but Paul, who is also a crew member, showed his familiarity with the organ as he drew out many lovely sounds.

The Wonder Morton is heard by many audiences at Loew's classic films weekends. The organ plays before each performance to enthusiastic applause. Its popularity was demonstrated again at the presentation of the silent film *The General*, accompanied by Ralph Ringstad, Jr.

The latest behind-the-scenes project is to bring heat to the chambers. Crew member George Paril laid out a plan to tackle the project, and he and crew chief Bob Martin are getting their hands dirty making it happen. Meanwhile, crew members Jim Ernst and Jim Brown are replacing the old phosphor bronze stopkey contacts with silver.

The Brook Theatre has finally re-opened after a second severe flood several years ago. Crew chiefs George Andersen and Joe Vanore, along with the crew, are back at work completing the installation project, which was suspended while the theatre was closed.

While waiting for the re-opening, the Brook crew generously volunteered to help out with the installation of the former Rainbow Room Wurlitzer now being installed in the Rahway Senior Center. Crew chief Michael Fox reports a fall completion date is now in sight.

To ensure that we have enough members able to tune our various organs, Bob Martin held four workshop sessions in the music room of his Little Falls home. Using the 3/24 Griffith-Beach, new tuners learned the basics, and those with more experience brushed up their skills.

This past year, the Garden State chapter has been involved in a project to explore methods of increasing membership and audience attendance. Publicity chairperson Carole Rustako made the connections. She and president Michael Cipolletti led our involvement. Four senior business/marketing majors from Rider University's Small Business Institute reviewed our procedures. They met with members, attended concerts, and analyzed our operation. A final 46-page report outlined both strengths and opportunities. This exciting collaboration let us see how we are viewed by college-age students, and we have started to adopt the most promising proposals.

—Catherine Martin
Michael Cipolletti, President
732-899-1588, mic22@verizon.net



Susan Muhler at the Oliver's Wurlitzer
(Photo by Tony Rustako)



Paul Citti plays the Bob Balfour Memorial Wonder Morton (Photo by Colin Egan)

Chapter News

HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter was as active as ever as spring replaced winter in the great Northeast. Our March, 2009, meeting, held at Proctors Theatre, Schenectady, New York, had a St. Patrick's theme involving open console and Irish music. April's get-together began with a covered dish supper in the theatre's hospitality room, followed by member Harold Russell's wonderful talk on "Theatre Organs of the Capital Region." Harold's personal knowledge of the history of regional movie theatres and their theatre organs made the event truly memorable. Open console at the fabulous 3/18 Wurlitzer followed.

The May general session saw the election of officers for the 2009–10 season. They include Frank Hackert, chair; Richard Calderwood, vice-chair; Marion Hackert, treasurer; and Norene Grose, secretary. Special thanks to retiring secretary Maude Dunlap who has served the chapter tremendously in her many years in that position. The final meeting of the 2008–09 season is traditionally the end-of-season picnic at a member's home. This year's picnic was again hosted by member John VanLaak and his daughter Carol at his lovely home in Schenectady. John has a beautiful home organ as well as other keyboard instruments. Thanks to Dick and Deb Calderwood and Frank and Marion Hackert for picnic planning and implementation. Also, big thanks to John and Carol for their welcoming spirit and great hospitality.

From September through June, the Hudson-Mohawk chapter teams up with a monthly corporate sponsor, MVP, and Proctors Theatre to present a free noon concert featuring the Wurlitzer and our talented chapter artists and guests. The spring roster included Tom Savoy and Byron Nilsson, March 24; Al Moser and Ed Goodemote, April 14; John Wiesner and Jim Brockway, May 12; and Greg Klingler and Robert Frederick, June 16. Thanks to all our talented organists who provide so much enjoyment to our local audiences.

—Norene Grose
Frank Hackert, Chair
518-355-4523



Bob Frederick (l), Frank Hackert, and John VanLaak at the June picnic
(Photo by Norene Grose)

LONDON AND SOUTH OF ENGLAND

Woking, Surrey—It was a pleasure to welcome back the effervescent Jean Martyn from the Midlands on Saturday, 16th May. No stranger to our Woking Wurlitzer, and hugely popular in the UK and beyond, Jean is the only female organist to have recorded on the famed Blackpool Tower Wurlitzer in the last 50 years. It was a not-to-be-missed evening of music.

The London and South of England chapter of the American Theatre Organ Society has received notice under the terms of their agreement with the Barry Town Council that the famous Regal Edmonton 4/16 Christie theatre organ has to be removed from the magnificent setting of Barry Memorial Hall.

Since the organ's opening concert there on St. David's Day in 1987, Barry and ATOS have benefited hugely from a long-running series of dances played by David Redfern, plus concerts featuring artists from here and overseas. Unfortunately, falling audience numbers, the introduction of a board of trustees, and a change of hall management a few years ago that required greater hire charges, meant we had to suspend concert activity. We could not present concerts running at a loss for a sustained period. The chapter has been negotiating with the Memorial Hall trustees with a view toward restarting concert activity with their support, and we have spent a considerable time trying to produce a positive outcome. However, in our opinion, the organ is not a welcome feature within the current image of the hall. The chapter has not been encouraged or supported by the hall's trustees and the town council as it was in the past, and the orchestra pit and under stage organ chamber areas are now required for other purposes.

We had hoped that circumstances would change at the hall, but this has not turned out to be the case; the 12-month notice for removal has now been served. Currently, the

magnificent console is entombed on its lift due to the extension of the stage area and, though unplayable, the instrument is in fine condition.

All who have been involved in presenting and supporting our events over the years at Barry are warmly thanked by the chapter committee.

It is time, therefore, to consider a new phase in the life of this historic instrument, and any thoughts on a future home for it will be welcome. In the first place, please address any ideas to the chapter's musical advisor, Len Rawle, at 132 Berry Lane, Chorleywood, Hertfordshire, WD3 4BT. Alternatively, further information can be obtained by telephoning Len at 01923 720511 or chapter president Ian Ridley at 01494 674944.

—David Coles
Ian Ridley, President
+44 1494 674944,
ianridley@atos-london.co.uk



Jean Martyn at Woking
(Photo by David Coles)



In happier days: John Mann at Barry,
May, 2004 (Photo by David Coles)

NEW YORK

New York, New York—On Saturday morning, May 23, New York chapter members and friends gathered at the Lafayette Theatre in Suffern, New York, where we had an opportunity to play and enjoy our beautiful Ben Hall Memorial Wurlitzer for an open console session. Thanks to theatre manager Jim Vanderveer, we were also invited to stay

for the day's classic movie matinee. Members and guests were able to catch up with old and new friends over refreshments in the lobby, and all enjoyed the music of our Mighty Wurlitzer in the ambiance of the beautiful 1923 movie palace. As the theatre doors opened to the general public following our open console, we were treated to a 30-minute mini-concert of delightful music by organist Jeff Barker as he played the house in for the classic feature film. Thank you to Lafayette organ crew chief Bob Miloche for arranging this event and to theatre manager Jim Vanderveer and his staff for their hospitality. And, thanks also to Bob Miloche, Tom Stehle, and Don Hayek for giving the Wurlitzer its spring tuning in preparation for this occasion.

At its spring meeting, the New York Theatre Organ Society board of directors agreed to fund scholarships for two of our young organ student members to attend the ATOS summer camp held in Phoenix. Dan Minervini and Andrew Van Varick headed to Phoenix in July, where they joined with other young organ students for a week of coaching sessions.

—Tom Stehle
John Valentino, Chairman
646-469-5049,
valentinofrance@earthlink.net



Organist Jeff Barker at the Lafayette Theatre in Suffern (Photo by Tom Stehle)



Lowell Sanders (Photo by Tom Stehle)

ORANGE COUNTY

Fullerton, California—The Plummer Auditorium Wurlitzer was used again this year by the Fullerton Joint Union High School District for baccalaureate services and graduation for four of the area high schools. Orange County Theatre Organ Society chairman Ed Bridgeford played the Wurlitzer on Sunday, June 2, for two baccalaureates and the following Tuesday and Wednesday evenings for commencement programs. The Plummer Wurlitzer, which is owned by the school district, has been used for commencement programs on a regular basis since its installation in 1930.

When the organ was rebuilt in 1995, an air conditioning system was provided specifically for the organ chambers. This kept the chambers cool in the summer. Separate electric space heaters kept the chambers warm in the winter. Since different thermostats were used, there was frequently a conflict; Ed Bridgeford reports that this problem has now been resolved. Special electric heating units have now been installed in the air conditioner unit itself which will help keep the temperature in the organ chambers at a preset level year round. The system now includes automatic humidity control as well.

The board voted to explore the feasibility of adding video cameras at concerts to project the performer's image. Our first attempt was during Cameron Carpenter's concert. It was highly successful, and we are moving ahead to include this feature in future concerts.

Chris Elliott returned to Plummer on Sunday, June 12, to present a wonderful afternoon of theatre organ music. Following the intermission, he skillfully provided the accompaniment to the full-length silent film *The Kid*, featuring Charlie Chaplin and Jackie Coogan. The audience of over 350 gave Chris a standing ovation.

—Jack Townsend
Ed Bridgeford, Chairman
714-529-5594, ebridgeford@sbcglobal.net



Chris Elliott plays Plummer (Photo by Randy Bergum)

OREGON

Portland, Oregon—The Oregon chapter has started a second summer of work on additional improvements to the Kimball organ located in the Cleveland High School auditorium and owned by the Portland Public School District. Work is focused on tonal improvements to the Solo chamber. A three and a four-rank windchest will be raised by approximately two feet to take better advantage of the tone opening, as well as to make future servicing easier. During the course of work, crew members have been able to correct errors and omissions from work done many years ago when the organ was originally installed. Also, chapter president Robert Kingdom has actively cultivated a cordial working relationship with the high school staff in order to gain support for these improvements to this unique asset. It is anticipated that there will be collaborative events with the high school music department that will feature the pipe organ. Initial reactions from students have been very positive.

—Jerry Hertel
Robert Kingdom, President
360-834-6021, jr002@comcast.net



Gary Hughes, Jack Powers, Max Brown, Clayton Parks, and Rick Parks (Photo by J. Hertel)



Carol Brown and Mike Bryant (Photo by J. Hertel)

Chapter News

RIVER CITY

Omaha, Nebraska—The May River City Theatre Organ Society chapter meeting was held at the Markworth residence in Omaha. The talented Jim Riggs, who recently moved to Wichita, Kansas, amazed the audience with his musical ability. The Markworth theatre organ, as well as the PianoDisc grand piano, was put to good use; with astonishing keyboard artistry, Jim accompanies the piano rolls with the organ. In addition, Riggs' solo selections were very nostalgic and well presented. The afternoon was extremely enjoyable. Following the concert, a potluck was served. Many thanks to our guests from Wichita who attended this event.

The June chapter meeting was held at the Durand Sky Ranch, home of the chapter's Barton theatre pipe organ, which was originally installed by members about 20 years ago. The following officers were elected: Bob Markworth, president; Jeanne Sabatka, vice-president; Jerry Pawlak, secretary/treasurer. The attending members also voted on the appointment of the following board members: Gregory Johnson (past president), Harold Kenney, and Frank Sabatka. The term of office is September 1, 2009 through August 31, 2010. Jeanne Sabatka and Jerry Pawlak were the performing artists for this meeting and appropriately selected musical themes to coincide with Father's Day and the hot summer weather.

—Jerry Pawlak

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



Jim Riggs at the Markworth residence
(Photo by Jerry Pawlak)



Jerry Pawlak and Jeanne Sabatka
(Photo by Janet Domeier)

ROCKY MOUNTAIN

Denver, Colorado—The Rocky Mountain chapter welcomed the incomparable Jelani Eddington to the Holiday Hills ballroom for an amazing *Theatre Organ Spectacular* weekend in May. A well-attended Saturday workshop kicked off the weekend, with Jelani sharing meticulously prepared handouts and charts to offer insights into his approach to playing the theatre organ. He is a master of using the organ to its fullest potential, and he incorporated audio excerpts to demonstrate how the organist becomes the arranger, conductor, and performer. A variety of registration and music theory skills are needed to create an exciting performance. Jelani's Sunday and Monday concerts were truly outstanding, bringing out the best of the Allen digital organ and grand piano, and he concluded with an awesome encore. Jelani is a true gentleman who has a deep respect for his audience.

We were *Jammin' in June* with the talented trio of Colorado ragtime legend Dick Kroeckel at the piano; Lance Christensen on tenor banjo, vocals, and washboard; and Jim Calm at the organ and on tuba. Dick delighted the audience with his high-energy style perfected by decades of performing in Colorado's famous mountain mining towns. He is also a very competent organist. Lance is the director of the 101st Army Dixieland Band of the Colorado National Guard, our chapter's continuing partner in the well-received *Pipes & Stripes* concerts at the historic Denver Paramount Theatre.

—Jim Calm, President
jimcalm32@yahoo.com



Jelani Eddington at the Holiday Hills ballroom
(Photo by Bill Kwinn)



Dick Kroeckel takes a turn at the organ,
accompanied by Lance Christensen on
washboard (Photo by Bill Kwinn)

ST. LOUIS

St. Louis—The chapter's annual spring picnic was held in a picturesque area of Carondelet Park in south St. Louis. The weather for the picnic has rarely been very kind. In recent years we have been tested by severe heat or unwelcome rain. But this June was picture perfect with moderate temperatures, a gentle breeze, and skies of blue, all of which made for a great turnout of members. As in past years, one of the park's historic pavilions was reserved for our use for dining and, of course, listening to various members play continual music on an organ provided by Jerry Roberts of Midwest Music. Also on hand was a bonus instrument that was assembled on site by member Peter Shilliday. His creation, from a variety of unlikely parts, had people waiting in line for their chance at the keyboards.

With the passing last fall of theatre organist and St. Louis icon Stan Kann, the 4/36 Wurlitzer at the Fox Theatre fell silent. But the theatre management has decided that the organ should be heard once again and have designated several organists, all of whom are SLTOS members, to play the instrument

during tours and for special events. Those of us in the theatre organ community are thrilled that this historic instrument will no longer lay dormant. Stan would be pleased.

—Ken Iborg
 Jim Ryan, President
 314-416-0146, jim@sltos.org



Wallace Dittrich entertains at the spring picnic (Photo by Gary Broyles)



Donnie Rankin at Fair Oaks
 (Photo by Beverly Harris)



Brett Valliant at the Robert-Morton
 (Photo by Bill Rowland)



Bus trip to Berkeley (Photo by Beverly Harris)



Lynda Ramsey (l), Phil Judkins, and Jeanette Maxfield (Photo by Bill Rowland)

SIERRA

Sacramento—The year 2009 is more than half past, and it's reasonable to say that the Sierra chapter knows how to have fun. In January we enjoyed hearing Donnie Rankin cranking out some oldies but goodies on the Fair Oaks 3/13 Wurlitzer. February's guest organist was our good friend Paul Quarino at Fair Oaks; he played many gospel favorites and other happy songs. Then in March we passed around the popcorn at the California Auto Museum (formerly the Towe), with Bob Salisbury stealing our hearts while he accompanied *The Thief of Bagdad*.

The more adventurous members had a nice road trip to Lodi and Murphys in April for the annual *Morton Madness*, with Mark Herman playing the Robert-Mortons at Harmony Wynelands and the Ironstone Winery. Our early May event was a bus trip to hear Nor-Cal chapter's Wurlitzer in the Berkeley Community Theatre, with Lew Williams at the console. From publicity on our website, we drew in members of other groups to fill our bus. Some of those people were first-time listeners to the big sounds of theatre organ. More first timers will surely come to enjoy Jerry Nagano's accompaniment of Buster Keaton's *Seven Chances* at the California Auto Museum.

Does the Sierra chapter know how to have fun? I'd say we sure do!

—Beverly D. Harris
 Carol Zerbo, President
 916-624-9182, cazbo@sbcglobal.net

SOONER STATE

Tulsa, Oklahoma—On May 19 we heard Brett Valliant of Wichita present a great program of highly varied music. During the concert he skipped through the decades, with songs from the 1930s to more modern theatre music. He even played the overture to an opera; the audience responded with a standing ovation. The concert was captured on our MIDI system, so at various future programs we will be using excerpts as pre-show music. Brett is one of the younger organists who helps make theatre organ music popular and keep it alive. We always have enthusiastic audiences at his concerts.

On June 19 we had silent movie night with three short comedy films from 1917, 1920, and 1921, starring the great names in silent film. Three of our members, Jeannette Maxfield, Phil Judkins, and Lynda Ramsey, each accompanied a film. As always, our silent movies draw the biggest crowds. We had approximately 350 people in attendance this time, including many families and young people, which is always encouraging.

—Barbara Purtell
 Phil Judkins, President
 918-493-6577, pjudkins@sbcglobal.net

SUSQUEHANNA VALLEY

York, Pennsylvania—It was an exciting and educational spring for the Susquehanna Valley chapter. At the April and June meetings, SVTOS members Terry Nace and Don Kinnier provided a complete "tour" through all the Wurlitzer's controls. In addition, Don created and demonstrated a memory level with standard combinations available to everyone.

Tim Schramm's May debut at the Capitol Wurlitzer was terrific; his mastery of registration and his outstanding playing made for a particularly memorable evening. It is always amazing to realize that Tim and "pros" like him only need a few hours to set up everything and then play as though they had been at this console for years. He explained his background in church music and flew into a deliciously strong gospel rendition of several familiar hymns. Tim explained his conviction that "music is not music unless it moves and changes you." Magnificent!

At the June meeting, chapter membership approved revisions to the bylaws which will comply with ATOS requirements and enable the chapter to apply for 501(c)(3) tax-exempt status.

—Roy Wainwright, Secretary
 Dusty Miller, President
 717-795-2775, pres@svtos.org

Chapter News



Tim Schramm at the Capitol Theatre
(Photo by Roy Wainwright)



Fr. Andrew Rogers (Photo by Evan Chase)

Fellowship Hall on June 6. He also played a few tunes of that era, and invited us to join in on a sing-along. We even enjoyed popcorn from the Fizzell's old-time popcorn popper.

We are gearing up for our next season of silent films at the Orpheum, which are being changed to Saturday nights this year.

—Madeline LiVolsi

Bill Carr, Preside

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



Ed Benoit (Photo by Fred Watson)

TOLEDO AREA

Toledo, Ohio—On May 21, the Toledo Area Theatre Organ Society and the Ohio Theatre hosted approximately 65 children from Toledo Diocese schools at our annual school workshop. Organist Bill Yaney demonstrated the nuances of the theatre organ and played several numbers, as well as accompanied a silent short. Mr. Michael Honyak of TATOS gave a hands-on display for the children of the workings of a theatre organ.

On Saturday afternoon, May 30, Michigan theatre organist Fr. Andrew Rogers gave a memorable concert to a very enthusiastic audience. He treated us to numbers of many eras in both classical and popular styles; in addition, he played for the Buster Keaton short *Electric House*.

—Dave Vincent

Evan Chase, President

419-389-9334

VALLEY OF THE SUN

Phoenix, Arizona—We held our popular annual ice cream social on May 3 at the home of chapter members Tom and Beverly Fizzell. Bill Irwin was the featured artist at the Fizzell's theatre pipe organ. He played a variety of tunes, including some of his own compositions. Bill was joined at the beginning of his program by Tom Connor for a few Irish aires. Tom played the Uilleann pipes—a quiet relative of the bagpipes with a unique sound. Later, some members participated in open console.

Our Wurlitzer at the Orpheum has been getting some use outside of chapter activities. On May 16, chapter member Don Story played a half hour prelude to the Phoenix Children's Choir 30th Anniversary Celebration Show. On May 19, Donna Parker played about half an hour for the Scottsdale Area Association of Realtors performance of *Staar Night*. Chapter president Bill Carr has played and talked about the Wurlitzer for some of the guided tours of the Orpheum.

Chapter member Ed Benoit provided organ accompaniment for two Laurel and Hardy shorts at the First Christian Church

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

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, 480-460-7699 (3/30W). *Silent Sundays* Film Series. Pre-show concerts 2:30-3:30pm. Concerts and film accompaniments are provided by Ron Rhode. www.silentsundays.info

CALIFORNIA (NORTH)

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-632-9177 (4/42W). All shows 2:30pm. September 20, John Giacchi; November 1, Scott Harrison (organ) and Mark Page (piano). www.theatreorgans.com/norcal

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

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

Fox Theatre—308 West Main Street, Visalia, 559-625-1369 (4/24W). 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 (3/15RM). 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.

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)

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.elcapitantickets.com

Nethercutt 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. www.nethercuttcollection.org

Plummer Auditorium—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). September 13, 2:30pm, John Giacchi; October 9, 8:00pm, Bob Salisbury accompanies *Nosferatu*, and Laurel and Hardy in *Habeus Corpus*; January 10, 2010, 2:30pm, organist and band leader Dean Mora brings *Mora's Men of Music* for program of swing era music performed by band and organ; April 18, 2010, 2:30pm, Donnie Rankin, 2006 ATOS Young Theatre Organist, performs an afternoon of music with a youthful flair; June 20, 2010, 2:30pm, Robert Israel accompanies the new restoration of Buster Keaton's *The General*. www.octos.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

COLORADO

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33 GW4Q). September 13, 2:00pm, *Cabaret Day*, Lee Traster and others, theatre organ, grand piano, and dancers. Chapter members: no charge; non-members: \$5. www.rmcatos.org

FLORIDA

Polk Theatre—127 South Florida Avenue, Lakeland, 863-682-7553 (3/12RM). Movie overtures: Friday and Saturday, 7:15pm; Sunday, 1:45pm. Bob Courtney, Sandy Hobbs, 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 to 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 Hobbs, Richard Frank, and Bob Logan. www.tampatheatre.org

GEORGIA

Fox Theatre—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Larry Douglas Embury plays before each show. www.foxtheatre.org

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13RM). *Hawaiiana* show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark and Dwight Beacham. www.palacehilo.org

ILLINOIS

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

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17B/H). Tuesday and Saturday 6:00pm to 9:00pm; Glenn Tallar. www.beggarspizza.com/location-il-lansing.html

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 is the 10th of every odd-numbered month. Send information for inclusion to: Dave Luttinen, 4710 225th Place SW, Mountlake Terrace, Washington 98043, 206-963-3283, atc@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page (www.atos.org/calendar).

Around the Circuit

Theatre Organ Programs
and Performances

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27H). 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 every Friday and Saturday, 6:30pm and 9:00pm. www.classiccinemas.com/history/tivoli.asp and www.classiccinemas.com/special-events/theatreindex.asp?theatre=3

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

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21W). Occasional pre-shows, special events, and concerts. www.orpheumlive.com

MICHIGAN

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.

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8394 (3/13B). Daily intermissions before evening films, plus silent films and special occasions. Dr. Henry Aldridge, Director; Dr. Steven Ball, Staff Organist; Stephen Warner, Newton Bates, and Loren Greenawalt.

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, 313-537-2560 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists include Steve Ball, Newton Bates, Dave Calendine, Jennifer Candea, Brian Carmody, Gil Francis, John Lauter, Lance Luce, Tony O'Brien, Fr. Andrew Rogers, Emily Seward. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-0850 (4/34W). All concerts start at 3:00pm. September 20, Tom Fortier; October 18, Scott Smith; November 15, John Lauter; December 6, Lance Luce. www.dtos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11 Barton). Organ played before selected events. www.templetheatre.com

MINNESOTA

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

MISSOURI

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

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed. www.fabulousfox.com

NEW JERSEY

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8K). Organ played before most movies and all stage shows. Harold Ware, John Breslin, Nathan Figlio, Janet Norcross, Bob Nichols.

Loew's Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23RM). Organ played on a regular basis. www.gstos.org and www.loewsjersey.org

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.

NEW YORK

Auditorium Theatre—885 East Main Street, Rochester, 585-234-2295 (4/23W). September 12, 7:30pm, Byron Jones; October 18, 2:30pm, Ron Reseigh; November 22, 2:30pm, Danny Ray; December 20, 2:30pm, Christmas program with Tim Schramm. www.theatreorgans.com/rochester

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

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.nytos.org

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

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

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-389-9334 (3/8H). Organ often featured for pre-show music. House organists: Paul Jacyk, Emily Seward, Brian Bogdanowitz, George Krejci, and Dick Lee. www.collingwoodartscenter.org

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

Masonic Auditorium and Performing Arts Center—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. www.aascleveland.org/tour/aud1-ljpp.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, 330-454-9181 (3/12Kilgen). Frequent pre-show and intermission use; occasional concerts. www.cantonpalacetheatre.org

Palace Theatre—Cleveland's Playhouse Square, 1615 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. www.playhousesquare.org

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

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

www.culture.ohio.gov/project.asp?proj=renaissance

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—129th East Avenue (Olive Street) and 111th Street (Florence Street), Broken Arrow, 918-355-1562 (3/13RM). May 21, 2010, 7:00pm, Dennis James. Free admission.

OREGON

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

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

PENNSYLVANIA

Blackwood Estate—Blackwood Lane, Harrisville, 724-735-2813 (3/20W-H). Private residence near Pittsburgh hosts several concerts; proceeds benefit charities and scholarship recipients. www.blackwoodmusic.org

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

TENNESSEE

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

UTAH

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 at 7:15pm and 9:30pm, Bob Gullede. www.byrdtheatre.com

WASHINGTON

Lincoln Theatre Center—712 South 1st Street, Mt. Vernon (2/6W). Organ played Friday through Tuesday before the film. www.lincolntheater.org

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

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). All shows start at 7:00pm. Pre-show organ performance at 6:30pm. Jim Riggs, organist. November 2, *20,000 Leagues Under the Sea*; November 9, *Adventures of Prince Achmed*; November 16, *The Lost World*. www.theparamount.com

WISCONSIN

Hermes Basement Bijou—Racine, 262-639-1322 (5/35W). For tour information, contact Eileen at Racine County Convention Bureau, 262-884-6407, or Fred Hermes for appointment. Open console on weekends.

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.

AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood SA, +61 8 8272-1177 (4/29W). All concerts at 2:00pm. September 13, Neil Jensen (organ) and Bernard Wolz (piano) bring music of the Gershwin brothers; October 18, Thomas Heywood; November 22, Ryan Heggie and John Giacchi, ATOS Young Theatre Organists, brought together to present *Beyond the Blues*. www.capri.org.au

Dendy Cinema—26 Church Street, Brighton, VIC, (03) 9789 1455 (3/15W). Organ before films, Saturday evenings.

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

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

UNITED KINGDOM

The Assembly Hall—Stoke Abbott Road, Worthing, West Sussex, 44-1903-206206 (3/23W). All concerts at 3:00pm. 27 September, John Mann; 18 October, Phil Kelsall; 27 October, Phil Kelsall and Len Rawle. www.worthing-wurlitzer.org and www.cinema-organs.org.uk

Civic Hall—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday 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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 44-1388-766243 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. 19 September, Simon Gledhill; 20 September, Simon Gledhill; 17 October, David Ivory; 18 October, David Ivory; 14 November, Robert Sudall; 15 November, Robert Sudall; 19 December, Iain Flitcroft; 20 December, Iain Flitcroft. www.netoa.org.uk/

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-1132-705885 (3/13 Compton/Christie). All concerts on Sundays at 2:30pm with doors opening at 2:00pm. 4 October, Steve Austin and John Nunns; 1 November, Willie Stephenson; 6 December, Keith Beckingham. www.cinema-organs.org.uk

Rye College—Love Lane, Rye, East Sussex, 44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. 27 September, *Wurlitzer Gala Day* with Len Rawle and Brighton and Hove City Brass; 18 October, John Mann; 15 November, David Warner and Robert Gurney; 6 December, David Ivory. www.geocities.com/ryewurlitzer

Stockport Town Hall—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Lunchtime concerts at 12:00 noon, first Monday of each month except August. www.voxlancastris.org.uk/concerts

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

Victoria Hall—Victoria Road, Saltaire, West Yorkshire, 44-1274-589939 (3/11W). All concerts at 2:30pm unless otherwise noted. 6 September, John Mann; 4 October, Murrison Orpheus Choir with Nigel Ogden at the Wurlitzer; 8 November, David Shepherd; 20 December, Richard Hills and school choir. www.cosnorth.co.uk and www.cinema-organs.org.uk

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

Minutes

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

WEDNESDAY, APRIL 15, 2009
7:00PM EDT

Chairman of the Board Craig Peterson called the meeting to order at 7:03pm EDT.

Officers Present: Craig Peterson, Chairman of the Board; Mike Hartley, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John Apple, David Barnett, John DeMajo, Jelani Eddington, Allen Miller, Don Near, Donna Parker, Doug Powers, Bucky Reddish. Youth Representative to the Board Tyler Morkin was excused. Staff Present: Jim Merry, Jonas Nordwall, Jeff Weiler.

Chairman Peterson declared a quorum.

The minutes of March 3, 2009 and March 16, 2009 were accepted.

Old Business:

- Adult Getaway: Jonas Nordwall reported that plans are set for the ATOS Adult Getaway Weekend to be held in the Bay area of California. Hotel rates have been set and instructors chosen. Most of the instruction will take place at the Nor-Cal Wurlitzer in Berkeley. John Ferguson and Kevin King will assist Jonas with the instruction.

Motion: (Van Der Molen) that there be a minimum of thirteen (13) registrants for the ATOS Adult Getaway. If fewer than 13 members register, the event will be canceled. (Carried: Unanimous)

- Youth Summer Camp: Jelani Eddington and Donna Parker reported that all is set for the ATOS Youth Summer Camp.

- Convention report: Doug Powers reported that all is on schedule for the upcoming annual convention.

- Adult Competition: Mike Hartley indicated that four entries have been received for the ATOS Amateur Theatre Organ Competition. The performance packets have been sent to the judges.

- Paul Van Der Molen reported that some monetary pledges have been received from chapters for the ATOS Youth Summer Camp.

Motion: (Evans) to enact the conflict of interest language proposed by Dolton McAlpin and amended by Jelani Eddington. (Section 5.b in "Policies" and Section 4.2 in "Bylaws." (Carried) 10 Yes, 2 No)

The amended language is given below:

Bylaws

Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

The following section (e) was added to Article IV, Section 4.2 in the ATOS Bylaws. Before this amendment Article IV ended with section (d).

e. Director of Another Organization. Because Directors must give undivided allegiance when making decisions affecting the Society, a Director's serving simultaneously on the board of directors of any other national or international public, charitable or private organization that

promotes the theatre organ and the performance of its music (hereafter a "Competing Organization") will impair and prejudice the Director in carrying out his or her duties as a member of the Society's Board of Directors. Consequently, from and after July 1, 2009 any person who is a member of the board of directors of any Competing Organization may not qualify to run for election to the Board of Directors, nor may such person serve as a Director. The prohibition in this subsection shall not apply to any person who serves on the board of directors of any chapter of the Society. Further, the prohibition in this subsection shall not apply to any Director elected in 2009, and any such Director is exempted from the prohibition of this subsection during his or her initial term and any consecutive term authorized by Section 4.4 of these Bylaws.

Policy

5. BOARD/STAFF ACTIVITIES, CORRESPONDENCE, AND CONDUCT

Added language is presented in bold type.

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 concerning financial supporters and fundraising activities, 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.

New Business:

- The Board received the President/CEO's quarterly report

- Update on reorganization structure tabled until next meeting

- Update on chapter status tabled until next meeting.

- Announcement of policy creation for tracking chapters (Double) tabled until next meeting.

- President Double reminded chapter liaisons to contact their chapters on a monthly basis.

- Convention Survey (Hartley) Mike Hartley explained that a short survey would be given to convention attendees. This survey will be used to help plan future convention events.

Chairman Peterson adjourned the meeting at 8:02pm EDT.

/s/ Bob Evans, Secretary

Note: The meeting was conducted according to *Robert's Rules of Order*. Jeff Weiler, Parliamentarian.

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

THURSDAY, MAY 21, 2009
8:00PM EDT

Chairman of the Board Craig Peterson called the meeting to order at 8:02pm EDT.

Officers Present: Craig Peterson, Chairman of the Board; Mike Hartley, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John Apple, David Barnett, John DeMajo, Jelani Eddington, Allen Miller, Don Near, Donna Parker. Board Member Excused: Doug Powers. Youth Representative Present: Tyler Morkin. Staff Present: Ken Double, Jim Merry, and Jeff Weiler. Guest Present: Gary Jones, Birmingham chapter.

Chairman Peterson declared a quorum.

Motion: (Eddington) to reappoint Tyler Morkin as Youth Representative to the Board for 2009/2010.

(Carried: Unanimous)

Old Business

- Status of the ATOS Touring Show was discussed. Several venues have expressed interest, and plans are well under way to secure these venues and dates.

- The board received an update on the Birmingham regional convention. The hotel is set, and artists have been engaged. The Alabama chapter will make a full presentation at the annual convention in Cleveland.

- Youth Summer Camp update: Several young people have registered. The details are falling into place.

- Several chapters have made donations to support the ATOS Youth Summer Camp.

- Update on ATOS Theatre Organ Radio: Theatre Organ Radio is up and running. The initial month of broadcasting has been very successful. We are ranked 340th out of over 7,000 stations that Live 365 carries. Organ Stop Pizza has signed on as partial sponsor of ATOS Theatre Organ Radio.

- Cleveland Convention Update: Registration is going well.

- Adult Getaway Update: The event seems to be moving forward. Thirteen members must register to make the event practical. If this number is not met, the event will be canceled.

- The board briefly discussed the possibility of changing some of the fundraising acknowledgement categories. This subject will be discussed at the annual meeting.

- Carlton Smith submitted a request for funds for the ATOS Youth Scholarship Program. Carlton will be requested to submit a budget form for the fiscal year 2009-2010.

Motion: (Van Der Molen) that we send out a convention reminder postcard mailing, subject to the approval of the Western

Reserve chapter, as a convention expense. (Carried: Unanimous)

Motion: (Barnett) to reimburse the Orange County chapter in the amount of \$715.60 for half of the losses incurred during Wurlitzer Weekend. (Carried: 8 yes, 2 abstentions)

New Business:

- The vote on the First State chapter was tabled until the next meeting. Chapter territories need clarification.

- Two people have been recommended for receipt of the George Wright Memorial Fellowship.

Motion: (Eddington) to fund two winners of the George Wright Memorial Fellowship for this year. Any amount in excess of the interest earned from the George Wright Memorial Fund will be paid from the principal of the George Wright Memorial Fellowship Fund. (Carried: 7 yes, 2 no)

- Paul Van Der Molen requested that committee chairs and officers submit budget requests for the fiscal year 2009–2010 by June 15.

Good of the Order:

- The agency that served as our California corporate headquarters will no longer be providing this service. Paul Van Der Molen suggested that Craig Peterson be named as our agent representing ATOS with the State of California.

Motion: (Van Der Molen) that Craig Peterson be named ATOS agent with the State of California and that Craig's address (7800 Laguna Vega Drive, Elk Grove, California 95758) be registered as ATOS' corporate address effective with the execution of the proper documents. (Carried: Unanimous)

Chairman Peterson adjourned the meeting at 9: 55pm EDT.

/s/ Bob Evans, Secretary, ATOS

Note: The meeting was conducted according to *Robert's Rules of Order*. Jeff Weiler, Parliamentarian.

Chairman of the Board Peterson declared a quorum.

The minutes of the ATOS board of directors' telephone conferences of April 15, 2009 and May 21, 2009 were approved.

Old Business:

Motion: (Hartley) that the ATOS board of directors accepts the charter of the First State chapter. (Carried: Unanimous)

The First State chapter is located in Wilmington, Delaware.

- Donna Parker and Jelani Eddington reported that the ATOS Youth Summer Camp preparations are on schedule. An enrollment of about 15 students is expected.

- At this time the required enrollment of 13 participants has not been met for the ATOS Adult Getaway Weekend.

- Convention Planning Coordinator Mike Kinerk reported that enrollment for the ATOS annual convention in Cleveland has reached 440. Mike feels that the final number of participants will be near 450. Preparations for upcoming conventions are well underway. Some convention presenters inquired about the availability of audiovisual equipment for their seminars. CPC Kinerk remarked that the cost of renting equipment is prohibitively expensive. The board discussed the feasibility of buying a video projector for use at meetings, workshops, and the youth and adult summer camps.

Motion: (Van Der Molen) to spend a maximum of \$1,200 for a video projector. (Carried: Unanimous)

- President/CEO Ken Double gave a brief update of his activities.

- President Double reported that the ATOS website would undergo a makeover soon. He also reported that ATOS Theatre Organ Radio is proving to be very popular with Internet radio listeners. The broadcast has its first sponsor in Organ Stop Pizza, with several other businesses and organizations considering

participation in sponsorship of ATOS Theatre Organ Radio.

New Business:

Motion: (Hartley) to approve re-activation of the former Kentucky (Bluegrass) chapter now to be called Kentucky chapter. (Carried: Unanimous)

- President/CEO Double proposed meetings of the executive committee and the full board on Monday evening, June 29, 2009. These would be brief meetings to prepare for the board meeting scheduled for Tuesday, June 30, 2009.

Good of the Order:

Motion: (Eddington) to pay for one piece of baggage if his/her air carrier charges a board member for the first piece of baggage. (Carried: Unanimous)

Chairman of the Board Peterson adjourned the meeting at 9:02pm EDT.

/s/ Bob Evans, Secretary

Note: The meeting was conducted according to *Robert's Rules of Order*.

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

THURSDAY, JUNE 18, 2009
8:00PM EDT

Chairman of the Board Peterson called the meeting to order at 8:02pm EDT.

Officers Present: Craig Peterson, Chairman of the Board; Mike Hartley, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John Apple, John De Majo, Jelani Eddington, Allen Miller, Don Near, Donna Parker, Bucky Reddish. Absent: David Barnett, Doug Powers, and Youth Representative Tyler Morkin. Staff Present: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; and Jim Merry, Executive Secretary. Guest Present: Jack Moelmann, board member elect.

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

CLASSIFIED ADS—75¢ per word for ATOS members; \$1.00 per word for non-members. \$10.00 minimum. Not counted as words: *a, and, the, &*. Phone numbers are counted as one word, as are hyphenated words. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. PRE-PAID charge of \$15.00 to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Jeff Weiler, THEATRE ORGAN Editor, American Theatre Organ Society, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Word counts may be verified in advance by e-mailing Joanne, the Editorial Office Administrative Assistant, at joanne@atos.org.

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

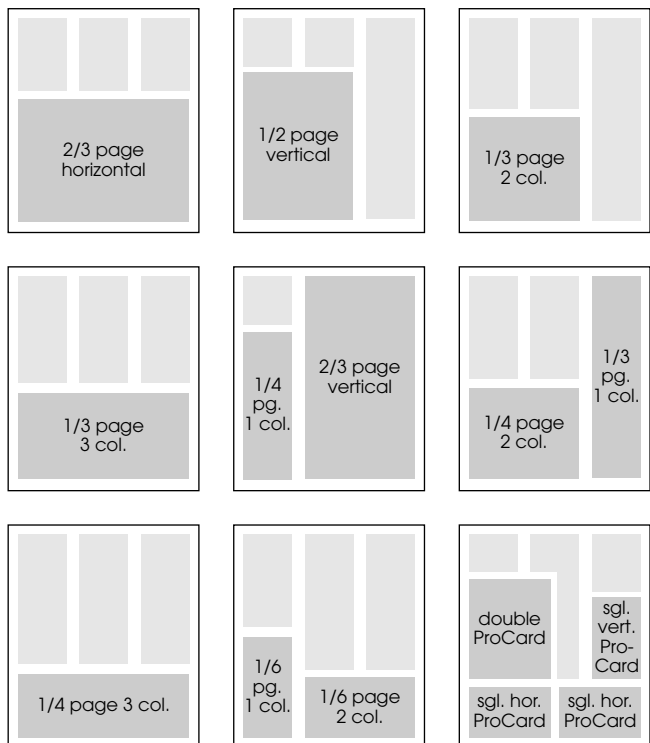
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www.organhouse.com/jbl_productions.htm

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www.michaelsmusicsservice.com

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www.theatreorgan.com

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P.O. Box 625, Berkeley, California 94701-0625,
510-644-2707, www.theatreorgans.com/norcal/

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804-353-9226, fax 804-353-9266,
catalog@organsociety.org, www.organsociety.org

Organ Stop Pizza—480-813-5700 x200,
www.organstoppizza.com

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www.texastalkies.com

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| 2009, Vol. 51 | <input type="checkbox"/> No. 1 | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 3 | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | | |

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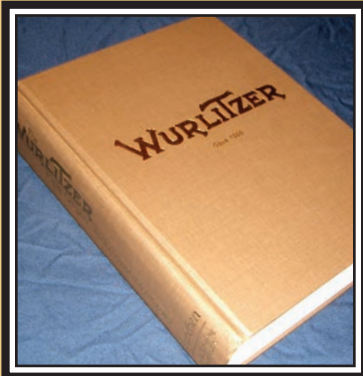
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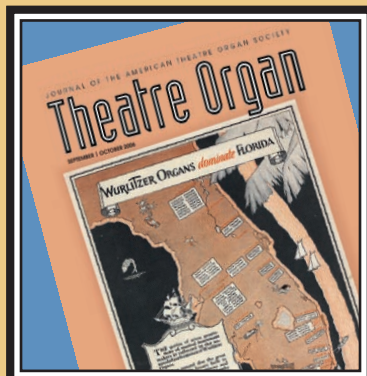
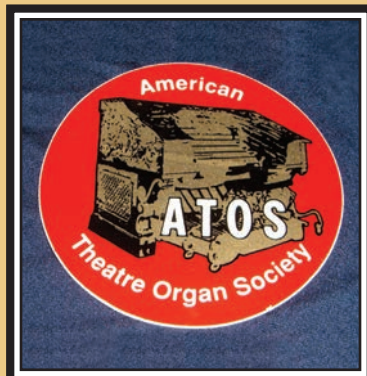
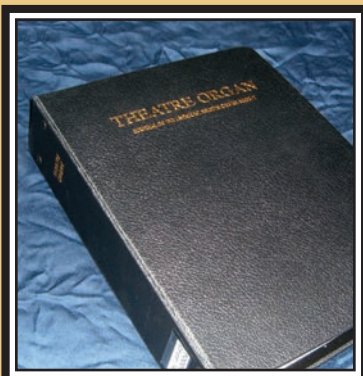
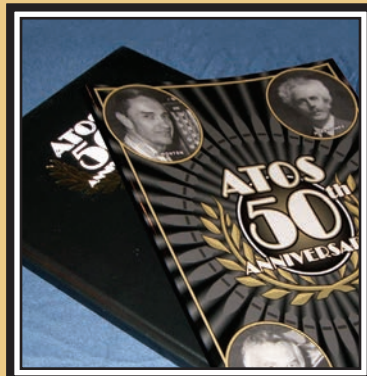
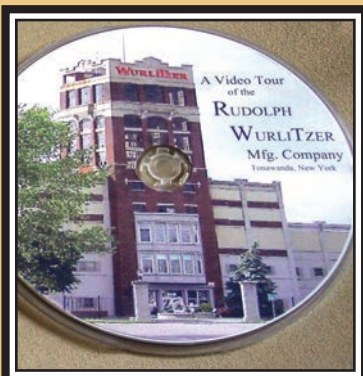
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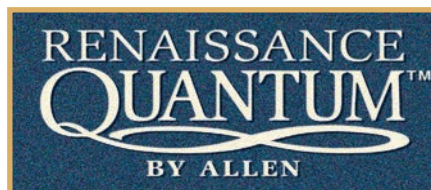
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