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# Theatre Organ

MAY | JUNE 2010





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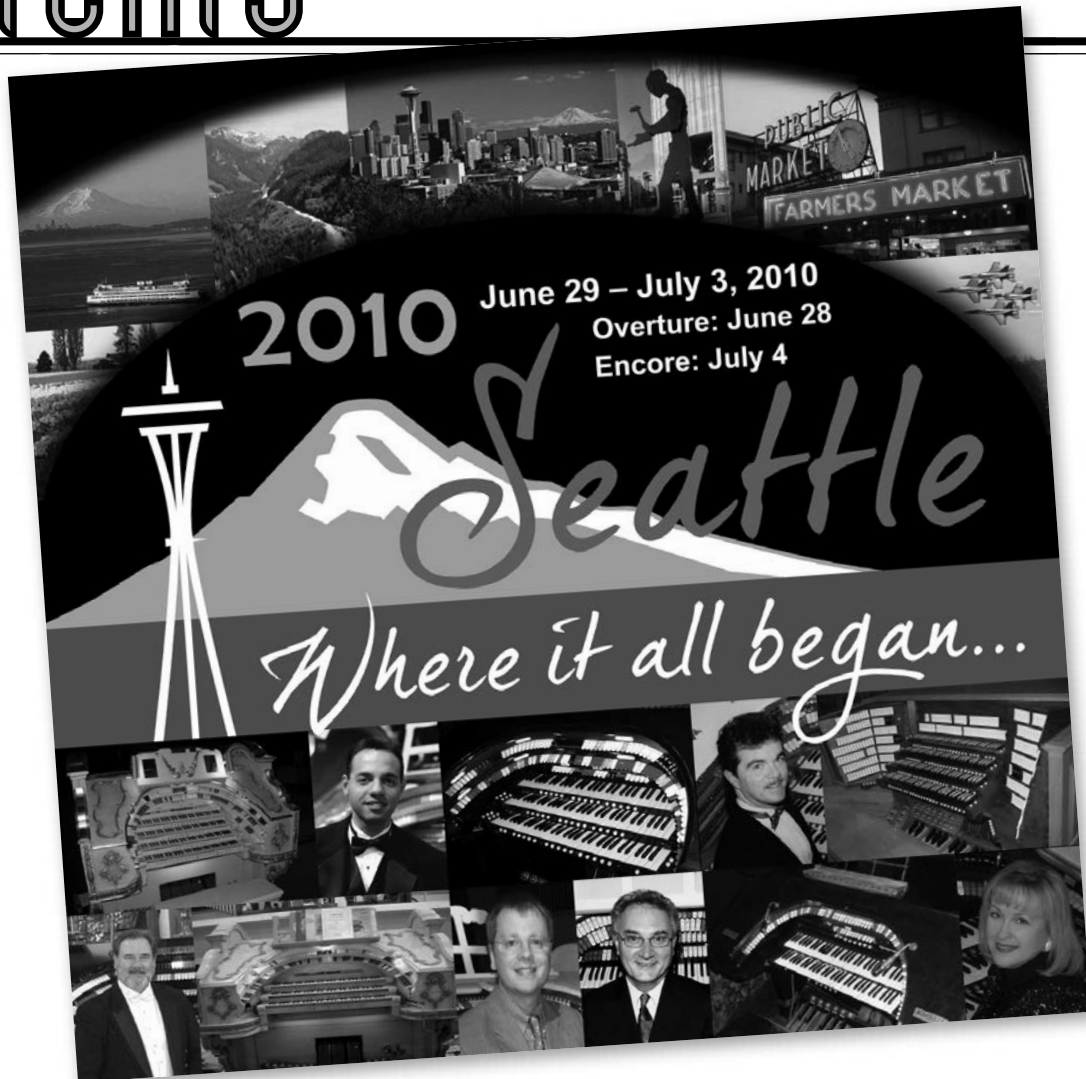


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# Theatre Organ

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ATOS MISSION STATEMENT—The American Theatre Organ Society (ATOS) is the leading international organization pursuing a positive difference in conserving and promoting the theatre pipe organ and its music, preserving original instruments where possible. We provide support and guidance to all ATOS chapters and others, with promotional and educational opportunities to both those within the Society, and to the public worldwide through the Internet, publications, conventions, and personal contact. We are passionately devoted to restoring professional leadership and resources so the theatre pipe organ will thrive in the 21st century.

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# Headquarters



## Of Symphony Halls, CDs, Conventions, the Archive and the Journal

Greetings to you all as we move from spring toward summer and Seattle!

We can go from city to city, chapter to chapter, and hop across the country to find amazing theatre organ activity of which we can be so very proud.

The Egyptian Theatre in Boise, Idaho boasts an original Robert-Morton organ, and early March saw Clark Wilson at the console with the great film *Wings* on the silent screen. Solid promotion, coupled with some amazing last-minute work to get the “box of whistles” singing properly (thanks to Clark, Carlton Smith and many others), generated a lot of publicity and a jam-packed, sellout house for the event. There will be more to come in Boise!

Meanwhile, it was March 21 in Indianapolis, and that Sunday afternoon had Simon Gledhill at the console of the new Wurlitzer installation at the Hilbert Circle Theatre downtown. A big, appreciative crowd thrilled to the first solo performance of the organ and, as usual, Simon did not disappoint. The organ had already been used with the symphony (October’s premiere featuring the Saint-Sans Organ Symphony [sic]), and later some 20 performances of the Pops Orchestra’s holiday program featuring Donna Parker and Circle Theatre staff organist Martin Ellis. It is great to see a symphony hall using the theatre pipe organ.

When we take note that the Copley Center in San Diego (the former Fox Theatre) now boasts a renovated four-manual Robert-Morton, there are two instruments in legitimate symphony halls

with sympathetic management excited about theatre organ.

Meanwhile, we kept Simon Gledhill busy during his two-week stay. He preceded his Indianapolis concert with a performance at the Dickinson Kimball and followed that up with a stop in Macungie, Pennsylvania, home of the Allen Organ Company; Simon recorded his DVD for our *John Ferguson and Friends* series of lessons. ATOS now has Jonas Nordwall and Simon “in the can,” as they say, with Jelani Eddington, Lyn Larsen, and Walt Strony still to record. This five-disc set will be an invaluable teaching tool for those in ATOS who play but do not have access to teachers with the great skills for demonstrating the proper techniques and registrations for playing theatre organ.

As we talk about taping, a word about the Cleveland convention CD recording. We have run into many, many obstacles in “putting this to bed” and have learned valuable lessons. The CD is now complete. Those who ordered way back in Cleveland will finally have the chance to relive that magnificent convention. Point the finger of blame squarely on your author, but please note we have indeed learned lessons. We will do this exercise again in Seattle with new parameters in place which will make the production process flow more smoothly and quickly. My sincerest apologies for the lengthy delay in creating the Cleveland discs.

A lot of space in the internet has been filled with thoughts, ideas, concerns, and questions regarding the ATOS archive and library. The materials are now stored in

PODS while Allen Miller, Bob Evans, and the ATOS committee continue the work with their counterparts at the University of Oklahoma. Please see the ATOS website for updates. We will have a full report in Seattle for those attending the convention.

And that brings us to you! I hope you are planning to attend our convention in Seattle and enjoy the Paramount, the Everett, the Mt. Baker, et al. There are almost as many great theatres to see and great pipe organs to hear this year as there were last year in Cleveland. And those who attended that convention could not get over the fact that it was like a “throwback to the old days,” with magnificent theatres and great concerts. If you are on the fence about attending—if you have never gone to a convention before—if you have never been to the magnificent Pacific Northwest before—note that Tom Blackwell and his committee have prepared a spectacular event. And you can sign up easily online at [www.atos.org](http://www.atos.org).

Publisher Donna Parker has news of the editor’s post as we go forward with our journal.

Now...don’t wait! Get online and sign up for Seattle so we can visit with more of you first-hand! I indeed hope to see you all soon.

—Ken Double, President and CEO

# Letters

## Dr. Landon Responds

My letter in regard to plans to locate the ATOS archive at the University of Oklahoma was published in the January/February 2010 issue of THEATRE ORGAN, and Allen Miller's reply to that letter was published in the March/April 2010 issue of THEATRE ORGAN. I will not send the complete copy of my response to him in the interest of saving space.

I am in agreement with several of the things which Mr. Miller states in his letter. I am sure that the ATOS board made a sincere effort to determine the best location for archive materials. However, I am in profound disagreement with that proposal.

Because of my 35 years in higher education, half of which were spent in the role of Dean, and because of my many years of service on the University of Kentucky Library Committee, I know how quickly things can change with a change in personnel. OU has a theatre organ program at present, and I am glad that it exists. I wish them every success. However, if one professor at that school decides to relocate, all of that could change. Someone has said that universities are immortal. You never

hear of a major state university ceasing to exist. If universities are immortal, programs certainly are not. Programs are routinely merged, collapsed, and eliminated. Faculty move about a great deal in the course of their professional careers. This is one reason why I do not favor placing the ATOS archive and library at OU.

Mr. Miller's letter to me did NOT include the three brief paragraphs which he apparently added later. I find paragraph (2) and the unnumbered third paragraph to be alarming. While university libraries hold materials placed in their collections, they have the right to dispose of these items as they see fit. If the ownership of these materials will rest in the hands of the University Library, we have no assurance that material will be maintained. Generally, university libraries do not have the resources of funding and personnel to do much with large collections of materials placed in their care. Things disappear, are damaged beyond repair, and can be lost forever. I sincerely doubt that OU will be able to provide sufficient personnel to make even a small portion of this archive available electronically.

The materials in the ATOS archive and library were given to ATOS in the hope and

expectation that they would be preserved. I know more than one case where a university library sold rare materials given to it, claiming ownership of these materials.

I believe ATOS should maintain its own archive. We apparently have short memories. Some of us who have been around since the formation of ATOE recall when the small archive in early years was placed at Elon College. The result was that rare materials were lost, damaged, and not properly attended to while in the college's care.

I certainly think it entirely appropriate for individuals to give their own private collections of archival materials to whomever they choose: to universities or to other private collectors. I do not think, however, that materials held in trust by ATOS should fit in that category. In view of the action taken by the ATOS board, although it may have been taken in good faith, I would NOT recommend that ATOS members who have rare archival materials give these materials to the ATOS archive. I for one would not consider giving any of my own substantial collection to the ATOS archive if it is to be housed in a university library. The solution may be to establish a

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private archive which is NOT under ATOS control.

On another matter, I re-read Allen Miller's letter for the umpteenth time. His three footnotes were NOT a part of the "same" letter which he sent to me, and it is in those footnotes that he gives away the whole matter—especially the matter of the ownership of the archive and library materials.

I served on the University of Kentucky Library Committee for quite a number of years, and I was especially active during the time that plans were being drawn up for our \$75 million library, which has since been built. I know that libraries always put a clause in their acceptance of gifts of materials which allows them to get rid of these materials at any time they choose and under any circumstances. I gave quite a lot of material to our University of Kentucky library from the estate of Lloyd Klos, items which were duplicates of my own collection. Imagine my surprise sometime later when some of these materials showed up in the university library's annual book sale. That could happen to the ATOS archive.

—Dr. John W. Landon  
Member of the ATOS  
Archive and Library Committee

## Weaver Remembered

The postal return of my Christmas greetings card addressed to Harold Weaver in Florida informed me, via a note on the envelope, of his passing. I have known him and his late wife, Eleanor, since my first visit across the pond in October, 1962, when I was able to attend a meeting of the Connecticut Valley chapter in Waterbury, Connecticut. Through the courtesy of Allen Miller and his parents, Preston and Bea Miller, I was a weekend guest in their home in Hartford.

In August/September, 1976, Harold and Eleanor visited the UK, and I was able to meet up with them in London. The following year when I attended the Chicago convention, I was subsequently able to enjoy their hospitality in their organ-equipped home in Bethany, Connecticut. They were founding members of the Connecticut Valley chapter, and Eleanor had been ATOS secretary during part of Stillman Rice's presidential term. They eventually retired to Florida, where Eleanor died some years ago. Harold and I continued to exchange Yuletide greetings since that time.

I was sorry to learn of his death, though he was, I think, in his 80s. I know that they had no children, so I do not know who would be their next of kin. They did have relatives in Connecticut (cousins); perhaps, another member reading this note might know them and be able to convey my condolences.

Many thanks.

—Michael Candy

## Make Record Reviews Helpful

All recordings reviewed in THEATRE ORGAN are praised indiscriminately. We need critical evaluation. I suggest zero to five stars be awarded in each of these categories: arrangement, performance, instrument, audio quality, and overall.

—Thomas F. Burroughs  
West Palm Beach, Florida

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# News & Notes

## Christian Elliott

### ATOS ORGANIST OF THE YEAR 2009

The American Theatre Organ Society was proud to recognize Christian Elliott as the Organist of the Year 2009 at its national convention in Cleveland, Ohio.

Chris has been well known to ATOS audiences since his professional debut at age 16 at a San Diego chapter public concert at the California Theatre. Later, his talents were recognized by Lyn Larsen, who invited Chris to make a cameo appearance at the Senate Theatre (Detroit, Michigan) during the 1982 national convention. Since that time Chris has given solo performances at many national conventions, as well as all the major theatre organ venues in the United States.

Music ran in the Elliott family. His mother was a church organist and his father a college professor of music theory. It has been suggested that Chris' interest in the organ was due to prenatal influence from bumping into the bottom manual of the church organ on which his mother was performing. Whether or not that is the case,

his interest in the organ began at an early age.

After several years of piano lessons, Chris began studying classical organ while still in junior high school. He was introduced to the theatre pipe organ through recordings of Billy Nalle, Lyn Larsen, and George Wright, and soon began lessons with Lloyd G. Del Castillo in Los Angeles. Upon seeing legendary theatre organist Gaylord Carter in person at one of his silent film performances, Chris was immediately intrigued by the magical combination of the film and music. He began studies with Gaylord in 1980, maintaining a long association until Carter's passing in November, 2000.

Chris worked extensively with Carter, who proudly claimed Chris as his protégé. Chris was honored to participate in several tributes to Gaylord, most notably at Carter's last major performance in 1995 when he shared the Oakland Paramount Theatre stage on the occasion of his 90th birthday.

Excerpts from this event are featured in the PBS television documentary, *Pulling Out the Stops: The Pipe Organ in America*.

Chris graduated with honors from Southern California College (now Vanguard University of Southern California), Costa Mesa, majoring in Music Education and minoring in Business Administration. While still a student, he held church organ positions in several prominent Southern California churches, including a stint playing the 4/31 Wurlitzer/composite at Founder's Church, Los Angeles, from 1985 to 1988. For nine years he was a guest artist for the summer noon organ recitals at the Crystal Cathedral, where he also played weddings and coached with Frederick Swann.

While in his last few weeks at college, Chris received a phone call from Tom Hazleton informing him that Tom was leaving his full-time organist position in Menlo Park, California. Tom said "You'd be perfect for the job, and you should apply."



Chris Elliott (l) with Gaylord Carter in 1995



Chris at Copley Symphony Hall, San Diego



So, shortly after graduation, Chris auditioned and was selected to replace Tom as the Menlo Park Presbyterian Church Senior Organist. After moving to the Bay Area, Chris began studying with celebrated organist and composer Richard Purvis in San Francisco.

While maintaining the various organist and administrative duties associated with a 5,000-member church with five weekly services, Chris continued his silent film and theatre organ performances. He also produced numerous recordings during this time; among them were the acclaimed *Shuffle Off to Buffalo* Volumes 1 and 2, recorded on the famous Shea's Buffalo Theatre Wurlitzer in 1991 and 1993.

Chris says that while he was very honored and grateful that music had been a rewarding career right out of college, he never intended to make church music a full-time career. After a distinguished tenure of 11 years at the Menlo Park Presbyterian Church, he decided it was time to put his administrative and business talents to work in the secular world. He transitioned to a full-time business career in 1999, initially working at Hewlett Packard and later Agilent Technologies, while still performing organ engagements on weekends. In 2001 he commenced working for the County of Santa Clara and is currently the Grants Manager for their Parks and Recreation Department, managing approximately \$19 million in active grant projects. He continues to play the organ twice monthly at Menlo Park Presbyterian Church, and he performs solo organ engagements and accompanies silent films across the United States.

Chris's performances and recordings have brought great joy to theatre organ enthusiasts the world over, and it is our pleasure to have recognized his many accomplishments by naming him ATOS Organist of the Year 2009.

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*From Boardroom to Bijou: Exploring Cinema Distribution and Exhibition* for a special issue of *Post Script: Essays in Film and the Humanities*

*Post Script: Essays in Film and the Humanities* (Texas A & M University-Commerce) welcomes original manuscript submissions for a special issue on cinema distribution and exhibition.

The classic Hollywood studio model had three main strings: production, distribution, and exhibition. Less print space has been devoted to scholarship on the latter two, which remain essential to the story of cinema in the United States and the rest of the world. *Post Script* aims to address this imbalance with a special issue focusing on the business of film distribution and the art of cinema exhibition. Papers, essays, interviews, reviews, and other articles on any area of cinema distribution or exhibition are welcome.

Subjects for study may include (but are not limited to):

- Cinema/theatre architecture;
- Developments in image and sound technologies;
- The business of cinema, including horizontal and vertical integration;
- Transitions from 'legitimate' theatre through 'nickelodeons' to 'picture palaces';
- Color, widescreen, 3-D, and the battles for audiences;
- Censorship and propaganda: Hays, The BBFC, Goebbels, and others;
- The sounds of silents: piano through orchestra to cinema organ.

*Post Script* welcomes submissions from scholars of independent and world cinemas, as well as classic Hollywood cinema.

Please note: *Post Script* does not reprint previously published material.

Proposals of 300–500 words should be submitted as an attached file, with a brief biography, to guest editor Dean Conrad at dean@deanconrad.com by **June 30, 2010**.

Completed essays of 5,000–7,000 words (MLA format) will be due by **November 30, 2010**. Further details will be given on acceptance of proposal.

Manuscripts in English only, please.

## ATOS EDUCATORS' GUIDES ARE AVAILABLE

The *ATOS Educators' Guides* are in two editions. The chapter edition is for use by ATOS chapters; it gives chapter members step-by-step guidelines to help them prepare and present a successful theatre organ program to students in their area. The school edition is for the use of educators as they prepare their students to attend a theatre organ program. **Both guides must be used together when presenting a theatre organ program to students.**

The *ATOS Educators' Guides* may be downloaded from [www.atos.org](http://www.atos.org) or purchased from the ATOS Marketplace.

**SAVE THE DATE:  
JULY 18–22, 2010  
ATOS TECHNICAL EXPERIENCE  
ZANESVILLE, OHIO**

# News & Notes

## CALL FOR NOMINATIONS OF ATOS OFFICERS

To all ATOS members throughout our world-wide organization: it is again time to request nominations for ATOS Chairman, Vice Chairman, Secretary, and Treasurer.

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS officers (Chairman of the Board, Vice Chairman of the Board, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will have that part of the meeting in Seattle, Washington, on Saturday, June 26, 2010, at 11:00am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years and is a member in good standing is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit a written résumé to the ATOS Chairman of

the Board, Mike Hartley, by **June 15, 2010**. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS Chairman. Any written materials that are submitted to the ATOS Chairman by the above date will be distributed to the board of directors prior to the board meeting. **In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate himself or herself or any eligible candidate (with their written approval) for these offices.**

Candidates are expected to present themselves at their own expense to the board for a personal interview on June 26, 2010, at 11:00am. Appointment will

immediately follow the interview process. Following appointment, the new officers must be ready to assume the duties of their office and to participate in the remainder of the board meeting. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed in accordance with existing policies.

If there are any questions, please contact me.

—COL (Ret) Michael W. Hartley,  
Chairman of the Board  
American Theatre Organ Society  
17 Whippoorwill Drive  
Palm Coast, Florida 32164  
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## OFFICIAL NOTICE TO ALL MEMBERS

### ANNUAL MEMBERSHIP MEETING of the American Theatre Organ Society Wednesday, June 30, 2010

The annual meeting of the members of the American Theatre Organ Society (ATOS) will be held at 9:00am on Wednesday, June 30, 2010, at the Seattle Renaissance Hotel.

Agenda:

- Approval of the 2009 annual membership meeting minutes as printed in THEATRE ORGAN
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of board actions during the past year by the secretary. Other status reports as needed.
- New Business
- Announcement of the next annual membership meeting
- Adjournment

/s/ Bob Evans, Secretary

Members' Forum: Wednesday, June 30, 2010, 10:30am, Seattle Renaissance Hotel

## ATTENTION ALL THEATRE ORGANISTS!

The ATOS website has information about all performing theatre organists, including a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility. Please send all information to [d.parker@atos.org](mailto:d.parker@atos.org) or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007. E-mail or call with questions (503-642-7009).



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# Professional Perspectives

## The Past Refreshes the Present and Guarantees the Future

BY EDWARD MILLINGTON STOUT III

From time to time there have been comments expressed from lofty positions regarding why there is so much attention paid in THEATRE ORGAN to the distant past with not nearly enough arc lamps focused on the achievements of today. Is that assessment really the case? Has the editor not maintained a reasonable balance in the magazine in which the most exciting articles once covered the type of cookies served during the open console sessions in Open Gulch, Nebraska? Many readers have felt THEATRE ORGAN has risen up a few steps where it is now within easy grasp of the *Weekly Reader*.

It is not easy to maintain a balance in each issue that celebrates the recent activities of the various chapters and still connects with the past of our most worthwhile hobby. Yes, we do mean hobby, because most of the members of the ATOS are not professional musicians or organ-builders. The theatre organ was a most important supporting element within the motion picture industry, but that was a very long time ago. Is it wrong for any editor to share with the readership information concerning the manufacturing and marketing, as well as articles about the headliners of that most exciting period in the entertainment and music industry? According to letters to the editor, the Professional Perspectives column has been well received, and this forum's goal has been to share insights to the past and to acknowledge many of our members who gave so much during their lives and magnificent careers.

Most of our readers are involved in the theatre organ interest because that most wonderful Pied Piper connected with their inner being. Is it not just possible for the

membership to be hungry for examples of great installations and an "inside insight" into the lives of the people who made what they enjoy a possibility? The past is really a form of Apostolic Succession, where the stories and the skills are passed from one generation to the next. If we hold contempt for the theatre organ's past, we could lose our understanding of what a real theatre organ is. The "succession" embraces both the performance and the technical fields, where the skills are passed down as if in a musical gene pool. Let us look at one example of how the past has brought great benefit to our club—oops, excuse me, I mean society.

"Time now to turn back the tattered pages of our golden memory book, as we walk down your street to visit the old-time organ memory man." So went the weekly introduction for dapper Jim Roseveare's Crawford offering on *Showtime San Francisco* from the Avenue Theatre in the late 1960s. Jim was one of the most tasteful artists to have ever graced an organ bench, but where did that come from, and how did he get there? First of all, Rosie had one of the most perfect senses of musical recall in the business. He could, and often did, shower his friends with dialog that ranged from a bare-footed hillbilly to Oscar Wilde's older butch sister. Jim applied that wonderful ear in his sensuous phrasing and use of expression. OK, where does the succession and musical gene pool come in? In 1960, before he discovered the gold Dunhill, Jim played the piano and a Wurlitzer spinet in his family's San Jose home. Young Tom Hazleton, who was appointed the position of organist at the famed San Francisco Paramount Theatre, invited Jim Roseveare to come to the theatre every Saturday morning for an

informal music lesson. Tom was very giving in that respect, and he set Jim on the right track. The very first piece of music ever played by Jim Roseveare was "It's June in January." After the Hazleton coaching, Jim embraced other artists, most especially the great Ashley Miller. The blending of influences gave us his unforgettable arrangement and performance of "Two Cigarettes in the Dark." Not one soul reading this offering would have a dry eye upon hearing that magical moment in theatre organ history.

The past continued to give as the succession of musical taste from Rosie to his student, Jim Riggs. So now we have some of Tom Hazleton's gifts moving to Jim Roseveare and, again, on to Jim Riggs. Jim Riggs, like his predecessors, brought his own gifts and sensibilities to his playing. How delicious it is to hear that little "pneumatic bloom" on left-hand chords as Jim bites down into second touch to allow the Tibia, Diapason, or Tuba Horn to accent the very beginning of the accompaniment chord. That little "spring-board" is something very special in his playing. His magical use of the expression is pure Roseveare. So, perhaps in one sense, the past is of some little benefit for us of the present. Young and budding artists on both sides of the pond have been stimulated and moved by recordings of the original giants, as well as the super talents of the first revival period in the 1950s.

For years the theatre organ world attributed the so-called "cool sound" of the Tuba Horn and Open Diapason, with the tremulants off, as having been discovered by Buddy Cole. That is not the case, and here we go again into learning from the past. Gordon Kibbee explained how

that trademark sound found its way to Buddy Cole. The great Oliver Wallace opened the famed San Francisco Granada/Paramount's six-chambered 285 Wurlitzer in November of 1921. He later played in several Los Angeles showcase theatres before his long career as a Disney composer. According to Gordon, while being coached by Wallace at the United Artist Theatre in Los Angeles, Wallace first showed Gordon how to make use of the two stops in that "cool bar of steel" sound. Sometime later, Buddy Cole joined Gordon Kibbee at the United Artists Theatre, where the gentle Kibbee passed on the favored Wallace combination. The gifts just continue to flow from the past into the "nothing ever happened until I arrived" present.

A very young Jerry Nagano could be seen night after night standing near the Redwood City's four-manual console as Tom Hazleton took 400 guests for a ride on his magical musical carpet. You never knew just where the piece was going or when you were to be favored with a safe landing. Young Nagano spoke softly into his hand-held tape recorder, noting just what Tom was doing from moment to moment. Of course, Jerry has become one of the most popular artists within the trade. He is now the principal organist at the California Theatre, where he plays both the four-manual, 21-rank Wurlitzer in the main auditorium, and also plays more than 50 performances on the nine-rank lobby organ. In a way, playing the lobby organ is a real return to the past, and perhaps Jerry should share his reflections about that continuing experience with you.

Here are Jerry's thoughts on the California lobby organ and how the past forms the foundation for the present and serves a guidepost for the future:

When I was asked about playing the organs at the newly restored California Theatre in San Jose, I knew the 2/9 Wurlitzer in the lobby would pose a new set of challenges. Like most organists, I've spent most of my time at three- and four-manual organs, rarely a two manual. I've always thought of a three manual in terms of a big band (piano/bass/drums/guitar on the Accompaniment, reeds on the Great, brass on the

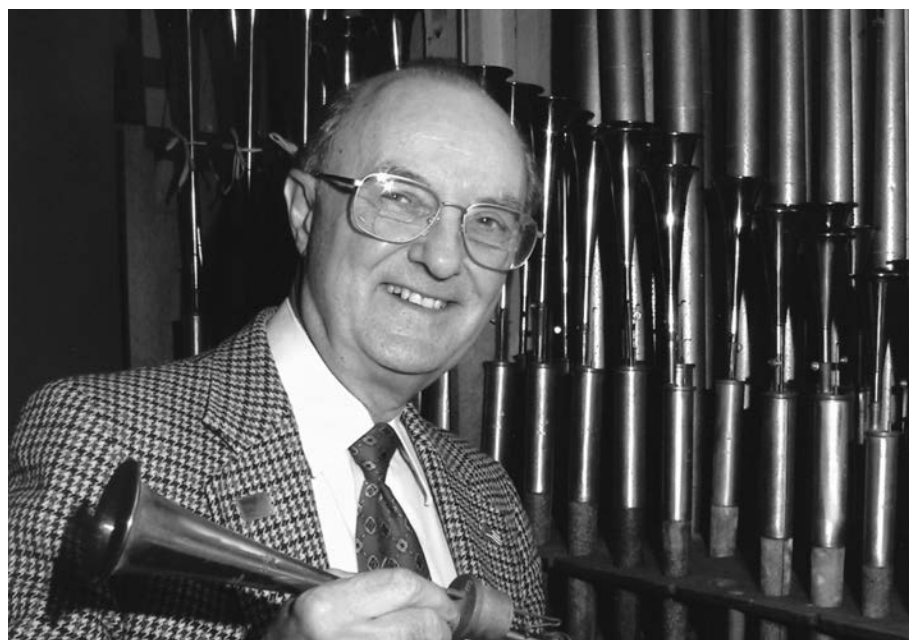
Solo) and a four manual in terms of a Broadway pit orchestra (rhythm section on the Accompaniment, strings/woodwinds on the Great, brass on the Bombarde, and percussion on the Solo). At first, all I could see were the limitations of what I couldn't do with two manuals but, after a few sessions, it became pretty clear that limitations are not always a bad thing. I had to approach playing the 2/9 Wurlitzer more like a night-club combo (i.e., piano, bass, and a solo instrument such as a trumpet or clarinet, or a vocalist). The bass line had to be more interesting, the left hand Second Touch had to work twice as hard, and the melody had to be clear and accurate with special attention to its phasing. What I didn't have to worry about were the Post Horn riffs, Glockenspiel plinks, and Chrysoglott runs, leaving more mental clock cycles to devote to melody, counter-melody, and phrasing. It was a simpler, clearer, more intimate and honest sound. (Keep in mind that back in the day 90% of America saw silent films in a theatre with a two-manual organ. Only the super deluxe houses in major cities had a Publix #1, 285, or Fox Special.) Now, some may say a combo lacks the flash and excitement of a Broadway pit

orchestra, but to call it a lesser musical experience would be like calling a Monet less of a work of art than a Rembrandt.

Thank you, Jerry, for your insight.

Where Jerry once stood, we now have new youngsters who have been drawn to the magic of the unit orchestra, and they are actively seeking instruction and opportunities to play. That is most fortunate because there is clearly a shortage of qualified theatre organists in some regions of the country. Let us encourage the society's efforts in training programs to assure a continuance of the succession that goes back to 1910. Are there any opportunities to play either intermissions or silent films? Perhaps not in every community, but there are five theatres in the San Francisco Bay area featuring theatre organ performances every week, and the Stanford and Castro Theatres present their Mighty Wurlitzers every night.

In closing this humble offering, I wish to thank editor Jeff Weiler for allowing me to share with our dedicated readers a little of my 54 years of experience within the theatre and organ world. Although it may seem excessive, he has checked the sources for information prior to the printing of each brief essay, and he has allowed me free expression of my often over-the-top sense of humor. It is my hope the readership has enjoyed the efforts.



# Vox Pops

## The Eastman Bunch Takes the Stage in Rochester

BY RUSS SHANER

Once again I am pleased to report that another link in the chain that binds theatre organ's past with its future was forged in Rochester, New York, in February at the fourth annual performance of *The Eastman Bunch*. Before an audience of 500 strong, seven Eastman School of Music students, along with their professor, performed like pros at the Rochester Theatre Organ Society's Grierson 4/23 Wurlitzer. This is the largest number of performers for this event to date.

*The Eastman Bunch* this year consisted of two "freshpersons," two sophomores, and three doctoral candidates. The performances showed great energy and originality. After having personally attended more theatre organ concerts and conventions than I care to remember and heard more organists than I can count (the number of RTOS performers alone is approaching 180) for more than 45 years, it is somehow refreshing to hear a program where everything wasn't either a George Wright or Lyn Larsen or whoever sound alike. As our young performers are primarily students of classical organ, most have had little background in theatre organ-style playing or listening. Two exceptions were Professor Bill Porter's exquisite improvisational arrangement of "Hey There," the beginning of which he lavishly credits to David Peckham for his arrangement of the piece heard on David's *No Remaining Seats* CD, and first-year student Chelsea Barton's performance of Gershwin's "Rhapsody in Blue." Chelsea found Jesse Crawford's arrangement of Gershwin's masterpiece (I assume in Eastman's famous Sibley Library), complete with Jesse's registrations which she skillfully adapted to the specification and tonal resources of the 4/23. I believe that Jesse would have approved.

Our eternal thanks go to the Eastman School of Music, where many theatre organists of the 1920s learned their craft. Although the training of "movie organists" ended at the Eastman School in 1930, the fire never really died. David Peckham stoked the embers a bit during his time there

in the early 1980s, and Jon Ortloff added fuel and fanned the flames upon his arrival there some six years ago, igniting the interest of department chair Dr. David Higgs and Professor Bill Porter. Like moths to a flame, Jon drew us at RTOS to the bonfire, and this unprecedented collaboration gives those of us who love the machinery and the sounds of theatre organs new reason to believe that there is a bright future for both.

As I mentioned in my remarks to the audience, I believe that this is by far the most ambitious collaboration that has ever existed between a theatre organ club and an organ school with such a rich theatre organ history as the Eastman School of Music. This collaboration, as of now, is truly unprecedented.

We'd like to express our deepest gratitude to all of our performers: Professor William Porter, Chelsea Barton, Benton Blasingame, Ryan Enright, Lars Gjerde, Weston Jennings, Steven Seigart, and especially Eastman doctoral candidate David Baskeyfield who coordinated the many details of arranging practice time, organ setup, etc. We are also pleased to announce the appointment of David to succeed Jon Ortloff as a director of RTOS. His duties will, of course, include being the liaison between the Rochester Theatre Organ Society and the Eastman School as we look ahead to next year's *The Eastman Bunch* program.

## Two Friends

BY STAN ZIMMERMAN

Imagine an utopian event surrounded by the people and things that represent the best in the field such as, for example, a day at the Smithsonian aviation exhibit in the company of John Glenn. What could top that, a party with the cast of TV's *Chuck*? No matter what your preference, the event would leave one in a vertical state of levitation for several days. This writer experienced such an event with a pipe organ; yes, Mildred, I said a pipe organ! Add one organist and mix until ready.

The theatre organ and its music have been focal points of my life from an early age. Add to that, many of the finest players are my personal friends. One could say I've been blessed.

One such performer is a valued friend from my youth, a gifted musician whose

innate abilities allow him to perform an extraordinary wealth of music—much of it extemporaneously. His name is Tony Thomas, and we are products of a region known as the Quad Cities—Tony of Davenport, Iowa; this writer from Moline, Illinois. The region was also home to David Junchen and Ron Rhode.

As kids, we spent time bike riding, going places in our family's '49 Ford woody wagon (sometimes with a canoe on top for Mississippi river adventures), or just hanging around the Davenport Masonic Temple or Capitol Theatre to play their respective pipe organs. Some kids prefer baseball during the summer; we preferred swimming, canoe trips, an occasional B3, and pipe organs.

Tony's family members were to be admired—at least I did. His parents were active performers in area musical theatre; his sister, Karen—the ultimate "cool"—won Miss Davenport and competed in the Miss Iowa contest. Did your buddies have sisters like that? In time, Tony went on to music studies at the University of Iowa, and I to the U.S. Navy and Vietnam. Later, I joined Wurlitzer as a product specialist and liaison to 65 dealers in Pennsylvania and upstate New York.

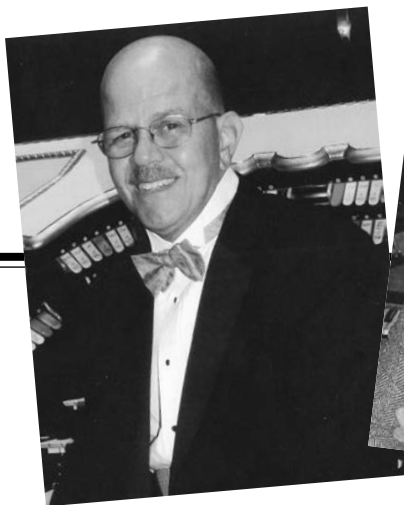
Our paths hadn't crossed for many years, Tony settled in Memphis doing jazz gigs, studio work, and church music; he got married and raised two boys. My work took me to several markets, but mainly in the Chicago area. Updates on each other's activities came through our friend, John Seng. Seng set the bar on what could be done with theatre organs. By age 21, he had recorded for Columbia the album *Dream Awhile* with famed trumpeter Bobby Hackett. A cut from that album was the theme music for NBC's *Today Show* for 13 years.

John Seng's untimely death brought Tony to Chicago to play for the memorial Mass at Our Lady of Pompeii where Seng had been organist. I acted as a greeter, since many of the out-of-town attendees were friends and business acquaintances. Following the service, a gathering of John's many friends was held at the Polo Cafe where he often played their Rodgers organ. Many well-known organists played, including Tony.

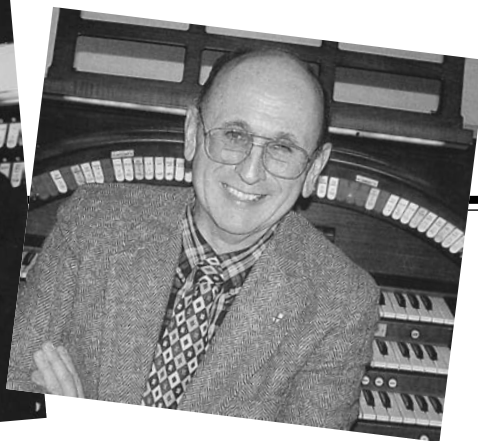
Tony's sister, Karen, married Bruce Anderson, a musician/Lutheran minister,



Tony Thomas



Stan Zimmerman



whose church is in suburban Niles, Illinois. They established a monthly jazz vespers service of scripture readings and lessons with jazz performances by Chicago's finest players. Tony comes annually to play the Hammond or piano.

In northwest suburban Chicago, Jasper Sanfilippo has assembled a most extensive collection of automated musical devices, early gramophones, steam engines, street clocks, and, as the centerpiece, a 5/80 theatre organ. The magnitude of the collection would require an entire wing of the Museum of Science and Industry. The collection and residence are of unsurpassed beauty. Much of the design is the work of a friend, Joseph DuciBella, noted Chicago interior planner/designer. Now you have the background to appreciate the event I'm about to describe.

Tony phoned to advise me of his upcoming performance at jazz vespers and to ask about the possibility of visiting the Sanfilippo home to play the organ. Enter Robert Ridgeway, then curator of the Sanfilippo collection. I relayed Tony's request and explained Tony's background. Robert has a collection of rare tapes of organists, some mastered by David Junchen. He researched his archive, found some masters made by Tony circa 1963, and created a CD in anticipation of the visit.

We met Robert at the Sanfilippo restoration shop and, upon entering, heard theatre organ music. Robert and Tony hit it off like long lost cousins and eventually discussed the music being played. Robert handed over the jewel case with Tony's name on it. For the first time in his life, Tony was speechless. Imagine hearing yourself at age 17, 40 years later.

Robert escorted us to the main building and played a variety of music to convey the extensive possibilities of the instrument via the recording system. After carefully explaining some of the unique control functions, he invited Tony to play. Robert returned to the shop, leaving us in this magnificent environment. Tony concentrated

on two arrangements and managed to assimilate the vast tonal resources of the instrument to create the desired effects for the music. Tony's rendition of "Back Home in Indiana" is preserved in the playback system for posterity.

Can you appreciate the thrill of being reunited with a friend of 50 years, doing what we like the best, in the ultimate environment with an instrument of inconceivable musical possibilities?

Tony plans to re-enter the theatre organ performance arena and intends to use the medium to express great jazz music. Tony has the ability to bring theatre organ performance to the mainstream public in a manner not done since the days of the late Fats Waller.

For my part, I can only express gratitude to Robert Ridgeway and the Sanfilippo family for making this memorable reunion of two close friends possible.

## A Jesse Crawford Moment

The year was 1956. I was finishing my first year of college at Taylor University in central Indiana, and it was time to return home for the summer. Home was a little town 80 miles north of Detroit in the "thumb" area of Michigan; the trip was 324 miles one way. Those were the days before any Interstate highways, so travelers had to go through every little town, village and "whistle-stop" to get where they were going.

Furthermore, there were no McDonald's or other fast-food chains. If one wanted to eat, one had to locate a restaurant along the way. Usually one could find an inexpensive but nourishing meal at a truck stop. The plan was to look for an eatery along the road with a lot of semis in the parking lot.

I was following old U.S. 27 North, and I began to feel hunger pangs somewhere in the vicinity of Coldwater in southern Michigan. Sure enough, I spotted a likely truck stop with loads of big trucks around it. I drove in,

parked my 1948 Chevrolet, and entered. I took a seat by a window and waited to be served. The waitresses were all busy and there was a happy banter of conversation and the sounds of people eating.

I noticed that each booth had a juke box terminal and a long list of songs which could be played for a nickel apiece. The speakers were blaring forth the latest country western lament which fit perfectly with the atmosphere of the place. But, on looking at the list of song titles, I spied, to my surprise, "Indian Love Call," played by Jesse Crawford at the pipe organ (probably Decca 78rpm, serial number 23663). This was a novelty! I had never seen or heard of a Jesse Crawford record on a juke box before. I found a nickel in my pocket, inserted it in the juke box terminal in my booth and waited. Selections were played in the order requested and it took a few minutes to get to mine. Finally the rich sound of a Wurlitzer in Jesse Crawford's capable hands began to sound forth. At once the restaurant grew deathly quiet. I felt as if every patron were looking around, trying to determine who had chosen that selection. I kept my head down and ate my huge hamburger, secretly enjoying both the organ music and the obvious discomforture of the other customers.

All too soon, the last chord died away, and another "she-done-him-wrong" tune took its place. I paid my bill and got back on the road, happy that I had found Jesse Crawford on a theatre pipe organ in a most unlikely place!

—John W. Landon, Ph.D.

Jesse Crawford (Jeff Weiler Collection)



# My Interview with

BY JOHN W. LANDON, PH.D.



Farny Wurlitzer (Jeff Weiler Collection)

After I determined that I was going to write a full-length biography of theatre organist Jesse Crawford as the basis of my Ph.D. dissertation at Ball State University, Muncie, Indiana, I wondered how I might interview some of the principal characters responsible for his career. I knew that Farny R. Wurlitzer of the company that bore his name was still living, but he would not know who I was and might not be inclined to be interviewed.

I had a friend in the Central Indiana chapter of ATOS, a chapter which I had helped to found, who had installed a theatre pipe organ in his home. A deeply dedicated enthusiast of the instrument, he attended a number of ATOS conventions before I had been able to attend any. His name was Frank May. I shared my idea with him shortly before he left for another ATOS convention, and he took it upon himself to speak with Richard Simonton of California (the founder of ATOE) about my project. Frank came home from the convention and told me to contact Simonton directly, which I did. Simonton was very helpful in opening many doors to me—doors of people who knew Crawford and worked with him. Among them was Farny Wurlitzer. As a result of his contact, Farny agreed to be interviewed. He specified that no tape recordings be made of the interview, so I took along a stack of legal-size pads and wrote furiously during the interview, not wanting to miss a word. My interview with him took place on June 5, 1971.

Farny Wurlitzer lived in a spacious home in Kenmore, a suburb of Buffalo. He had lived at that address since 1954 with his wife, Grace, who passed away in 1968. Mr. Wurlitzer was seated in a wheelchair, his lap covered by a robe. He welcomed me and said he would be happy to answer my questions. I had come prepared with quite a few of them. He was not a garrulous person, but he answered each of my questions briefly and succinctly. However, after the interview had gone on for an hour or two, he became more talkative. His memory was clear. He could quote names, places, and statistics with no hesitation. He told me about his father, Rudolph Wurlitzer, founding the company in Cincinnati, and that he, himself, moved to North Tonawanda, New York in 1909 after his marriage to Grace Keene, because his father had determined that the company should move there. He had actually begun work for the company beginning in 1904, and he shared his memories with me about visiting San Francisco in 1906, just after the great earthquake and fire when the city was still in ruins.

Farny Wurlitzer worked for the company for 65 years. He was placed in charge of the

# Farny Wurlitzer

North Tonawanda factory, and it was he who was the driving force behind the company's entrance into the theatre organ field. He said that the theatre organ had been "his baby," and he was delighted that it was being rediscovered at the time of my interview. He spoke of Jesse Crawford as the "best salesman Wurlitzer ever had," and of the arrangement which the company made with Victor Records to put on the label of every organ record by Jesse Crawford the words, "Played on the Wurlitzer Organ." Thus, every record sold became a piece of Wurlitzer advertising.

We spoke of Robert Hope-Jones. Farny was kind in his assessment of him. He said that Hope-Jones was a great inventor at heart who never gave up tinkering with the organ even when they were in the final stages of completion, adding greatly to the cost. He said that they finally had to bar

Hope-Jones from the factory and put him on a pension.

Farny Wurlitzer's keen eye for business kept many an employee's check coming in when other companies were going under during the Great Depression. When the sale of pipe organs declined, Wurlitzer purchased the patent rights in 1933 to an automatic record-changing device. This led to a revival of interest in automatic musician instruments, and Wurlitzer led the way with their juke boxes. The Wurlitzer Company continued to prosper under Farny's leadership (especially through the sale of pianos and, later, electronic organs) when he became president in 1932 and chairman of the board in 1971. He retired from active duty at the factory in 1966 but was still connected to the company at the time of my interview.

Farny spoke also of his years of active community service. He was a major supporter of the Buffalo Philharmonic Orchestra from its founding, was active in the Erie County Society for the Prevention of Cruelty to Animals, and was a member of Elks Lodge #860. He and his wife, Grace, established two Wurlitzer Foundation scholarships in the amount of \$1,500 each for two high school seniors who qualified through tests and were children or grandchildren of Wurlitzer employees.

Exactly 11 months after my interview, Farny Wurlitzer died at his home on May 6, 1972, at the age of 88. An era died with him. I am most grateful that I could talk with him in person about Wurlitzer theatre pipe organs and the greatest theatre organist of all time, Jesse Crawford.

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# Bringing the Hilbert Circle Theatre to Life

BY MARTIN ELLIS

“A vintage theatre pipe organ is giving the Indianapolis Symphony Orchestra some new sounds.”

—*Indianapolis Star*

“The addition of the organ increases the symphony’s repertoire.”

—*Simon Crookall, President and CEO  
Indianapolis Symphony Orchestra*



Who would have ever thought that an instrument meant to replace and copy a symphony orchestra would be as warmly embraced by that same body of musicians? The newly installed 3/24 Wurlitzer in Indianapolis' historic Hilbert Circle Theatre—home of the Indianapolis Symphony Orchestra (ISO)—received just such a welcome. Since the first notes were heard in September, 2009, by a group of conductors, ISO board members, and friends of the ISO, there has been an amazing creative energy flow, crafting ways to implement the pipe organ with the already active full-time symphony.

In the summer of 2009, I was approached by the artistic and management directors of ISO to provide two challenging performances—the first being an initial demonstration program of what was to be all musical sides of this comprehensive instrument and the second, a booking to be the organ soloist for a reading of as many classical organ concerto movements as I could get under my fingers in two months for a double session reading rehearsal with the full orchestra. It indeed was an honor to be invited by the state's premier professional music organization and to be given their trust that I could show the various facets of the organ.

Our opening demonstration was simply a blast to prepare. I could include the music of Bach and Campra among others from my classical organ repertoire, and then end with some recent theatre fare, including a medley from the musical *Wicked*. I was to explain the different facets of the very well-designed organ specification to the invited guests and staff at that event and answer any questions that might arise. This left the door wide open in my mind, since most of the people in attendance either would have a nostalgic idea of how an organ should sound or be invited from other classical organizations expecting to hear sounds appropriate to their own concert programming. The demo was a huge success, well attended, and I was stunned at the overall amount of interest and ideas that everyone had for future use of the organ.

Next would be the concerto reading. In any orchestra hall, a pipe organ's substantial role involves playing solos and parts of classical orchestral literature, and the Hilbert Circle Theatre is no exception. After the excitement of being asked to play had subsided a bit, I realized that I had



Carlton Smith at the Hilbert Circle Theatre's Wurlitzer (Photo by Donna Parker)

committed to a huge undertaking to prepare so many parts of so many major works. I had to play as note-perfect as I could with seasoned orchestral players. A testament to the benefit of the Hilbert Circle's Uniflex relay and combination action were the nine memory levels that I used to set all of the registrations for the different styles of concerti. Truly without that flexibility, there would have been no way to provide the different sounds of the many styles of music that we were to perform. Among those were a Handel concerto, the Saint-Saëns, the Poulenc *Concerto for Organ, Strings and Timpani*, the Toccata from Jongen's *Symphony Concertante*, and part of Howard Hansen's *Concerto for Organ, Harp, and Strings*. A tall order play list, to say the least. In addition to the music were the considerations of console placement and acoustical issues that would be involved with pipework residing so far in front of the orchestra and organist. With all nerves aside, the reading was a high point in my performance career, and the excitement generated from being a part of a full orchestra is beyond compare.

By my side throughout this initial process was Carlton Smith of Carlton Smith Restorations. Aside from having lived with this organ and installation for five years prior to these events, he, too, was anxious

for it to be successful with our ISO friends. The artistic staff and theatre management embraced us both as members of the team from those first two presentations, and it opened the door for what has become a constant stream of creative uses for the organ. Additionally, since there is no full-time union position for keyboard, I was honored with the unofficial title of Hilbert Circle Theatre house organist. It didn't take a salary to make that title exciting.

Our inaugural public performances for the Hilbert Circle Theatre were in October, featuring the Saint-Saëns *Symphony No. 3 "Organ"* with the Indianapolis Symphony Orchestra and me at the Wurlitzer. Since I had played this piece several years prior with an electronic organ and the ISO, these concerts were a thrill. The public review of the new organ was uplifting, and the organ shared its voice with its new community. During the Saint-Saëns rehearsal week, there was talk with principal pops director/conductor, Maestro Jack Everly, about using the Wurlitzer in the acclaimed Duke Energy *Yuletide Celebration* shows as a featured solo instrument with orchestra. These 27 shows have become a local holiday tradition, patterned after Radio City Music Hall's Christmas celebration, and always feature several internationally known guest artists as well as a headliner

Martin Ellis performing with the ISO and Yuletide Celebration choir (Photo by Donna Parker)



*The last piece of the concert was performed with the console off stage (Photo by Donna Parker)*

vocalist of international caliber. This invitation would prove to be not only a local boost for promoting the Wurlitzer, but a national example of featuring the organ in such a public and prominent show as the *Yuletide Celebration*. With nearly sold-out shows, this would reach 47,000 people during the month of December.

I was given the job of writing an organ arrangement including three songs—Christmas favorites for the general public—that would show different sides of the organ. Maestro Everly followed suit by creating an orchestral arrangement that would carefully fit around the organ solo. Aside from having a wonderful time getting to know the Maestro and collaborating, I was stunned to find out that this arrangement would be the opening of the second half of the show, with the console center stage. The magnitude of this production also opened my eyes to the myriad of behind-the-scenes facets of a Broadway show, working with three producers, a choreographer, a 16-person vocal/dance ensemble mostly hired from New York and Chicago, a dance troupe

of nearly 20, an enhanced stage crew from all of Indianapolis' major union venues, and the entirety of the ISO staff. In our meetings it became clear that I would not be able to perform all 27 shows because of two prior contracted commitments, so the producer and Maestro Everly took my recommendation to hire Donna Parker as my performance partner for the run of the show. Since Donna and I work so closely together in many musical ventures, she was the perfect choice to collaborate in this project. In addition, I have learned in show business that personalities are important, and it was without hesitation that I told my working friends that they would love to work with Donna. Of course, this proved to be true.

The result was an awesome musical coupling not heard since the days of Buddy Cole. At the opening of act two, the house lights dimmed as Donna or I stood behind the main curtain. The orchestra began with the inspiring opening strains of the beloved "Silver Bells," holding at the end of each phrase as a voice-over announcer told of the newly installed Wurlitzer's debut and the

organist. The curtain rose, a bow was taken, and a slide onto the bench to join the orchestra in a toccata quoting "Joy to the World" and "O, Come, All Ye Faithful." What a complete thrill like none I've had on stage before that first moment. The three selections in the medley took the audience in different directions with "Brazilian Sleigh Bells," a very theatre-organ friendly "Christmas Time is Here" from the *Peanuts/Charlie Brown* TV specials, and ending with orchestra, organ, and full vocal ensemble on "A Christmas Carol" from the movie *Scrooge*.

With all of this excitement, it never left my mind that Donna and I were sharing our craft with not only the orchestral community but with the second-largest Christmas show audience in the United States, surpassed only in ticket sales by Radio City Music Hall. The organ was warmly and enthusiastically received by the public, with many positive reviews in local publications, newspapers, and on the internet. Additionally, I have fond memories of sharing this experience with Donna, who was a best

friend and partner-in-crime through the whole experience. Since we obviously played on different nights and in different weeks, we never had a dull cell phone moment, discussing the events of each night from across the country with each other or at the hotel in Indianapolis. A final reflection on Yuletide was our chance to work with people like Maureen McGovern, the show's host, Liberace impersonator Martin Preston, and Tony Hoard with his dogs Rory and Electra Bleu from TV's *America's Got Talent*.

There seems to be a busy and bright future for the organ at the Hilbert Circle Theatre. I just played the organ part for Cold Play's song "Fix You" last night during a new concert concept for ISO called *Happy Hour*. There was also a booking to channel the inner Cavaillé-Coll of the Wurlitzer next week for Fauré's *Requiem* with ISO, Symphonic Choir, and organ.

As an artist, the challenge is always to give the organ a fresh face and fresh sound in so many diverse applications. Carlton and I have already created and re-created stops in the relay to get specific sounds from the chambers above; with so much creative energy surrounding the organ in its new home; the sky is the limit.



*Above right: Martin Ellis and Donna Parker at the Hilbert Circle Theatre's Wurlitzer (Photo by Carlton Smith)*

*Right: Donna Parker performing with the ISO (Photo by Bethany MacNeur)*







# The Seattle Liberty Wurlitzer

## Part 2

BY JONATHAN GRADIN

The March/April 2010 issue of *THEATRE ORGAN* featured the history of Spokane First Nazarene Church's 3/25 Wurlitzer from its 1914 inception in the Seattle Liberty Theatre to its removal in 1955 by Dr. R. Byard Fritts, professor of music at Pacific Lutheran University (PLU) in Parkland, Washington.

A quick note on the original size: Some sources claim the Liberty organ as having 17 ranks; this error is due to the fact that all string celestes drew on the same stopkey as their respective unison, and those who counted 17 ranks from the console failed to take this into consideration.

Dr. Fritts had told PLU president Seth Eastvold, "We should buy this and put it in

the gym." Eastvold agreed, so Fritts and a team of students removed the organ and transported it to PLU. They worked around the clock for six days toward the end of June, 1955, to remove it before the theatre's demolition.

Eugene M. Nye, avid organ historian and former tonal director of Balcom & Vaughan, noted in a typed report on the Liberty organ:

It was finally sold for \$1,500 to Pacific Lutheran University at Parkland, Washington. It was then erected in the gymnasium by R. Byard Fritts... It was hauled to Parkland in 15 truckloads. Holes had to be chopped in the roof and pulleys installed to lower some of the

materials, since the proscenium arch was four stories above the stage.

The blower was left in the building at the time of removal to Parkland, and another blower attached to the organ.

The replacement blower—a 40" diameter, five-impeller, 30-hp Spencer—came from the Seattle Coliseum Theatre, which housed a 4/32 Wurlitzer. The original Liberty blower, a gargantuan 20-hp, 500 volt DC Kinetic, went down with the building. Later, the Coliseum blower's motor was replaced with a 35-hp 220 volt unit.

Nye noted that the four-rank Echo division (Trumpet, Vox Humana, Strings II),

with its slider chest, was not removed to PLU with the rest of the organ. According to organbuilder Paul Fritts, his father had the Echo division at their home, although hardly any theatre organ people knew this at the time. Dr. Fritts later gave away the two string ranks. Paul said he studied the mechanical aspects of the four-stop pallet and slider chest when he was first interested in organbuilding and was strongly influenced by its exquisite design and workmanship.

In the PLU gymnasium the console was mounted high up in the stands. By fall 1956 it was refinished to its original dark mahogany, losing the gaudy floral paint job it had acquired in the theatre.

The 32' Diaphones were suspended horizontally in the rafters, and the chambers were located on wooden platforms suspended from the ceiling at the north end. Former organ professor Dr. David Dahl recalled that there were four chambers, left to right: Main, Foundation, Tuba, and Percussion, with unenclosed percussions mounted above.

Dahl came to PLU as a student in the fall of 1956, returning as a professor in 1969. As a student, he and several other students helped Dr. Fritts re-leather secondary pneumatics on several chests. By 1959 everything was playing, if not totally regulated properly, Dahl said.

The horizontal placement of the Diaphones occasionally caused problems during basketball practice. Once, Dahl showed the organ to Rudolph von Beckerath, the famous German organbuilder. A basketball shot out of low C after a second of no sound. The amused von Beckerath then asked, "Does it do that every time?"

At the time, the organ still played on its original relay and combination action; the console had lost its original toe pistons, expression shoes, kneeboard, back, and pedalboard. The five original expression shoes were replaced with four Reisner shoes in a new kneeboard, and the original double-touch pedalboard was replaced with a single-touch.

The January 14, 1968 *Tacoma News Tribune and Sunday Ledger* reported that, "Since it was installed 12 years ago, Dr. Fritts frequently plays the organ. Its great variety of musical voices are applicable to reformation festivals and religious convocations as well as the all-out theatre organ sound at basketball games."

Dahl recollected playing such tunes as "The Star-Spangled Banner," Sousa

marches, and "When the Saints Go Marching In." He said that when he used the 32' Diaphones on the final phrase of the national anthem, people would look up and around to determine the source of the earthquake effect.

Paul Fritts said that his father would practice on the organ late at night, announcing his practice time with a sustained note on low C of the 32' Diaphone. This could be heard across campus, and students would show up to listen.

The console was located some distance from the chambers. Warren Axtell, longtime Seattle electronic organ technician, recalled that this distance caused a slight delay in the sound, making rhythmic playing difficult.

In 1969, upon taking professorship at PLU, Dahl was asked to find a buyer for the organ, as the university wanted a tracker-action organ more suitable for classical organ literature and performance practice. He refused many offers for parts and pieces until 1973, when Spokane First Nazarene Church was looking for a fairly large pipe organ to install in its new building, then under construction. Spokane theatre organ fan Eddie Lippert (who had a 16-rank Wurlitzer in his house) alerted the church to the prospect of acquiring the instrument.

Church organist Ken Fuller recalled, "We went to PLU and checked it out and bought it for \$5,000. It was decided to use our church volunteers to disassemble it, crate it, and bring it to the Ulmicume



*The present console (Photo by Jonathan Gradin)*



*Chancel at First Church of the Nazarene (Photo by Jonathan Gradin)*

warehouse while the church was being finished and organ chambers were being made. It took three weekends for our people to take it down. Some of our guys were hanging from the rafters like monkeys to lower parts and pipes, yet no one was injured and no parts were damaged beyond what many kids had done in poking dents in the lead pipes and bending some over, and taking small pieces for souvenirs.”

The organ was installed in three chambers above and behind the chancel, covered by a large vertical grill. The 32' Diaphones and blower were installed first, then the chambers were built. The pipes, chests, reservoirs, and everything else were put in the chambers through the front; the swell shutters and grill went up last. The 32' Diaphones were placed along the back wall of the church building and spoke through the upper portion of the grill (see photo for details). The chamber layout, left to right, was Main, Tuba (high-pressure pipework), and Foundation. The blower was allocated to a closet-sized room just off the Diaphone room, which also serves as an access point to the chambers.

Fuller also recalled that the chambers were originally planned to be placed above the choir, and the 32' Diaphones were to be placed in the existing hallway connecting the left and right choir rooms. The problem was that the choir wouldn't have been able to hear the organ well and there wasn't enough room, especially for the blower and the 32' extension of the Diaphone. An emergency meeting with Fuller, church builder Gene Sutherland, and church officials was called; the decision was made

to push out the back wall of the church by about 10 feet.

The installation was started by Cleo d'Autrey of Portland, Oregon, but was taken over by Harold B. Curryer, local electrical engineer and organ hobbyist, after the job proved too large for d'Autrey. According to Fuller, the installation, which ran into 1974, was done rather hastily with much duct tape and temporary connections, causing problems that plagued the instrument until the recent refurbishment. Many items were not wound or wired, including the 8' octaves of the seven string ranks, the 32' Diaphone, traps, and the 16' Clarinet extension.

The original relay and combination action were replaced with a Peterson relay and Lucas combination action. The original setterboard is still extant, housed in the Diaphone room, while the relay went into Lippert's house organ where it functions to this day. At this point, six general pistons were added beneath the Solo manual.

During the installation, a supply house Dulciana, Viola, and Voix Celeste were added to replace the missing Echo flues. These stops, softer than the Echo ranks they replaced, worked better for liturgical use in the smaller auditorium.

Around this time, a Post Horn (in actuality a Möller Trompette) was added to the Main chamber.

The original Class A Deagan chimes, pitched at A-435, had many cracked and damaged tubes, so a set of A-440 Maas-Rowe chimes were added, utilizing a 25-note keyboard mounted on the lower right side of the keydesk. This keyboard was

removed in 2007, and the original chime action, with replacement tubes, will be reinstated.

The first Sunday of organ use was February 10, 1974, although it was not fully operational and would not be concert ready for another 35 years.

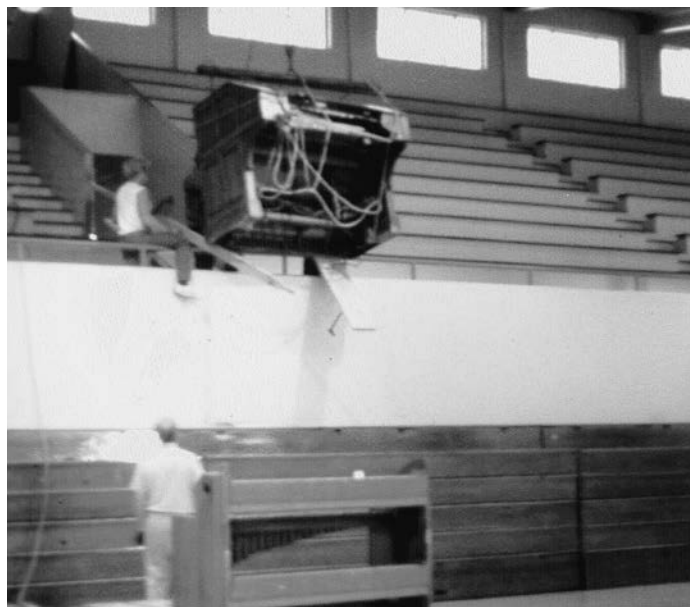
In 1974, a Robert-Morton 16' Flute unit (97 pipes) was added, replacing the 8' Wurlitzer Flute, which sat silent until the mid-1990s. The original instrument did not have a 16' Bourdon; the usefulness of this stop led to its addition. Why these were not simply added as an extension of the Wurlitzer set is unknown.

Due to these added/changed ranks—as well as those done later—and the limited original unification (nothing above 4' except the Flute 2' and 2-2/3' on the Solo; see the original stoplist in the March/April 2010 issue of THEATRE ORGAN), the console was respecified. Because it was a single stoprail console, a new double-row backrail was constructed in a most unconventional configuration. The top stopkeys, mounted on a pivot wire with a C-spring and contact block, were unaffected by the combination action, while the lower row, with the Reisner stop action magnets, was. The original short key rail was placed in storage along with other bits and pieces.

The top row consisted of four Pedal trap keys, four Accompaniment trap keys, nine Accompaniment Second Touch stops and six Tremulants. The lower row had added stops for all three manuals. In addition to the peculiar layout, the stopkeys extended under the horseshoe, making them invisible and accessible only by feel. To make it even



*Diaphone resonators about to be lowered at Pacific Lutheran University (SFNTOS archive)*



*The console is lowered during removal from the PLU gym (SFNTOS archive)*

worse, the Solo manual was well nigh unusable because the full-length stopkeys used projected over the Solo keys. This configuration caused problems for many visiting organists.

The original Wurlitzer bench had been lost or destroyed; a church member built a new one.

The organ was serviced and tuned, as much as the church could afford, by Balcom & Vaughan's Don Myers through the 1970s and 1980s, although it was in pretty rough shape, according to Jim Stettner, a former employee.

In the 1990s, Greg Smith, well-known Northwest area theatre organist and technician, and Seattle-based Russ Evans undertook several repairs:

All manual chest primary motors, originally Zephyr skin, were releathered with Hair Sheep leather (the secondaries had been releathered by Fritts and his team at PLU).

The Foundation Tibia/Vox chest was moved closer to the swell shutters; each rank was fitted with its own reservoir and tremulant. Curryer had installed the chest along the back side wall of the chamber with a lengthy 3" flex line from the Foundation chest.

Many windlines were replaced and/or rerouted.

The original Main Viole d'Orchestre and Celeste were winded and wired for the first time, as were the 32' Diaphones and the Wurlitzer Flute, which was tuned as a Celeste

because the 8' octave had not been installed.

The added Post Horn was moved to the Foundation chamber and winded with a winker.

Around 2000, church member George Perks, a professional electrical engineer, and Russ Evans added a Trumpet, a Dennison stop from a Hall organ, to the Foundation chamber; this replaced the one from the missing Echo.

According to Evans, much time was spent on troubleshooting. "Maintenance had been lacking for way too long!" he said.

In the 1990s, the original Wurlitzer Diaphonic Diapason—originally on 25" wind but reduced to 17"—was found to be too "wooly" and thick for congregational singing. Therefore, Evans and Smith installed a Robert-Morton Open Diapason in the Foundation chamber from Tenor C up, with the 8' octave in the Tuba chamber; hence, the Diaphone/Diapason was original from 32' C up to 8' C, where the Robert-Morton Open took over. The Robert-Morton Diapason was brought to the church with the other Robert-Morton ranks which have been packed up and left unused.

Evans recalled that the only percussion stop wired and working into the early 1990s was the Saucer Bells installed in the Tuba chamber. He and Smith rebuilt, rewired, and winded each of the tuned percussions, placing them in the loft above the chambers. The only way to reach that area was by scaling the 32' octave of the Diaphones; some boards had been mounted on the tops of the pipes for easier access. In

1995, Sutherland helped build an actual stairway to the percussion loft.

Because of the limited stop space, even with the special backrail, the Main strings were drawn using the VDO and Celeste keys; a String PP/FF key, mounted in the left Great keycheek, toggled between the VDO and the Violes. The Flute Celeste was activated by a key which amplexed all Flute stops drawn.

Organ co-curator Clint Meadway, who was working for Balcom & Vaughan at the time, said that in 1993 he played through every note of every stop and found that only 60 percent of the organ worked. Due to the wide variation in chamber temperatures (68–105 degrees), keeping it in tune was impossible. From the start, Fuller had to register by finding mass combinations that had enough notes for a melody in a given range. He also had to play in certain keys to avoid dead notes.

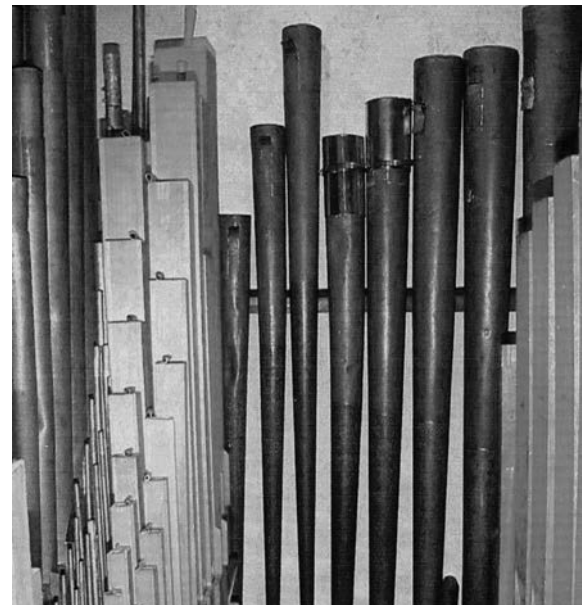
In 2003, at Evans' request, Meadway again tuned the organ and gave a full report on its condition, which had improved significantly after the repairs described above.

On June 29, 2006, Meadway and Evans were given the contract to do a five-phase renovation, contingent on the availability of funds. The decision was made to replace the relay, since the Peterson had failed despite the valiant efforts of George Perks.

Too many magnets and pipes were not speaking, so it would have been impossible to determine if a dead note was a relay issue or a chest/pipe issue. Therefore, phase one became cleaning all the pipes, releathering the Tibia stoppers, and moving a few chests



*The Diaphone is lowered in sections (SFNTOS archive)*



*The pipes look to be in generally good condition at PLU before removal (SFNTOS archive)*



for accessibility and tonal egress. Stettner, Meadway's former business partner, helped re-leather the Tibia. More than 35 volunteers from the church helped to remove, clean, and reinstall the pipes; their willingness to help, and the attendance at each annual Christmas concert, shows that the church as a whole appreciates the instrument.

Many pipes had been damaged during the course of the instrument's history and some had even gone missing, so Evans spent many days removing dents and straightening out bent pipes. Missing pipes were either found or replaced with vintage pipes. The *Orchestral Oboe*, *Kinura*, and *Krumet* were sent to Trivo, Inc. for professional repairs and replacement of missing pipes.

Many chests had dead notes, so these were fixed. The original Hope-Jones half-moon magnet caps were replaced with adjustable metal caps and new gaskets—nearly 1,300 total.

Since the organ is used weekly in church, the decision was made not to return it to fully original condition; rather, the additions would be kept and the original ranks reinstalled. Tonally, it will remain in the style of a Hope-Jones Wurlitzer, but it will also be adaptable for church services, concerts, and modern theatre-style playing.

Phases two and three, begun in May, 2007, consisted of replacing the relay and combination action respectively with a Syndyne unit featuring MIDI in/out and 12 memory levels. Meadway had hoped to use the Lucas combination action, but a stray patch wire causing a reversed polarity connection led to catastrophic failure.

Needless to say, Meadway checked every connection after that.

At this point, the console was respecified with Pedal, Accompaniment, and Solo stops on the main stoprail and Great stops on the backrail. At Fuller's request, all stopkeys were replaced for a uniform look. Stops on the short key rail were replaced with ones of proper length.

Phases four and five have been progressing concurrently. Phase four involves placing the Trumpet and Open Diapason bass octaves in the Foundation chamber with the rest of the stop, adding a Saxophone in the Foundation, adding an 8' Tibia of 32 pipes for the Pedal, adding a second *Vox Humana* and *Tibia Clausa* to the Main, and installing the bottom octave of the 16' Clarinet and the 8' octave of the Flute. In addition, the Diaphonic Diapason is being returned to the instrument, which will result in three Diapasons in the final scheme—the Main 16' Horn Diapason (Diaphonic String per Hope-Jones nomenclature), the Robert-Morton 8' Open Diapason, and the 32' Diaphonic Diapason on 25" wind.

From November, 2009, through February, 2010, Evans rebuilt the original traps as a gift to the church. This is the first time these have been usable since the organ was at the Liberty. In addition, he designed and installed a console lighting system to replace the original, which was lost over the years.

Phase five is tonal finishing. Before starting phase four, Lyn Larsen and Ron Mitchell were kind enough to spend some time going through the 18 ranks that were

playing to evaluate the sounds and do preliminary regulation of the pipes. Ron repaired damaged lips, languids, rollers, and the many other parts of the pipes that require a skilled voicer's expertise. They also set volume levels of the various ranks so Fuller, Evans, and Meadway could hear what they should aim for when doing the phase four steps. According to Meadway, this has been invaluable in making decisions about keeping the organ's special Hope-Jones sound. When the phase four projects are finished, the final regulation and tonal finishing will occur, which should, in Larsen's words, "knock the convention goers' socks off!"

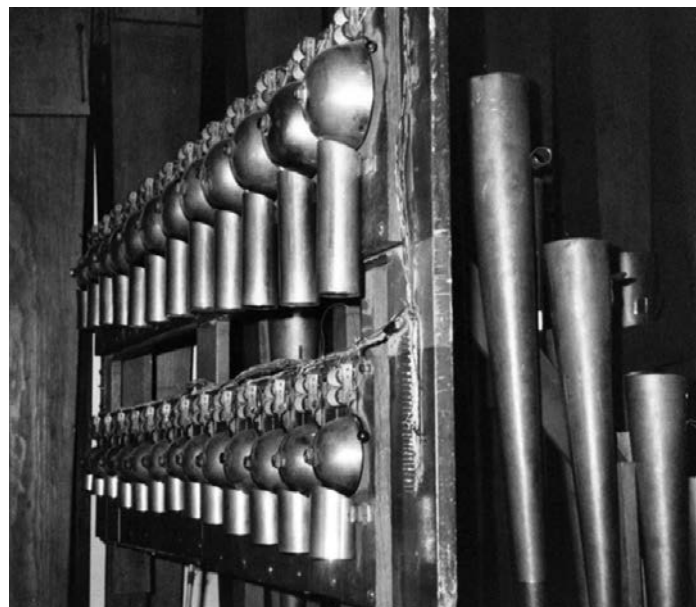
The condition of the console caused a sixth phase to be added, namely the installation of a rebuilt, double-bolster console, properly specified for the added/replaced ranks. This will be a three-manual panel console, similar in look and finish to the original. This phase is in process at the time of this writing.

The decision to replace the console was a hard one for Meadway. He wanted to keep the organ as original as possible, but the console had had so much done to it and had so many non-original parts that refurbishing and specifying it would not have resulted in an authentic look.

The only original parts of the console are the sides, top, sloped top, stoprail, stop contacts, keydesk, key frames, and pistons. Everything else is replacement parts, and some of those have worn out and need to be renewed. The keyboards of the original console would also have had to be replaced, as the keys were narrowed by a well-



*An early Wurlitzer Kinura with spotted metal resonators*  
(Photo by Jim Stettner)



*Rare Saucer Bells* (Photo by Jim Stettner)

meaning technician when the original ivories were replaced with plastic coverings.

The new console will have refinished keyboards and will be fitted with electric stop action magnets. In addition to having a reworked specification and stopkey arrangement, it will have the reliability and durability to serve the church for many years to come.

All the tonal work pertaining to the original pipes will be completed in time to give the organ a thorough working-over before Dave Wickerham's convention prelude concert on June 28, although some of the new additions may not be in place. The new console will most likely be ready but not installed, as Meadway does not want to risk something happening during the changeover that could force cancellation of the concert.

The renovation has been funded entirely through donations to the church, both from church and community members. Meadway, Evans, and many others have also donated countless hours and materials to the project. As of the beginning of 2010, \$91,000 had been spent; however, tallying up the materials contributed and the value of volunteer hours, more than \$300,000 has gone into the project. For a medium-sized church during the recession, the generosity and resulting work is nothing short of miraculous!

On December 3, 2009, the Spokane First Nazarene Theatre Organ Society (SFNTOS) hosted its first concert with a national artist, *Hot Pipes on a Cold Evening* starring John Ledwon. Ledwon played many selections made famous in films as well as a

comprehensive Christmas medley, all of which showed off the capabilities of the instrument beautifully. He also made a point of demonstrating every one of the instrument's voices, from the Violes accompanied by the Dulciana to the Tuba Horn (the Diaphonic Diapason and Tuba Mirabilis were not functional at the time).

"This organ has a lot of potential," Ledwon said following the concert. "It needs a lot of TLC, but it's getting it," he said, praising the efforts of Meadway, Evans, and the volunteer crew.

In November, 2006, Paul Fritts donated the Echo chest, along with the Vox Humana, Trumpet, chest bearers, reservoirs, Tremulant, and the Bird Whistle. The Echo strings had found their way to Mike Wallace, a Seattle organ enthusiast, who gave them to Tom Blackwell, past Puget Sound chapter president and 2010 convention chairman. Blackwell donated the pipes to the church to complete the Echo. Rumors had circulated concerning the fate of the strings; some enthusiasts used to claim they had the Liberty Echo strings. The reappearance of these stops, inscribed with 3164 as are all the original pipes, laid these rumors to rest.

Some of the pipes were in rough condition, but most have been repaired, although the strings still await restoration. Meadway hopes to reinstall the Echo division, on its original slider chest, in a small chamber above the choir room, although funds will have to be raised. This will return all the pipework and percussions original to the instrument, save the A440 percussions which were duplicates of the A435 sets. With the additions and the

reinstated Echo, the instrument will most likely be 30 ranks.

The Spokane First Nazarene chapter hopes that many national artists will play and record this instrument, and that the instrument will become a community treasure to be enjoyed for decades to come.

Such a renovation project of a community treasure as this was not accomplished by just one person, or even by a small committee. SFNTOS thanks Meadway and Evans for their enthusiasm and expertise. Special credit must be given to the many volunteers who have kept the instrument running until a renovation could be effected: Wyatt and Wanda Aller, Dick Erb, Ken and Carol Fuller, Helene Guider, Kathy Hester, Roger and Janice Long, George Perks, Tom Quest, Scott Robinson, Gordon and Jeanette Smith, Gene Sutherland, Tom and Christi Swearingen, Glen and Barbara Weatherly, and Vicki Wintersteen, to name a few.

For information about SFNTOS, send an e-mail to [sfntos@live.com](mailto:sfntos@live.com), visit [www.sfntos.org](http://www.sfntos.org), or contact the president, Ken Fuller, 509-999-2057. SFNTOS also has a fan page on Facebook, as well as a CafePress online store ([www.cafepress.com/sfntos](http://www.cafepress.com/sfntos)) featuring t-shirts, hats, coffee mugs, and other themed items. Proceeds go toward organ maintenance. Donations for renovation and maintenance can be sent to: Organ Fund, Spokane First Nazarene Church, 9004 North Country Homes Boulevard, Spokane, Washington 99218.



Volunteers wash Viole pipes (Photo by Kathy Hester)



Clint Meadway begins the restoration of Tuba motors (Photo by Kathy Hester)

# ATOS Membership Application

Please tell your friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

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Dues are for 12 months from the date entered and cover one

## Membership Levels

- Presidents Club.....\$1,000  
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 Sustaining.....\$100  
 Contributing.....\$75  
 Regular.....\$40  
(Outside U.S. \$15 additional surcharge)  
 Student.....\$25  
(Age 23 and under with documentation)

## Optional Services

- First Class Mail U.S. only add.....\$15  
 Airmail Outside U.S. add.....\$35

household. Contributions in excess of regular membership are tax deductible.

Send the completed form and your remittance to:

ATOS Membership  
P.O. Box 5327  
Fullerton, California 92838

Contact: Jim Merry, Executive Secretary  
714-773-4354, membership@atos.org

Join or renew online at [www.atos.org/membership](http://www.atos.org/membership)

# INVEST IN ATOS

## *Keeping the Music Playing*

We are asking our membership to think seriously about long term investing in ATOS. This means Estate Planning and remembering ATOS in your will.

The ATOS Fund-Raising Committee has established a Seven-Point Plan aimed at securing ATOS' long term future and reaching long term goals.

**Contact: Ken Double,  
281-798-6205, [k.double@atos.org](mailto:k.double@atos.org)**



## How You Can Invest in ATOS:

- Cash Gifts
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## So ATOS Can Invest In:

- The Endowment Fund—funds for chapter/organ projects
- Youth Initiatives—Scholarships, Summer Youth Camp, and more
- Education
- Marketing, Promotion
- ATOS Website and Theatre Organ Radio

ATOS is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deductions on your federal tax returns. Consult your financial professional.



**W**HERE busy Forty-third Street cuts across gay Broadway there stands a vast moving-picture theatre. Here before the high-piled magnificence of the largest orchestral pipe organ in the world sits a country boy. His name is Jesse Crawford and, although he is thirty-three years old, nobody could ever take him for anything else but what he is—a good-looking, round-faced country boy.

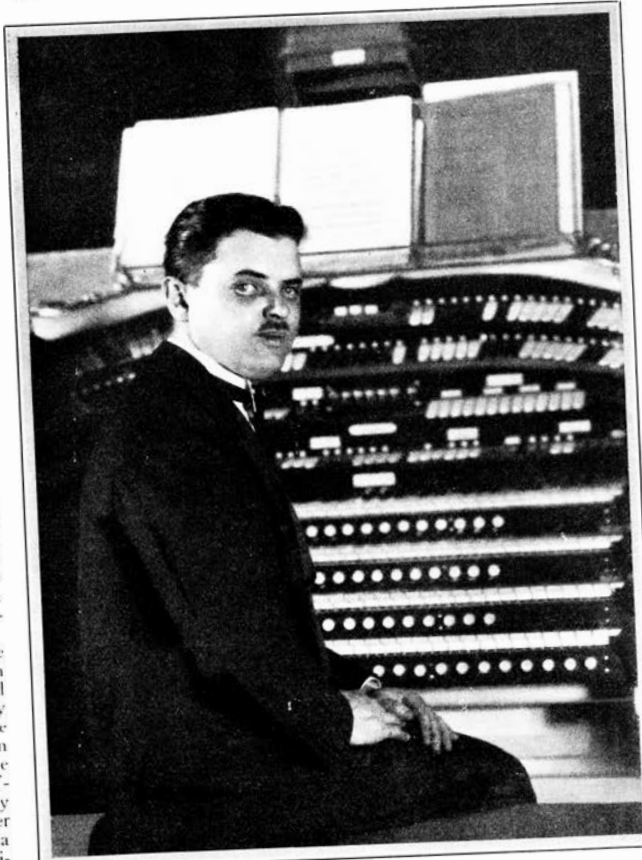
The remarkable thing about this man who achieved unusual success in his early twenties is that he never has had an organ lesson in his life. He is absolutely self-trained; yet the yearly salary he earns is larger than that of many a big corporation president.

Jesse Crawford was born in Woodland, California, and his parents died when he was very young. Because he had no friends and no relatives to care for him, the good nuns at the orphanage of Our Lady of Lourdes undertook to rear the boy. One of the Sisters gave Jesse piano lessons twice a week; but nobody had time to train the boy's musical tastes.

Despite this handicap, before many years had gone by the Sister realized that there was little more she could teach the lad; for, while he had not her technique, he had something which she never did and never would have—feeling, deep, poignant feeling.

Soon the day came when the boy could no longer remain in the orphanage. He must earn his living and make way for younger and more helpless lads. And Jesse had no trade.

Down in Baltimore, Maryland, about that time, another orphan without a trade, Babe Ruth, was going out into the world. And just as the Babe chose baseball because it was what he liked best, so Jesse Crawford decided to make his way



PHOTOGRAPH BY LEWIS F. NATHAN, N. Y.

Jesse Crawford plays the world's largest movie organ, although he never took a lesson in his life

## From Country Crossroads to the Crossroads of the World

by playing the piano, because it was the thing he loved the most.

But it wasn't easy. Jesse had had no more training than any other little boy or girl who carries a music roll down Main Street. From town to town he wandered; but none of the picture theatres would engage him because he looked so young. He even tried the movie "store shows," too, without success. In those days, a man who hadn't sufficient capital to start a film theatre would often set up a projection machine in a small store, hire chairs from the village undertaker, and so start a little enterprise without laying out more than two or three hundred dollars.

Almost the entire length of California Jesse Crawford wandered, and nobody offered him a job. And then, after traveling many months and many hundreds of miles on foot, the boy crossed over the

border into the state of Washington. Finally, in South Park, just outside of Spokane, a theatre owner offered him the position of piano player—at \$4 dollars a week!

The youngster found playing the piano for pictures and playing for the convent Sister were two different things. When a film of a storm was thrown on the screen you needed rumbling music, and Jesse had none. He had plenty of pathetic melodies for the death scenes, but nothing rollicking for the comedians, nor lilting for young love. When the villain crept in, ready to harm the heroine, the boy couldn't remember any strains with that peculiar staccato quality which is necessary to express tenseness, expectancy, menace. So Jesse began to improvise.

Three years it took him before he conquered the piano from a film standpoint, before he could make those ivory keys tell stories of love, hunger, joy, fear, war, flood, despair, and death. Three years it took him to teach himself to drag out of that battered old square piano every musical expression of feeling.

By this time Jesse was earning twenty-five dollars a week; but he had a hunger in him which the piano could never satisfy. Each Sunday when he went to church the music of the organ transported him strangely. You could do such wonderful things with an organ. Press one little white tab and it sounded like a harp. Another turned it into a cello. A whole symphony could be played on an organ—if you only knew the mastery of it.

But dreaming didn't help the boy any, he realized, so he hunted around, trying to find a picture house where there was such an instrument.

At last he found a theatre in the heart of Spokane that contained a fair organ, and he applied there for the position of organist. The only reason the inexperienced Jesse got the job was because the theatre was doing badly and expenses had to be cut. He was willing to work for ten dollars a week. That was fifteen less than he was earning, but he was glad of the opportunity it provided.

To this day he is not sure how he got through the first performance. Outside of knowing that you played the bass with your feet and the treble with your hands, he understood nothing. What to do with the three keyboards instead of one was a problem. Before the matinee started, the boy had a half-hour to find out. Somehow he figured out the foot pedals, and managed to join up a simple bass octave with the treble tones.

He finished the afternoon without being fired.

For two years Jesse Crawford forgot

the world. He lived only for that organ. And how he struggled with it! He had no teacher, not even a book of instruction. He just pulled out stop after stop, stepped on strange pedals, and tried one musical combination after another. At the end of two years, however, he had mastered the instrument, and he was ready for new fields to conquer.

Because his playing was exceptional, other theatres heard of him. From smaller houses he progressed to larger ones. Finally, after five years had passed, he was known as one of the best organists on the Pacific Coast. When a famous theatre was opened in Los Angeles, Jesse was summoned to the organ console at a weekly salary as large as he earned the whole first year in his South Park position.

Twelve months later, the young man

was invited to Chicago, where he became organist at first one and then another well-known movie house. His technique and his compensation increased with each move. It was inevitable that he should reach America's musical center, New York. And one day, about two years ago, he was called to the crossroads of the world—to preside over the organ in that theatre building which stands aloft like a thoughtful giant, brooding over crowded Broadway.

In Chicago Jesse Crawford met the girl who is his wife. She was at that time an organist in a large film theatre. She was born in a little town—just as her husband was—and both of them have fought their separate ways to the crossroads of the world by their own efforts.

ROSA STRIDER REILLY

(Jeff Weiler Collection)





Time to register for the  
**55th annual ATOS convention**  
Seattle, Washington  
June 28–July 4  
[www.atos.org/conventions/2010](http://www.atos.org/conventions/2010)

You'll be wowed by 16 of the world's top organists from England, Australia, and the United States, playing 14 of the Pacific Northwest's most impressive theatre organs.

What an array of venues! The lineup includes two beautifully restored theatres still home to their Wurlitzers, a museum, two performing arts centers, a quaint small town social hall, two churches with spectacular theatre organs (one combined classical/theatre), a roller rink, a high school, a university, and two magnificent residences with mega-organs.

You'll hear Mark Andersen, Nathan Avakian, Jelani Eddington, Tony Fenelon and John Atwell in a duo concert, Scott Foppiano, Simon Gledhill, Chris Gorsuch, Richard Hills, Jonas Nordwall, Donna Parker, Jim Riggs, Walter Strony, Dave Wickerham, Lew Williams, and Clark Wilson.

You'll hear eight Wurlitzers, two Kimballs, a Robert-Morton, a Kimball/Wurlitzer, a breathtaking combined classical/theatre mega-organ, and an Allen digital organ.

There'll be seminars on theatre organ arranging, proper theatre organ restoration

techniques, and another in the Heritage series: "Northwest Organist Retrospective."

There'll be an organ crawl, Seattle style, taking you to several interesting smaller venues and a residence, all with pipe organs.

And to top it off, don't miss the gala awards banquet in the Paramount Theatre's ballroom (with the auditorium seats under the floor!). Enjoy a gourmet meal as the year's ATOS honors are presented, followed by the closing concert by Jim Riggs at the 4/20 Publix #1 Wurlitzer.

PLUS, while in the Great Pacific Northwest take advantage of extended special hotel rates to stay a few extra days and visit the area's many tourist attractions:

- See the Cascade and Olympic mountain peaks and Mt. Rainier from atop the Space Needle
- Ride the famous Seattle World's Fair Monorail
- Visit the Seattle Art Museum
- Attend a concert at Benaroya Hall, home of the Seattle Symphony
- Check out the Experience Music Project and Science Fiction Museum
- Take in Tacoma's amazing Museum of Glass
- Let the Museum of Flight take you from Kitty Hawk to the Moon
- Stroll through the historic Pike Place Market
- Visit the waterfront and the Seattle Aquarium
- Watch boats pass through the Ballard Locks and salmon navigate the fish ladder
- See Seattle by land and on water with an Amphibious Duck Tour

For more details, explore the convention website at [www.atos.org/conventions](http://www.atos.org/conventions), where you can register online or print the mail-in registration form.

## Don't miss it!

- A full week of thrilling theatre organ music, outstanding instruments, wonderful venues.
- Great seminars.
- Transportation from the hotel to and from all events.
- Four meals included with your registration package.
- Terrific hotel rate.
- And while you're in Seattle, add a few days at the same hotel rate and explore one of the most scenic and interesting areas in the country.

## REGISTER TODAY!

# Artists, Venues, and Instruments



Mark Andersen—Monday afternoon, Wenatchee Valley Museum, Wenatchee, 2/9 Wurlitzer



John Atwell—Tuesday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer (opening concert)



Nathan Avakian—Wednesday afternoon, Everett Theatre, Everett, 3/16 Kimball/composite



Jelani Eddington—Saturday afternoon, Bastyr University, Kenmore, Allen digital organ



Tony Fenelon—Tuesday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer (opening concert)



Scott Foppiano—Saturday morning, Calvary Christian Assembly Church, Seattle, 3/19 Kimball/Wurlitzer



Simon Gledhill—Friday, Washington Center, Olympia, 3/25 Wurlitzer



Chris Gorsuch—Friday, St. Columban Church, Yelm, 3/16 Robert-Morton



Richard Hills—Sunday afternoon, Wurlitzer Manor, Gig Harbor, 4/48 Wurlitzer/composite





Jonas Nordwall—Thursday afternoon, First United Methodist Church, Portland, 4/107 classical-theatre/composite



Donna Parker—Thursday afternoon, Cleveland High School, Portland, 3/24 Kimball/composite



Jim Riggs—Saturday evening, Paramount Theatre, Seattle, 4/20 Wurlitzer



Walt Strony—Sunday morning, Tahoma Studio, Maple Valley, 3/29 Wurlitzer/composite



Dave Wickerham—Monday afternoon, First Church of the Nazarene, Spokane, 3/25 Wurlitzer/composite



Lew Williams—Wednesday evening, Mt. Baker Theatre, Bellingham, 2/14 Wurlitzer



Clark Wilson—Tuesday afternoon, Kenyon Hall



	Monday 6/28 Overture Day (optional)	Tuesday 6/29 Opening Day
<b>MORNING</b>	<b>Eastern Washington Spokane Overture</b> Lunch and dinner included	<b>Organ Crawl - Seattle Style Progressive Tour of Interesting Venues and Residence Organs</b> 10 am - 4 pm Lunch included  Daniels Recital Hall, Seattle; Kenyon Hall, West Seattle; Evans residence, Kenmore
<b>AFTERNOON</b>	<b>First Church of the Nazarene, Spokane</b> 3/25 Wurlitzer/composite (1914 Seattle Liberty) Lunch at church (included) <b>Dave Wickerham</b>  Limited to first 150 registrants: <b>Wenatchee Valley Museum</b> 2/9 Wurlitzer <b>Mark Andersen</b>	<b>Organ Crawl, continued</b>  Featuring <b>Clark Wilson</b> at Kenyon Hall  Last shuttle returns to hotel by 4 pm
<b>EVENING</b>	Dinner included  Buses return to Seattle	<b>Opening Day in Seattle</b> <b>Paramount Theatre, Seattle</b> 4/20 Wurlitzer (original installation) <b>Opening Cocktail Reception (no-host)</b> 6pm, Paramount lobby Menu items from Tom Douglas Catering  <b>Opening Duo Concert</b> <b>Tony Fenelon and John Atwell</b>

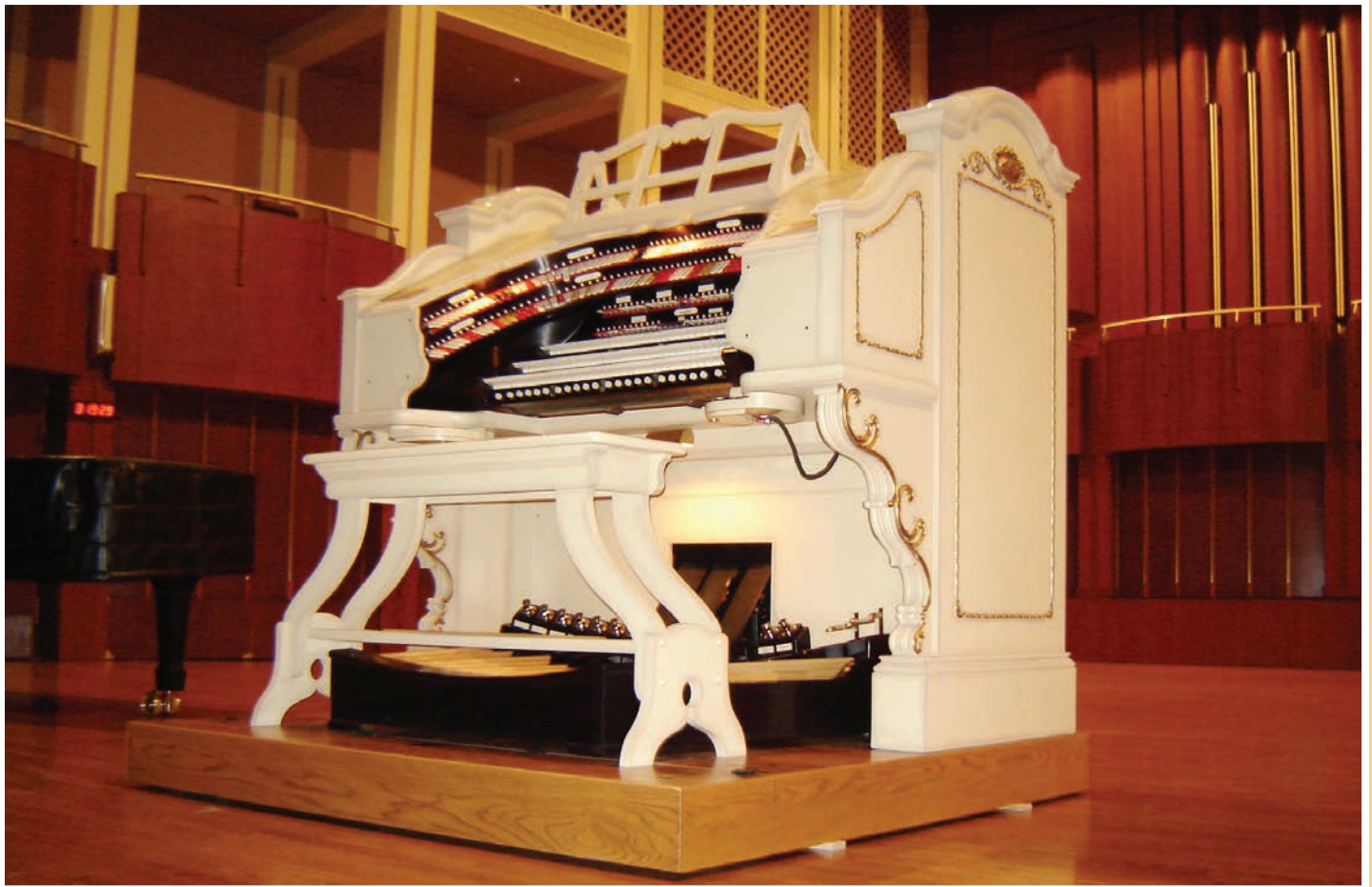
Shaded = Optional events

# Convention Schedule

Wednesday 6/30 Tulalip Day	Thursday 7/1 Multnomah Day	Friday 7/2 Nisqually Day	Saturday 7/3 Closing Day	Sunday 7/4 Encore Day (optional)
<p>ATOS annual meeting</p> <p>ATOS members' forum</p> <p>Lunch on your own</p>	<p>Theatre Organ Arranging Seminar Jelani Eddington</p> <p>Oaks Park Skating Rink, Portland 4/17 Wurlitzer</p> <p>Skating demonstration and Don Simmons tribute concert</p>	<p>Organ Maintenance Seminar Ed Stout</p> <p>Heritage Series: Northwest Organist Retrospective Scott Smith and Clark Wilson</p>	<p>Calvary Christian Assembly Church, Seattle 3/19 Kimball/Wurlitzer</p> <p><i>Scott Foppiano</i></p>	<p>Maple Valley and Gig Harbor Encore</p> <p>Buses (groups A/B) depart 9am for Gig Harbor &amp; Maple Valley</p> <p>Tahoma Studio, Maple Valley 3/29 Wurlitzer/composite</p> <p><i>Walt Strony</i></p>
<p>Everett Theatre, Everett 3/16 Kimball/composite</p> <p><i>Nathan Avakian</i> (2009 YTOC winner) and <i>Young Theatre Organist Competition</i></p> <p>Dinner in Bellingham near Mt. Baker Theatre</p>	<p>BBQ lunch at Oaks Park picnic area (included)</p> <p>Cleveland High School, Portland 3/24 Kimball/composite <i>Donna Parker</i></p> <p>First United Methodist Church, Portland 4/107 classical-theatre/composite <i>Jonas Nordwall</i></p>	<p>St. Columban Church, Yelm 3/16 Robert-Morton</p> <p><i>Chris Gorsuch</i></p>	<p>Lunch at Bastyr University (included)</p> <p>Bastyr University Allen digital organ</p> <p><i>Jelani Eddington</i></p> <p>Free afternoon in Seattle</p>	<p>Wurlitzer Manor, Gig Harbor 4/48 Wurlitzer/composite</p> <p><i>Richard Hills</i></p>
<p>Mt. Baker Theatre, Bellingham 2/14 Wurlitzer (original installation)</p> <p><i>Lew Williams</i></p>	<p>Dinner in Portland (included)</p> <p>Buses return to Seattle</p>	<p>Washington Center, Olympia 3/25 Wurlitzer</p> <p><i>Simon Gledhill</i></p>	<p>Gala Awards Banquet Paramount flat floor Tom Douglas catering</p> <p>Paramount Theatre, Seattle 4/20 Wurlitzer (original installation)</p> <p>Closing Concert</p> <p><i>Jim Riggs</i></p>	<p>Dinner on your own</p> <p>4th of July Fireworks on your own</p>

The schedule, including events, artists, venues, and times, is subject to change. Every effort will be made to update any changes in a timely manner to the convention website ([atos.org/conventions/2010/](http://atos.org/conventions/2010/)).





(Photos Carlton Smith Collection)

# Hilbert Circle Theatre: a Wurlitzer and a Symphony Orchestra

BY CARLTON SMITH AND JUSTIN NIMMO

The fundamental philosophy of Carlton Smith Pipe Organ Restorations is to historically preserve an original instrument whenever possible. We view our work as full restoration, with emphasis placed on historic accuracy. However, if keeping an instrument totally historic proves unfeasible, then retaining the mechanical integrity and visual aesthetics of the original builder are paramount. Even in a rebuild project, the console and organ chambers should still appear to be the work of the original

manufacturer. All components of the organ should be by the original builder or exact reproductions. Likewise, the instrument should be assembled in the manner of the original, assuring a vintage appearance.

Modernization and historic construction details are not necessarily opposing perspectives. When a modern switching system is required, historic visual integrity can be maintained by wrapping all modern wire to appear like the vintage cabling. In so doing, vintage aesthetics are preserved while

providing modern functionality. Concisely stated, application of the above philosophy to a newly assembled instrument results in a Wurlitzer organ looking like a Wurlitzer, a Robert-Morton looking like a Robert-Morton, a Barton looking like a Barton, and so on.

The story of the recent Wurlitzer installation for the Hilbert Circle Theatre begins with a major monetary donation by an individual to the Indianapolis Symphony Orchestra for a theatre pipe organ. The

instrument for this project, Opus 2155 (1931), a stock Style 240 Wurlitzer was donated to the ISO by the Central Indiana chapter. A detailed history of the Hilbert Circle Theatre and the donated organ was published in the March/April 2008 issue of THEATRE ORGAN. For that reason, all the information will not be repeated in this article.

The 1916 Circle Theatre building was renovated as a concert hall for the Indianapolis Symphony Orchestra in 1984. Luckily, the original chambers remained empty and generally untouched. The chambers required minimal preparation for the new organ installation—cleaning, painting, and some structural changes. However, a major issue entailed installation of entirely new static windlines and electrical conduits from the basement blower room to both chambers, all of which follow the original conductors' paths. Since the original blower room was gone, a new room was constructed to house the Robert Otey rebuilt Spencer Orgoblo. An 18-hp blower with 23" of static wind was required for the increased demands of 24 ranks, five 16' pedal extensions, and 17 wind systems of which 13 are affected by Tremulants. A custom muffler box was fabricated and installed at the outlet of the blower to reduce blower rumble as much as possible.

The tonal consultant for the project was J. Clark Wilson. Mr. Wilson also suggested that additional consultation be provided by Dr. John Schwandt who was, at that time, associate professor at Indiana University School of Music. Through the collaboration of Wilson, Schwandt, and Carlton Smith, a final specification was developed.

The Hilbert Circle organ presented a unique challenge beyond that of a typical theatre organ installation. Basic requirements had to be satisfied such that it could perform both symphonic and theatrical repertoire. It was evident that some augmentation of the Wurlitzer would be necessary to allow the instrument to function more convincingly as a concert hall organ. The spatial limitations of the chambers together with the size of the core instrument informed the additions to the organ. Creating a Diapason chorus was necessary; building upon the Wurlitzer 8' Open Diapason, we added a 4' Principal, 2' Super Octave, and III-IV Mixture. An 8' Lieblich Flute, 4' Harmonic Flute, and 16' Tromba completed the symphonic section of the organ. An 8' Celeste was added to the existing Salicional, as well as an 8' English (Post) Horn and a 16' extension to the Solo

Tibia Clausa. A small Wurlitzer expressive grand piano was also included.

Not surprisingly, the composition of the Mixture in this organ met with as many opinions as there were consultants! The final decision was the result of a suggestion from Martin Ellis to use a composition based on a Kimball mixture in an instrument upon which he performs weekly. Ellis' opinion was sought in that he was our first choice as the local musician most suited to become the Indianapolis Symphony organist. He possesses equal talents for performance of both theatre and classical repertoire and was already familiar to the Indianapolis Symphony Orchestra.

Standard organbuilding practice dictates that the entire instrument is first completely drafted on paper. In keeping with our company philosophy, the organ drawings were executed in the style of Wurlitzer: inch-to-the-foot scale drawings that make it very easy for workers to fabricate the structure. This includes the ground frames, chest support lumber, wind conductors, and all associated components. Additionally, each component was restored using traditional materials and practices. All exterior surfaces were sealed with clear lacquer or shellac. Tinted finishes were created to replicate the original Wurlitzer coloring (used on new structural members and repair work). Every piece was cleaned, repaired, and tested in the workshop. The pipes were restored to like-new condition. In restoring the chestwork, particular care was taken to maintain cleanliness—most especially in the channeling. Because of this diligence, the instrument has had only one cipher, and this was shortly after installation during a practice session. The organ has now been used for over 30 performances with the orchestra. The first solo concert on the organ was March 21 with Simon Gledhill.

The entire instrument was pre-erected in our workshop to the extent that all support lumber and wind conductors were fully assembled. Wind lines were fabricated from ABS pipe and mitered to appear as the original Wurlitzer zinc lines. Static lines were constructed from 24-gauge galvanized sheet metal. These processes aid greatly in making for an expedient installation on site. All cable runs were wrapped and bundled with black cloth tape to replicate the appearance of original work.

The switching system selected for the job was a Wilcox Uniflex 3000. The system offers such advantages as full record/playback features, specification versatility, and simplicity of wiring. The latest version

of Uniflex relies on networking cable to connect console, computer, and chambers. There are now no distance limitations, and the console is easily disconnected for moving or storage.

Installation commenced in April, 2009, using two-to-four-man crews depending upon tasks to be accomplished. Every component of the organ had to be carried up three flights of steep, narrow stairs to the chambers. Final assembly and wiring were carried out by Carlton Smith and Justin Nimmo, who is the principal associate and technician of the company. Working around the busy building schedule, the organ was finished in slightly less than three months. It was first demonstrated to a select group of ISO officials three weeks later by Martin Ellis in a program designed to showcase versatility for both classical and theatrical music. Later, a rehearsal was scheduled in which portions of major symphonic and organ works were performed. This proved the ultimate suitability of the Wurlitzer/composite pipe organ to all concerned.

Many people have been integral to the success of the project. We are most grateful to Tim Needler, originator of the vision for a theatre pipe organ in the Hilbert Circle Theatre, and promoter of a monetary donation that brought the project to fruition; Joanne Bennett, Director of Facilities for the Hilbert Circle Theatre and liaison between the builder and the legion of contractors and parties necessary to such a huge undertaking; and the ISO administration and staff for their unceasing support of an admittedly unusual undertaking.

Assisting Carlton Smith Restorations during the restoration and installation process were:

- David Bottom: restoration and installation
- Dr. Shawn Chase: installation
- Martin Ellis: specification
- David Finkel: installation
- John Goulding: restoration and installation
- Thomas Nichols: installation
- Timothy Piotrkowski: restoration and installation
- Kevin Ruschhaupt: installation
- Dr. John Schwandt: specification
- John Struve: restoration
- Dan Tuttle: restoration
- Ronald Winter: piano restoration
- Timothy Winter: restoration
- J. Clark Wilson, J. C. Wilson & Associates: specification and tonal finishing
- Brandon Wood, Goulding & Wood Pipe Organs, Inc.: restoration

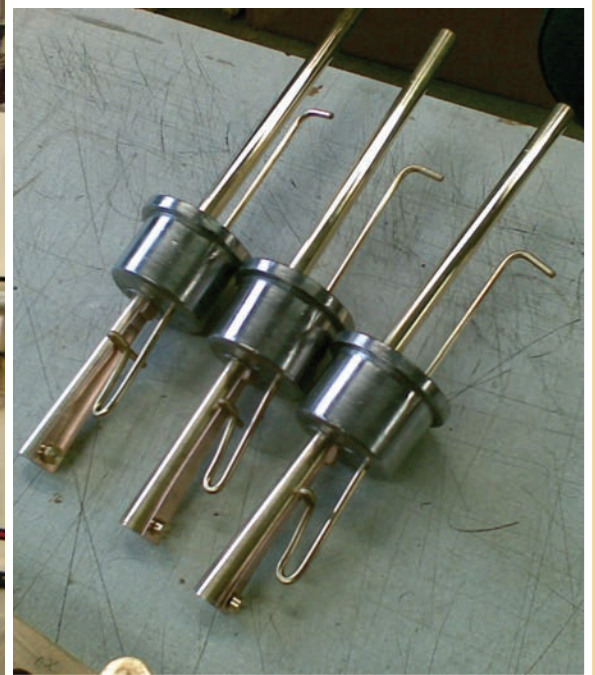
Carlton Smith Pipe Organ Restorations is dedicated solely to the theatre pipe organ.



# The Restoration Process



*The console is prepared for finishing*



*Reconditioned Brass Trumpet motors*



*Restored primary boxes*





*The trap assembly completed in the workshop*



*Trumpet resonators after polishing*



*Everything gets a fresh coat of finish*





*Main chamber components pre-erected in the workshop*



*New wind conductors are run to  
Main chamber components*



*Carlton inspects a  
toeboard*





*Justin applies hinges to secondary motors*



*Five-stop Solo chest*

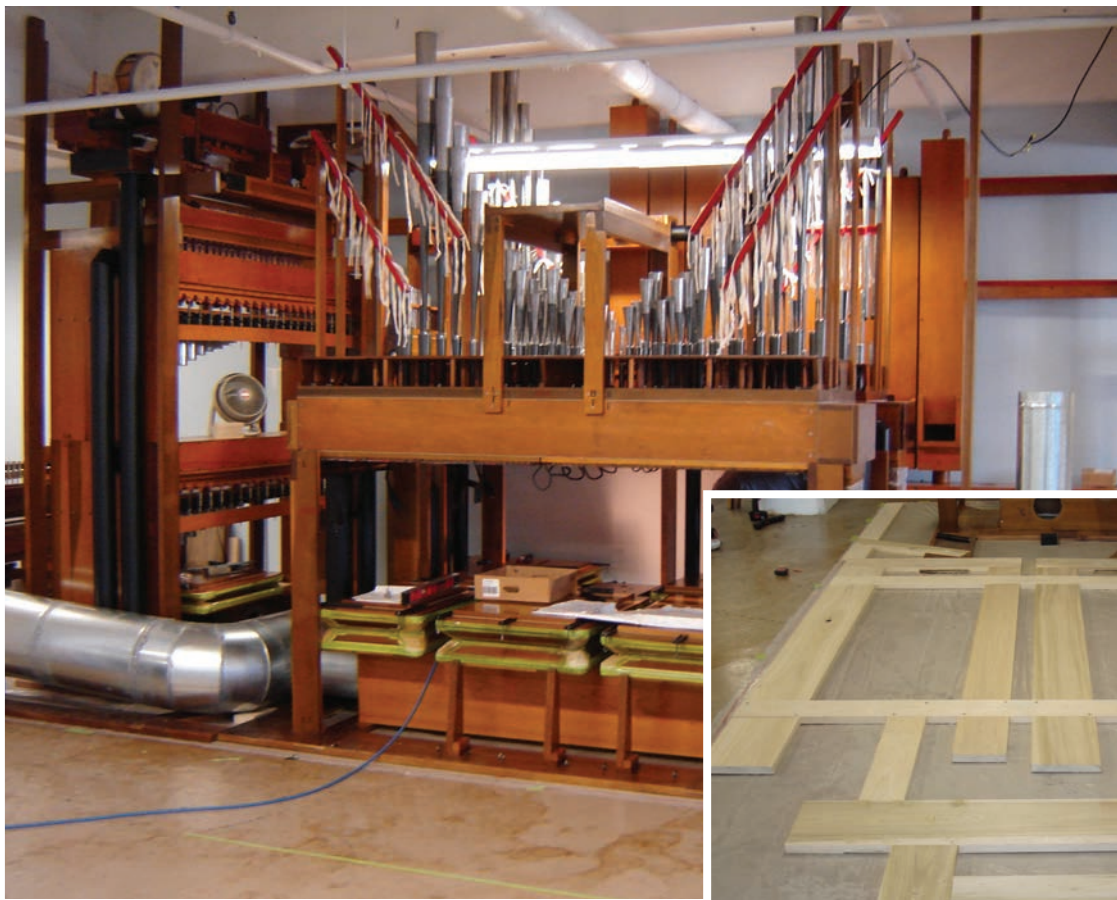


*New primary valves*



*Mixture racked on new toeboard*





*Solo chamber components are pre-erected in workshop*



*Solo ground frame takes shape*



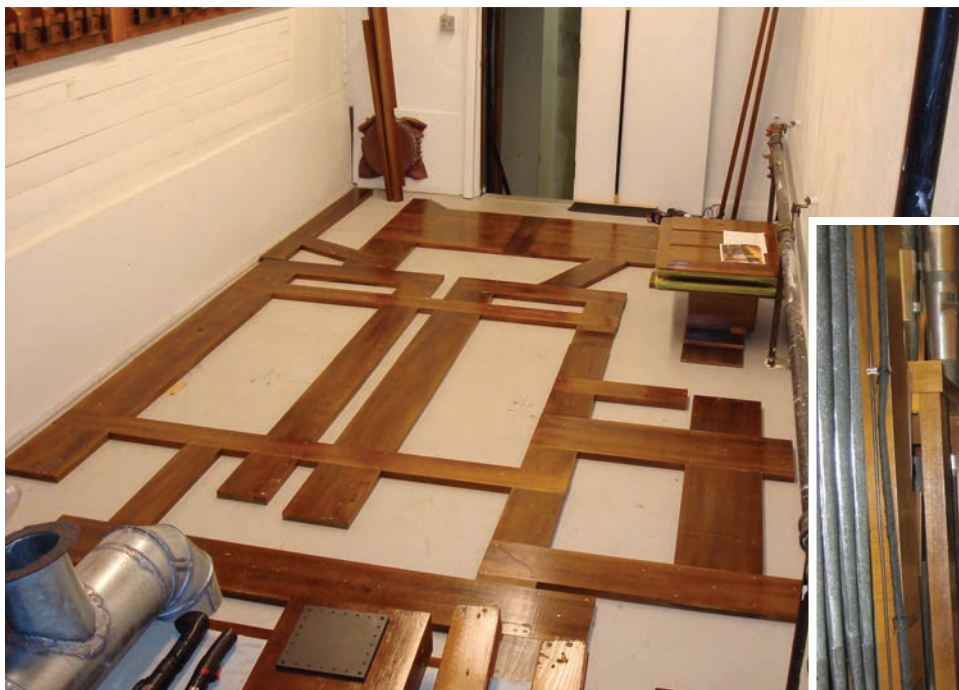
*String bass chest before restoration*



*String bass chest after restoration*



# The Installation Process



*Solo ground frame installed*



*Carlton inspects progress in Main chamber*



*Solo chests ready to receive pipework*



*Solo percussion tower during installation*



# The Completed Installation



The completed console



Solo chamber completed

## Hilbert Circle Theatre, Indianapolis, Indiana

### ANALYSIS

#### MAIN CHAMBER

- 16 Tuba Horn, 73 pipes
- 16 Diaphonic Diapason, 85 pipes
- 8 Clarinet, 61 pipes
- 8 Viole d'Orchestre, 85 pipes
- 8 Viole Celeste, 73 pipes
- 16 Concert Flute, 97 pipes
- 8 Lieblich Flute, 85 pipes
- 4 Harmonic Flute, 61 pipes
- 4 Principal, 61 pipes
- 2 Super Octave, 61 pipes
- Mixture IV, 244 pipes

Chrysoglott, 49 notes

#### SOLO CHAMBER

- 16 Tibia Clausa, 97 pipes
- 8 Brass Trumpet, 61 pipes
- 8 Horn Diapason, 73 pipes
- 8 Orchestral Oboe, 61 pipes
- 8 Kinura, 61 pipes
- 8 Salicional, 73 pipes
- 8 Vox Humana, 61 pipes
- 8 English Horn, 61 pipes
- 16 Trombone, 85 pipes
- 8 Salicional Celeste, 73 pipes

- Marimba Harp, 49 notes
- Xylophone, 37 notes
- Glockenspiel, 30 notes
- Sleigh Bells, 25 notes
- Cathedral Chimes, 25 notes
- Grand Piano, 85 notes
- Traps and effects, 21 units

### STOPLIST

#### PEDAL

- |                              |    |
|------------------------------|----|
| Tibia Resultant              | 32 |
| Bourdon Resultant            | 32 |
| Tuba Profunda                | 16 |
| Diaphone                     | 16 |
| Tibia Clausa                 | 16 |
| Bourdon                      | 16 |
| English Horn                 | 8  |
| Harmonic Tuba                | 8  |
| Diaphonic Diapason           | 8  |
| Horn Diapason                | 8  |
| Tibia Clausa                 | 8  |
| Clarinet                     | 8  |
| Viole Celeste (2 ranks)      | 8  |
| Salicional Celeste (2 ranks) | 8  |
| Lieblich Flute               | 8  |
| Flute                        | 8  |
| Piano                        | 16 |
| Piano                        | 8  |
| Bass Drum                    |    |
| Kettle Drum                  |    |
| Crash Cymbal                 |    |
| Cymbal                       |    |
| Ride Cymbal                  |    |
| Triangle                     |    |
| Accompaniment to Pedal       |    |
| Great to Pedal               |    |
| Great Octave to Pedal        |    |

#### PEDAL ORCHESTRAL

- |                  |    |
|------------------|----|
| Grand Harmonics  | 32 |
| Trombone         | 16 |
| Tromba           | 8  |
| Clarion          | 4  |
| Principal        | 4  |
| Harmonic Flute   | 4  |
| Super Octave     | 2  |
| Harmonic Piccolo | 2  |

### ACCOMPANIMENT

- |                       |    |
|-----------------------|----|
| English Horn          | 8  |
| Trumpet               | 8  |
| Harmonic Tuba         | 8  |
| Diaphonic Diapason    | 8  |
| Horn Diapason         | 8  |
| Tibia Clausa          | 8  |
| Clarinet              | 8  |
| Viole d'Orchestre     | 8  |
| Viole Celeste         | 8  |
| Salicional            | 8  |
| Salicional Celeste    | 8  |
| Lieblich Flute        | 8  |
| Concert Flute         | 8  |
| Vox Humana            | 8  |
| Octave                | 4  |
| Octave Horn           | 4  |
| Piccolo               | 4  |
| Viole                 | 4  |
| Viole Celeste         | 4  |
| Salicet               | 4  |
| Salicet Celeste       | 4  |
| Lieblich Flute        | 4  |
| Flute                 | 4  |
| Vox Humana            | 4  |
| Lieblich Twelfth      | 2½ |
| Twelfth               | 2½ |
| Lieblich Piccolo      | 2  |
| Piccolo               | 2  |
| Piano                 | 8  |
| Harp Sub Octave       |    |
| Harp                  |    |
| Chrysoglott           |    |
| Snare Drum            |    |
| Tambourine            |    |
| Castanets             |    |
| Chinese Block         |    |
| Tom Tom               |    |
| Ride Cymbal           |    |
| Sand Block            |    |
| Octave                |    |
| Solo to Accompaniment |    |

### ACCOMPANIMENT

#### SECOND TOUCHES

- |   |   |
|---|---|
| English Horn                                  | 8 |
| Trumpet                                       | 8 |
| Harmonic Tuba                                 | 8 |
| Diaphonic Diapason                            | 8 |
| Tibia Clausa                                  | 8 |
| Clarinet                                      | 8 |
| Piccolo (Tibia)                               | 4 |
| Piano   | 8 |
| Harp Sub Octave                               |   |
| Octave Glockenspiel                           |   |
| Cathedral Chimes                              |   |
| Triangle                                      |   |
| Traps to Second Touch                         |   |
| Great Octave Accompaniment                    |   |
| Solo to Accompaniment                         |   |
| Solo to Accompaniment Pizzicato (First Touch) |   |

### ACCOMPANIMENT

#### ORCHESTRAL

- |                |   |
|----------------|---|
| Harmonic Flute | 8 |
| Principal      | 4 |
| Harmonic Flute | 4 |
| Super Octave   | 2 |
| Mixture IV     |   |

### GREAT

- |                                    |    |
|------------------------------------|----|
| English Horn (Ten C)               | 16 |
| Trumpet (Ten C)                    | 16 |
| Tuba Profunda                      | 16 |
| Diaphone                           | 16 |
| Horn Diapason (Ten C)              | 16 |
| Tibia Clausa                       | 16 |
| Clarinet (Ten C)                   | 16 |
| Orchestral Oboe (Ten C)            | 16 |
| Viole Celeste 2 ranks (Ten C)      | 16 |
| Salicional Celeste 2 ranks (Ten C) | 16 |
| Lieblich Bourdon (Ten C)           | 16 |





# Attention All ATOS Chapter Officers

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—Rev. Jerry Rittenhouse, senior pastor  
The Kirk of Dunedin, Dunedin, Florida



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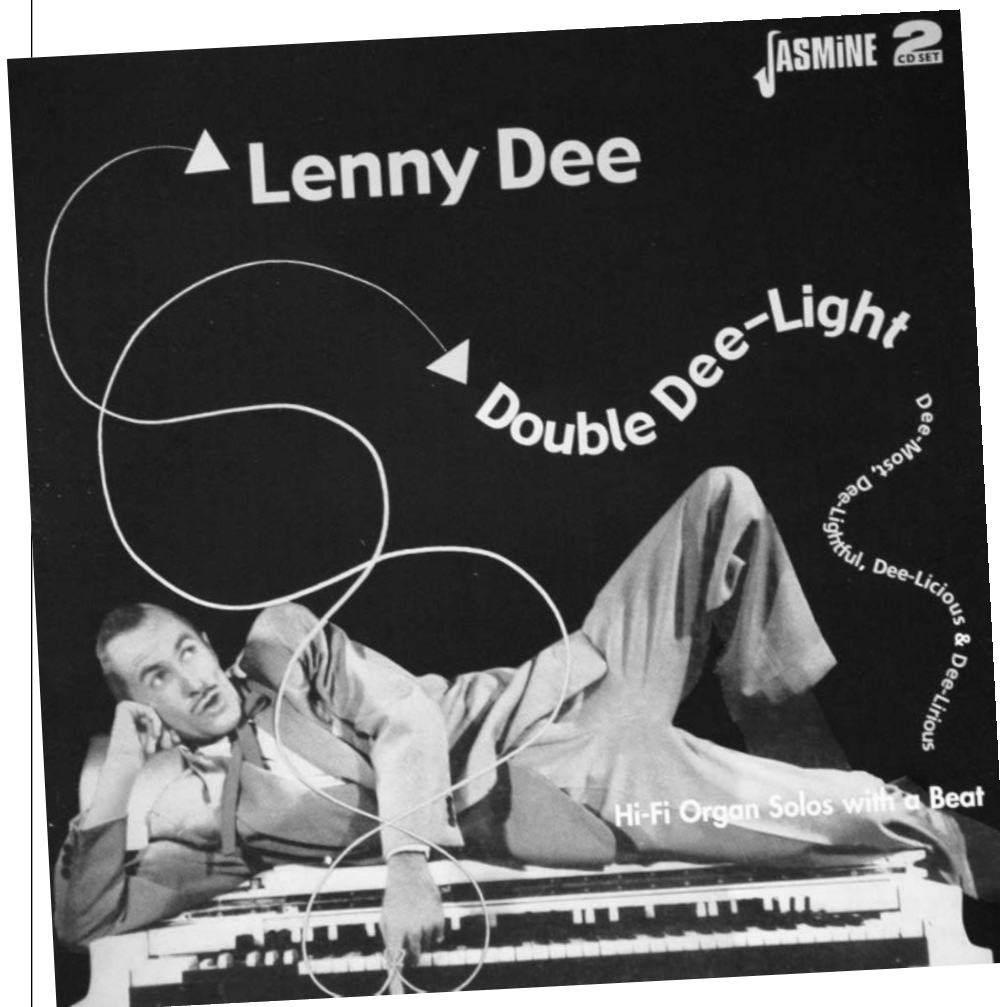
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## LENNY DEE Double Dee-Light

The history of the Hammond could never be complete without mention of the famous Lenny Dee. Born Leonard George DeStoppelaire on January 5, 1923, in Chicago, he was the youngest son of a tavern owner in a family of 11 children in the Windy City's Logan Square neighborhood. As a child, his family moved to Florida, a state that was to be his home for most of his life. As a teenager he studied accordion and piano and became proficient enough to play professionally before he was drafted into the Navy in 1943; he served three years on an aircraft carrier in the Pacific. During breaks in the action Lenny would entertain his shipmates and became at ease playing in front of an audience. After the war, he took advantage of the

G.I. Bill and joined the Conservatory of Chicago, taking his first lessons on the organ. With some of the savings from the Navy, he purchased a Model A Hammond electric organ and soon was booked into various establishments.

While playing at the Plantation Club in Nashville, he was discovered by singer Red Foley, who convinced the Artists and Repertoire department of Decca Records to sign him to a recording contract. Dee remained with Decca and its successor, MCA, for over 20 years. His greatest hit, "The Plantation Boogie" (included in this collection), sold well over a million copies and is a great example of the Lenny Dee style, in which he uses Hammond organ, Solovox, and a percussionist. In his career, Dee released over 50 LPs and played in his own nightclub restaurants in Florida until he died in February, 2006, at the age of 83. He had a jazzy, bouncy, rhythmic style that

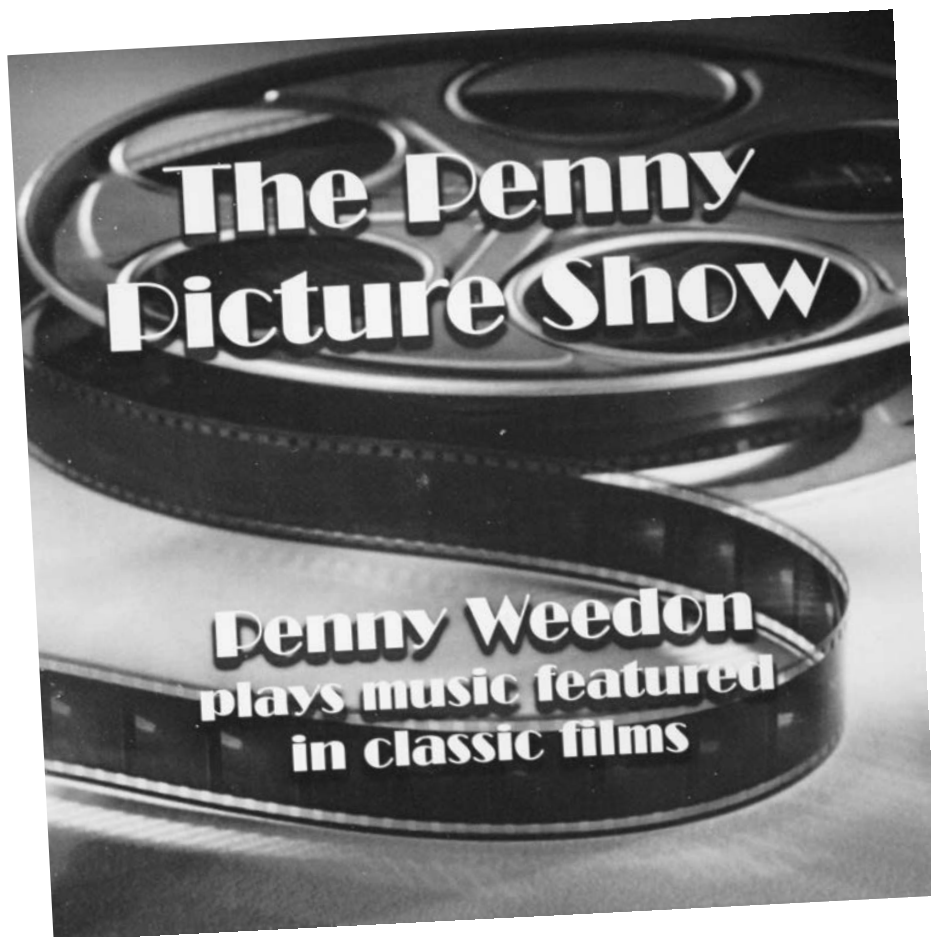
was all his own. Moreover, he was a great entertainer, and adoring fans packed his nightclubs for years.

This CD collection, like Lenny, is immensely entertaining, and the quality of the recordings is like listening to the original master tapes. I personally am glad to add this collection to my archive, since my original LPs are well worn. This is a double CD set offered at less than the usual price of a single CD. Jasmine Records has already released another double CD, *Lenny Dee in Dee-Mand*, on the heels of this one.

Here is the track listing for *Lenny Dee, Double Dee-Light*. Disc 1: "Plantation Boogie"; "Laura"; "Yes Sir, That's My Baby"; "Birth of the Blues"; "Little Brown Jug"; "September Song"; "Ballin' the Jack"; "Exactly Like You"; "Siboney"; "Sweet Georgia Brown"; "The World is Waiting for the Sunrise"; "Donkey Serenade"; "Coquette"; "I'm Beginning to See the Light"; "Chinatown, My Chinatown"; "Charmaine"; "Five Foot Two, Eyes of Blue"; "Out of Nowhere"; "Caravan"; "That's My Weakness Now"; "This Ole House"; "Five O'Clock Whistle"; "Twelfth Street Rag"; "Good Night Sweetheart." Disc 2: "Delicious"; "Fan Tango"; "Stompin' at the Savoy"; "Diane"; "Honky Tonk Train Blues"; "Alabama Bound"; "Tarragona"; "At Sundown"; "Jersey Bounce"; "Hawaiian War Chant"; "What Is This Thing Called Love?"; "Toot Toot Tootsie, Goodbye"; "Jumpin' on the Organ"; "Avalon"; "Somebody Stole My Gal"; "Hot Foot Boogie"; "Josephine"; "Way Down Yonder in New Orleans"; "Oh, You Beautiful Doll"; "Indian Love Call"; "Ain't She Sweet"; "Yodelin' Organ"; "Let Me Call You Sweetheart"; "China Boy."

*Double Dee-Light* and the subsequent double CD, *Lenny Dee in Dee-Mand*, are both available at [www.amazon.com](http://www.amazon.com) for only \$15.95 each. Sound samples of each track are also available on the site. They're great fun and a great Hammond collection.

—Andy Antonczyk



### **PENNY WEEDON** **The Penny Picture Show**

In each issue of THEATRE ORGAN, I try to include some treasures I find that would appeal to the readership of the magazine. Although this disc by Penny Weedon is neither a theatre organ album nor even an organ album, I'm certain that you will find it a joy and totally entertaining. Penelope Weedon is a UK artist originally from Buckinghamshire. She has studied piano, organ, cello, classical guitar, and trumpet. At 18 she went to the Royal College of Music to study piano, organ, and composition. She has had an exciting musical career spanning three continents and has given many theatre organ concerts. She also has had her own organ slot, *PennyWise* on the BBC South and West's *Organ Stop* program. She has worked as an examiner for the London College of

Music and lectured at many keyboard festivals. This CD, *The Penny Picture Show*, was made on a Yamaha EL900M and a Yamaha Tyros 3.

Although there are some sounds made on this instrument that I find unnatural and synthetic, once I got into the actual music presented, it did not matter. The arrangements are breathtakingly original and brilliant. The songs are the familiar tunes of the great movies that we've heard hundreds of times and have come to know and love. What is especially amazing about Penny's presentation of this music is her profound knowledge of various orchestral instruments, how they are used and how each instrument is played and, most importantly, how the sound of each instrument is accurately articulated for its authentic speech parameters. I have listened to this CD many times over several months; I always hear something new and clever each time, and I'm amazed at the nuances of voicing she

assigns to the various "instruments" in her keyboard orchestra. This is a CD that will entertain you time and time again.

The track list is as follows: "That's Entertainment"; "Saturday Night at the Movies/Kissing in the Back Row"; "With One Look"; "A Man and a Woman"; "Somewhere, My Love"; "Arthur's Theme"; "River Kwai March"; "Once Upon a Time in America"; "Tara's Theme"; "There is Nothing Like a Dame"; "The Continental"; "The Windmills of Your Mind"; *Star Trek* Themes; "Missing"; "Thank Heaven for Little Girls"; "Gigi"; "Girl in a Sports Car"; "Laura"; The *Third Man* Theme; "A Bridge Too Far"; "Brief Encounter."

This recording can be purchased at [www.organ.co.uk](http://www.organ.co.uk) for £10.95 (about \$17 US) plus postage, and it will give you hours and hours of pure fun and enjoyment. I highly recommend this CD.

—Andy Antonczyk

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### **GEORGE BLACKMORE, GERALD SHAW** **A Regal Affair**

The original specification of the famous Regal Marble Arch Christie organ was a collaboration between organist Quentin M. Maclean and Herbert Norman, a principal of the famous British organbuilding firm, Wm. Hill & Norman and Beard. In an article written by David H. Hayes in THEATRE ORGAN (vol. 5, no. 2, p. 4) Maclean explains the Marble Arch organ as "being a unique and individual work of art, built and designed to secure perfection, regardless of expense, it has little in common with the ordinary 'mass production' type of cinema organ, and is a shining example of what can be done when an organbuilder is given a free hand and allowed to express his individuality without being unduly hampered by commercial restrictions."

The four-manual, 36-rank, Marble Arch Christie was the largest theatre organ in Europe, and its installation in the little over 2,000-seat Regal Theatre in very tight and

relatively shallow chambers made the even the more sublime stops speak clearly into the auditorium but, contrary to what would be expected, full-organ was thrilling but not bombastic. One of its most costly features was a carillon of 32 cast tower bells operated by pneumatic motors. Although this organ was removed from the theatre in 1964 just before the theatre was demolished, it is important in the legacy of the theatre organ. The organ has been in storage for many years but has recently been purchased by a group of UK theatre organ enthusiasts headed by the virtuoso organist Richard Hills in the hopes that they will eventually restore it so that it can be relevant again.

*A Regal Affair* is another re-release of Concert Recording archives by Don Thompson of Pipe Organ Presentations. We are fortunate to have this recording made available to us again. The performances of the two artists, George Blackmore and Gerald Shaw, are most enjoyable, totally different from one another, and they each demonstrate the vast tonal capabilities of the instrument.

George Blackmore was a classically trained musician, but his first love was always the theatre pipe organ. He played many venues throughout the United Kingdom and Australia and was heard in the United States in the late 1960s and the 1970s. He was a featured organist at the ATOS convention in San Francisco in 1975. The tracks heard on this CD by Mr. Blackmore are: "Around the Marble Arch"; a very clever and intricate arrangement of "Don't Bring Lulu"; variations on Reginald Foort's classic improvisational composition "In a Clock Store"; "Parade of the Sunbeams"; "Carousel Waltz"; "Moonlight Becomes You"; "The Bells of St. Mary's," in which we hear the tower bells (alas, by the time this recording was made, the bells were no longer playable from the console and were played by hand, up in the roof, by Ernest Hart of the Copeman-Hart Organ Company); "A Stitch in Time"; "Adios"; "Try a Little Tenderness"; a powerful and gorgeous rendition of "Finlandia"; and "Memories of You."

Gerald Shaw was the resident organist at the Regal, Marble Arch, from 1953 to 1958. His jazzy style frequent improvisations in the melody line make his playing



completely distinguishable from that of Mr. Blackmore. The tracks included in this disc by Mr. Shaw are: Gershwin medley; Irving Berlin medley; "Frenesi"; "Maria My Own"; "Granada"; "Estrellita"; a beautifully registered and uniquely arranged "Musetta's Waltz"; and "Gypsy Dance" [sic\*]. Especially noticeable about Mr. Shaw's playing on this disc are extremely effective stylizations of the music to emulate jazz rhythms and harmonies popular at the time these tracks were recorded.

I totally enjoyed listening to this CD, especially to hear the large and vastly colorful and historic Christie organ. I am hopeful the organ will once again be heard, as it is apparent from listening to this recording that is a versatile instrument. It is very balanced; however, it does have some very dominating, albeit not unpleasant, reeds which

can be distinguished even in full-organ registrations. *A Royal Affair* is available at [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com) for \$17 plus postage.

\*"Gipsy" as is listed in the album title is the British variant for "gypsy."

—Andy Antonczyk



# Music Review

## JESSE CRAWFORD

### Advanced Courses in the “Popular” Style of Organ Playing on the Hammond Organ

Being asked to review the Jesse Crawford *Advanced Courses in the “Popular” Style of Organ Playing on the Hammond Organ* is rather like being placed in the position of needing to present a review of the Holy Bible.

Crawford (December 2, 1895–May 28, 1962) is perhaps most famous in the world of the theatre organ for the position which he held from 1926–1933 as organist at the New York Paramount Theatre in Times Square. He, along with his wife Helen, performed, broadcast, and recorded extensively. Several hit recordings with the Victor label were to propel him to heretofore unexcelled heights in the world of the organ. His playing was direct, technically perfect, unflinchingly musical, faultlessly efficient, effortlessly orchestrated, and highly expressive. (Any reader who disbelieves this might do well to find one of Crawford’s recordings and, if still in disbelief, try himself to reproduce at an instrument what he hears.) It is no wonder, given the visibility of Crawford’s position, that the musical and technical ideas of this artist would be placed under some scrutiny and, in many ways, widely copied. It is not an understatement to say that Crawford really created much of the technical language, the “dialect” if you will, which was later adapted by other artists in the interpretation of popular music on the theatre organ. Without Crawford, there could be no George Wright. Mr. Wright himself acknowledged this fact, producing an entire recording of exact transcriptions of Crawford arrangements.

The organ courses are a product of a later point in his career (1949) and were originally published by Emil Ascher, Inc. Crawford was still a household name at that time. Before going on, however, a bit of historical perspective is necessary. When talking pictures appeared in 1927, in many places the role of the theatre organ began to be de-emphasized. It was obviously no longer needed for film accompaniment. The solo

organ “slot” was often retained, but the Great Depression spelled the end of many of the lavish stage vaudeville productions. Theatre organists found it increasingly difficult to find regular work in theatres and frequently made the switch to radio or wherever else an organist was needed. Crawford was one of these, taking a job in 1936 with NBC in Chicago. This switch often meant working with a Hammond, as most radio studios were not equipped with anything else. In this case it was quite a natural fit, as Crawford had spent a great deal of time touring with Hammond after he left the theatre. It is well-documented fact, though, that he found these instruments less than inspiring, lacking the magnificent acoustic bloom of the real pipe organ for which there just is no substitute. Crawford was in Hammond’s good graces, to some extent, and saw the Hammond organ as the future of popular organ performance; hence, the organ method included “On the Hammond Organ” in the title. He was truly a prophet of his times. The author is unsure as to whether or not his readers have recently tuned in to the latest top 10 countdown of the pop or country charts. Even the most cursory study of these genres in recent years will show that the Hammond, or a digital reproduction thereof, is still very much with us.

That Crawford should have undertaken to write a method or pedagogy for the study of organ, then, is a fact of greatest interest to the larger world of theatre organ studies and, most certainly, by extension to the ATOS. At a time now when three universities have embraced the instruction of students in the stylistic language of this instrument, no more opportune time could be imaginable for the re-publication by Michael’s Music Service of the *Advanced Course*. It is the central, most comprehensive, and most important of the several pedagogies of which this author is aware. (N.B.: an interesting annotated bibliography covering many of these publications—both those currently in print and not—by Roger McNair is available online at [www.theatreorgans.com/theatrestyle.htm](http://www.theatreorgans.com/theatrestyle.htm).) Its use as a teaching tool, especially for those institutions now offering theatre organ studies and for any serious independent student of the instrument, cannot be

overstated. However, it is important to emphasize that this treatise deals primarily with the transcription of popular music for the organ and does not touch on the art of film scoring. Many of the remarks, however, are equally, or at least partly, transferable to the art of classical orchestral transcription as well.

What appears in print here is actually the second and revised edition, made from Crawford’s original copy which now resides in the collection of Jeff Weiler. The information, divided into 16 lessons, is “unusually detailed for the sake of completeness” and is designed for the professional musician (organist or not) and any serious student of music to play or, more properly, “transcribe” music in the “popular” style for the organ.

Chapters 1–3 and 6 begin with the study of the basic components of music theory—intervals and harmony. Chapters 4–5 introduce accompanimental forms (each chapter dealing with a different meter). Chapter 7 introduces harmonic analysis, the fundamental starting place for transcription. Chapter 8 deals with what Crawford calls “duet form,” which is really the nature of constructing pleasing counter-melodies. Chapter 9 begins the study of “harmonic figuration,” and chapter 10 presents the subjects of modulation and transposition. Chapter 11 introduces the necessity for and means of memorization, and chapters 12–13 present issues surrounding registration. Chapter 14 introduces the “portamento” and deals exclusively with its proper use and, finally, chapters 15–16 present the method of constructing arrangements.

If any criticism could be made of this work, it is that chapters 12–13 deal with registration specific to the Hammond organ. They also rely heavily on the available presets. This seems to the author to be “toeing the party line” to a great extent, and it is a pity that more comments such as those at the top of page 100 regarding the “‘sweet’ combinations I used on theatre organs... comprised of the Tibia Clausa at various pitches, plus the Vox Humana stop” didn’t materialize into a chapter or two dealing specifically with the appropriate and restrained registration of the Unit Orchestra proper. Crawford’s recordings, of course, leave us in no doubt that these would be

most interesting reading indeed, and it is additionally unfortunate insofar as it was not possible in this context to express his views within chapter 8 (“duet form”) of the appropriate possible uses of Second Touch and how registrational contrast might be achieved in the ensemble. This feature was simply not available on the Hammond. The author must again refer the interested reader to the original recordings of Crawford’s work for such registrational details and calls upon interested parties to consider organizing to sponsor or otherwise support the re-issue of his complete recorded works. This is a necessary and important bit of scholarship which has yet to take place in the preservation of the musical legacy of the instrument, and it would be an invaluable aid to students of the art. That Mr. Crawford maximized the Hammond organ with its coloristic possibilities to its very limits within these two chapters cannot be doubted. His comments are all the more interesting given the overall secrecy and mystery with which most organists at that time (including Crawford himself in his earlier days) jealously guarded their registrations.

Rosa Rio, who knew the Crawfords personally, recently shared some important insights regarding the creation of this work. First, a great change had occurred in Crawford after his Paramount days with the untimely and sudden death of his wife, Helen. His grief was profound, and it sent a shockwave through the life of the celebrity

then held up by Paramount to be a sort of “un-touchable god.” Suddenly, he had become very human, and very vulnerable. It was around this time that Crawford met and began studying music theory with Joseph Schillinger. The influence of this meeting cannot be overstated. In fact, included in the preface to the original edition is the following:

Grateful acknowledgment is due to the late Joseph Schillinger, whose teaching in composition and arranging gave me the technical equipment necessary for the organization of my own theatre, radio, and recording experience into coordinated systems of organ study for the beginner and more advanced student.

Crawford was one of the very few students authorized by Schillinger to teach his theory and system of music composition. A musical “constructionalist,” Schillinger was highly organized in his approach to both the subjects of music theory and composition, as well as to the emotional effect which could be achieved by following set formulae. These were areas of great interest to composers for the stage, such as George Gershwin, as well as to those working in

radio, including both Crawford and Rio, who also studied with Schillinger. This pervasive organization, systematic exposition of a type of universal approach, and an “unusually detailed” dense style of presentation are all hallmarks of Schillinger. At any rate, it was a combination of these two events which caused Crawford to shift his efforts and passions towards education and away from the solo spotlight, a mental effort which culminated in the publication of this most important work.

Nothing other than the highest possible recommendation and enthusiastic endorsement of this publication would be possible here. It is a work designed with the greatest care to provide a template for the universal application of the most basic rules of harmony, form, and structure to any popular music being transcribed for the organ—any organ. Its rules are universally applicable, so long as the music to be transcribed is both tonal and melodic. It is the first, the most important, and the most eloquent method book of its kind on the subject ever published. This re-print is available for \$35 from Michael’s Music Service, [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com), 704-567-1066.

—Steven Ball, D.MusA.

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# Chapter News

## ATLANTA

Atlanta, Georgia—Sunday, January 17, the doors opened to the second annual open house and variety show at the Earl Smith Strand Theatre on the square, Marietta, Georgia. The entertainment began in the lobby with James Thrower and Rick McGee at a digital piano. A crowd of over 450 people almost filled the theatre to capacity (581 total seats). John Moore (chapter member and formerly of WSB Radio Atlanta fame) served as emcee, introducing the artists for the afternoon. Performers at the Allen organ were Larry Davis, Ron Carter, and Phillip Allen. A sing-along, silent shorts, and vocalists on stage, as well as solo performances, offered a peek at the versatility of the instrument. The new lift to bring the console to stage level offered a treat that the audience was not expecting. Abby Carter (granddaughter of Ron Carter), Thom and Nicole Gray, and Cassi Costoulas were our guest vocalists. Harper Harris performed on harmonica, and Kevin Lyons of the Atlanta Symphony Orchestra offered trumpet selections—both accompanied by the organ. Many thanks to the Strand Theatre's technical director, Chuck Polasky, whose help was critical to the success of the event, and to Earl Reece, executive director of the Strand Theatre, whose enthusiastic support made the day possible.

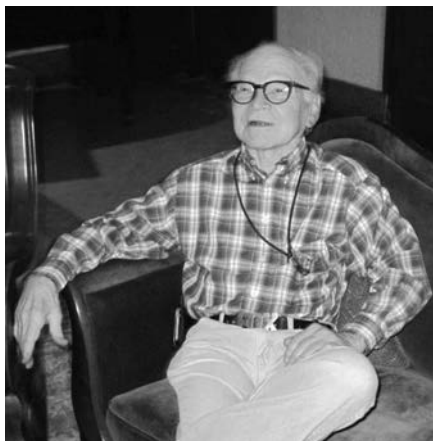
Our February meeting was held at the apartment of Joe Patten, located inside the Atlanta Fox Theatre. This was our second visit to this fabled space. A wonderful re-use of office and storage area, it is now a 3,200-plus square foot residence that looks as though it had always been part of the design of the theatre. Our sincere thanks go to Joe for being a superb host and opening his home to a visit by over 50 attendees. The instruments were a Hammond RT3 and a Chickering reproducing grand piano for which Joe has a large collection of rolls. The artist was Lloyd Hess. A native of Canada, Lloyd studied piano at the Toronto Conservatory of Music, laying the foundation for his organ and accordion proficiency. He has been a church organist here in Atlanta for a number of years. The program offered a wide variety of musical styles and all showed the Hammond to be a capable partner.

As Joe Patten's birthday occurred a few days earlier, attendees offered Joe a chorus of "Happy Birthday."

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



Lloyd Hess (Photo by Elbert Fields)



Joe Patten (Photo by Elbert Fields)

## CENTRAL FLORIDA

Pinellas Park, Florida—Due to a scheduling conflict, there was no meeting in January. Our first meeting of the New Year was held at the Pinellas Park auditorium on February 14, Valentine's Day. A general membership meeting was conducted and election of new board members took place. Bob Logan, Bob Perkins, and Eloise Otterson-Pett were elected to the board of directors. Open console followed the meeting.

Work has progressed on the new console for the Pinellas Park instrument. The manuals and pedals are wired to the new relay. Wiring of the stop action is proceeding.

Richard Gleason and Gary Blais continue routine maintenance on the Tampa Theatre Wurlitzer. This winter has been especially cold and dry. Problems with the central heat at the theatre, along with variations in temperature and humidity, have affected tuning and caused intermittent problems with the mechanical systems.

We are grateful for the end of a very trying winter and looking forward to a better summer.

—Gary Blais  
Cliff Schaffer, President  
407-968-0785, Cliff71@aol.com

## CENTRAL INDIANA

Indianapolis, Indiana—In December, two heavily publicized holiday concerts saw nearly 2,000 people attempt to enter Manual High School's 1,200-seat auditorium, at which the 3/26 Wurlitzer was heard, courtesy of chapter member Justin Stahl. The organ was well received, and hopefully some new fans of the theatre organ have surfaced.

At our January meeting at Manual High School, your former correspondent, Justin Nimmo, put the organ through its paces with a refreshing mix of music from a variety of eras. It is always a treat to hear someone who works on theatre organ restoration demonstrate capable command of the instrument.

Our February meeting was held at the Hedback Theatre, where longtime chapter member Cletus Goens appeared at the console of the 2/11 Page/Wurlitzer organ. This is our chapter's most publicly heard instrument, being played by chapter volunteers for 30 minutes before every performance of nearly all Footlite Musicals productions. Cletus is known for his entertaining style which stems from his considerable experience as a country club and cocktail pianist and organist.

—Tom Nichols  
Carlton Smith, President  
317-697-0318

carlton@theatreorganrestoration.com

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Our January social was canceled due to inclement weather. Dick Handverger had prepared a video and computer presentation that was sure to have pleased all. One bright note is that next year's January social is already planned.

February brought Eric Larson to the console of the Eastern Massachusetts chapter's Mighty 4/18 Wurlitzer. Eric has a bright style. He chooses familiar tunes and puts a special bounce in his presentation.

June will find John Lauter at the Shanklin Music Hall with the White Heat Swing Sextet. The marriage of theatre organ and sextet ought to result in bliss for all.

Plans are well underway for the ATOS 2011 annual convention to be hosted by EMCATOS. Stay tuned for details.

—Bob Evans, President  
bob@organloft.org

## GARDEN STATE

Little Falls, New Jersey—Part one of the annual Garden State Theatre Organ Society budget approval process took place at the new home of the Rainbow Room organ in the Rahway Township Senior Center. Holes have been cut through the wall for the swell shutters, and we are coming down to the wire



for the completion of this installation. Members had an opportunity to explore the chambers and see the progress being made on this lovely 3/10 Wurlitzer.

Our second meeting of the year took place at Bill and Jean Furcht's welcoming home in Skillman, New Jersey. The hard work of running a democratically organized group was rewarded with a mini-concert and open console on the Furcht's Allen organ, plus a generous supply of refreshments. The mini-concert was provided by Don Hansen. This former president of GSTOS is a very talented theatre organist who can entertain with pizzazz on electronic organ as well as on pipes. His mixture of smooth melodies and rousing rhythmic pieces provided the foundation for a highly enjoyable afternoon.

Monthly classic movie weekends continue to have great success at the Loew's Jersey Theatre in Jersey City, New Jersey. The Bob Balfour Memorial Wonder Morton is played for half an hour before each show. The veterans at these events are frequently seen pointing out the swell shutters as the location of the music coming from the chambers. Paul Citti and Ralph Ringstad, Jr. have the audience's appreciation shown to them through applause and cheers and many flashing cameras capturing the moment.

A recent back-to-back showing of *Top Hat* and *The Gold Diggers of 1933* inspired some attendees to dress in formal attire or in period costume. The theatre pipe organ added to the re-creation of a memorable era.

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



Don Hansen prepares for his concert at the Furchts' home (Photo by Cathy Martin)

## HUDSON-MOHAWK

Schenectady, New York—The 2009–10 season of the Hudson-Mohawk chapter began with our traditional banquet catered by a local restaurant on the main stage of Proctors Theatre, Schenectady, New York, on September 28. In addition to fine dining,

members and guests were treated to music provided by the theatre's magnificent 3/18 Wurlitzer pipe organ. The 2009–10 chapter officers were installed: Frank Hackert, chairman; Richard Calderwood, vice chairman; Marion Hackert, treasurer; and Norene Grose, secretary. Outgoing club secretary Maude Dunlap was honored for her many years of service to the chapter.

At the Proctors Theatre annual volunteer appreciation party in the fall, Cathy Hackert accepted the organ club volunteer award for her husband, Carl, as he was recovering from an accident and could not attend the celebration.

The October meeting was a "treat" of a ghoulishly gleeful Halloween party at the Schenectady, New York, home of John Van Laak. Members enjoyed good food, good company, and lots of music. Thanks to John and Carol for once again being such wonderful hosts.

The November meeting consisted of a chamber crawl. Frank Hackert and Claudia Bracaliello ascended to the organ chambers and provided a live video feed which was presented via a monitor to members in the theatre below. Carl Hackert provided narration and a technical demonstration. It was a fascinating glimpse into a world that few are privileged to see.

The February meeting at Proctors had a Valentine's Day theme. Members Robert Frederick, Scott Richards, Ned Spain, and Charlotte Palmeri entertained the group with "heart-felt" tunes.

The club continued its sponsorship, along with MVP Gold and Proctors Theatre, of monthly free noon concerts generally featuring member artists. The talented contributors thus far have been Ned Spain in September; Charles Jones in October; William Hubert in November; William Hubert, Ned Spain, and Greg Klingler in December; Claudia Bracaliello and Helen Maksymicz in January; and Carl Hackert, Charlotte Palmieri, Catherine Hackert (cello), the Glens Falls High School Strolling Strings, Ralph Brooks (Accordion), Ed Kelly (comedian), Sam Madia (vocalist), and Ann Hoffman (vocalist) in February. This concert series was recently featured in *The Gazette*, a daily newspaper in Schenectady.

On January 8, member Ned Spain performed his fourth annual concert at Shell Point Retirement Village in Fort Myers, Florida at an Allen organ.

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



Maude Dunlap is congratulated for her years of service by Frank Hackert (r) (Photo by Norene Grose)



Cathy Hackert accepts the Proctors Theatre organ club Volunteer of the Year award on behalf of her husband, Carl (Photo by Norene Grose)

## JOLIET

Joliet, Illinois—We ended 2009 with a wonderful concert by Bill Tandy from Kokomo, Indiana. His sense of humor makes for a really fun afternoon. We had many talented members play at open console, and I must compliment Glen Taller for his mini-concert. He plays at Beggar's Pizza in Lansing and has come a long way since we first heard him. We had close to 100 members and guests present, and a good time was had by all.

The Joliet chapter has lost two members recently. John Peters died just after Thanksgiving. I had known John for over 40 years, and he always had the right answer for any pipe organ problem we had at the Rialto. So long, John. Another loss to us was Dick Hutchinson, who really enjoyed our chapter and the pipe organ. Dick was a retired dentist and loved playing some very complicated organ music. A wonderful surprise was his generous bequest to JATOE. He will be missed.

In January we had a young artist, Paul Johnson, who had been scheduled to play for us previously but had to cancel due to an injury. Paul played many of our old favorites, and we thoroughly enjoyed them. We had open

# Chapter News

console while we munched on the food feast provided by our members, some of whom are pretty good when it comes to both open console and cooking.

Our February social was one of the best that we had ever had. Instead of hiring a professional artist to play for us, we had four of our own members play, including Jim Patak, Don Walker, Sam Yacono, and Dr. Joseph Uhrich. Each organist had a different style and approach. How nice to hear such a well-varied program. Our social ran a little longer than usual, but who cared? Some of our members had to leave early due to an impending snow storm.

We here in Illinois were not alone this year in fighting off Mother Nature and her blast of cold weather and snow. Grab your boots and snow shovels, and make your way to the Rialto Theatre to hear those wonderful pipes. Neither snow nor rain can stop our members from coming out to hear those beautiful notes!

—Barbara Petry  
Jim Patak, President  
708-562-8538

## LONDON & SOUTH OF ENGLAND

Woking, Surrey—January 16 saw the return of another Woking favourite, Byron Jones, to our Wurlitzer. Well known in the West Country for his Compton and Wurlitzer installations and the many events he organises, Byron was warmly received by our audience members who had braved the worst of the winter weather. This was the final concert before our chapter technical team starts refurbishment work on the console; a report on this work will appear in a future article.

By the time this journal reaches you, we will have commenced the removal of our Christie organ from the Barry Memorial Hall to storage. This follows a series of planning meetings and off-site preparations, including manufacturing transit boxes for all but the largest pipes. This is a major instrument with many 16' extensions, many percussions, and possibly the largest blower in the UK! It's going to be an exhausting few weeks' work.

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



Byron Jones at Woking (Photo by David Coles)



In November, 2004, Catherine Drummond played our last public concert at Barry (Photo by David Coles)

## MANASOTA

Sarasota, Florida—Well, here we are again; everything is great with the Manasota Theatre Organ Society and our world-class Forker Memorial Wurlitzer.

We gathered at Grace Church on January 17 for our first meeting of the new year. We did not have a regular meeting in December so that we could all enjoy the display of almost 400,000 Christmas lights and hear our Wurlitzer played superbly by Tom Hoehn. Joanne Pierson played for five special services December 21–23 and three services on Christmas Eve. Our new Christmas CD is finished and is available. We were very fortunate to have our dear friend, John McCall, perform our mini-concert. John has a wonderful theatre style and is always well received and appreciated. After the program we had open console.

February began our concert series for 2010. Clark Wilson accompanied a great silent film. There has been a great resurgence in silent films with theatre organ accompaniment. No organ can outperform our Forker Memorial Wurlitzer. Clark Wilson is masterful playing the right music at the right moment; this is really an art form.

—Chaz Bender, President  
800-813-0594

## NORTH TEXAS

Dallas/Fort Worth, Texas—January was a quiet month for the chapter, with no scheduled activities taking place, although several of our local organists took advantage of the open schedule to get in some practice time on the Wurlitzer. Routine maintenance on the chapter's 3/17 Wurlitzer at the MPAC was the order of the day. This included the addition of the final rank, the Orchestral Oboe. The permanent four-channel amplifier for the traveling organ was installed in preparation for upcoming events.

At the February meeting we held our annual elections: all current officers were re-elected. With all other routine business taken care of, we then heard four guest organists: Glen Swope, Mike Tarzis, Al Cavitt, and Bob Whiteman. They presented a wide variety of music that was greatly enjoyed by all. During the open console session that followed, several members took turns, and all were pleased with the recent improvements in the operation of the organ.

—Kenneth E. Brown  
Don Peterson, President  
972-422-7757, dpete.tx@verizon.net



Mike Tarzis (l), Al Cavitt, Bob Whiteman, and Glenn Swope (Photo by Don Peterson)



Bob Acker during open console (Photo by Don Peterson)

## NORTHERN CALIFORNIA

Berkeley, California—November 1, 2009, was our chapter public concert on the Wurlitzer organ in the Berkeley Community Theatre on the campus of Berkeley High School. Australians Scott Harrison and Mark Page played for us, with Scott at the organ and Mark at the piano. They played an enjoyable and varied program that ended with Mark playing bagpipes for the last two numbers.

One of our long-time members, Lorraine Smith, passed away on November 11, 2009. She had been living in Carlsbad, California for the last 10 years. In 1969, she and her late husband, Al, built a Chalet-style home and installed a two-manual Smith organ.

The required annual meeting was held January 24 at the Berkeley Community Theatre. Before the meeting, Don Feely from Portland, Oregon played a varied and delightful program for us. We could certainly tell that he knew his way around a large organ, having played the big instrument at the Organ Grinder Restaurant in Portland for over 11 years. His refreshing program consisted of material from Disney movies to the classics, Sousa marches to ragtime, and 1950s nostalgia to gospel.

Donna Parker played an enjoyable program for our public concert on February 14.

The chapter welcomes new members Nicolie A. Bolster-Ott of Berkeley, Larry Kukan of San Francisco, and John D. Whitmore of Santa Clara

Chapter member Don Ravey has just created a new chapter web site, independent of the ATOS web site, at [www.norcalatos.org](http://www.norcalatos.org).

—Elbert Dawson

Neal R. Wood, Chairman

415-861-7082, [nealwood@pacbell.net](mailto:nealwood@pacbell.net)

## ORANGE COUNTY

Fullerton, California—Greetings from Southern California!

Our concert series continued during *Wurlitzer Weekend* held in the Los Angeles area with a performance on Sunday, January 17, at Plummer Auditorium in Fullerton. Featured artists were Randy Woltz at the 4/37 Wurlitzer console, teamed with the Crazy Rhythm Hot Society Orchestra, an 11-piece combo led by Mike Henebry. The audience was treated to both “hot” jazz and novelty numbers from the 1920s and ‘30s, and Randy left the console for some numbers to play the drums with the orchestra—double talent. Ginger Pauley lent her vocal talents to several pieces, complete with wardrobe changes to suit each theme. Ginger’s costumes were so siren-like and stunning that one of our board members, Jim Merry, proposed to her immediately after the

show. At that very moment, Jim’s wife, Judy, walked up, rolling pin in hand, and reminded him severely that she disapproved of his liberal affections. There is simply nothing like live music!

We continue to replace leather components as needed in the organ. A program has been adopted to inventory all perishable items and estimate the remaining service life—this allows gradual refurbishment at our leisure, not the night before a concert. Fortunately, the organ is in good shape overall, so the repair process is manageable.

Visit our web site at [www.octos.org](http://www.octos.org) for upcoming concert schedules.

—Randy Bergum

Don Near, Chairman

714-539-8944, [donnear@cox.net](mailto:donnear@cox.net)



Miss Ginger sings (Photo by RandyFoto)

## ORLANDO

Orlando, Florida—Our January meeting found a small but dedicated group at Lake Brantley High School after a long period of meeting at various other venues. We are once again the sole owners of this magnificent instrument. Our president, John Nardy, brought us up to date on the status of the lien against the Wurlitzer organ. The lien has been satisfied through negotiation rather than monetary payment. Negotiations are ongoing to secure a new lease with the school and Seminole County.

In February, the monthly meeting coincided with a concert by Dave Wickerham at the newly restored 1922 Athens Theatre in Deland. The Allen digital organ was a gift to the theatre by Julia Konger in memory of her late husband, Al. He had installed it in a cavernous music room in their Spruce Creek home. This replaces a 3/17 Wurlitzer, which was in the process of being rebuilt when Florida was hit by four major hurricanes in the summer of 2004. The victim of extensive damage, the organ was deemed a total loss, and plans to have an organ were dropped until Mrs. Konger came forward with this generous gift. Dave’s concert, under the auspices of Susan Cole Keyboard Productions, was nothing short of spectacular! Running the gamut of show tunes, ragtime, smooth jazz, and classical music, the appreciative audience, which all but filled the orchestra

seating, gave him several ovations. Dave left them wanting more.

—Jack Doyle

John Nardy, President

407-862-1390



The Athens Theatre (Photo by Jack Doyle)



Dave Wickerham (Photo by Jack Doyle)

## PUGET SOUND

Seattle, Washington—Puget Sound chapter members are working furiously to bring you the finest ATOS convention possible. With 16 top artists performing at 14 of the Pacific Northwest’s most outstanding instruments, in an interesting variety of venues, from theatres to a museum to a roller rink to a quaint country social hall, the event promises to be a feast for both the ears and the eyes. With such an array of events over the course of just one week, the palate of every true theatre organ aficionado will be satisfied.

Attendees are encouraged to book a few extra days to explore the many tourist attractions in the area—Seattle Space Needle, Experience Music Project, Museum of Glass, the fascinating waterfront and Seattle Aquarium, Ballard Locks and fish ladder, and Museum of Flight, to name just a few.

The hard working PSTOS convention committee looks forward to greeting everyone in Seattle this summer!

—Jo Ann Evans

Jamie Snell, President

206-525-4521, [jamie@pstos.org](mailto:jamie@pstos.org)



# Chapter News

## RIVER CITY

Omaha, Nebraska—For several years now, the River City Theatre Organ Society has held its January meeting at Masonic Manor in Omaha, an independent living facility. This year's meeting was held on Sunday, January 17. The Manor has a large reception room that is home to a Conn organ and a grand piano. After a short business meeting, the chapter's vice-president, Jeanne Sabatka, entertained 80 RCTOS members and residents of the facility with a variety of standards and favorites.

The chapter's Sunday, February 21, meeting was held at St. Paul's Lutheran Church in Omaha. The church's organ is a Rodgers with MIDI capabilities. Past president Greg Johnson was the guest artist. Greg's program included several classical and sacred selections. Greg also demonstrated some of the awesome sounds and MIDI voices of the organ.

The chapter's annual concert at the Rose Theatre in Omaha, *Hooray from Hollywood*, will be held on Sunday, July 18 at 3:00pm.

Keep up to date with us; visit our website at [www.rctos.com](http://www.rctos.com).

—Jerry Pawlak  
Bob Markworth, President  
402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Jeanne Sabatka at Masonic Manor  
(Photo by Jerry Pawlak)



Greg Johnson at St. Paul's Lutheran Church  
(Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—There was a plethora of organ pipes and Army stripes present and accounted for at *Pipes and Stripes IV* on January 17 at Denver's historic Paramount Theatre for the heaping fourth helping of our popular partnership with the 101st Army Band of the Colorado National Guard. Veteran Paramount house organist Bob Castle and Jim Calm were at the twin consoles, and the 101st brought their outstanding concert band, Dixieland band, and, for the first time, Open Range country band. The concert band and organ performed Holst's "Mars" from *The Planets*. Saxophonists of various ranks blended with the Wurlitzer's solo chamber saxophone rank for a lively rendition of a well-known tune popularized by a famous saxophonist. Sgt. Lance Christensen had the audience of 1,300 echoing his scat singing in true Cab Calloway style, and Bob Castle artistically accompanied a swashbuckling 1920s silent film.

Our February 7 club social, *Never on a Sunday* (especially Super Bowl Sunday!), was a friendly joint meeting of the Denver chapter of the American Guild of Organists and the Rocky Mountain ATOS chapter. Fourteen-year-old Bryan Dunnewald from Arvada performed brilliantly at the four-manual Allen digital organ. Bryan has a bright future. Barbara and Ken Mervine performed some beautiful vocal and organ duets, DeLoy Goeglein played a favorite selection, and Bob Castle explained the differences between classical and theatre organs. Musical sparks were flying as Frank Perko explored the awesome MIDI possibilities of the digital organ and performed some amazing duets with Ken Mervine at the grand piano.

—Jim Calm, President  
[jimcalm32@yahoo.com](mailto:jimcalm32@yahoo.com)



Bob Castle and Jim Calm at the Denver Paramount Wurlitzer (Photo by Bill Kwinn)



Ken Mervine at the piano and Frank Perko at the Allen (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—Despite the January cold, togetherness was alive and well with a great turnout at the January meeting in the home of Ken and Dawn Iborg. After asking other members to perform at his home in recent years, Ken, or should I just say the writer of this article, took to the console. It's always a joy to perform on your own instrument, knowing its every strength, weakness, and eccentricity. There is none of that learning curve to figure out where things are on someone else's instrument. And let's not even mention having to modify arrangements to utilize, or "make do," with what each organ has to offer. Oh, how we organists can envy those trumpets, pianos, violins, kazoos, and a host of other instruments where there are little, if any, surprises from one to the next. Yet, who among us would trade for anything less?!

An always highly anticipated event is our gathering at the City Museum to hear the St. Louis chapter's 3/17 Wurlitzer. Member Chris Soer provided the musical program. His wonderfully presented arrangements took us from Broadway to the Beatles, and it's just that sort of variety we need in theatre organ performances. Chris also stays very busy with his duties as plant superintendent at Wicks Organ Company; at times he is not just out of state but out of the country, overseeing pipe organ installations.

—Ken Iborg  
Jim Ryan, President  
314-416-0146, [jim@stos.org](mailto:jim@stos.org)



Chris Soer at the City Museum  
(Photo by Gary Broyles)

## SOONER STATE

Tulsa, Oklahoma—In January, the Sooner State chapter showed the silent film, *The Son of the Sheik*, starring Rudolph Valentino. At least 300 people came out to see the movie, including many young people who hadn't previously seen a silent film. Bill Rowland did a great job accompanying. Before the film, we had a sing-along with songs from 1920s, and Bill gave us some interesting facts about Valentino's life in Hollywood.

Friday, February 19, was our third annual gospel music night, with a program organized by Carolyn Craft. Many of our members are church organists, so there is a natural interest in this kind of music. Our Robert-Morton adapted beautifully. Carolyn Craft and guest organist Charlie Tibbs of Evangelistic Temple in Tulsa opened the program with piano/organ duets, and Charlie sang some songs, accompanying himself on the piano. Bill Rowland brought the Solid Brass Quintet, composed of trumpet players (father and son) Joel and Jerry Walden, French horn player Jim Brakey, trombonist Bob Archibald, and tuba player Bill Rowland. Paula Hackler did a turn at the organ and then joined Bill Rowland in some organ/piano duets. Lynda Ramsey joined Paula at the piano, and the two accompanied Lynda's husband, Randy, who sang several selections.

Bruce Wilkin, organist at Tulsa's First Baptist Church, brought Sue Wilson, a professional singer who works with the Signature Symphony as well as his church program, and he accompanied her on the piano for several songs. He then moved to the organ for a solo turn. Wayne Underwood sang for us, accompanied by his wife, Myra, at the piano. Joyce Hatchett played an original piano selection and several organ pieces. Phil

Judkins, our chapter president, performed several selections, and Don Sandkuhl sang for us, accompanied by Carolyn.

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



Participants in Gospel Music Night  
(Photo by Phillip Gray)

## SPOKANE FIRST NAZARENE

Spokane, Washington—Our new "Adopt a Key" fundraising program launched Sunday, March 7, to great effect. People can adopt keys or pedals for \$30; children and youth can adopt stopkeys for \$5. Six keys were adopted that day; contact us to adopt yours!

All proceeds go toward the final renovation phase and ongoing maintenance. Adopters of keys or stopkeys can arrange a time to get their picture taken at the console, while playing the organ.

One correction to last issue's chapter news: the SFNTOS e-mail address is sfntos@live.com. Sorry for the error.

The Spokane First Nazarene chapter also is pleased to present—in partnership with online printing giant CafePress—a store, featuring hats, t-shirts, coffee mugs, bumper stickers, and more. All net proceeds help fund the renovation and maintenance. The website is [www.cafepress.com/sfntos](http://www.cafepress.com/sfntos).

Our newly redesigned website, [www.sfntos.org](http://www.sfntos.org), went live last month. Check often for chapter news and updates.

—Jonathan Gradin  
Ken Fuller, President  
509-999-2057, wurly\_1@mac.com

## VALLEY OF THE SUN

Phoenix, Arizona—Our January 9 silent film at the Orpheum Theatre was *Safety Last*, starring Harold Lloyd. Organ accompaniment for our silent film series is provided by Ron Rhode. Ron also plays a 30-minute mini-concert before the film, usually including songs that somehow relate to the movie. Behind the scenes items are shared by

Don Hall, cinema instructor at Gateway Community College. As a nice surprise that evening, about a dozen members of the audience showed up in period costumes of the silent movie era.

The next day we enjoyed a program at Phoenix College featuring young organist Eric Fricke. Eric was on his way to college in Santa Fe, New Mexico. The Wurlitzer was being cantankerous that day, presenting Eric with dead notes, ciphers, and other weird sounds. He played what he could on the organ, and then transferred to a grand piano on stage for other numbers. He took all of the technical problems in stride and did a fine job despite them.

We've lost three of our long-time members in a very short time: Ray Danford (a past president of the chapter), Barbara Vandiver, and Jack Fancher all passed away recently. Our thoughts and sympathies go out to their families.

Our "master of obscurities" from Tucson, chapter member Don Story, played the program at the First Christian Church Fellowship Hall on February 27. He entertained us with about a dozen songs. A few of them came from old movies and were familiar to some of the audience. Open console followed.

—Madeline LiVolsi  
Bill Carr, President  
623-694-1746, Billcarr3.atos@cox.net



Eric Fricke at Phoenix College  
(Photo by Madeline LiVolsi)



Don Story at First Christian Church  
(Photo by Madeline LiVolsi)

# 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](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm)

## ARIZONA

**Organ Stop Pizza**—1149 East Southern Avenue, Mesa, 480-813-5700 (4/78W). 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](http://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](http://www.silentsundays.info)

## CALIFORNIA (NORTH)

**Berkeley Community Theatre**—1930 Alston Way, Berkeley, 510-644-2707 (4/42W). All shows 2:30pm. [www.theatreorgans.com/norcal](http://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.

**California Automobile Museum**—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Formerly Towe Auto Museum. Sunday concerts, Friday night silent films. [www.SierraChapterATOS.org](http://www.SierraChapterATOS.org)

**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](http://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](http://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](http://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.

## 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](http://www.visitcatalina.org)

**El Capitan Theatre**—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played daily before shows. House Organist: Rob Richards. Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward. [www.elcapitantickets.com](http://www.elcapitantickets.com)

**Granada Theatre**—616 Kentucky Street, Bakersfield, 661-330-6733 (4/24RM). Poorman's Pipe Organ Convention, May 1 and 2, free admission. [www.theatreorgans.com/spohngranada](http://www.theatreorgans.com/spohngranada)

**Plummer Auditorium**—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). June 20, 2:30pm: Robert Israel accompanies the new restoration of Buster Keaton's *The General*. [www.octos.org](http://www.octos.org)

**Nethercutt Collection**—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74W). All events free, limit 4 tickets per household. Call for reservations. Voicemail, e-mail, and fax reservations not accepted. June 18, 8:00pm and June 19, 2:00pm and 8:00pm, Ty Woodard. October 15, 8:00pm and October 16, 2:00pm and 8:00pm, *Silent Movie Night* with Joe Rinaudo, projectionist and Dean Mora, organist. December 3, 8:00pm and December 4, 2:00pm and 8:00pm, *Christmas Concert Series*, featuring Rob Richards with pianist Alex Zsolt. December 10, 8:00pm and December 11, 2:00pm and 8:00pm, Ron Rhode. [www.nethercuttcollection.org](http://www.nethercuttcollection.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](http://www.laorpheum.com)

## COLORADO

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (GW4Q). May 16, 2:00pm: *DeLoy Delights*: DeLoy Goeglein. June 6, *Northern Exposure*, Doc Fergy, Doug Thompson, Kevin Utter. September 19, *Tab Stops & Truck Stops*, Uncorked Players. RMCATOS members no charge, others \$5. [www.rmcatos.org](http://www.rmcatos.org)

## DELAWARE

**Dickinson High School**—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). All concerts at 7:00pm unless otherwise noted. June 12, Lew Williams; July 17, Rich Lewis. [www.dtoskimball.org](http://www.dtoskimball.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 Hobbis, and Heidi Lenker.

**Roaring 20's Pizza and Pipes**—6750 US Highway 301, Ellenton, 941-723-1733 (4/41W). Sunday through Thursday evenings: open 4:30pm to 9:00pm; organ performance: 5:00pm 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](http://www.roaring20spizza.com)

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

## GEORGIA

**Earl Smith Strand Theatre**—117 North Park Square, Marietta, 770-293-0080 (Allen 317EX). Pre-shows for movies and other events by Strand organists Ron Carter, Rick McGee, Larry Davis, Phillip Allen, and James Thrower.

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

**Rylander Theatre**—310 West Lamar Street, Americus, 229-931-0001 (3/11M). Organ featured for pre-show productions of the Sumter Players and other events. [www.rylander.org](http://www.rylander.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](http://www.palacehilo.org)

## ILLINOIS

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

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

**Lincoln Theatre**—103 East Main Street, Belleville, 618-233-0018 (3/15C). Movie overtures: Friday, David Stephens; Saturday, volunteers. [www.lincolntheatre-belleville.com](http://www.lincolntheatre-belleville.com)

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

## IOWA

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



Codes used in listing: A=Austin, B=Barton, C=Composite, CHR=Christie, CPTN=Compton, E=Estey, GB=Griffith Beach, 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: Micah Bisson, P.O. Box 97, Bothell, Washington 98041-0097, atc@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page ([www.atos.org/calendar](http://www.atos.org/calendar)).

## MAINE

**Merril Auditorium**—20 Myrtle Street, Portland, 207-553-4363 (5/103A). August 17, 7:30pm: Christoph Bull accompanies a silent movie (TBA). Pre-concert talk at 6:30pm. Tickets available through Port Tix, 207-842-0800, [boxoffice@porttix.com](mailto:boxoffice@porttix.com), or <http://tickets.porttix.com>. [www.foko.org](http://www.foko.org)

## 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, 734-668-8397 (3/13B). Daily overtures before evening films, plus silent films for special occasions. Dr. Henry Aldridge, Director; Dr. Steve Ball, Staff Organist; Stephen Warner, Newton Bates, Fr. Andrew Rogers, Emily Seward. [www.michtheater.org](http://www.michtheater.org).

**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](http://www.redfordtheatre.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](http://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](http://www.fabulousfox.com)

## NEBRASKA

**Rose Theatre**—2001 Farnam Street, Omaha, 402-345-9718 (3/21W). July 18, 3:00pm, *Hooray! from Hollywood*, Rob Richards at the Wurlitzer with an 18-piece Big Band, the Swingtones, and the 1927 Laurel and Hardy silent short, *Two Tars*.

## 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.

**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). May 30, 2:30pm: Ron Rhode. [www.theatreorgans.com/rochestr](http://www.theatreorgans.com/rochestr)

**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](http://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](http://www.proctors.org)

## NORTH CAROLINA

**Carolina Theatre**—310 South Green Street, Greensboro, 336-333-2600 (3/6C-Electronic). Organ played before and after the *Carolina Classic Film Series*. [www.carolinatheatre.com](http://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](http://www.fargotheatre.org)

## OHIO

**Cincinnati Music Hall**—1241 Elm Street, Cincinnati, 513-621-1919 (3/31W). Concerts, special events presented by the Ohio Valley chapter of ATOS. [www.ohiovalleychapteratos.org](http://www.ohiovalleychapteratos.org)

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

**Ohio Theatre**—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. [www.cpa.org](http://www.cpa.org)

**Palace Theatre**—605 Market Avenue North, Canton, 330-454-9181 (3/12 Kilgen). Frequent pre-show and intermission use; occasional concerts. [www.cantonpalacetheatre.org](http://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](http://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](http://www.lorainpalace.org)

**Palace Theatre**—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. [www.marionpalace.org](http://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](http://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, 7:00pm, Dennis James performing. Free admission. Sooner State Chapter ATOS, 3rd Friday of each month, programs and open console. [www.theatreorgans.com/SoonerStateATOS](http://www.theatreorgans.com/SoonerStateATOS)

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (Electronic). Silent film series on Wednesdays at 1:00pm. [www.cinematolovers.com](http://www.cinematolovers.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](http://www.elsinoretheatre.com)

## PENNSYLVANIA

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

**Keystone Oaks High School**—1000 Kelton Avenue, Dormont, 724-446-9744 (3/19W). Unless otherwise noted: doors open 6:45pm, shows 7:30pm, tickets \$12/advance or \$15/at the door. May 1: Ken Double and the Steel City Harmonizers Barbershop Chorus; September 4: Hector Olivera—tickets \$20. [mysite.verizon.net/patos.wurlitzer](http://mysite.verizon.net/patos.wurlitzer)

**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](http://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](http://www.tennesseetheatre.com)

# Around the Circuit

Theatre Organ Programs  
and Performances

## 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.peerysegypthiantheater.com](http://www.peerysegypthiantheater.com)

## VIRGINIA

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

## WASHINGTON

**Lincoln Theatre**—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7W). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays. [www.lincolntheater.org](http://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). Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration. [www.stgprepresents.org](http://www.stgprepresents.org)

## 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 (3/27C). 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.

**The Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16W). June 5, 7:30pm: Chris Gorsuch, ATOS 2008 Organist of the Year, playing music of the Big Band era. Tickets \$22/adults, \$15/students w/current ID. [www.thephipps.org](http://www.thephipps.org)

## AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood SA +61-8-8272-1177 (4/29W). Organ played before evening sessions on Tuesday, Friday, and Saturday nights. [www.capri.org.au](http://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.

## CANADA

**Casa Loma**—1 Austin Terrace, Toronto, 416-499-6262 (4/19W). All shows 8:00pm. April 6, Clark Wilson accompanies the Buster Keaton silent film *Seven Chances*; May 3, Ross McDonald. [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto)

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Avondale, Auckland, +64 9 5257067 (3/16W). All concerts on Sundays at 2:00pm. May 2, *City Lights* silent movie; August 15, David Gray (UK); September 12, Ken Double (USA); October 17, Martin Ellis (USA). [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota)

## UNITED KINGDOM

**Assembly Hall**—Stoke Abbott Road, Worthing, West Sussex, 011-44-1903-206206 (3/23W). 23 May: Richard Hills, Simon Gledhill, and Thomas Trotter; 27 June: Nicholas Martin; 26 September: Richard Hills; 26 October: Phil Kelsall; 21 November: Simon Gledhill. [www.worthing-wurlitzer.org](http://www.worthing-wurlitzer.org)

**Civic Hall**—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44CPTN). 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](http://geocities.com/comptonplus/civic_hall.html)

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

**Musical Museum**—399 High Street, Brenford, London, 011-44-0-2085-608108 (3/12W). Prelude before 3:00pm *Movies and the Musical Museum*, played by Chris Barber at the Wurlitzer, tickets £6.50/£5.00: Visit website for most current schedule. [www.musicalmuseum.co.uk](http://www.musicalmuseum.co.uk)

**New Victoria Centre**—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm; doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, phone as above. 08/09 May: Christian Cartwright; 05 June: *In the Classical Mood* with Michael Haynes; 10 July: Teach-In with Len Rawle; 07 August: Young Organists' Showcase; 11/12 September: Chris Powell; 16/17 October: Richard Hills; 20/21 November: Kevin Grunill; 18/19 December: Gala Christmas Concert. [www.netoa.org.uk/](http://www.netoa.org.uk/)

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-1132-705885 (3/13 CPTN/CHR). All concerts Sundays 2:30pm; doors open 2:00pm. 28 March: Nicholas Martin; 4 July: Peter Jebson. [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Pollockshaws Burgh Halls**—2025 Pollockshaws Road, Glasgow, Scotland 011-44-0-1355-224761 (3/19W). All concerts Sundays 2:45pm. 23 May: Chris Powell; 20 June: Simon Gledhill; 29 August: Kevin Morgan. [www.scottishcinemaorgantrust.org.uk](http://www.scottishcinemaorgantrust.org.uk)

**Rye College**—Love Lane, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. 23 May: Phil Kelsall; 26 September: Paul Roberts; 24 October: John Mann; 28 November: Robert Wolfe. [www.ryewurlitzer.co.cc](http://www.ryewurlitzer.co.cc)

**Stockport Town Hall**—Edward Street, Stockport, Cheshire, 011-44-0-1614-272180 (4/20W). 24 May, 12:00pm: Nicholas Martin; 20 June 2:30pm: Carolyn Hawkins, Wurlitzer/Flute Salad; 28 June, 12:00pm: John Mann; 26 July, 12:00pm: Kevin Morgan; 19 September, 2:30pm: Nicholas Martin; 27 September, 12:00pm: Peter Jebson; 19 December, 2:30pm: Kevin Morgan; 20 December, 12:00pm: Andrew Nix. [www.itotf.org.uk](http://www.itotf.org.uk)

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

**Victoria Hall**—Victoria Road, Salthaire, West Yorkshire, 011-44-0-8454-002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 9 May: David Ivory; 13 June: Phil Kelsall; 24 July, 1:30pm: Phil Kelsall plays for dancing; 27-30 August: Cinema Organ Society Northern Convention; 19 September: Howard Beaumont Trio; 10 October: Michael Wooldridge; 12 December: Richard Hills. [www.cosnorth.co.uk](http://www.cosnorth.co.uk) and [www.cinemaorgans.org.uk](http://www.cinemaorgans.org.uk)

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# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

RENAISSANCE HOTEL,  
CLEVELAND, OHIO

TUESDAY, JUNE 30-SUNDAY,  
JULY 5, 2009

Chairman of the Board Craig Peterson called the meeting to order at 9:02am on Tuesday, June 30, 2009.

Secretary Bob Evans called the roll.

**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 DeMajo, Jelani Eddington, Allen Miller, Don Near, Donna Parker, Doug Powers, Bucky Reddish. **Board Member Excused:** David Barnett. **Youth Representative to the Board:** Tyler Morkin.

**Staff Present:** Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Patak, Archives and Library; Jeff Weiler, Journal Editor and Parliamentarian

**Guests Present:** Gus Franklin, Tom Garver, Michael Johnston, Jack Moelmann, John and Phyllis Nardy

Chairman Peterson declared a quorum.

Paul Van Der Molen gave a summary of the financial statement. Generally speaking, ATOS finances are sound. We have lost some of our investment capital as a result of the economic downturn. Nevertheless, we are on firm financial footing.

Since the stipend for the President/CEO position was not budgeted for in the last budget, the figure appears as a shortfall. The position was created after the budget was submitted for 2008/2009.

The board discussed the use of part of the investment funds referred to by the treasurer as "reserve funds" to fund this position if necessary and decided to use part of the fund, if needed, to offset the shortfall.

Paul indicated that a full report will be given at the annual membership meeting and will be published in the journal.

**Motion: (Peterson) to accept the treasurer's report as presented. (Carried: Unanimous)**

The following updates were discussed:

Summer Youth Camp: (Eddington/Parker) Twelve students have registered for the camp. Martin Ellis is joining the staff this year and is currently working on the curriculum. Final costs have not been determined at this point. Several chapters have donated in the form of scholarships for specific students or general contributions for support of the camp.

ATOS Adult Getaway: (Nordwall) The current registration number is five. As the board previously agreed, unless the adult event can attract thirteen participants it will be canceled for this year.

ATOS Technical Weekend: (Miller) Allen reported that this technical weekend would be held in Zanesville, Ohio during the summer of next year (2010). Every effort will be made

to avoid conflicts with other organ-related conventions.

ATOS Touring Show(s): (Double) Ken Double reported that the first ATOS touring show event was held at the Riviera Theatre in North Tonawanda, New York in April. This show generated a loss of \$1,799.71, half of which will be paid by the promoter of the show. This makes ATOS's share of the loss \$900.00. Ken explained that he is looking to partner with theatres to minimize the risk of a financial loss for future presentations. Currently negotiations are underway with venues in Fergus Falls, Minnesota, Providence, Rhode Island, and Meridian, Mississippi.

New Chapters: (Hartley) Mike Hartley reported on the creation of the new First State chapter (Delaware) and the reactivation of the Bluegrass chapter (Kentucky).

Convention(s) Update: (Kinerk)

The lineup of conventions is as follows:

2010: Seattle. Plans are almost finalized for this event.

2011: Massachusetts and Rhode Island. Planning is well underway.

2012: Los Angeles and Orange County

2013: Atlanta (Tentative)

Committee Reorganization Plan: Craig Peterson and Ken Double presented a new reorganization plan. This represents a new divisional alignment and will be finalized and published in the masthead of *Theatre Organ* and displayed on the ATOS web site.

Financial Review Committee: (Near) Don Near reported on the review of our financial record-keeping practices. Don was pleased to report that the record-keeping practices of the treasurer were sound and thorough. A professional investment firm has maintained the ATOS investment fund for the past ten years with no loss in principal noted in the fiscal year. The committee made several suggestions but was pleased with the handling of ATOS finances. On a personal note Don expressed his concern about the expenditure of a figure that is more than the anticipated income in the current budget.

Archive and Storage: (Weiler, Patak, Double): Because of the construction at the Rialto Theatre complex to house college classes and the growth of our archive and library, we must relocate our collection. Jeff Weiler reported on the potential for new space in the Chicago building that houses his offices and shop. The potential for partnerships with local universities to organize our archive was briefly discussed.

The Executive Committee met informally with Jack Moelmann during the lunch break and resolved a conflict of interest concern.

Chairman Craig Peterson thanked outgoing board member Don Near for his service to ATOS.

Jack Moelmann was welcomed to the board. Donna Parker and Doug Powers, who were re-elected, were welcomed back to the board.

Tyler Morkin was welcomed back to the board as Youth Representative.

The board went into executive session so that the elected directors could consider the

appointment of officers. (Jack Moelmann did not take part in these deliberations, as he was a nominee for chairman of the board. Doug Powers was absent due to convention duties.) Jelani Eddington served as chairman of the executive session.

Nominees for officers: All nominees presented themselves for candidacy for the following offices.

No nominations from the floor were received.

Chairman of the board: Jack Moelmann, Craig Peterson, Mike Hartley

Vice chairman of the board: Mike Hartley, Craig Peterson

Secretary: Bob Evans

Treasurer: Paul Van Der Molen

The board reconvened. Jelani Eddington, acting chairman of the executive session, reported on the following officers' appointment. The vote was unanimous of those directors present.

Chairman of the Board—Mike Hartley

Vice Chairman of the Board—Craig Peterson

Secretary—Bob Evans

Treasurer—Paul Van Der Molen

Mitch Lyle and Paul Zamborski, representatives of Westlake, Reed, and Leskosky, an architectural firm, gave a presentation to the board. This architectural firm works with theatres under renovation. They have theatres looking for organs. They are seeking a cooperative effort between ATOS and their organization. The board feels that this is a logical step for us to find homes for some of the organs that will become available.

Endowment Fund Trustees report: (DeMajo) John reported that the committee had \$5,756 available for grants. The Endowment Fund trustees received 12 applications. The following were awarded grants:

Central Ohio chapter, \$800: Restoration of the bottom boards (by members) of seven-rank chest of the Worthington High School theatre organ.

College of the Ozarks, \$750: towards purchase of a Uniflex Relay (includes a technical assistance grant)

Connecticut Valley chapter, \$1,106: Purchase of new engraved stop tabs (sic) for the Shelton (Connecticut) Austin theatre pipe organ.

Rocky Mountain chapter, \$800: Upgrade Denver Paramount Wurlitzer to Uniflex relay.

Spokane First Nazarene, \$1,500: Console modifications (second stoprail) to former Liberty Theatre Wurlitzer theatre pipe organ.

Stoneham Organ Society, \$800: Restoration of Stoneham Town Hall (former WNAC Radio Station) Wurlitzer theatre pipe organ.

**Motion: (DeMajo) to accept the recommendations of the Endowment Fund trustees. (Carried: Unanimous)**

**Motion: (Van Der Molen) to retain the same slate of Endowment trustees. (Carried: Unanimous) The trustees are: John DeMajo, Chair, Paul Van Der Molen, Jelani Eddington, and Bob Maney.**

Ken Double gave an update on the Macy's (Wanamaker) installation of the Lowell Ayars

Wurlitzer. The installation is on track and a grand opening is anticipated for the late fall.

Youth Initiative Reports: (Eddington) Five young people entered this year's competition. Three finalists were chosen. They are Nathan Avakian (Portland, Oregon), Danny McCollum (Sumterville, Florida) and Mary Ann Sheila Wootten (United Kingdom). Three anonymous judges will be present at the competition performances later in the week.

George Wright Memorial Fellowship (GWMF): Jelani pointed out that there are two conflicting interpretations of the source of funding for the fellowship. One version stated that the funds come only from the interest from the fund. The other stated that funding could come from interest and "available funds."

Jack Moelmann explained the source of "available funds" as being donations specifically for the GWMF.

Gus Franklin further commented on the original start of this fund, specifically the passing of the salad bowl in Indianapolis during the convention banquet when donors were told that their contributions that evening would form the principal for the fund and could not be used. Only interest derived from the fund could be spent. In other words, the GWMF would be handled in the same manner as the endowment fund.

**Motion: (Eddington as amended by Van Der Molen) to amend ATOS policies as follows to clarify the funding of the George Wright Memorial Fellowship:**

**24. GEORGE WRIGHT MEMORIAL FELLOWSHIP (GWMF)**

**a. The George Wright Memorial Fellowship Fund (hereafter "Fund") has been established to increase youth participation in ATOS, as well as youth attendance at conventions. The Fund shall provide financial assistance to anyone between the ages of 15 and 24 to attend an ATOS annual convention if he or she has never attended any ATOS convention before.**

**b. A maximum number of candidates shall be selected for the fellowship depending on the interest and earnings accrued from the fund. The number of candidates available for the fellowship shall be determined each year by the ATOS treasurer, based on the interest and earnings accrued from the fund. Any funds for the fellowship that are not used in any given year shall be carried over for use the following year.**

**c. If the GWMF subcommittee determines that there are qualified candidates in any given year, at least one candidate shall be selected for that year's award. In the event that naming such an award requires an expenditure of an amount greater than the interest and earnings accrued from the fund, any such excess shall be paid out of the principal of the fund, provided that the principal of the fund not be diminished to a level below \$22,000.**

Membership: (Merry/Apple) Our membership is decreasing by simple attrition. The current membership count is 3,529. Undoubtedly we will gain some new members

through the membership initiative headed by John Apple. This initiative is designed to recruit new ATOS members from the "associate member" or "friends" groups of ATOS chapters. Both John Apple and Tom Garver, who is assisting John in this undertaking, commented that they are experiencing some success with this initiative.

The board had discussed raising dues. Jim Merry recommended that dues not be increased at this time. He cited the state of the economy and other factors for his recommendation. The board decided that no dues increase would be considered at this time.

**Motion: (Eddington) Any person who administers an ATOS program that expends funds must submit a complete budget at a time specified by the treasurer. (Carried: Unanimous)**

The meeting recessed at 4:46pm until Wednesday, July 1, 2009, at 1:30pm.

The meeting reconvened on July 1, 2009, at 1:37pm. All officers and board members were present except David Barnett who was excused.

Chairman of the Board Hartley called the meeting to order.

The board viewed a PowerPoint presentation by Ken Double outlining the future of ATOS and restating the goals and vision of ATOS. The board discussed the presentation and made comments/suggestions about the video.

Chairman Hartley challenged the board to prioritize the importance of projects for the coming year.

President Double stated his view of the order of importance for upcoming projects. The board agreed to use this recommendation as guideline for the coming year.

1. Youth Programs—These are the most important programs to be sure the mission of ATOS is carried out. The Summer Youth Camp has been very successful and has reduced operating expenses every year.

2. Theatre Organ Radio—Since the launch of ATOS Theatre Organ Radio (Internet radio station) the number of listening hours has steadily increased. The radio show is a success. Ken has signed Organ Stop Pizza as a sponsor and is working on securing more sponsorships.

3. Grant writing—President Double stated the need to be proactive in our grant writing. We have hired Kathy Rielly (sic), a professional grant writer to assist in this endeavor. Through aggressive pursuit of grants ATOS will have a far better chance of securing the funds necessary to expand programs.

4. Fox/Turner Classic Movies project—Ken Double is working with the special events coordinator for Turner Classic Movies to promote a televised (live or on-tape) silent film presentation with suitable theatre organ accompaniment. The proposal would find Clark Wilson accompanying a full-length feature at the Atlanta Fox. Robert Osborne, television host for Turner Classic movies would introduce the film and possibly interview Clark for the show.

5. The Technical Weekend—Plans are underway for the first ATOS Technical Weekend. This event will be held in Zanesville, Ohio during the summer of 2010.

Budget: The board discussed (in detail) specific ways in which to cut their specific line items. The board discussed the need for a full audit. This will be scheduled and carried out in 2010. This is necessary for the grant application process and is generally considered a good practice.

The board discussed the possibility of eliminating the expense of producing ATOS membership cards. Most of the board felt that members don't really use their cards enough to merit the expense involved in printing them.

Chairman Hartley conducted a "budget scrubbing" exercise in which members of the board considered ways by which to trim the expenditures of their committees. The results are as follows:

The greatest budget reduction resulted from eliminating the ATOS midyear meeting at a savings of \$10,000. The administration and executive secretary's requests were reduced by a total of \$2,840.

Through other reductions in printing and mailing, an additional \$5,360 was cut making the total budget reduction \$18,200.

After due consideration \$100 was added for Technical Awards and Scholarships.

The Technical Assistance Program received an additional \$500.

**Motion: (Van Der Molen) that the ATOS membership card be eliminated effective immediately. (Carried: Unanimous)**

**Motion: (Evans) that in order to save funds the ATOS board midyear meeting be conducted by telephone conference instead of in person (Carried: Unanimous)**

The board went into executive session at 3:47pm to consider the contracts of the positions of journal editor, executive secretary, graphic designer, and President/CEO.

The board came out of executive session at 4:28pm.

**Motion: (Van Der Molen) to renew the contract of Ken Double for one year at \$82,500. (Carried: Unanimous)**

**Motion: (Van Der Molen) to renew the contract of Jim Merry for a year. (Carried: Unanimous)**

**Motion: (Eddington) to rescind the previous motion and change to renew the contract of Jim Merry for one year at \$2,400 a month. (Carried: Unanimous)**

**Motion: (Eddington) to renew the editor's contract for one year at the same contract rate (\$1,500 per month) with the following amendment: A new section 3.5 shall be added that reads as follows:**

**New Paragraph 3.5:**

3.5 The editor shall carry out the functions described herein (sic), including the publication of materials in the journal, subject to and in accordance with the guidelines and policies of the Publications Review committee.

**Motion: (Van Der Molen) to renew Danielle Stark's contract at the same rate (\$4,000 per**

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issue) of THEATRE ORGAN. (graphic design for journal) (Carried: Unanimous)

**Motion: (Peterson) that we approve the 2009-2010 budget. (Carried: Unanimous)**

Meeting recessed at 5:16pm.

Chairman of the Board Hartley reconvened the meeting on Thursday, July 2, 2009, at 12:12pm.

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Secretary (sic). **Board Members Present:** John Apple, John DeMajo, Jelani Eddington, Allen Miller, Jack Moelmann (joined the meeting at a later time because of his assisting Bucky Reddish with the ETONES meeting), Donna Parker, Doug Powers. **Youth Representative to the Board,** Tyler Morkin. **Excused:** David Barnett, Bucky Reddish.

Chairman of the Board Hartley announced the executive committee appointments for the upcoming year. Jelani Eddington and Doug Powers were appointed to the executive committee.

**Motion: (Van Der Molen) to approve the executive committee appointments for the upcoming year. (Carried: Abstain: Powers, Eddington)**

Chapter Liaison assignments:

Jack Moelmann assumes outgoing board member Don Near's assignment with the addition of the St. Louis Chapter.

Tyler Morkin will be assigned the Bluegrass Chapter

Bob Evans will be assigned the First State Chapter.

The board received the committee realignment document. The new committee alignment will appear in an upcoming issue of THEATRE ORGAN.

The meeting recessed at 1:30pm until the ATOS annual banquet.

Chairman of the Board Hartley reconvened the meeting at the ATOS banquet on Sunday, July 5, 2009, at 8:00pm.

**Motion: (Moelmann) to accept the committee realignment document as presented. (Carried: Unanimous)**

**Motion: (Moelmann) to adjourn the ATOS annual board meeting. (Carried: Unanimous)**

The meeting was adjourned at 8:30pm.

/s/ Bob Evans, Secretary

Attachments for File:

Chairman of the Board—Craig Peterson

Vice Chairman of the Board—Mike Hartley

Secretary—Bob Evans

Treasurer—Paul Van Der Molen

Financials and Budget

Budget Presentation

Treasurer's Report to the Membership

Amateur Theatre Organist's Competition—Mike Hartley/Susan Cole

Awards and Recognition—Don Near

Archives/Library—Jim Patak

ATOS Committee Realignment Document

Budget Reductions (6/30/09)

Chapter Liaison List

Convention Planning—Mike Kinerk

ETONES—Bucky Reddish

Endowment Fund—John DeMajo

Executive Secretary—Jim Merry

Financial Review Committee—Don Near

Membership Committee—John Apple

Mentor Program—Donna Parker

Public Relations—Donna Parker

Scholarships—Carlton Smith

Technical Committee—Allen Miller

Award for Technical Excellence

Crew Chief's Certificate of Service

Industrial Achievement Award

Restoration and Preservation

Technical Assistance Award

Technical Weekend

David Junchen Scholarship

THEATRE ORGAN Editor and Advertising

Manager—Jeff Weiler

Theatre Organ Student of the Year—Tyler

Morkin

Youth Initiative Committee—Jelani

Eddington

George Wright Memorial Fellowship

Young Theatre Organist Competition

Theatre Organ Instructor Referral List

Youth Representative to the Board—Tyler

Morkin

## MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

WEDNESDAY, SEPTEMBER 30, 2009

8:00pm EDT

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

Secretary Bob Evans called the roll:

**Officers Present:** Mike Hartley, Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Officer Excused:** Vice-Chairman of the Board Craig Peterson. **Board Members Present:** John Apple, David Barnett, John DeMajo, Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, Doug Powers, Bucky Reddish. **Excused:** Youth Representative to the Board, Tyler Morkin.

**Staff Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Jonas Nordwall, Youth Camp Director; Tom Blackwell, Webmaster.

Chairman Hartley declared a quorum present.

**Motion: (Eddington) to approve the minutes from the July 23, 2009 and August 11, 2009 telephone conferences. Carried: Unanimous**

(Approval of the minutes of the annual board meeting has been deferred to the next telephone conference pending addition of some information).

OLD BUSINESS:

1. Update on Archives: (Moelmann, Van Der Molen, Double)

**Motion: (Moelmann) "Due to space limitations and the need to vacate the current premises the ATOS Archive will be relocated to a downtown Chicago, Illinois facility, specifically at 329 West 18th Street as soon as possible. The necessary funding for this move is also requested. An approximate figure is \$3500 (this does not include moving the Reeve collection from North Dakota)."**

Paul Van Der Molen met with a real estate attorney regarding the language in the proposed lease for the proposed archive space. He had expected to receive a report from the attorney in time for this meeting but had not. The attorney had pointed out at least one item (tax rate) in the lease that needed updating. The lease figure given was based on a 2007 tax rate while the 2008 tax rate is almost double that figure. The lease language provides for a rate increase if the tax rate goes up. Paul recommended that we wait for the attorney's recommendation before making a decision on leasing the space.

He also pointed out that we would be spending between \$7,000-\$8,000 per year more than we are now. Later Paul added that the total yearly rent for the new facility would be about \$20,000. He also expressed a concern about where the additional money for rent would come from.

Doug Powers pointed out that over the five year life of the lease we will be expending \$35,000-\$40,000 over what we're paying now. In our current location we can vacate at any time. We would, however, be obligated for five years under the new lease language. Ken Double pointed out that the present archive site (Rialto Square Building) could demand that we vacate with a 30-day notice.

Doug feels that ATOS must maintain an archive, as it is an extremely important and necessary part of our history. However, he expressed a concern that the added cost of leasing and maintaining this new facility would take money away from the effort to keep ATOS relevant and thriving.

Doug Powers asked where the money would come from to support this archive and library. He also asked how much of the past is really important as compared to what we need to do to keep the organization alive and vibrant.

Ken Double pointed out that the present collection contains a lot of duplicate recorded materials. The hope is that Jeff Weiler can examine the material that is in the archive and work with a consignment firm to sell duplicate recordings.

The majority of the recorded material will have to be transferred to a modern medium. Some of this recorded material may be saleable in a new format.

We have a grant writer poised to begin the grant-writing process. The focus of these initial grant applications will be on funding the ATOS Archive. The existence of an ATOS Archive is necessary to show our legitimacy as an arts organization. The state of our archive will be most important as we seek large grants from major contributors.

Ken feels that from the fundraising standpoint the development and relocation of the ATOS archive is a high priority item.

Doug Powers then asked what organizing our archive would cost. What would be the administrative cost to organize the archive? How long would this process take? What value would the end result be? We should know the total cost before making a decision



on relocating the archives. Doug also commented that he would need to know all of this information before voting on this issue.

Paul Van Der Molen added that we have been notified by the Rialto Square building owners that we will have to move within a few months.

Jelani Eddington expressed the opinion that we cannot make an informed decision until we at least have the lease information from the attorney.

**Motion: (Eddington) that the motion regarding moving the archive as made by Jack Moelmann be tabled until the necessary lease information is received from the attorney. Carried: Unanimous**

2. At the end of the last telephone conference the subject of the board approving membership was discussed. Jelani Eddington felt that a more streamlined and efficient method for membership approval was necessary. Further the practice of a board vote to approve memberships was not consistent. He circulated a memo to the board on this subject: (July 23, 2009)

**It is the recommendation of the Bylaws and Policies committee that the membership approval mechanism be retained. While in practice the ATOS board has infrequently approved applications for membership, it was felt that some procedure needed to be in place in the extreme case in which an individual's membership was terminated under Section 2.4.3. Specifically, if the board decided to exercise its right of termination, there would be no way to enforce the termination if the individual could reapply and automatically regain membership in ATOS.**

**The Bylaws Committee recommends adoption of the following amendments:**

**A. AMENDMENT OF BYLAWS SECTION 2.2** (amended language is presented in **bold type**)

**Section 2.2 ADMISSION.** Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership in ATOS shall be open to all qualified persons without regard to race, sex, **sexual orientation**, religion, national origin, disability or age. Applications for membership shall be approved by **(1) the board of directors, (2) by a committee or officer charged by the board of directors with responsibility for such decisions, or (3) by the ATOS executive secretary. The procedure for approval of membership applications shall from time to time be determined by the board.**

**B. NEW POLICY SECTION 14(G): (Part of same memo)**

**Absent contrary instructions from the board of directors, and subject to the oversight and review of the board, the executive secretary's entry of a prospective member's information (name, address, etc.) onto the ATOS membership roll shall constitute approval of that member's application.**

**Motion: (Eddington) To amend Section 2.2 of the ATOS Bylaws and Paragraph 14 of the ATOS Policies relating to approval of membership applications in accordance with the**

**bylaws committee memo of September 24, 2009. Carried: Unanimous**

3. At the 2009 annual board meeting in Cleveland, Ohio, the board discussed at great length the position of ATOS President/CEO. The board reiterated at the meeting that the President/CEO's primary responsibility is to raise funds for ATOS. The consensus of the board was to focus the president's duties exclusively on fundraising and closely related activities.

The bylaws and policies committee proposed the following amendment:

**The ATOS bylaws should reflect the most current understanding of the role of the President/CEO. In accordance with the changes implemented in the President/CEO's 2009-2010 contract and job description, the bylaws committee recommends amending the second sentence of section 5a.1 to remove the phrase "responsible for the day-to-day management of the society." The amended section 5a.1 would read, in pertinent part:**

**Section 5a.1 PRESIDENT AND CHIEF EXECUTIVE OFFICER.**

**Subject to the supervision and oversight of the board, the president shall be responsible for such specific duties as may from time to time be established by the board.**

**Motion (Eddington): To amend Section 5a.1 of the ATOS bylaws relating to the President and CEO in accordance with the bylaws committee memo of September 24, 2009. Carried: Unanimous**

4. Activation of ATOS Finance committee. Mike Hartley and Paul Van Der Molen will meet with this committee via telephone conference.

5. Budget Issues:

We are working to reduce the budget deficit. Chairman Hartley pointed out some potential positives for the budget situation. The greater part of the cost of producing the convention CD has been covered by advance sales (220). The CD will be available through the ATOS Marketplace and should generate sales. The recorded material is ready to send to the artists for their approval of selections for the final compact disc.

Also, Mike Hartley and Ken Double will be meeting with the Allen Organ officials to discuss the series of DVD lessons featuring John Ferguson. This series will be produced at the Allen Organ facilities and will be available for sale. ATOS may be responsible for reimbursing artists who participate in this production. Ken Double is seeking underwriting to cover the artist's fees, if necessary.

Chairman Hartley also announced that the Financial Review committee would conduct a midyear review of the budget.

Paul Van Der Molen also announced that he has changed the accounting software to QuickBooks. The accountant retained by ATOS recommended the QuickBooks program.

Paul has spent over 30 hours at the accountant's office learning to use the new program. We are now operating totally on the QuickBooks system.

When Paul assumed the office of treasurer, the board offered to purchase a new computer for him at the then cost of between \$1,800-\$2,000 saying that if a new computer was necessary \$1,000 would cover the cost. At that time, however, he declined the offer. Paul has purchased a new computer at a cost of \$2,100. He asked that \$1,000 (as previously approved) be reimbursed to him as an ATOS administrative cost. The board agreed that this expenditure was a proper administrative expense.

6. Web Site Update: (Blackwell)

The prototype of the web site is up and running. The design is a compilation of designs received by Mark Dorset, the web site designer.

The system is content-management based. The greatest advantage of the new site will be that the individual responsible for that area can easily edit the different sections of the site. Updates to the site will be easier to enter and will encourage the site editors keep the information current. Many more people can share the responsibility of editing the content of the site.

Jack Moelmann pointed out that many people find the present web site difficult to navigate. He also wondered if the new web site would be attractive to folks outside the realm of ATOS.

Allen Miller pointed out that the new site would be more user-friendly. Committee chairs will be able to keep information current.

7. Fundraising Update: (Double)

ATOS has participated in two touring show presentations. The first, at the Riviera Theatre in North Tonawanda, New York, in April, 2009, resulted in a \$900 loss for ATOS. The second presented in Fergus Falls, Minnesota in October did not go well. Final figures are not yet available but ATOS will sustain a small loss. Communications with local management were very difficult. This may have contributed to the lack of success of the show.

Ken conceded that the first two attempts at producing these shows have not been successful. He could see why the board might be hesitant to pursue this endeavor further.

The next possible show at the Providence Performing Arts Center could be the turning point. The management at PPAC is very cooperative and has extensive experience in successfully promoting shows at the theatre. The choral group that is being considered for the show has a track record of drawing audiences of between a thousand and two thousand people.

Jack Moelmann commented that perhaps the ATOS board should not be in the concert producing business.

Ken Double responded that he introduced the idea behind the touring show concept for three basic reasons: 1) to further expose the theatre organ to the public, 2) to present a broad based show that would spotlight the theatre organ along with other performers or groups that would draw more attendance from the general public, 3) to go into partnerships in areas where the venue

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management might be reluctant to go into programming involving the theatre organ and help our local chapters at the same time.

Allen Miller pointed out that the touring show is not so much a matter of ATOS being in the theatre business but rather is more of an advertising effort for the theatre organ and ATOS.

Paul Van Der Molen commented that we should approach these shows on an event-by-event basis. Ken will come back to the board with more specifics about the possible Providence show.

Jonas Nordwall suggested that we should offer a "package show" in which we feature the same musical presentations, etc. This would reduce cost, risk, and anxiety.

8. Possible Change in Board Candidate Resume: (Hartley)

Chairman Hartley received a request to increase the number of words allowed in a board candidate's resume.

Jack Moelmann remarked that originally the word limit was 100 words but was increased to 150 words. Jack feels that a candidate should be able to say what he or she has to say within this limit.

Chairman Hartley advised that since the requirements for board nomination had already been submitted for publication in the upcoming THEATRE ORGAN he and Craig Peterson would look into this matter and report back to the board with a recommendation for a resume for use by next year's board candidates.

NEW BUSINESS:

1. ATOS Youth Camp Restructure Proposal: (Nordwall)

Jonas Nordwall, camp administrator, talked to the faculty, students, and parents after this year's session. Based on their comments Jonas felt that a change in structure was in order.

He examined the structure of several summer music camps then made the following proposals:

A four-person governing board should oversee the curriculum. Appointment to this board would be permanent.

Jonas also stated the need to run this program on a ten-year plan. Such a plan would allow proper development of curriculum and offer time to make necessary changes as the program grows. Each year the camp staff has streamlined the process.

Jack Moelmann suggested that the title of the program be changed from "Camp" and also suggested that no specific names be listed in the actual document. We should consider this the same as any other ATOS committee. Jonas, for example, would be treated as the committee chair and could appoint the members of his committee.

Jack asked how the teachers were chosen for this summer's session. Jonas replied that because of his years in ATOS and his experience many of the artists he was able to determine who he thought would be best in this camp setting and therefore chose the teachers.

Ken Double added that as the program matures more qualified teachers would emerge. Allen Miller noted that this was really not a board matter but was more a committee responsibility.

Jonas will revise the document and submit it at the next telephone conference.

2. Endowment Trust Fund Board of Trustees Appointment: (DeMajo/Eddington)

**Motion: (Moelmann) to appoint Joseph Graif to the Endowment Fund Board of Trustees to fill the vacancy created by the passing of Dyne Pheffenberger. Carried: Unanimous**

3. ATOS Calendar: (Hartley/Moelmann/ Evans)

Bob Evans and Jack Moelmann are working on updating the ATOS calendar. Board members are encouraged to submit changes.

Good of the Order:

1. Motion: (Moelmann) that the official name of the ATOS archive be the "ATOS Archive and Library." Carried: Unanimous

2. Allen Miller asked board members to solicit questions for the technical question and answer section of the ATOS Web Site.

The meeting was adjourned at 9:53pm EDT.

The meeting was conducted using *Robert's Rules of Order*. Tyler Morkin, Parliamentarian /s/ Bob Evans, Secretary

## MINUTES OF THE ATOS BOARD OF DIRECTORS MIDYEAR TELEPHONE CONFERENCE SATURDAY, JANUARY 30, 2010

1. Chairman of the Board Mike Hartley called the meeting to order at 12:04pm EST.

2. Secretary Bob Evans called the roll.

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, 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, Jack Moelmann, Donna Parker, Doug Powers. **Board Member Excused:** Bucky Reddish. **Youth Representative to the Board:** Tyler Morkin.

**Staff Present:** Ken Double, President/CEO, Mike Kinerk, Convention Planning Coordinator, Jim Merry, Executive Secretary Jonas Nordwall, Youth Camp Coordinator, Jeff Weiler, Journal Editor.

**Guest:** John Zellstra, CPA (Illinois)

**Chairman Hartley declared a quorum.**

3. **Chairman Hartley made his opening remarks.**

Chairman Hartley welcomed all board members and guests. He reminded all that reports would not be read and that anyone who wished to speak must be recognized by the chairman.

Ken Double read the ATOS Mission and Vision Statements.

4. **Motion: (Evans) that the minutes of 6/30/2009 and 9/30/2009 be approved. (Carried: Unanimous)**

5. **Paul Van Der Molen presented the treasurer's report.**

Paul introduced John Zellstra, CPA. Mr. Zellstra is the accountant for ATOS. Paul noted that the financial projections for the period ending October 31, 2009 were on target. ATOS' profit share from the 2009 annual convention was \$15,000. Paul also noted that he has changed over to QuickBooks for our accounting system.

In our present financial state our assets are 1.8 million (unaudited). These assets include the value of the archival gift of the Reeve collection.

Ken Double asked where we stand regarding the budget deficit. As of mid-fiscal year (October 31, 2009) the books reflect \$190,000 expended with an income of \$173,000. As of mid-fiscal year (October 31, 2009) the deficit stands at \$17,000.

John Zellstra reported unrestricted funds assets as \$920,000.

**(Motion: Evans, Second, Moelmann) to accept for file the Treasurer's Report. (Carried: Unanimous)**

OLD BUSINESS: (Comments as noted below)

6. **Archive and Library:**

a. Curator (Patak): Absent

b. Archival Liaison (Weiler): No addition to written report. Allen Miller asked if the materials related to the Theatre Historical Society that were to be delivered to them dealt strictly with theatres, not theatre organs. Jeff Weiler assured Allen that all materials given to the (THS) were strictly related to theatres. Jack Moelmann stated that he wishes his original motion regarding the relocation to be considered part of the archive relocation presentation. (d. below)

**Motion: (Moelmann) "Due to space limitations and the need to vacate the current premises at the ATOS Archive will be relocated to a downtown Chicago, Illinois facility, specifically at 329 West 18th Street as soon as possible. The necessary funding for this move is also requested. An approximate figure is \$3,500 (this does not include moving the Reeve collection from North Dakota)."**

c. Archive Relocation Report: Tyler Morkin, Ken Double. Tyler and Ken reported that we really only have three possible options—The University of Oklahoma, the University of Michigan, and the Chicago location. No response to the questionnaire was received from the Eastman School of Music or Westminster Choir College.

**(Motion: Van Der Molen, Second, Evans): that ATOS donate its archive and library to the American Organ Institute at the University of Oklahoma on such terms and conditions to be negotiated between the parties. I do this in order to protect the history of the theatre organ and insure that our archival material is available to the general public and young organ enthusiasts for generations to come, and recognizing that the American Organ Institute has the resources, facilities, and interest in promoting the art of the theatre organ.**

Jack Moelmann indicated that he felt that the Eastman School of Music was not given due consideration in the archive relocation selection process. He also asked what

members of the search committee have visited the archives and know what is there. Historical documents concerning ATOS should not go to a university.

Jelani Eddington reminded the board that the motion was to move the archive and library. The board or its representative(s) would administer the donation. We would examine the contents of the archive and library and decide what would go to the university and what would possibly be retained by ATOS.

Ken Double noted that he attempted to contact David Higgs (Eastman School) in Indianapolis. Ken left messages at his hotel and his office with no response.

John Apple suggested that we contact someone other than the chair of the department at Eastman. He feels that this move is premature.

Jack Moelmann remarked that the Organ Historical Society might move to the Eastman School. Further, the membership should have input about this move.

Jelani Eddington stated that we are elected/appointed to govern the organization and make decisions. We were elected to lead and make decisions. The board has been dealing with this issue since June of 2009. We have done our due diligence.

Tyler Morkin indicated that the time is imminent for us to move out of Joliet.

Jelani Eddington stated that donating the archive to the University of Oklahoma does not put the archive in peril. The object is to preserve what we have and add to it. Details need to be drafted and negotiations initiated and completed. It is time to do our duty.

Ken Double remarked that the most aggressive site was the University of Oklahoma.

Jack Moelmann pointed out that the donation to Elon College in the 1970s was a big mistake. The contents of the donation were lost. Jack asked if the board had consulted with Jim Patak. Both Ken Double and Paul Van Der Molen have discussed the matter with Jim Patak. Jim is comfortable with relocating the archive and library.

John DeMajo asked for a clarification of the motion. Are we donating the collection immediately or negotiating the terms of the donation? John brought up the possibility of waiting to see the results of the negotiations.

Donna Parker stated that we as directors need to make this decision. We need to clarify to the membership exactly what "donate" means in this instance. Access to the collection is very important. If the program at the University of Oklahoma ceases to exist or the archive and library is misused the collection would return to ATOS.

Jim Merry asked whether ATOS would still own the collection. Bob Evans answered that the collection would become the property of the university.

Jack Moelmann indicated that he would not vote until he saw the complete negotiated document.

Jelani Eddington reminded the board that any negotiated document must come before the board for approval.

Doug Powers noted that there is a built-in contingency. The completed document must be completely disclosed to the board.

Paul Van Der Molen stated that approval of his motion gives ATOS the right to deal with one entity.

Jack Moelmann objected to dealing with one entity.

**Paul Van Der Molen called his motion.**

**Jack Moelmann asked Chairman Hartley for a roll call vote to be noted in the minutes:**

**Yay: Peterson, Evans, Van Der Molen, Barnett, DeMajo, Eddington, Miller, Parker, Powers**

**Nay: Apple, Moelmann**

d. Historian: Jeff Weiler has stepped down from the position of ATOS Historian. Jack Moelmann has volunteered to accept the position with the caveat that the position only be concerned with the history of ATOS. The chairman thus appointed Jack Moelmann historian.

**7. Awards and Recognition; (Jack Moelmann)**

Jack Moelmann stated that the committee is ready to accept nominations for:

a. Hall of Fame, Honorary Member, Organist of the Year, Ron Musselman Member of the Year, and any award of special merit.

b. Tyler Morkin stated that forms for ATOS Theatre Organ Student of the Year are posted on the ATOS web site.

c. Simonton Literary Prize: John Apple accepted the post of administrator of this program.

**8. Convention Planning Coordinator (Mike Kinerk)**

Mike Kinerk stated that a recording policy as pertains to the official combative (sic) CD is needed. (See ATOS Convention Handbook for changes in the convention artists' contract.)

a. Mr. Kinerk would like the board to approve a sanctioned recording policy to be inserted in the convention artists' contract.

b. A recommendation needs to be made as to the production and profit sharing structure for the commorative (sic) CD.

John Apple asked if a convention artist must allow recording. Mike Kinerk stated that if an artist crosses out the section of his or her contract relating to recording that the convention chair would decide whether to accept the contract.

c. Mike Kinerk also wishes to change the convention rules to allow the chairman of the board to be a signatory on checks.

Jelani Eddington noted a proposal to be introduced later in the meeting to allow the chairman of the board to sign checks.

**Motion: (Eddington, Seconded by Van Der Molen): that the CPC be authorized to insert into artist's contracts appropriate language regarding the commorative (sic) CD recording. (Carried: Unanimous)**

Bob Evans commended Mike Kinerk for his help in helping the Eastern Massachusetts chapter negotiate with the Westin Hotel in Providence, Rhode Island.

**9. Youth/Adult Activities: (Jonas Nordwall)**

a. Summer Youth Camp: With the board's approval of the summer camp restructuring document included in my report the camp will be improved in the area of one-on-one instruction. Lyn Larsen will be a guest presenter for a total of six hours over the week of camp. Charlie Balogh will present a session about how to work with percussionists or a rhythm unit.

Doug Powers noted that one part of the restructuring document showed a need to increase instructional area by outside instructors. Doug asked how instructors were chosen and how compensation for these instructors was determined. Jonas stated that the compensation would be determined by the available funds in the budget. He will use former payment schedules as a guideline for payment of instructors.

b. Adult Theatre Organ Getaway: Jonas will make a recommendation about this program to the board in the future. At the present time the program will be considered inactive.

**10. Competitions: (Jelani Eddington, Susan Cole)**

a. Young Organist's Competition: (Jelani Eddington): No addition to written report

b. Amateur Theatre Organist Competition: (Susan Cole): No addition to written report

**11. Technical: (Allen Miller)**

a. Technical Event: Registration rate is yet to be determined. The Technical Event will be held from July 18-27, 2010. Headquarters to be Zanesville, Ohio. Details will be posted on the ATOS web site. Timetable and budget to be determined.

b. *Shop Notes*: The revised version of ATOS *Shop Notes* will be ready for publication soon. This publication will be available through the ATOS Marketplace. The revised edition contains 379 pages and will sell for under \$100. Older defective copies will be replaced at a lower rate to be determined.

c. Restoration and Preservation: No addition to written report. John Apple asked if ATOS is seeking out instruments for the registry. Allen Miller assured the board that this was the case.

d. Technical Consultation: (See notes under Good of the Order).

e. David Junchen Technical Scholarship: Allen noted that the program may not have any nominees because of the requirement that an applicant belong to ATOS for two years. Ken Double asked if the rules should be changed to eliminate the two-year restriction. Jelani Eddington said that the chairman of the committee could take whatever steps necessary to change the requirements.

f. Award of Technical Excellence: No nominees so far this year. Nominations have been received for the Crew Chief Certificate.

The meeting recessed at 2:26pm EST.

Session II

Chairman Hartley reconvened the meeting on January 30, 2010 at 7:04pm EST.

Secretary Bob Evans called the roll:

**Officers Present:** Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der



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Molen, Treasurer. **Board Members Present:** John Apple, David Barnett, John DeMajo, Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, Doug Powers, Bucky Reddish.

**Youth Representative to the Board;** Tyler Morkin.

**Staff Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Anna Bonelli-Downey, chair of the ATOS Scholarship Committee.

## 12. Awards for convention:

a. George Wright Memorial Fellowship: (Jelani Eddington): No addition to written report.

b. Mentor Program: (Bucky Reddish): No addition to written report.

## 13. Bylaws and policies: (Jelani Eddington)

Jelani Eddington submitted a memo in which two proposals were made. (See attachment)

Proposal #1: That any references to "ATOS President" in any of our official documents be changed to "ATOS Chairman of the Board."

**(Motion: Eddington, Second, Miller): Unless the context clearly requires otherwise, all references made after to September 1, 2008 in any and all documents, including without limitation the ATOS Convention Handbook, the Endowment Fund Resolution and Declaration of Trust, and/or any job descriptions, to the "President" or "ATOS President" shall be amended to or interpreted as referring to the ATOS Chairman of the Board. (Carried: Unanimous)**

Proposal #2: Proposal to create an ATOS Contract Administrator

**Motion: (Eddington, Second, Miller): that Policy 1 (c) be amended in accordance with Section II of memo submitted to the Board. (Carried: Unanimous)**

(The memo is part of the attachments to the minutes.)

## 14. Strategic plan: (Doug Powers)

The chairman commended Doug Powers for the draft strategic plan. Doug emphasized that this is a draft of the document. He thanked John Nelson (Tennessee) for his help in formulating the draft. This draft will be developed by the Strategic Planning committee and presented to the executive committee and then the entire board.

Doug will develop a business plan from the Strategic Plan. The business plan will be presented to the board.

Chairman Hartley emphasized that this is a working plan, not one that will sit on a shelf. This plan will change as ATOS changes. Doug reminded us that the strategic plan provides a direction for ATOS. A working strategic plan provides credibility to our efforts as an organization.

## 15. Endowment fund: (John DeMajo)

Jelani Eddington brought up the issue of whether the endowment fund declaration of trust allows us to distribute funds to non-ATOS organizations.

**Motion: (Eddington, Second, DeMajo) to amend Section 4.1 of the Endowment Fund Declaration of Trust to read: Upon approval from the ATOS Board of Directors, the Board of**

**Trustees may distribute funds from the trust estate in the form of grants or loans to ATOS Chapters in good standing and/or to other organizations approved by the ATOS Board of Directors for projects...**

**(Underlined language is added.) (Carried: Unanimous)**

Allen Miller felt that preference should be given to chapters. Jelani asked whether a statement of preference should be in the policy. Jelani felt that the preference for chapter projects should be stated in the language. The board generally agreed that the primary emphasis should be on grant awards to ATOS chapters.

## 16. Nominations: (Bill Carr)

a. Candidate Resume Revision: (Craig Peterson) Nothing to report.

## 17. Publications: (Donna Parker)

a. THEATRE ORGAN (Donna Parker): No addition to written report.

b. Publicity: (Donna Parker): No addition to written report. John Apple inquired whether the reciprocal advertising agreements with other publications were still in effect. Donna said that she would investigate.

c. "Around the Circuit": (Dave Luttinen, Micah Bisson): Absent

d. ETONES: (Bucky Reddish) No addition to written report. Tyler Morkin asked if we should evaluate what the future ETONES should be. How do we continue this group? Should the ETONES newsletter be part of the journal? Bucky Reddish, editor, replied that the input of articles has increased and he is encouraged Bucky would like to keep the status quo. Jack Moelmann and Chairman Hartley agreed.

e. ATOS Web Site: (Tom Blackwell) Absent

## 18. Urban outreach program: (Jack Moelmann, Tedde Gibson)

Jelani Eddington asked about Tedde Gibson's involvement. Jack has talked with Tedde. Jack noted that this is an unfunded program.

Tyler Morkin questioned having a separate program in place and wondered about placing this program under the wider umbrella of Youth Initiatives.

## 19. Organist scholarships: (Anna Bonelli-Downey)

No actions have been taken to this date. Anna has inquired of various instructors as to what students they would recommend. Anna will be supplied with a job description.

Chairman Hartley appointed John Apple as board liaison for the organist scholarship program.

**20. Chapter relations: (Craig Peterson)** No addition to written report.

## 21. Public relations: (Donna Parker)

Jelani Eddington asked how we would communicate our decision about the relocation of the ATOS Archive and Library. Donna replied a statement will be made about opening negotiations with the University of Oklahoma. This statement will be sent by e-mail to all chapter presidents and secretaries, posted on the ATOS web site, and printed in THEATRE ORGAN.

Allen Miller asked about the section of Donna's report referring to a resident artist at

Scotty's Castle in Death Valley, California. Donna replied that the National Park Service is seeking a resident organist for the Welte residence organ installed in the castle. Donna will investigate further.

**22. Youth Initiatives: (Jelani Eddington, Tyler Morkin)** Nothing to report.

**23. ATOS Marketplace: (Dennis Unks)** Nothing to report

Allen Miller noted that the *Shop Notes* are ready for printing and will soon be ready for delivery to the Marketplace.

## 24. President/CEO Report: (Ken Double)

a. Fundraising: Jim Merry reports 163 donors for a total of \$21,653.

b. Convention CD: We are working through the process to get the CD out. Will refine the process for the Seattle convention. We have received \$5,015 for advance orders as of this meeting. Jelani Eddington asked what we are going to do in future years to ensure that the project goes well, quickly, and at a reasonable price. Ken Double replied that we need to negotiate with professional recording engineers to ensure a smooth process. Artists should receive a recording of his or her concert before they leave the convention. Jelani asked about financing this project. We must weigh the cost against the potential return. Craig Peterson urged the board to advertise for recording bids immediately. Ken Double, Donna Parker, Jelani Eddington and Mike Kinerk will serve on a committee to prepare a request for proposal for a recording contract. This proposal will be prepared by February 10, 2010. Allen Miller asked whether we could specify a date after which, if the artist has not responded with his/her approved selections, ATOS can choose the selections.

c. Theatre Organ Radio: One major sponsor expressed interest with sponsorship beginning in July. Jack Moelmann asked if anyone was using the ATOS radio program. They are in the Archive and Library. These fifty-two programs could provide programming. John Apple asked if we had explored a different web provider that might be less expensive. Ken replied that we are utilizing Steve Worthington's already existing account with Live 365.

d. DVD Lesson Series: This is a work in progress. Cathy Reilly is quite excited about grants to cover ATOS' side of the expenses. Cathy has sent out eight grant applications for this project. The first of the DVD lessons will be available in fall of 2010.

e. Touring Show: This project is on hold pending negotiations with venues.

f. President/CEO Disclosure Report: Reflects the fiscal year of 2009.

g. Grant Writer's Progress: Cathy Reilly is working on several grants. One is for a half-hour television program that would be totally self-funded. The grant writer has also contracted with several ATOS chapters.

h. Turner Classic Movie Project: We are looking at August 30, 2010 as a possible date for a silent film presentation.

## 25. Executive secretary's report: (Jim Merry)

Current membership is 3,467. (December 31, 2009) Membership attrition has slowed.

**26. Officer reports:**

**Chairman's report: (Mike Hartley)**

a. Motion by Richard Neidich from the ATOS Annual Meeting:

**Motion: Richard Neidich, Second, Russ Shaner (Buffalo Chapter) that all committees of the ATOS shall provide twice annually a report to the membership by posting their reports on the ATOS web site. The reports are to include accomplishments, status of current activities, and a forecast of actions for the next six months. Also, the ATOS Treasurer shall post semi-annually a current budget versus expense status report as well as an annual net worth and audited financial report for ATOS on the ATOS web site.**

The Board considered Mr. Neidich's motion and will publish minutes, committee reports, and financial statements on the ATOS web site semi-annually.

A certified audit will be completed by the Annual Board Meeting in June of 2010 and subsequently presented to the membership. Paul Van Der Molen has recommended a certified audit at this time.

b. Committee Reorganization Plan: A revision of this document will be sent to the board.

c. Curt Mangel gave a favorable report on the installation of the Lowell Ayar's/Macy's Wurlitzer theatre pipe organ.

**Vice chairman's report: (Craig Peterson):**

No addition to written report.

**Secretary's report: (Bob Evans)**

Bob Evans reminded all board and staff that any changes or updates must be reported to the secretary. Chairman Hartley reminded all to keep their job descriptions up to date.

**Treasurer's report: (Paul Van Der Molen)**

The Board will have the results of a certified audit in its hands by the annual board meeting.

**NEW BUSINESS:**

**27: Budget process for 2010-2011: (Van Der Molen)**

The treasurer will provide budget forms by May 1, 2010. All budget requests must be submitted by May 15, 2010.

**28: Wurlitzer book profits: (Moelmann, Van Der Molen)**

Jack Moelmann asked if Paul Van Der Molen had a total for the residual amount left from sales of the Wurlitzer book. Paul stated that approximately \$17,000 remained.

**Motion: (Moelmann, Second, Apple): I (Jack Moelmann) move that the remaining funds from the profits of the Wurlitzer book in the amount of approximately \$17,000 and any future profits from the Wurlitzer book be used exclusively for acquisition and conservation purposes associated with the ATOS Archive and Library as long as it is under the control of ATOS.**

Jelani Eddington asked for a clarification. Is your motion to restrict the motion of July, 2005? (See below):

**Wurlitzer book and ATOS calendar: It was agreed that the ATOS Calendar of Wurlitzer consoles would be sold for \$25.00 each in the**

**Record Shop and available by mail order at the same rate plus shipping and handling. It was further agreed that the profits from the Calendar and Wurlitzer Book be earmarked for activities in the Archive. (Motion: Weiler—Unanimous) (Taken from minutes of July, 2005 annual board meeting.)**

Jack Moelmann said that the intent the motion was to use the money strictly for acquisition and conservation.

Jelani Eddington disagreed with Jack's interpretation and stated that the intent of the motion (which had been in effect for five years) was to support the Archive and Library.

Jack replied that he just wanted to protect what he feels is the intent of the motion.

Jelani Eddington stated that the July, 2005 motion was clear and has been adhered to by the treasurer. John Apple said that he was at the meeting and would not have voted for the motion if he knew it was for such things as rent.

Paul Van Der Molen retorted that if we didn't have an archive we wouldn't have to pay rent. The rent is part of preservation.

Jelani Eddington noted that the author of the Wurlitzer book made it clear that the profits would be used for any archival activity. How do we make the distinction between preservation and conservancy? We will add a level of ambiguity that is unnecessary.

Allen Miller agreed with Jelani Eddington about the difficulty in differentiating between conservation and preservation.

**Chairman Hartley called for a roll call vote.**

**Nay: Craig Peterson, Bob Evans, Paul Van Der Molen, Jelani Eddington, Allen Miller, Donna Parker, Doug Powers, Bucky Reddish  
Aye: John Apple, David Barnett, John DeMajo, Aye, Jack Moelmann  
(The motion was defeated: 8 nay, 4, aye.)**

**29. Convention presenter's honorarium (Powers)**

ATOS provides any equipment and shares the expense of the fee for presenters. Mike Kinerk added that any variation must be coordinated with the Convention Planning Coordinator.

**(Motion: Moelmann, Second, Van Der Molen) to raise the honorarium for presenters at ATOS annual convention seminars to \$400 per presentation effective with the 2011 ATOS annual convention.**

**(This amends Section 1, paragraph 9 of the ATOS Convention Handbook.) (Carried: Abstention, Eddington)**

**30. Contract administration; (Jelani Eddington)**

The Chairman appointed Jelani Eddington as contract administrator.

(The draft job description for this position is in the attachments to the minutes.)

**31. Allocation of Lufkin gift: (Ken Double)**

Ken offered two proposals:

Proposal 1: Take \$781,000 and allocate to the Endowment Fund. This would bring the total of the Endowment Fund to a \$1,000,000 total. This would show our membership our dedication to the future. Under this proposal \$19,000 would be put in the Investment Fund

and \$100,000 would be allocated to fund program operations.

Proposal 2: Take \$600,000 and allocate to the Endowment Fund. \$200,000 would be put in the Investment Fund, and \$100,000 would be allocated to fund program operations. This would fall in line with the Finance Committee's recommendation.

**Motion: (Moelmann, Second DeMajo) that a deposit be made to the Endowment Fund in an amount to increase the principal of the Endowment fund to \$1,000,000. Said amount to be based on the current value of the Endowment fund principal.**

Jelani Eddington asked for a clarification. Is the finance committee recommending that we put \$600,000 into the endowment fund and put \$200,000 into the investment fund, the remaining amount to be designated for operating expenses?

The Finance Committee recommendation is included in the attachments for file.

Allen Miller remarked that we could use the recommendation of the Finance Committee to quadruple the amount in our endowment fund.

Jack Moelmann said that the number of a million has a certain magic aura to it.

David Barnett noted that the ATOS endowment fund is atypical. It only funds chapter activities. Other endowment funds provide for the operation of the organization.

Paul Van Der Molen stated that what we call the Reserve Fund is used to fund operations. He cited the opinion of the CPA who recommended that we proceed slowly with where we put our money. David Barnett agreed and supported the recommendation of the Finance Committee.

Jack Moelmann stated that the disposition of the interest from the endowment fund could be reallocated in the future.

Jelani Eddington said that we have empowered the Finance Committee to make a recommendation. We should defer to their recommendation. They have made a well thought out and reasonable proposal.

Allen Miller stated that we could, at a future date, deposit money into the endowment fund to bring the total up to \$1,000,000. The Finance Committee recommendation gives us options.

Ken Double remarked that the Fundraising Committee agrees with the recommendation of the Finance Committee.

Chairman Hartley noted that, under the Finance Committee's recommendation, almost 90% of the Lufkin gift would be placed in investment accounts.

Jack Moelmann withdrew his previous motion.

**Motion: (Miller, Second, Van Der Molen) to accept the recommendation of the Finance Committee. (Carried: Unanimous)**

**32. Motion: (Moelmann, Second, Powers) to accept all written reports for file. (Carried: Unanimous)**

**33. Schedule next board meeting and annual board meeting (Mike Hartley)**

a. The date of the next board meeting is to be determined.

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b. The annual board meeting will be held on Sunday, June 27, 2010, time to be determined.

c. Additional meeting time (if needed) is Tuesday, June 29 in the a.m.

**34. Schedule next annual membership meeting: (Mike Hartley)**

The ATOS annual membership meeting will be held on Wednesday, June 30, 2010 at a time to be determined.

**Good of the Order: (Board)**

**35. George Wright Memorial Fellowship fund suggestion; (Paul Van Der Molen) See Attachments.**

Paul Van Der Molen reported that the Finance Committee made a recommendation that \$20,000 be taken from program operating funds to add to the current total of \$26,000 in the George Wright Memorial Fellowship Fund to bring the total of the fund to \$46,000. This amount would be invested in a bond that would provide approximately \$1,850 in interest per year. This amount (from interest) would fund an award recipient.

**Motion: (Miller, Second, Eddington) that the board authorize the treasurer to take \$20,000 of available funds to add to the \$26,000 from the George Wright Memorial Fellowship Fund and buy a step-up bond to provide funding to pay for a deserving individual, as determined by that committee, to attend the ATOS annual convention with all expenses paid. (Carried: Unanimous)**

**36. Archive relocation committee: (Mike Hartley)**

Chairman of the board Hartley recommended the appointment of a committee to oversee the ATOS Archive and Library relocation. He recommended Allen Miller as the board member to oversee the project working with Paul Van Der Molen and Bob Evans. This committee would also work with Dolton McAlpin and possibly Jelani Eddington to negotiate a contract with the University of Oklahoma.

**Motion: (Eddington, Second, Van Der Molen) that a committee be established to conduct negotiations with the University of Oklahoma.**

John Apple recommended Michael Johnston to serve on the Archive Relocation Committee. Chairman Hartley took the recommendation under advisement.

**37. Milestone schedule: (Mike Hartley)**

Chairman Hartley is creating a "Milestone Schedule" that will list important dates by which certain activities/events should be completed. This schedule is included in the list of attachments.

**38. College of the Ozarks technical assistance grant update: (Allen Miller, Paul Van Der Molen)**

The College of the Ozarks in Branson, Missouri requested a technical assistance grant for a professional inspection of the Wurlitzer theatre organ installed there. Paul recommended adding \$1,000 to the original grant of \$500 to send Clark Wilson to the college to inspect the instrument.

Allen Miller and Paul Van Der Molen reported that Clark would do the inspection in March. Clark will connect his inspection trip with a concert in Boise, Idaho.

**Motion: Eddington, Second, Miller) I move that ATOS establish an ethics committee to receive and review complaints of violations of the ATOS Code of Ethics consistent with established written policies to be approved by the board. (Carried: Unanimous)**

The chairman will make a proposal regarding the makeup of the committee to the Board.

John Apple inquired when registration information would be available. Information will be published on the ATOS web site as soon as available and will appear in THEATRE ORGAN.

**CHAIRMAN'S CLOSING REMARKS:**

1. Board and Staff, I am pleased we have been able to complete this conference in two sessions. With such a full agenda we were successful in completing all items. Again, I thank you for your participation in conducting a very professional and successful mid-year conference.

2. We have reviewed the ATOS mission and vision statements and were provided a brief overview of our ethics code of conduct. I can only ask for your support and loyalty to ATOS from this time forward. With our healthy agenda we had many spirited discussions and in some cases, agreed to disagree. This board now must be a true example of democracy in action. The most important principle of a democracy is that the majority rules. So, in the best interest of ATOS, we must go forward and support all the programs this board has put in place. Please feel free to call me at any time when you have a concern.

The meeting adjourned at 10:36pm EST.

/s/ Bob Evans Secretary



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# Obituaries



## George Baldwin

George K. Baldwin, 90, of Cedar Rapids, Iowa, passed away on December 26, 2009. George was a founding member of the Cedar Rapids Area Theatre Organ Society and served as treasurer for decades.

George was an accomplished musician, playing in the University of Iowa Hawkeye Marching Band while earning his degree in Business Administration. He continued to play trumpet and coronet in municipal and Shrine bands throughout his life. He began playing the piano at the age of five. Without formal lessons, he became a talented pianist and organist, frequently performing publically at the Wurlitzer at the Paramount Theatre, the Barton at Theatre Cedar Rapids (formerly the RKO Iowa Theatre), and the Skinner at Brucemore mansion. In his retirement years George focused on his music and composed "The Paramount Rag" and "The Kinnick Stadium March."

Among his many other interests were stamp collecting; traveling extensively through 49 of the United States, Canada, Cuba, South America, and Europe; photography in conjunction with his travels; building and restoring furniture; and spending time with his family and many friends. As a dedicated Rotarian, he lived up to the Rotary motto, "Service Above Self."

He befriended many organists on the theatre organ circuit, and he always enjoyed entertaining them at his modest home, packed with his Steinway "B" and his Allen organ, and filled with warmth, laughter, and friendship.

## Jim Olver

James W. Olver of Cedar Rapids, Iowa, died in his home on Friday, February 27, 2009, following a long illness. Survivors include his wife, Carol; daughter, Annette (Kevin) Hunt of Cedar Rapids; grandson, Josh; sister, Doris Miller; and his beloved dog, Nikki.

Jim was a charter member of the Cedar Rapids Area Theatre Organ Society (CRATOS) and loved electronics, trains, boating, and science fiction. He had a lifetime interest in organs and became involved with the Wurlitzer organ in the Cedar Rapids Paramount Theatre when CRATOS was formed in 1969. Jim's engineering skills were soon put to good use; for many years he headed the maintenance team that tuned and maintained the Wurlitzer pipe organ. Jim was a visible fixture at the theatre, working in the organ chambers or on the console, the blower, or the relay, or providing a glimpse of the main chamber to visitors and audience members. Jim was almost single-handedly responsible for keeping the organ in playing shape for over two decades, until ill health forced him to give up climbing into the chambers. Nevertheless, Jim could still be seen at every organ concert in his usual spot in the left balcony, right above the console. Shortly before his death, Jim was honored by his CRATOS friends for his lifetime of service to CRATOS and the Paramount Wurlitzer organ.

Needless to say, Jim was devastated when the Paramount Theatre and its Wurlitzer organ were severely damaged during the massive flood of 2008. While Jim did not live to see his beloved Wurlitzer restored and playing again, we are sure he will be watching with pleasure when the theatre is finally restored to its former opulence, and the Mighty Wurlitzer is once again singing.

—David C. Kelzenberg

## ATOS Memberships Make Great Gifts!

Jim Merry, Executive Secretary, P.O. Box 5327, Fullerton, California 92838,

membership@atos.org, www.atos.org

# Theatre Organ

## ADVERTISING

### RATES

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

### CONTRACT ADS

ProCards are for six issues only.  
No cancellations or refunds.

	COLOR	BLACK & WHITE
Single ProCard (horizontal or vertical)	\$650	\$275
Double ProCard	\$1,300	\$495

Consecutive issue prices are based on the ad supplied when the order is placed. A different same-sized ad may be substituted during contract time at no extra charge; if you ask us to change the copy, upon notification and prior approval, you will be billed at prevailing rates.

**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**—For information on placing a classified advertisement, please contact Mike Bryant, 3111 NE 165th Place, Vancouver, Washington 98682-8686.

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

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

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

Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

**CONTACT & SUBMISSIONS**—For ad placement, questions or submissions, contact the Editor.

### SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
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1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
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Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



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## FOR SALE

**A CHURCH ORGANIST'S PRIMER:** NOW AVAILABLE ON ONE DVD FOR \$29.95, Parts I, II, and III. For the pianist or keyboard player who wants to learn to play the organ. To order: call Allen Organ at 610-966-2202 or visit [www.allenorgan.com](http://www.allenorgan.com). NTSC: Part # 031-00092 (PAL: #031-00093). 52-1-3-5

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**ALLEN 3500 DIGITAL ORGAN** in excellent condition. Asking \$1,000.00 OBO. Located in Racine, Wisconsin. 262-554-2124, [gpeiffer@wi.rr.com](mailto:gpeiffer@wi.rr.com). 52-3

**MARR & COLTON 3/8.** Playing in home for 38 years. Has bright Trumpet, better for full organ than small Wurlitzer Trumpet. \$9,500. Richard Lewis, Denver. 303-424-3175. 52-3

**3/13 WURLITZER HYBRID.** Installed and playing in our home. New owner to remove. 23454 Calvin, Taylor, Michigan 48180, 313-291-1633. 52-3

## WANTED

**VISITORS-HISTORIC LINCOLN THEATRE,** Mt. Vernon, Washington. Invitation-open console, original Style D Special Wurlitzer. Fred Beeks, [fredeva@verizon.net](mailto:fredeva@verizon.net), 360-299-4597; Roger Gietzen, Facilities Manager, [roger@lincolnthatre.org](mailto:roger@lincolnthatre.org). 52-3

**CLASSIFIED ADS**—For information on placing a classified advertisement, please contact Mike Bryant, 3111 NE 165th Place, Vancouver, Washington 98682-8686.

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## SHOPPING FOR RECORDINGS

**Allen Organ Company**—P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, [www.allenorgan.com/www/store/maincds.html](http://www.allenorgan.com/www/store/maincds.html)

**Steven Ball**—734-846-3627, [www.stevenball.com](http://www.stevenball.com)

**Banda** (George Wright recordings)—720-733-2905, fax 720-733-2137, [banda9@msn.com](mailto:banda9@msn.com), <http://theatreorgans.com/cds/banda.html>

**Ed. Benoit**—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, [WurliTzer@q.com](mailto:WurliTzer@q.com)

**Canterbury Records**—626-792-7184

**Central Indiana Chapter of ATOS**—1431 North Audubon Road, Indianapolis, Indiana 46219, [www.cicatos.org](http://www.cicatos.org)

**Cinema Organ Society**—[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Dickinson Theatre Organ Society**—302-995-2603, [www.dtoskimball.org](http://www.dtoskimball.org)

**Ken Double**—281-798-6205 [www.KenDoubleEntertainment.com](http://www.KenDoubleEntertainment.com)

**Duet MIDI Concepts**—[www.MIDIConcepts.com](http://www.MIDIConcepts.com), 630-893-5383

**R. Jelani Eddington Organ Recordings**—P.O. Box 44092, Racine, Wisconsin 53404-7002, [www.rjeproductions.com](http://www.rjeproductions.com)

**Mark Herman Productions, LLC**—P.O. Box 5059, Fort Wayne, Indiana 46895, [www.markhermanproductions.com](http://www.markhermanproductions.com) and [www.TheatreOrganCDs.com](http://www.TheatreOrganCDs.com)

**The Historical Recording Company**—[www.thehistoricalrecordingcompany.com](http://www.thehistoricalrecordingcompany.com)

**Joliet Area Theatre Organ Enthusiasts (JATOE)**—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, [jpatak31@att.net](mailto:jpatak31@att.net)

**JAV Recordings**—888-572-2242, [www.greatorgancds.com](http://www.greatorgancds.com)

**JBL Productions**—[www.organhouse.com/jbl\\_productions.htm](http://www.organhouse.com/jbl_productions.htm)

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

**Michael's Music Service**—4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, [www.michaelsmusicervice.com](http://www.michaelsmusicervice.com)

**Midnight Productions, Inc.**—800-788-1100, [sales@theatreorgan.com](mailto:sales@theatreorgan.com), [www.theatreorgan.com](http://www.theatreorgan.com)

**MSS Studios**—[www.organ.co.uk](http://www.organ.co.uk)

**Musical Contrasts**—[musicalcontrasts@cox.net](mailto:musicalcontrasts@cox.net)

**Nor-Cal Theatre Organ Society**—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, [www.theatreorgans.com/norcal/](http://www.theatreorgans.com/norcal/)

**Organ Historical Society**—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, [catalog@organsociety.org](mailto:catalog@organsociety.org), [www.organsociety.org](http://www.organsociety.org)

**Organ Stop Pizza**—480-813-5700 x200, [www.organstoppizza.com](http://www.organstoppizza.com)

**Jonathan Ortloff**—[www.jonathanortloff.com](http://www.jonathanortloff.com)

**Donna Parker Productions, Inc.**—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009

**Pipe Organ Presentations**—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, [info@pipeorganpresentations.com](mailto:info@pipeorganpresentations.com), [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com)

**Bob Ralston**—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, [www.bobralston.com](http://www.bobralston.com)

**Rob Richards**—[www.robrichards.com](http://www.robrichards.com)

**Jim Riggs Recordings**—6141 Fairfield Road, Wichita, Kansas 67204

**Rosa Rio**—1847 Wolf Laurel Drive, Sun City Center, Florida 33573, 813-633-0902

**Paul Roberts, Cardinal Productions**—P.O. Box 22035, Beachwood, Ohio 44122, <http://theatreorgans.com/cds/roberts/>

**Roxy Productions**—480-695-8568, [azroxy@cox.net](mailto:azroxy@cox.net)

**Texas Talkies Media Production Company**—P.O. Box 23413, Waco, Texas 76702, [www.texastalkies.com](http://www.texastalkies.com)

**T-V Recording**—408-248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

**Walter Strony**—[www.waltstrony.com](http://www.waltstrony.com)

**Wichita Theatre Organ**—316-655-8177, [tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com), [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

**Tony Whittaker**—[www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk)



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|---------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| 1970, Vol. 12 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1971, Vol. 13 |                                |                                |                                |                                |                                | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |
| 1972, Vol. 14 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1973, Vol. 15 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1974, Vol. 16 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1975, Vol. 17 |                                |                                | <input type="checkbox"/> No. 3 | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |                                |
| 1976, Vol. 18 | <input type="checkbox"/> No. 1 | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 3 |                                |                                |                                |                                |
| 1977, Vol. 19 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1978, Vol. 20 |                                |                                | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 3 | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |
| 1979, Vol. 21 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1980, Vol. 22 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1981, Vol. 23 | <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 |                                |                                |
| 1982, Vol. 24 |                                |                                | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |                                |
| 1983, Vol. 25 | <input type="checkbox"/> No. 1 | <input type="checkbox"/> No. 2 |                                |                                | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |
| 1984, Vol. 26 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1985, Vol. 27 | <input type="checkbox"/> No. 1 | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 3 |                                |                                | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |
| 1986, Vol. 28 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1987, Vol. 29 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1988, Vol. 30 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1989, Vol. 31 | <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 | <input type="checkbox"/> No. 6 |                                |
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| 1991, Vol. 33 | <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 | <input type="checkbox"/> No. 6 |                                |
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| 1993, Vol. 35 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1994, Vol. 36 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1995, Vol. 37 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1996, Vol. 38 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1997, Vol. 39 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1998, Vol. 40 | <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 | <input type="checkbox"/> No. 6 |                                |
| 1999, Vol. 41 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2000, Vol. 42 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2001, Vol. 43 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2002, Vol. 44 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2003, Vol. 45 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2004, Vol. 46 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2005, Vol. 47 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2006, Vol. 48 | <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 | <input type="checkbox"/> No. 6 |                                |
| 2007, Vol. 49 | <input type="checkbox"/> No. 1 |                                |                                | <input type="checkbox"/> No. 3 | <input type="checkbox"/> No. 4 | <input type="checkbox"/> No. 5 | <input type="checkbox"/> No. 6 |
| 2008, Vol. 50 | <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 | <input type="checkbox"/> No. 6 |                                |
| 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 | <input type="checkbox"/> No. 6 |                                |
| 2010, Vol. 52 | <input type="checkbox"/> No. 1 | <input type="checkbox"/> No. 2 | <input type="checkbox"/> No. 3 |                                |                                |                                |                                |

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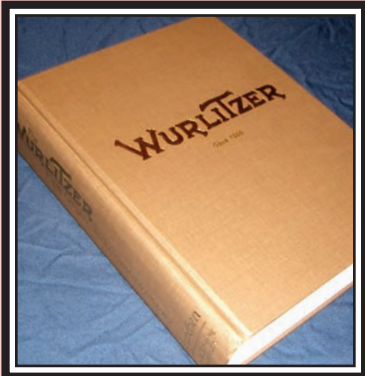
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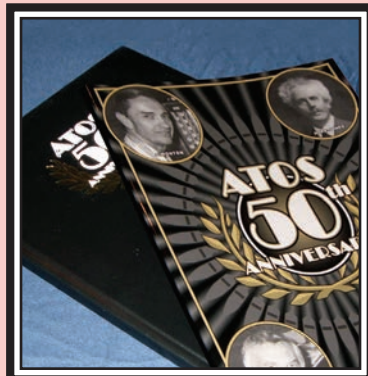
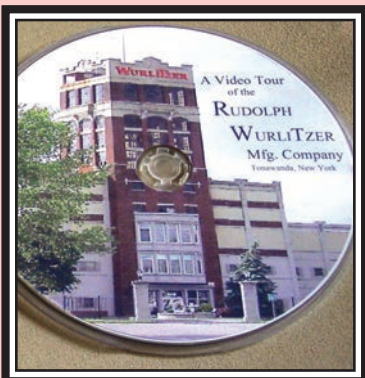
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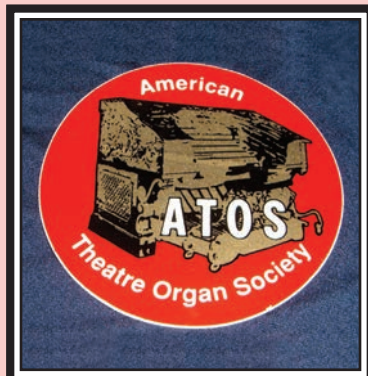
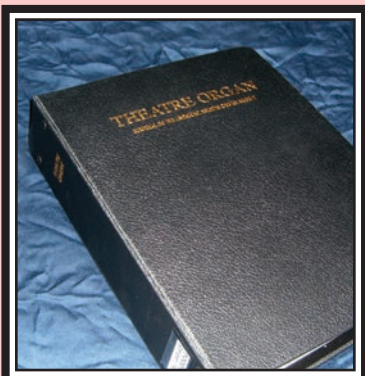
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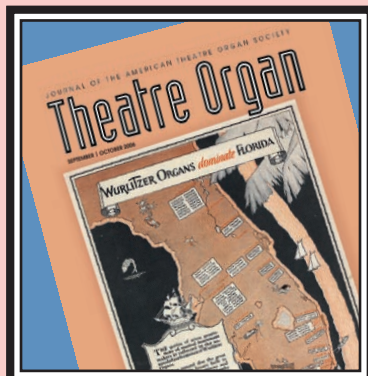
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# WURLITZER

## Grand Dedication Benefit Weekend at Macy's

# Philadelphia

## June 25-27

### 25 Friday June

Formal dedication with  
Jim Riggs at 8pm

Tickets are \$50 and include  
an exclusive reception party  
and organ shop tour with  
wine and hors d'oeuvres,  
cash bar.

This benefit is held as part of our Saturday Wanamaker Organ Day festivities featuring Ken Cowan and Peter Richard Conte and the Philadelphia Brass with added Grand Brass Chorus and Tympani. All ticketholders will also be entitled to attend an informal "afterglow" party with light refreshments and organ tours beginning at the organ shop Sunday June 27 at noon.

Official event hotel: Holiday Inn Express Mid-Town.  
Request Macy's special rate, 1-800-5-midtown.

Wanamaker Organ  
events are free

### 26 Saturday June

Dinner concert with  
Steven Ball and  
Jim Riggs at 7pm

Tickets are \$75 and include  
a full dinner with wine,  
cash bar, plus admission  
to a screening of "Wings"  
played by Steven Ball at  
2pm during Wanamaker  
Organ Day.

For full details and to  
purchase tickets online visit  
[wanamakerorgan.com](http://wanamakerorgan.com)  
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Yes! I would like \_\_\_ tickets @ \$50 apiece for the  
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Yes! I would like \_\_\_ tickets @ \$75 apiece for the Steven Ball  
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