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First United Methodist Church console, Portland, Oregon (Photo by Richard Horswell)

On the Cover: Barnum Hall Theatre console (Photo by Lance Luce)

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To ensure that the few remaining instruments are played wherever possible to provide entertainment to the public as a solo instrument or part of an ensemble, and to accompany silent films;

To encourage industry-acceptance restoration, maintenance methods and techniques to ensure performance ability for future generations;

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Vox Humana

In this column we usually give you a little overview of what's in the issue, focusing on the feature content. This time, though, we'd like to direct your attention to a couple of the ads.

You'll see a full-page ad for the Summer Youth Adventure. We (Don and Mike) have perhaps a closer view of this program than some, given both our relationships with the staff, and that two of Don's talented offspring have attended and reported back. We've also had the opportunity to talk to quite a few of the attendees over the years, and we can say we've seldom encountered a program with such consistently high feedback from participants.

The ad notes that some scholarship funds are available. If your local chapter also has funds available, we can't think of a better way to use some than to subsidize a student who otherwise wouldn't be able to attend. Contact Jelani Eddington or Donna Parker if you'd like to help out.

On a related note, Allen Miller has announced that the 2012 Technical Experience has been confirmed for August 5-9 at the American Organ Institute at the University of Oklahoma in Norman, the new home of the ATOS archives. Registration information should be on the ATOS website by the time you read this, and we hope to have a recap article on the 2011 Technical Experience in the May/June issue. Like the Summer Youth Adventure, this is a program that has enjoyed tremendously positive feedback from those who have attended. Space is always limited, so don't delay making your interest in attending known.

You'll also see an ad for the 2011 Convention Highlights 2-CD set. We managed to get a pre-production copy to Dennis Hedberg in time, so you'll see a review in this issue as well—several issues sooner than we were able to do last year. As this issue goes to the printer (first week of February), we are told they should be ready to mail to purchasers before you read this. If you haven't already ordered, contact the ATOS Marketplace. It's a great set, one you'll absolutely want to add to your collection.

Speaking of the Marketplace, we have a new Marketplace Manager, Rob Vastine. Last summer Dennis Unks announced his desire to step down at the beginning of 2012. It was truly a pleasure to work with Dennis. When we needed a back issue for some research, or a product to photograph for a story or ad, a quick e-mail or phone call to Dennis resulted in it showing up in the mailbox a couple of days later. We'll miss Dennis and wish him the best in his continued retirement, and at the same time we welcome Rob and feel confident that he'll carry on in the best ATOS/Unks tradition.

Finally, I'm going to step out of the "Mikeanddon" editorial persona for just a minute and speak just as Mike. As you see in the convention schedule, we'll spend the 4th of July evening at the Hollywood Bowl being entertained by the great Los Angeles Philharmonic and fireworks. Don Near phoned just before the ad deadline for this issue to ask if we could still squeeze in an announcement, as he'd just found that the "special guest" entertainer for the evening will be Barry Manilow.

In the interest of full disclosure, let me say up front that I've never been a real enthusiastic Barry Manilow fan. Don't misunderstand: I don't dislike the man or his music. In fact, some of it is quite good and I've used it in programs over the years because audiences respond to it.

In the mid-90s I was convinced to attend a Manilow concert at Caesar's Tahoe by the lady I was dating at the time. She was a tremendous fan—I think she had the lyrics to everything he'd ever recorded committed to memory and could tell you the album(s) on which each appeared. While it wouldn't have been my first choice of shows to attend, it was her choice for her birthday, and she was pretty set on it.

Since I believe the old saying "happy wife, happy life" applies in the dating

world as well, I ponied up for two tickets. You get the picture.

It turned out to be one of the best shows I've ever seen, and I've been to a few. The man puts tremendous energy into his performances and the show ran nearly twice as long as the typical headline act. I had expected that we'd be some of the youngest attendees, while the average age would skew toward blue hair and walkers. I couldn't have been more wrong. The audience ran the gamut from the aforementioned all the way to spiked chartreuse hair and nose rings. The common thread was that all ages seemed to respond enthusiastically.

If you're at all on the fence about attending this year's convention, this ought to tip you into the "here's my credit card" group. Combined with the other tremendous artists and venues on the schedule, this icing on the cake should leave little doubt that LA 2012 promises to be a "can't miss" convention.

Keep in touch.

—Mike Bryant
—Don Feely



Ciphers

On page 9 of the January/February issue, "TOS Delaware" is listed as the recipient of an Endowment Fund grant in the amount of \$5,000. This is incorrect. The correct entity is the Delaware Valley Chapter of ATOS (Theatre Organ Society of Delaware Valley, Inc.), which is located in Pennsylvania.

President's Message

Wings, The Artist, and The Academy



By the time you read this in early March, we will know which film won the Best Picture Oscar, knowing full well that most of us in ATOS-land will have been rooting for the wonderful silent film, *The Artist*.

Can you imagine the meetings as the writer and director were trying to pitch major studios on a real silent movie? My guess is there were a lot of "Get outta here, you nut!" responses, but we are certainly thrilled the movie got produced.

Naturally, we have heard from many with the question, "How can we show this with the organ doing the accompaniment?" And for those who recall the opening scenes shot in the theatre, with that full orchestra in the pit and NO ORGAN CONSOLE, there was some disappointment to be sure.

Screening *The Artist* with theatre organ may or may not get accomplished some day.

Music rights, a proper transcription of the original score, and other technicalities make this a tad more involved than just renting an old silent and putting it on.

But what IS happening that is exciting directly involves the folks who bring us the Oscars. The Academy of Motion Picture Arts and Sciences has been doing some presentation of silent film recently. And their research on how best to present silent film steered them to a decision that the best method for creating musical accompaniment was...drum roll here... THE THEATRE ORGAN!

Last June, Clark Wilson was summoned to accompany *Robin Hood* for the Academy at a special screening at the new Samuel Goldwyn Theatre, home of the Academy, in Beverly Hills. The success of that venture led to a major event this past January.

As part of the 100th Anniversary of Paramount Pictures, and the 85th Anniversary of the film *WINGS*, the first-ever Oscar winner for Best Picture, the Academy commissioned a new digitally-restored print of the great World War I classic, and brought Clark back. One special night for Paramount, Academy and Hollywood royalty, and the following

night for the general public, the Goldwyn Theatre was packed, watching a sparkling presentation of this classic. Clark's brilliant work on an Allen R311 generated standing ovations on both nights, and kudos in reviews from USA Today, the BBC and more.

As Clark has stated, "For the first time in 80 or 90 years, Hollywood people are talking about theatre organ and silent film."

This is important business for us who love the theatre organ. While we all are trying to do our part to put the spotlight on this somewhat generally forgotten gem, we now have allies high up the ladder in Tinseltown who have seen the light.

Special recognition goes to Randy Haberkamp at the Academy. He is the Director of Educational Programming and Special Projects, and has been wonderfully supportive of the theatre organ's work with his two special silent film events.

Stay tuned for more on this in the Journal.

— Ken Double

Future Watch—ATOS

Conventions and the Website

Don Near and our friends in Southern California are putting the final touches on what should be a GREAT convention in LA, Orange County, and San Diego. If you have not yet signed up, see the note on Barry Manilow headlining the Hollywood Bowl on July 4, an event INCLUDED in your registration. And the online registration process took me all of about four minutes. Gloriously simple!

Meanwhile, Atlanta is set for 2013, Indianapolis in 2014, and exciting

possibilities for 2015 and beyond. There are some locations of great interest. Do NOT misinterpret this as commitments for future locations, but wouldn't it be great to get back to the Bay Area and San Francisco? Or again visit Cleveland with all those organs in all those theatres? Someplace new like Salt Lake City, or back to Portland, Tampa, or upstate New York? Anyone out there want to call Mike Kinerk, our intrepid Convention Planning Coordinator and throw their chapter's hat in the ring? It would be great to have a full calendar of future convention sites all set.

Finally, our future success is much tied to the internet. ATOS' recent efforts to rebuild our website have met with some success and some setbacks. We temporarily shut down the Around the Circuit listings and know there are other areas that need updating. At times we take one step forward, then two steps back.

It is too important an area to be left "hanging" and we are exploring the best options for having the best and most "user-friendly" site. More to come soon in this important arena for ATOS.

Letters

Thanks, Doug

Thanks and kudos to Doug Powers (WRTOS World Premiere, THEATRE ORGAN, Jan/Feb) and to those who have reported similar results in prior issues. Our experience confirms that one really good way to attract an audience to experience the theatre organ is to team it with some other attraction. In fact, one of our members suggested just such an approach some 10 years ago. We called it *TOPS for Theatre Organ Plus Series*.

Like WRTOS, we also put the organ together with a local dance orchestra. Highlights of that show are on our latest CD, titled *A Capitol Idea*. One of the highlight events in that series was a show of all marches featuring the organ along with a popular local brass band. On April 15 we will present Jonathan Ortloff at the console together with the Central York High School Showchoir called *Celebration!* We're looking forward to another huge success.

— Dusty Miller, President
Susquehanna Valley Theatre Organ Society

WRTOS World Premiere
PRESENTING—AND PRESERVING—THE THEATRE PIPE ORGAN IN THE 21ST CENTURY
by DOUG POWERS

"The idea of a variety show with the Wurlitzer instead of an "organ concert" brought more attention than we had seen in decades."

One night to remember
Years of hard work, frustrating setbacks, and countless all-nighters led to this one moment. The show of the Month, held in Cleveland, Ohio, opened. Magical and wonderful, were other words of attendees. The show was a truly installed Mighty Wurlitzer organ for the very first time. Initial fears gave way to the best-kept secret: a great instrument prominently featured in a great variety program was, best of all, a huge success.

Five years in the making
The Western Reserve Theatre Organ Society in Cleveland began rebuilding Open 78s over five years ago. As donations from Wade Ely in honor of his parents, this organ received massive volunteer effort to create an impressive 4200 instrument for WRTOS. While a story featuring organists, concert planning, and local leadership is one angle to this project (and nothing new to ATOS chapters), this story focuses on how the organ was presented at the world premiere event on November 5, and how a special mix of variety and family entertainment offers a blueprint for others to consider.

Think "Entertainment"—not "Organ Concert"
The excitement! Not Gabriel Wurlitzer's reputation, reported in the last issue of THEATRE ORGAN, establishes a rationale and plan for local chapters to produce an event generating more revenue and excitement for the general public to help the majority of the theatre pipe organ as a solo instrument, its historical position actually part of the key to its future. The entertainment choices in today's world have drastically changed. This does not mean a dream of theatre organ concerts, pre-arranged will continue to feature the organ by itself, but with careful planning and purpose. It does, however, underscore the need to focus concert plans as an experience.

Choosing the Concert Partners
For many, planning a concert simply means getting a venue, selecting a date, planning involved much more. Since the inception, the theatre organ has been a frequent partner with other entertainment, and can be equally so today. One plan was to list appropriate and affordable partners that would draw audiences from various demographics, not commonly interested in organ music. After refining our list, we agreed that any concert partner having their own built-in mailing list or dedicated audience was of paramount importance, as this offered the likelihood of increased ticket sales—in other words, increased exposure to the WRTOS.

We ultimately chose a popular, professional local swing band as a major partner in this event. We brought in Ken Doolittle as the featured artist, but also included Thomas Rankin, a rising young artist in the theatre organ world and a talented young drummer, Jeffrey Laurel and Hank was included to play the repertoire of the concert. Truly, this would be a variety show with wide appeal.

Choosing the Program
Choosing the "big band" theme naturally focused the music on this style. Solo from the organ, the band, and three duets with a local jazz pianist. Doolittle also provided a list of organ solos with organists short-listed. The concert had featured the organ, but it did require careful planning, rehearsal, and more-detailed than "just" an organ concert.

Promoting Our Event
This became yet another challenge due to the high cost of advertising. After creating a colorful poster and poster, several hundred copies were mailed (and mailed) to activity directors of nearby living and senior living complexes, rather

Photo: 1,000 attendees (Photo by Dwayne Brown)

Photo: Organist and Jazz Band (Photo by Dwayne Brown)

Photo: Doolittle performing with the Jorgwilde Jazz Band (Photo by Dwayne Brown)

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Directors' Corner



JACK MOELMANN

It was in the May/June 2011 issue of *Theatre Organ* that I wrote an article for this Directors' Corner, in which I introduced myself and outlined what I was involved in with ATOS. I won't deal with much of the biographical information here as you can go back to that issue but, needless to say, I am still that same person—always busy with hands in a lot of things.

I have served on the ATOS Board of Directors now for a total of 26 years and haven't gotten worn out yet. I currently chair the Awards and Recognition Committee which deals with presenting awards to deserving people in the categories of Organist of the Year, Honorary Member, Hall of Fame, and the Ron Musselman Member of the Year. The biggest problem

with this activity is getting our members to nominate deserving people. The deadline for award nominations was February 1, but why not think now about next year?

Other committees I am involved with include the Simonton Literary Prize, Bylaws and Policies, Strategic Planning, Urban Youth Outreach, Finance and Investments, and Historian. I have also served as an advisor to the Endowment Fund Committee and the Board of Directors Election Nominating Committee. Most recently I took on the ETONES (Electronic Theatre Organ Owners/Enthusiasts) which I started back in 1991. I inherited this from Bucky Reddish who has done a great job with it over the past years. There are other areas where I manage to get my fingers in only because I have been around a long time and can offer some historic perspective to many activities (whether it is asked for or not).

While I am not a professional historian, I enjoy keeping track of things and have maintained logs of activities and events for years. Some can be found on the ATOS website. If, for example, you were interested in a listing of all of the organists who have played at ATOS conventions, I have that list of who played where and when. It may be of interest to some. It is to me, especially

when someone talks about "remember when..." and they really can't remember exactly when, who, or even what.

It was about a year ago that I realized we have many recordings of organists playing in various venues, commercial CDs, etc.; but we lack discussions with them, conversations about their lives in the theatre organ or music world. So, I started a video interview project where I would sit down with a theatre organ personality and casually talk to them for 15–20 minutes about their life. One of the first ones I did was Kay McAbee on March 27, 2011 when he was here in the St. Louis area. I am so glad I did, as he just recently passed away. I take whatever opportunity I might have to interview people, whether it be when they come through my home area or when I am out and around, such as at a convention. Over the past year I now have interviews of the following people (note that they are not all organists, but personalities in the history of the instrument and/or ATOS): "Trio Con Brio," Kay McAbee, Jonas Nordwall, Donna Parker, Walt Strony, John Ledwon, Rich Lewis, Chris Gorsuch, Juan Cardona, Mark Herman, Simon Gledhill, Donnie Rankin, Jelani Eddington, Jonathan Ortloff, Brett Valliant, John Baratta, Jeff Barker,

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Bob Davidson, Fr. Gus Franklin, Scott Foppiano, Carlton Smith, Mike Kinerk, Bob Dilworth, and Nelson Page.

— Jack Moelmann



JOHN LEDWON

Greetings from the Silver State, where I am working diligently to revive the Young Theatre Organist Competition (YTOC) and I need your help! The competition was started by Dorothy Van Steenkiste more than 25 years ago and has presented to the ATOS membership and general public an incredible group of talented young people. Most of today's organists under the age of 45 have been involved in this competition. Times have changed and not many young people study the theatre organ...or the organ in general, for that matter. Electronic

organs are passé to the point that you can't even give some of them away today. With this in mind the YTOC has fallen on hard times with NO competition for the past two years.

We in ATOS should be actively searching for young people who show an interest in playing the organ—or even keyboards. Notice that I didn't put 'theatre' in front of 'organ.' These days the pickings are so slim that all young organists, both those into classical/liturgical organ and those just playing for their own edification, are welcome candidates to approach—and see if we can interest them in the theatre organ.

ATOS provides several programs for the young person who is interested in organ or, more specifically, theatre organ. There is a scholarship program, a student of the year program, the George Wright Fellowship program, the Summer Youth Adventure, and of course the Young Theatre Organist Competition. Check this issue of the Journal or the ATOS website (under Youth Corner) for further information. Please help us get the word out. Contact us and we will be happy to provide you with documents and flyers explaining our programs. You can distribute these in your local schools or community events locations.

Getting back to the YTOC, I believe we will have several young organists enter the program this year, but we must have your help in finding more of them. So far, over half of those young organists were identified and recommended by ATOS members. These contacts are providing me with a basis to get things moving again. You DO make a difference! Get involved, help ferret out younger people to join the organization and get them involved. Without YOUR assistance, ATOS and the theatre organ will wither on the vine and fall into the morass of "things that used to be." We can stop this from happening by getting involved and assisting in the rebuilding of the youth program and ATOS in general.

Have some ideas? Feel free to contact me at j.ledwon@atos.org or by phone or snail mail. My contact information is on the ATOS web page.

—John Ledwon

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2012 GEORGE WRIGHT MEMORIAL FELLOWSHIP

ATOS is now accepting applications for the George Wright Memorial Fellowship, which helps fund a young person between the ages of 15 and 24 to attend their first ATOS annual convention. The next convention will be held in Los Angeles from July 2–7, 2012. ATOS will pay the convention registration fee, hotel, economy round-trip airfare, and the cost of a banquet ticket for the winner of this award. Applications are due by **April 15, 2012**. If you know of a young person who might be interested, please encourage them to apply.

For an application and further information, visit www.atos.org or contact Nathan Avakian, Youth Representative to the Board, at n.avakian@atos.org.

YOUNG THEATRE ORGANIST COMPETITION

The Young Theatre Organist Competition began in 1985 when Martin Ellis won the first competition, followed by such notable artists as Dwight Thomas, Simon Gledhill, Jelani Eddington, Richard Hills, and Ron Reseigh, to mention only a few. All four of the artists under 25 who performed at the ATOS 2011 Convention in Providence were YTOC winners.

Exciting news for the 2012 competition: entrants may now use any digital or analog electronic organ having no less than two 61-note manuals and 32 pedal notes in addition to a theatre pipe organ.

Presently the Young Organists Competition is looking for theatre organ teachers and organ students. If you know of any organ students between the age of 13 and 24 please let us know. Remember that talent and enthusiasm are two of the most important factors, so even if the student isn't "concert ready" contact us so that we can begin grooming them for future competitions.

Teachers, if you have a student that you think has potential, send us their name so that we might reinforce your efforts. Need a theatre organ for demonstration and or teaching? Contact us with your needs and we will attempt to put you in touch with either a home or public installation that is available. On this vein, organ owners, either private or public, won't you help young organists by offering your instrument for a budding young artist?

Need more information? Rules and guidelines for the 2012 Competition are now available through your chapter officials, on the ATOS website (www.atos.org) or contact John Ledwon at j.ledwon@atos.org.

2012 THEATRE ORGAN STUDENT OF THE YEAR AWARD

ATOS is now accepting applications for the Theatre Organ Student of the Year award, honoring a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Students age 27 or younger may submit an application or be nominated by a third party. The recipient will receive a complimentary one-year ATOS membership as well as recognition in THEATRE ORGAN. Applications are due by **May 1, 2012**. For an application and further information visit www.atos.org or contact Nathan Avakian, Youth Representative to the Board, at n.avakian@atos.org.

News & Notes

GARRETT SHANKLIN MEMORIAL TECHNICAL SCHOLARSHIP

The Eastern Massachusetts Chapter of ATOS is pleased to offer an annual scholarship of up to \$1000.00 in memory of ATOS member Garrett Shanklin to send a deserving applicant to the ATOS Technical Experience!

Applicants must be 18 years or older and show a genuine interest in learning the proper methods and techniques of theatre pipe organ rebuilding and restoration. However, past technical experience is not a requirement.

Each applicant should submit a letter with the following information:

1. Name and contact information (phone, e-mail and mailing addresses)
2. Age
3. Are you an ATOS member?
4. Have you been involved with any theatre pipe organ projects in the past?
5. Have you had any former training or experience with any pipe organ builder/maintainer/restorer?

6. Why do you want to attend the Annual ATOS Technical Experience?

Application letters must be received by **June 10, 2012** for this year's ATOS Technical Experience to be held August 5-9 at the American Organ Institute at the University of Oklahoma, Norman, Oklahoma. The scholarship recipient will be notified by June 24, 2012.

Apply to: Bob Evans

798 Old Warren Road
Swansea, MA 02777
Phone: 508-674-0276
Email: bob@organloft.org

WELCOME NEW MEMBERS

November 15, 2011 to January, 2012

Claire Arnold, Leesburg, Florida
Chantelle Batterbee, Lowdham, Nottinghamshire UK
David S. Battle, Mishawaka, Indiana
Doug and Pat Bebee, Indianapolis, Indiana
John J. Coole, Republic, Missouri
Charles H. Creighton, Phoenix, Arizona
Steve Cummings, Ventura, California
Peter Day, Kingsbury, London, UK
Abigail Donald, Ashford, Kent UK
James Foster, Rye, East Sussex UK
Jamyma-May Hanson, Rye, East Sussex UK
Chris and Angie Hougen, Bell Canyon, California
Mary Ellen James, Palmyra, New Jersey
Michael C. Koch, Tampa, Florida
Jeffrey D. Kuster, Newark, Ohio
Bruce McWilliams, Addison, Texas
M.J. Mitchell, Sacramento, California
Frank Moore, Cleveland Heights, Ohio
Richard Moore, St. Leonards-On-Sea, East Sussex UK
Donald Jack Newsom, Lometa, Texas
Nick Nixon, Birmingham, Alabama
Thomas Pickering, Hastings, East Sussex UK
Esther Seal, Hastings, East Sussex UK
Richard L. Sharkey, Wilton, New Hampshire
Steven Smith, Camber, East Sussex UK
David Swarbrick, Ashford, Kent UK
Frank Tigner, Greenville, Georgia
William Van Lenten, Brooksville, Florida
Daniel Wheeler, Orange, California

2012 ENDOWMENT FUND GRANT APPLICATIONS OPEN

The purpose of the ATOS Endowment Fund is to assist ATOS chapters or other not-for-profit organizations engaged in theatre pipe organ programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS Board of Directors. Since its beginning, the Endowment Fund has paid out over \$145,000 in grants.

Only 90% of the interest earned on the principal of the fund may be used for grants in any one year. Only one application per chapter, organization or person per year will be considered. Preference will be given to ATOS chapter-owned organs and sponsored projects. All grant applications involving a theatre pipe organ, or component(s) thereof, will be subject to review by the chair of the

ATOS Technical Committee to determine if the proposed project complies with at least the minimum standards as set forth in the ATOS *Guidelines for Conservation and Restoration* which can be found on the ATOS web site. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the Technical Committee will report to the Endowment Fund trustees in writing of any possible technical issues with a specific application that could lead to disapproval of the application.

After all applications have been reviewed by the ATOS Endowment Fund trustees, the trustees will vote to recommend awarding a specific monetary grant for each of the approved applications. The result of this voting will then be submitted to the ATOS Board of Directors for final approval or disapproval during

their annual board meeting, usually in mid-summer.

Applicants will be informed of the results in writing following the annual board meeting. Grants must be used within one year of award date or any remaining funds will be forfeited.

The complete application packet can be obtained from the ATOS website, www.atos.org (go to "Resources," "Programs and Awards," "Current Applications"). **Completed applications must be received by the Endowment Fund Board of Trustees not later than April 15, 2012.**

2011-12 Endowment Fund Board of Trustees:

Bucky Reddish, Chairman
Mike Hutcherson, Financial Secretary
Tim Needler, Recording Secretary
Bob Maney, Trustee
Bob Lachin, Trustee

Save the dates for the sixth annual ATOS

SUMMER YOUTH ADVENTURE

July 23-27, 2012

Wilmington, Delaware
(and surrounding areas)



Lance Luce



Donna Parker



Jelani Eddington



Martin Ellis

The ATOS Summer Youth Adventure returns to the East Coast in July 2012 with the spectacular 3-manual 66-rank Kimball at Dickinson High School as our primary classroom. Special visits have also been planned to other instruments in the greater Wilmington and Philadelphia area.

We are delighted to present this year's guest instructor, Lance Luce, who will share his vast knowledge of the art of the theatre organ. Our core faculty, Donna Parker, Jelani Eddington, and Martin Ellis, will return to guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of "hands-on" time at each of the instruments.

The Summer Youth Adventure is a spectacular opportunity for students from all backgrounds and levels of experience. Visit us online at www.atos.org for the latest details.

We look forward to seeing you in July!

Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements will be made for students to stay at a nearby hotel at reduced rates. For more information, please contact Jelani Eddington at 262/639.8788 (rj.eddington@atos.org) or Donna Parker at 503/642-7009 (d.parker@atos.org), or visit us online at www.atos.org.

Professional Perspectives

Hollywood Sunset

BY EDWARD MILLINGTON STOUT III

Anticipation of the Los Angeles convention triggers memories of the rich abundance of theatre organ lovers who, in an earlier age, extended their warm welcome to fellow music lovers during the formative years of our hobby.

By the time ATOE was established in the mid nineteen-fifties, many of the theatre organs had already been removed from Los Angeles and Hollywood theatres. LA's once vibrant and exciting Broadway theatre district was reduced to a few non-operative or crippled organs, including the Los Angeles, Orpheum, State and United Artists theatres, where Gordon Kibbee and Buddy Cole kept the keys warm. Further away from our Broadway, the Art Deco Wiltern Theatre housed the huge four-manual W.W. Kimball organ that had been first installed in the Forum Theatre. ATOE members were working with great dedication to have the Wiltern organ ready for the 1962 convention, where "Mr. Positive Vibes," Gaylord Carter, was to be featured. The

ATOE crew was always welcoming and you did not need a special boarding pass to climb through the chambers and visit. The Kimball's mitered 32' Diaphones rumbled out of the huge enclosed chamber house left.

The State Theatre on Broadway had a Wurlitzer 235 that, as the tale relates, just vanished in the middle of the night. So many organists and buffs found extra long overcoats to be most useful during those cold and rainy nights. The beautiful Los Angeles Theatre, a masterpiece by S. Charles Lee, still graced its orchestra pit with a jazzy Wurlitzer style 216. The Mighty Mite, Ann Leaf, recorded the organ and was featured in concert at the Los Angeles in the late 1950s.

Wurlitzer entered into a scientific research project with the Roosevelt Memorial Park to determine if a musical instrument was capable of waking the dead. The seventeen-rank assault machine was voiced on 35 and 50 inches of wind and the

massive hooded 32' Diaphones sounded like a prehistoric motorboat crossing the La Brea Tar Pits. The upper registers of that one-of-a-kind organ struck fear in every listener as though they were facing sixty thousand British bagpipes in forward charge.

The Rialto Theatre in South Pasadena was still awaiting discovery in future years when George Wright dazzled full houses by playing arrangements that were considered to be impossible.

This article is intended to be a brief celebration of those warm-hearted ATOE members in Southern California, who opened their homes and musical treasures to fellow organ lovers.

Let us begin at the birthplace of ATOE, the Toluca Lake home of Richard and Helena Simonton. After being greeted by Helena you would, for a brief moment, fear you might be interrupting a church service as you took note of the impressive 51-rank Æolian-Skinner dominating the living room. Most guests were escorted down a stairway to the Bijou Theatre with a complete professional 35- and 16mm projection room behind the comfortable seating, with the Simontons' sons, Richard and Robert, in command of the carbon arc projectors.

Not unlike Radio City, a large ebony four-manual console dominated the left side of the proscenium opening, with the chambers located directly behind the Cinemascope screen. "Movie Night" often opened with the sophisticated playing of Gordon Kibbee, who also allowed the treasured arrangements to be recorded. It is hoped these rare and insightful recordings might be made available in the near future. Dick and Helena loved sharing their home and theatre with film and organ personalities, including Harold Lloyd and family. Steam car expert and organ buff Jim Crank was often in attendance, as well as Mike Coup, who acquired the Times Square Paramount Wurlitzer with the help of Dick Simonton.



On one of many fine evenings, this writer conversed with Dick in the theatre before any guests arrived. He related how he saved the famous American stern-wheeled steamboat, the Delta Queen, which was originally in service between San Francisco and Sacramento as an overnight river packet. The great steamboat had been moved to the Ohio and Mississippi river system and was operated by the Greene line. Dick related the following: "Helena and I traveled for days on the Delta Queen and so enjoyed it; we decided to take the boys on the river trip next summer. When I called the Greene Line to make reservations, I was informed the boat would not be going out next season because of financial difficulties. Ed, when I saw the disappointment in the boy's faces, I had no choice, I had to purchase controlling interest of the boat." Now, that was some sixty years ago and his efforts in upgrading and promoting the famed vessel are a matter of history. Have you ever noticed how many active theatre organ buffs also love steamboats and steam locomotives? There are several similarities with the pipe organ when you think of the size, expense, power, and man-hours required to keep them in top operating condition—and they are all romantic symbols of the distant past.

Next, we visit warm-hearted Joe Kearns' pink palace just a block or two from Hollywood and Vine Streets. The more mature members of our club remember Joe Kearns as the colorful and grumbling "Mr. Wilson" on the *Dennis the Menace* TV series, where he became known on a national basis. Early in his show business career, Joe was a promising theatre organist who moved over into early radio as a character actor when the demand for organists evaporated overnight. He played several roles including "the vault keeper" on *The Jack Benny Show*. Joe and his longtime companion, Bob, built the striking three-story house in the back yard of old twenties "California Bungalow" houses that Joe owned, and the vivid pink structure was clearly visible from Hollywood Boulevard.

On Saturday evenings, the welcome mat was dusted off and organists and buffs were more than welcome. Being an ATOE hotshot was not a requirement for joining in on the fun. Bob tended the bar and Joe often sat on the stylish round davenport chatting

about the wonders of the most magnificent musical instrument ever conceived. Now and then he would sidle up to the console alcove to offer suggestions and he very much reminded you of "Mr. Wilson." Tom Hazleton loved participating in those fun-loving sessions.

There was another wonderful young man, Jimmy Braun, who served as Joe's greeter. Jimmy loved Joe Kearns, in a fatherly sense, and often drove the famed character actor about town. As a matter of fact we met Russ Nelson through the kindness of Joe Kearns. Joe asked, "Have you two ever met Lord Nelson?" Upon hearing we had not, Joe rang up Russ Nelson on the electric telephone and exclaimed, "Lord, we are coming over!" Jimmy drove Joe's Cadillac to the prominent real estate baron's home, where the Wurlitzer organ was installed in a large poolside building. In addition to the 3/13 Wurlitzer, originally installed in San Jose's California Theatre, Russ also had a vast collection of vintage clocks clicking and clacking away to the point one thought they were hearing a Dick Leibert arrangement. He was a most gracious host. It was Jimmy Braun who called the San Francisco Paramount to inform us that Joe had died on the set in the early 1960s.

Another landmark early theatre organ transplant was in Lorin Whitney's studio that specialized in tremulated inspirational organ music for the hundreds of stations that expounded true family values. That instrument was originally the 3/14 Robert More-tone from Redwood City's Sequoia Theatre, but it took too many vitamins and grew to nearly thirty ranks. In about 1955 the gracious Lorin Whitney hosted the first formal ATOE recital with George Wright. Heaven forbid, some member recorded that

concert and with good fortune the tapes have been transferred to CD format and have now been shared with ATOS members. The playing was beyond description and George played his arrangement of "American Bolero." You know the one, where all the great flash artists claimed "George could not have played that without multiple tracks." Well fellows, there it was being played live with all the excitement found on the Vaughn production of "More George Wright."

Among the many other inviting venues that extended warm welcome to organ lovers in general were Coffman and Fields' "Wood Carver's Shop," John Ledwon's home installation, Richard Vaughn's home 5/21 recording organ, Harvey Heck's home installation and Dr. Orrin Hostetter's fine 4/17 Wurlitzer from Santa Barbara's Granada Theatre.

Yes, the sun has indeed set on that enchanting era in the theatre organ's history, but it is not forgotten and new champions continue to lead the charge in finding new locations for theatre organ installations. David Harris' determination to have the former Redwood City Pizza and Pipes Wurlitzer installed in the Whittier High School is but one of many proposed projects under way.

Fifty years ago young organ buffs were alarmed that most of the audiences attending concerts had either dyed-blue or white hair, and now those very youngsters are sporting mature hairstyles. Perhaps the instrument holds interest for mature and civilized segments of the society, and what is wrong with that? Mature and civilized youngsters continue to discover that mechanical Pied Piper which captivated our hearts long ago.

The image shows a screenshot of the ATOS website. At the top, the URL "www.atos.org" is displayed in a large, white, sans-serif font against a dark background. Below the URL, the ATOS logo is visible, followed by a navigation menu with links for Home, About, Local Chapters, Resources, Events Calendar, Youth Center, and Blog. A central banner features a photograph of a person at a console with the text "Join us for the 2011 Technical Symposium" and "July 31 - August 4 Eastern Massachusetts". To the right of the banner, there is a "Quick Links" section with bullet points: "Competition Register", "2011 Summer Youth Camp", "2011 Technical Symposium", and "Other Programs & Events". At the bottom of the page, there are buttons for "JOIN ATOS", "REQUEST BROCHURE", and "DONATE NOW".

- Theatre Organ Online
- Articles and Features added regularly
- Calendar of events and submissions
- Theatre Organ locator

Vox Pops

Creativity, Intuition and Customer Service

BY JONAS NORDWALL

Last fall I had the opportunity to enjoy a social evening with Alice Parker, the “Grande Dame” of American choral music. She collaborated with Robert Shaw creating many of the 20th century’s best selling and artistic choral arrangements. Alice still is a vibrant lady, active composer, arranger and teacher. We met some years ago when she was visiting mutual friends in Portland.

Alice enthusiastically launched into a conversation about the present “state of the art” of the music business focusing on the pros and cons of using new technologies in the music world. We discussed musical creation, production and more importantly, music education. Alice firmly believes that music is far more than what is printed on paper, a difficult concept to teach. She also mentioned that material relative to the students must be used to teach any musical concept.

She raised three important ideas: 1. Practical historical relevance. 2. Developing musical creativity. 3. Trusting your musical intuition.

This caused me to think about ATOS’s present music education programs.

While we enjoy our very successful Summer Youth Adventure program which uses her ideas, we do not offer a similar live educational venue for adults. The ATOS-sponsored educational DVDs are a good start, but we must move forward.

A big challenge is convincing teachers to use stimulating music to instruct adults about the theatre organ. While historical relevance is a justified concern, what familiar material do we use to relate to today’s adults? Consider the following facts:

- Most adults are Baby Boomer grandparents who revere Elvis, the Righteous Brothers, the Beach Boys, the Beatles, and other groups of the late ’50s, ’60s and early ’70s. Many also enjoy popular classical music as well.

- Their children are today’s parents who know ABBA, *Star Wars*, disco, video

game musical scores plus the music of the ’80s and ’90s.

To quote Mr. Spock, “it seems logical” to use that music as a tool to introduce and teach the theatre organ to that demographic.

This is a real wakeup call for those many conservative theatre organ buffs who still regale “What are You waiting For, Mary?” as a justifiable musical selection posing as the epitome of theatre organ performance. How many people really know that tune and other dusty compositions of that era?

My big question for these folks is, “What would Jesse do?” Using today’s vernacular, he would probably say, “Get a Life!” Jesse, George and their contemporaries used their creativity and intuition to play tunes of their day to satisfy their listeners—or, should I say, customers. Remember, customers attend concerts and customers purchase recordings and printed arrangements.

We need to move forward by encouraging our performers and membership to embrace the present popular musical culture to present to the masses. In short, we need to update our customer service.

In the 1980s, the national president of the AGO was Dr. Edward Hansen. He was the organ professor at the University of Puget Sound, Director of Music at Seattle’s Plymouth Congregational Church, organist for the Seattle Symphony Orchestra, played a Hammond for the syndicated children’s TV show *Wunda, Wunda* and knew how to play theatre organ. Ed was a real Mr. Music in the Puget Sound area. One evening I asked him what he considered his greatest achievement as AGO national president. His reply: “I’ve moved them from the 15th to the 16th century.”

AGO concerts now include 19th and 20th century music plus compositions by “living” composers. They even took a cue from the better ATOS public concerts by including formerly-disgraced orchestral transcriptions and new movie scores in



their programming. They updated their customer service.

We need to put a plan in place that elevates the theatre organ as a relevant instrument in this century. Let’s provide workshops in addition to concerts and social events. Why not ask a guest artist to present a workshop as well as a concert? It’s a key to the success story of the heyday of electronic organ sales. The concerts entice people, the workshops educate people, and the social events keep them coming back!

Let’s use some intuition by encouraging some of our artists to update their narrow, time-restrictive repertoire to appeal to a wider audience. Touchy subject, but someone has to bring it up. The old excuse that new music is worthless and is not relevant does not hold water. There is good, new music! Always has been, always will be! Just look for it.

Consider that in a very brief time the original theatre organists went from playing semi-classical, opera scores and the like, to playing the popular tunes of the day that really pleased their customers. It sure positioned the theatre organ as a “must-hear” instrument.

Now is our turn. It’s just good, customer service!

Wurlitzer Assists Orchestra



Watching the conductor through a video monitor (Photo by Bob Shomler)

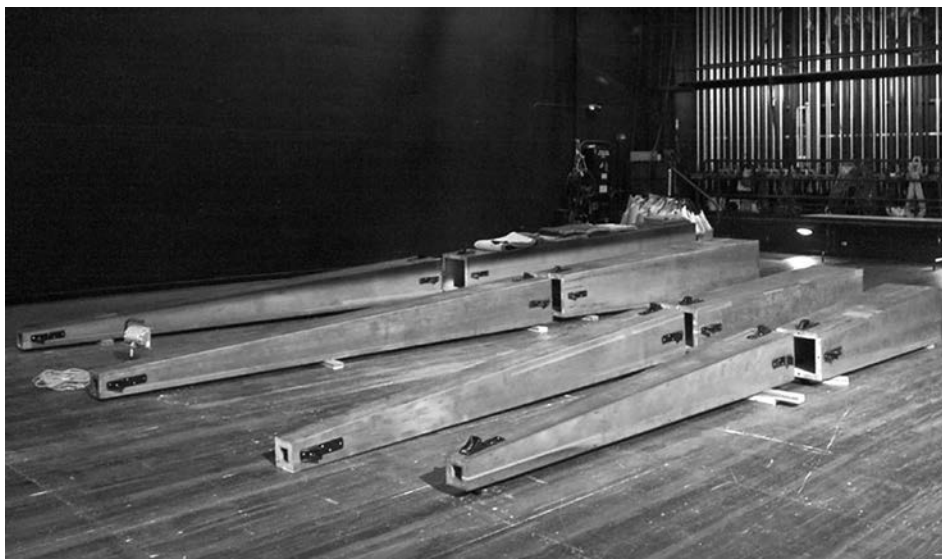
Bill Coale stands outside the California Theatre in San Jose prior to his symphony performance (Photo by Rudy Frey)

Four 32" diaphone pipes were installed in 2011; notes CCCC, DDDD, FFFF, and GGGG (photo by Bob Shomler)



Concert-goers at the Symphony Silicon Valley opening gala in October last year had a rare treat—the Wurlitzer pipe organ joined the orchestra during a performance of *The Planets* by Gustav Holst. Organist Bill Coale presided at the console in the California Theatre in San Jose, California and played the original organ score by Holst. Performing with the orchestra was no simple task, as the console remained in its “storage shed” under the stage and Bill watched the conductor through a video monitor. Able to hear only through headphones, he had two rehearsals with the orchestra to perfect balance and registrations before the weekend performances.

Bill was able to utilize the four 32' Diaphone pipes that were installed in 2011. The biggest chords, with full organ, used three of the four notes during the musical climaxes of the piece. Bill reported that the most difficult part was counting endless measures of rest and then entering precisely at the correct moment, sometimes with full organ! He used the 4/21 Wurlitzer without trem, and the result must have been impressive. A critic for the San Francisco Classical Voice news wrote, “And the theater’s mighty Wurlitzer organ packed the punch I always want to hear, but rarely do, at the climax moments of Mars and Uranus.” The organ was installed and is maintained by Edward Millington Stout III.



Kay McAbee Remembered

Kay McAbee was born in Joliet, Illinois on November 17, 1930 and passed away January 8, 2012 after a month-long illness.

He was a pioneer in the theater organ world and well remembered for the series of concerts he performed at the Rialto Theater in Joliet, Illinois and the Aurora Paramount in Aurora, Illinois. More recently he was heard at Phil Maloof's Roxy Organ at the Albuquerque Ramada Classic, the Fred Hermes residence organ in Racine, Wisconsin and a concert series for the St. Louis Theatre Organ Society. Kay was a featured soloist in at least five national ATOS conventions and was inducted into the Hall of Fame in 1985.

He started piano lessons at age five and organ lessons at age twelve. While he began playing the organ in church at age thirteen, his earliest experience with popular organ music was an eighth grade visit to a local roller rink in Joliet, Illinois. The rink had a Hammond organ, but it didn't make a big impression on the young McAbee. It wasn't until a May 1948 visit to the Rialto Theatre in Joliet to watch a movie that he heard a "real" theatre pipe organ—the 4/21 Grand Barton. He remembered being "welded to the seat" as he felt the music for the first time and he stayed through the second showing, just to hear the organ again. Arriving back at home, he proudly declared to his parents, "that was what he was going to do." While still taking classical organ lessons at the time, he listened to recordings of Jesse Crawford and Don Baker in an effort to replicate the "theatre" styles he heard.

When he headed to college in Chicago, he went to work for the WW Kimball Company. Despite "old-timers" warnings that theatre organ had "died," he stuck to it. When Reginald Foort came to Chicago to work for Baldwin (across the street from Kimball), McAbee took the opportunity to learn all he could from him. He began practicing at the Paramount Theatre in Aurora and when a flood in 1954 silenced

the organ, he worked with friends to rebuild the instrument. He made his first recording, *Organ Echoes*, on that instrument.

After completing his musical education at the Chicago Musical College and the American Conservatory of Music in Chicago he served as a staff organist for Kimball, traveling extensively playing concerts for both Kimball and Conn. In 1958 he worked to rebuild the Rialto Barton, also damaged by water. He kept a studio of up to fifty students per week in Joliet at the World of Music and had often served as a judge for the ATOS Young Organist Competition.

Equally at home on a classic organ, he was a member of the American Guild of Organists for 50 years, choir master and organist at St. Peter's United Church of Christ in Frankfort, Illinois for 23 years and most recently, organist for Covenant United Methodist Church in Albuquerque, New Mexico.

He had been a resident of Albuquerque since 1986.

Kay is survived by his adopted family friend, Tony Horvat; niece Ellen Schroll; nephew Ted Dimmick; and brother-in-law, Charles Dimmick.

—Don Feely

I had known Kay for almost 30 years.

Having been introduced to theatre organ by Bill Brown, it was Kay's musical style and friendly personality that made my life so much more enjoyable. Many an hour was spent at the Ramada Classic in Albuquerque and at my Las Vegas residence being thrilled by Kay's artistry and wonderful stories. The theatre organ world has lost a great talent and I have lost a dear friend.

—Phil Maloof

There has been no one individual that has influenced and inspired my love for theatre organ more, even encouraging a career in theatre organ, than Kay.

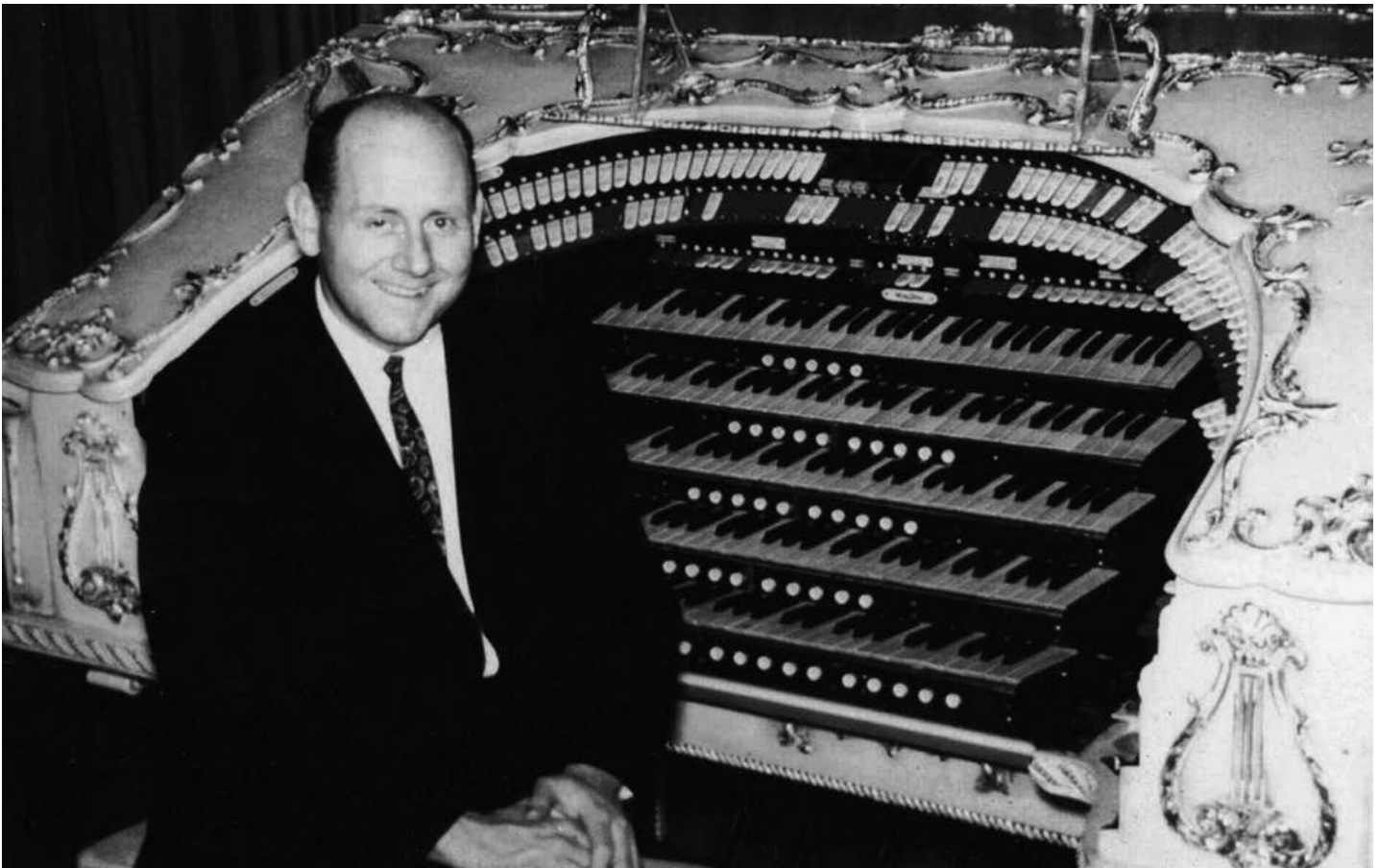
Starting back in the early '60s, I'd sit in the balcony of the Rialto Theatre in Joliet and watch and listen as Kay played the Barton. It was those concerts, and my opportunity to study theatre organ under Kay, that has put me where I am today. It was the start of a 50-year friendship that I will never forget. Kay was like family to me and my own family, and he will be deeply missed by us. His smile, laughter, and thrilling arrangements made Kay one of a kind. His music has been called the "Chicago Style" and his over-the-top style and heartfelt ballads were second to none. Rest in peace, my friend.

—Bob Maes

On the West coast, they had George Wright—who inspired generations of younger organists. In the Midwest, we had Kay McAbee.

I'm trying to remember the first time I heard Kay play, but can't. He was a cornerstone of the Midwest theatre organ scene and his music was woven into its very fabric.

Kay was the first of what I call "second generation" Chicago theatre organists. He developed an aesthetic that was totally different from anything on the East or West coasts, and it was also different from anything done by his local predecessors. Part of his success, I believe, was that he had been classically trained; it was unique to have this combination of skills at that time. And while he was a master of the Hermes Wurlitzer, or any Wurlitzer for that



Kay McAbee at Fred Hermes' 5/34 Wurlitzer (Journal archives)

matter—one could easily have called him a “Barton organist”—for he fully appreciated their tonal palette and knew how to get the best from them.

Along the way, he inspired many: John Seng, Tom Sheen, Tom Gnaster, Jim Benzmilller, and others, including Yours Truly. Some attempted to duplicate his arrangements note-for-note and others developed styles that branched out into other directions.

The thing I remember most about hearing him was the excitement and *joie de vivre* of his playing. And there was also a virtuosic element that we didn't always hear from others. After hearing one of his concerts, you never said, “Wasn't that nice?” The usual response was “Wow!” accompanied by a huge smile on your face! I even had that experience at his memorial service where we heard a recording of him playing the Widor “Toccata.” At one point he added a second pedal line, not in the score. The purists might not have approved, but it seemed so right. And, it's fun to break the rules sometimes!

Kay had the knack of being able to make any organ seem much larger. The late Alden Stockebrand used to remark that “it sounded like Kay brought an extra

five ranks in his back pocket!” A truer statement has never been made!

Kay thrived at a time when many theatre organs were in rough shape with often unreliable or even non-working combination actions. His registrations were not “fussy.” He managed to efficiently use the old specifications, and knew how to use the couplers to make quick changes. He taught many students and it was amazing to see how many came out of the woodwork when I started the Kay McAbee Memorial page on Facebook. This man had touched so many!

As an adult, we ended up in many of the same social circles and I found him to be a supportive friend. Like everyone, I loved hearing him tell his stories. He had been around all the characters of Kimbar and the various Chicago theatre organ groups when the renaissance of interest in the theatre organ was just beginning. And what a collection of characters! Yes, some were unsavory, and others were just plain funny! However, it was obvious that he found them all to be entertaining and we, his audience, loved hearing of their antics over and over.

My friendship with David Junchen and Kay were somewhat connected. Kay never had a bigger fan than Dave, and we

can thank Dave for some of the wonderful early recordings of Kay playing now-gone instruments. If you listen to Dave's piano roll of “Sleigh Ride,” which is on YouTube, you will hear pure McAbee. Dave also consulted with Kay and wrote out “Land of the Pharaohs” for me and did several other arrangements. In listening to these, there is no doubt that he had Kay on the brain!

So, in closing I want say thank you for “lighting the lights, Mr. McAbee” and for adding those “extra five ranks” to our lives. You will never be forgotten!

—Walt Strony

In the late 1970s I took advantage to hear Kay play a program on Byron Carlson's 5/21 Wurlitzer in St. Paul.

While I had a bit of background in music, I was a TPO newbie. In this program, Kay played a medley from *Carousel* that conjured a vivid carousel in my mind, the picture of summertime in “June is Busting Out All Over” and included moods from “If I Loved You” to the liturgical “You Will

Never Walk Alone.” In closing, he chose to play Liszt’s “Second Hungarian Rhapsody.” People familiar with this work are aware of the numerous key changes, mood changes, and the technical difficulty of the cadenzas. This piece is often chosen to show off one’s classical mastery of the keyboard. Again, this was a masterful display of one man’s talent in orchestrating and painting a musical picture story.

Some years later, I was ready to dedicate my second TPO. I chose Kay because of the memories he left me while playing the Marbro instrument. Again, he began telling musical stories with a “Showboat” medley, a “Grand Canyon Suite” medley and “Trip to Rio,” combining two different songs together. He also tossed in “Land of the Pharaohs,” another storybook ride creating vivid pictures of historical Egypt.

When I retired, once again Kay came to town to play at the get-together. During the aforementioned occasions, and on trips that I took to Las Vegas, opportunities were present for Kay and I to become friends. Numerous details of Kay’s storytelling abilities have been recounted by his friends. Tales abound about Tex and the octopus, Bishop Sheen visits and Greg’s \$13,000.00 cat, to cite a few. I dearly loved to go to dinner after a program with Kay, with about ten friends. I wonder, sometimes, if the dinnertime stories were more fun than his playing. Curious, I once asked how he became such a good story teller. He paused for a moment and replied, “As a kid, I used to listen to the radio a lot.”

Knowing that Kay was a “bold player,” I thought it would be prudent to put a 15” Serpent on my instrument in place of the Post Horn. He taught me that I was wrong without uttering a word. A more modest 10” Adolph Zajic model was soon exchanged. Once while rehearsing, he stopped playing and stated that there was a bad Tibia treble pipe in the ensemble. It was later discovered that the note in question was in tune and properly regulated, but was in bad speech. Besides playing, over the years he had become an expert on the technical end and offered many ideas that I incorporated into my instrument.

During the 2010 ATOS Convention, Walt Strony honored Kay by playing “Land of the Pharaohs” and “the Jewish Wedding Dance.” We gave Kay a call that day, and told him what was going on. Gifted story teller, master musician, organ tech, and an introspective, humble friend are what I take with me at Kay’s departure.

—Jerry Gould



Kay at the former Chicago Stadium six-manual Barton console (Bill Ripley Collection)



Where it all began: Kay at the 4/21 Grand Barton in the Rialto Square Theatre, Joliet, Illinois in 1957 (John Shanahan Collection)



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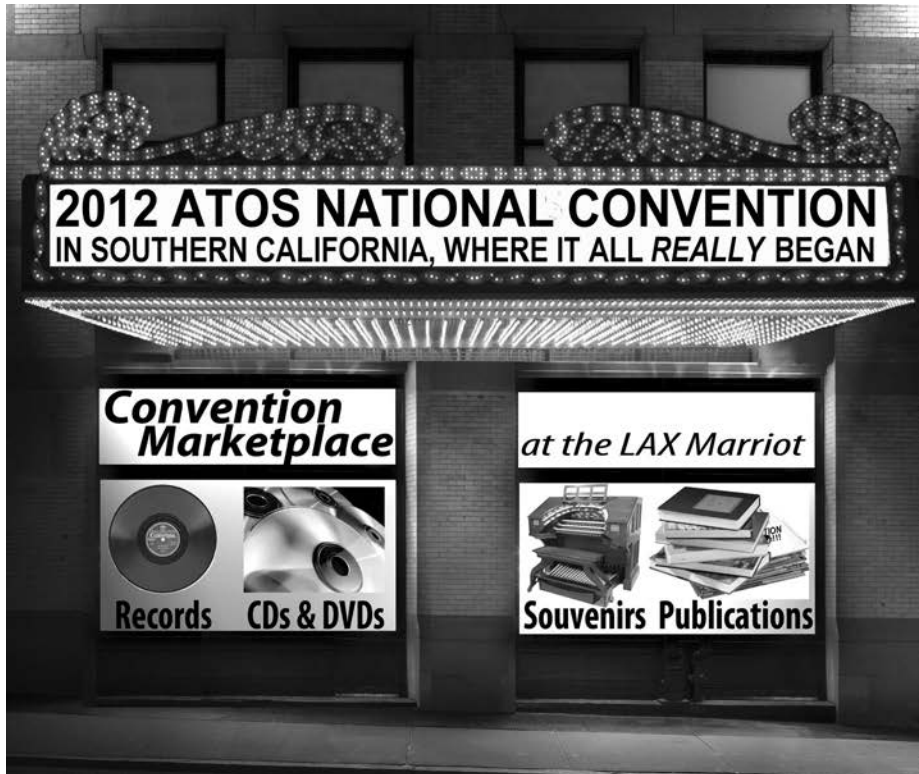
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Surviving Your MIDI Life Crisis

BY JIM HENRY

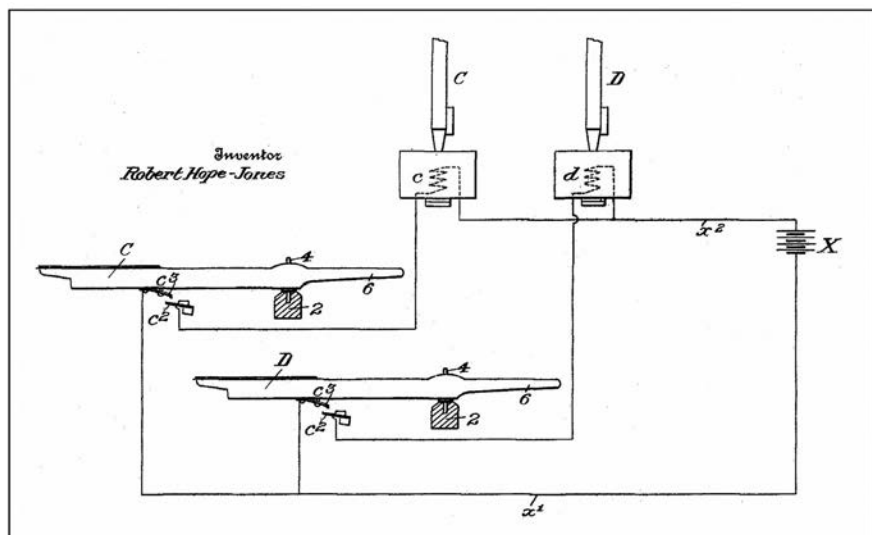


Fig. 1: Key Mechanism

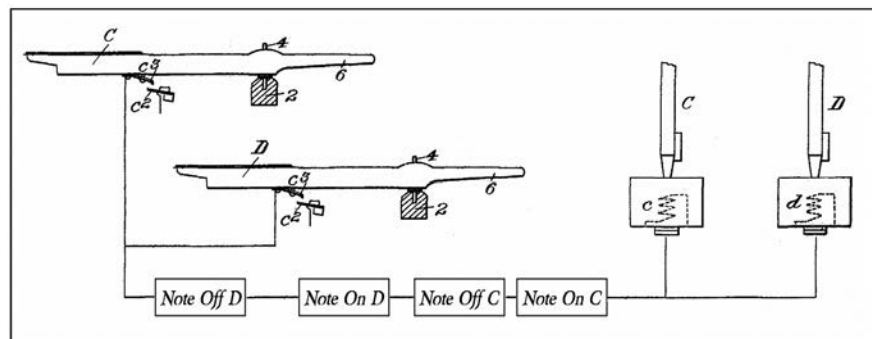


Fig. 2: MIDI messages

If you play or work on organs, you are eventually going to find yourself up-close and personal with MIDI—if you haven't already. MIDI, short for Musical Instrument Digital Interface and pronounced mid-E, is a mechanism for electrically connecting musical instruments. It first appeared in 1982 and it is no exaggeration to say that it has since revolutionized the world of music. In this article you will be exposed to the basics you need to start using MIDI in connection with organs. An article of this length cannot even begin to plumb the depths of what is possible with MIDI but it will prepare you for such in-depth explorations if you so choose. You will find that MIDI has a lot to offer you—even with just the basics that will be covered in this article. After reading this article you will know how to correctly connect the rat's nest of MIDI cables (shown at left), in the unlikely event that you have a need to.

The internet offers a wealth of additional information and useful tools for using MIDI. There is a MIDI Resources addendum to this article available at the ATOS website (www.atos.org) by clicking the "Theatre Organ Online" button. It provides clickable links to MIDI information and tools that are referred to in this article.

When you read that MIDI "is a mechanism for electrically connecting musical instruments," you probably thought we've been doing that with theatre organs long before there was MIDI. And you're absolutely right. So let's compare how MIDI does the job with what was done before.

Figure 1 is a very simplified diagram that shows how the keys on an organ control the production of musical sounds by organ pipes. X represents a source of electrical power, which could be a battery. As you probably know, when you connect the two sides of a battery to a device, the device is energized. If that device is a valve under a pipe, the pipe will receive air and play a note. Adding a switch, contacts C2 and C3, that is turned on and off by a key on the organ console allows the pipe to be played by pressing and releasing the key.

We need one wire for every pipe that we are going to control. We are connecting the pipe to the battery (or other source of electric power) for the entire time the pipe plays. The organ stops add an additional layer of complexity that is ignored here. It is a simple scheme but it uses a lot of wires.

Suppose that we had a scheme where we could send a message from the key to the pipe. It might look something like what is shown in Figure 2. All the messages from all the keys could share the same wire for sending their messages. And all the pipes could listen to that same wire for their messages. That is the idea that is MIDI.

A number of messages are defined by MIDI. A MIDI controller sends the appropriate messages to produce the desired musical performance. A MIDI synthesizer, which could be a set of organ pipes, responds to those messages to produce the sounds needed for that desired musical performance.

The first thing you'll notice about MIDI is that it allows a much smaller cable to do the job of connecting an organ console to the pipes. Figure 3 shows a typical wire bundle from an organ console alongside a MIDI cable. The MIDI specification defines the MIDI cable so all MIDI cables are interchangeable.

Figure 4 shows the standard round 5-pin DIN jacks used for MIDI, and Figure 5 shows a connector on a MIDI cable. Both the In and Out jacks are identical and both ends of the MIDI cable are identical. The rule for connecting MIDI devices is that you always connect a *MIDI Out* to a *MIDI In*. The MIDI interface is robust and I have never heard of anyone doing damage except to their pride by hooking up MIDI devices incorrectly.

For our purposes, the *MIDI Out* will be from a keyboard. The *MIDI In* will be to whatever device we want to control with our keyboard. Some keyboards are controllers, meaning they have no ability to generate sound, and they will have only a *MIDI Out*. Other keyboards are intended to be complete, stand-alone instruments and they will generally have both *MIDI Out* and *MIDI In* so that they can control a MIDI sound producer and be controlled to be a sound source.

This leads us to our first example of what MIDI can do for you. If you are playing an organ where the console provides a *MIDI Out* jack and you need a sound not available on the organ, you can connect the console's *MIDI Out* to the *MIDI In* of a MIDI synthesizer to add sounds to the organ. Figure 6 shows the connection from a keyboard's *MIDI Out* to the *MIDI In* of a Roland Sound Canvas (Figure 6a) which is a MIDI synthesizer. You could also use a modern electronic keyboard that has a *MIDI In* to control the sounds generated by the keyboard as your MIDI synthesizer.

You will learn much more about MIDI if you actually work with it. If you have the necessary MIDI hardware to experiment with, that is ideal. If you don't, you can experiment with MIDI using just your computer. I will describe free tools for experimenting with a Windows based PC because that is what I am familiar with. Macintosh and Linux users can probably find comparable tools for their systems. Things that exist entirely as simulations within a computer can be described as "virtual" and I will apply that term to indicate that I am describing a simulation in a computer rather than real physical hardware.

A good place to start your virtual MIDI experimentation is with a virtual keyboard such as [Bome's Mouse Keyboard](#) (underlined items indicate that web links are available at "Theatre Organ Online"). The Mouse Keyboard is a virtual controller and we need to connect it to something so it will make sounds. To get started, click on *MIDI Out* and select "Microsoft GS Wavetable Synth" as shown in Figure 7. You can now click on the piano keys and you will hear a piano sound.

There are no rules about what a MIDI synthesizer can or can't do. A modern player piano that includes a *MIDI In* jack is obviously going to be able to produce only a piano sound. Electronic MIDI synthesizers can produce a large number of sounds. There is a set of 128 sounds called the General MIDI instruments. Many MIDI synthesizers, such as the Microsoft GS Wavetable Synth, provide these 128 instruments. MIDI instruments are often referred to as "patches," a terminology carryover from the field of sound synthesis. The patches are selected by number. The MIDI [Technical Fanatic's Brainwashing Center](#) is a vast compilation of MIDI information including the patch numbers for the General MIDI instruments. If you enter 20 in the box labeled "Program" on the Mouse Keyboard, you'll hear what the Microsoft GS Wavetable Synth thinks a church organ sounds like.



Fig. 3: Organ console cable vs MIDI cable

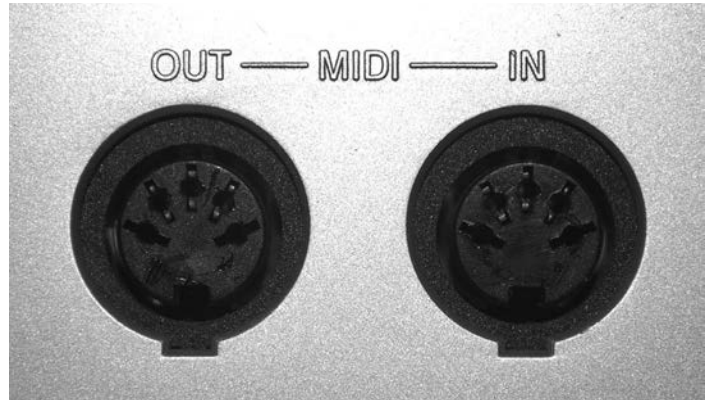


Fig. 4: MIDI jacks

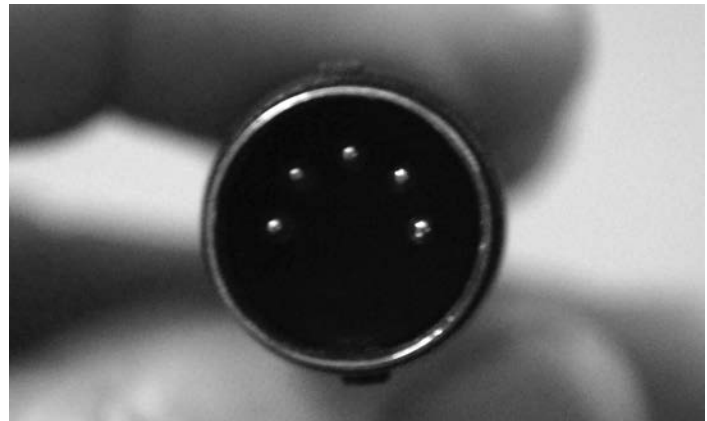


Fig. 5: Cable plug



Fig. 6: Cable from MIDI Out to MIDI In



Fig. 6a: Roland Sound Canvas



Fig. 7: Bomes Keyboard

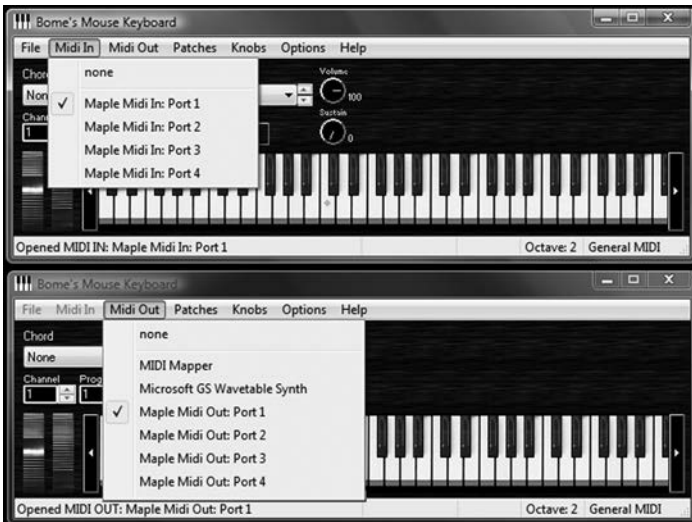


Fig. 8: two Bomes Keyboards

You can connect virtual MIDI devices together with virtual MIDI cables, such as [Maple Virtual MIDI Cable](#) or [LoopBe1](#). For example, open a second instance of Bome's Mouse Keyboard. Press a key. You hear nothing because this is a controller. Instead of using the Microsoft GS Wavetable Synth, we'll connect the second Mouse Keyboard to the first Mouse Keyboard. As shown in Figure 8, we click on *MIDI Out* of the second Mouse Keyboard and select a virtual MIDI cable. Then we click on *MIDI In* of the first Mouse Keyboard and select the same virtual MIDI cable. If you press a key on the second Mouse Keyboard, the corresponding key on the first Mouse Keyboard will move and you'll hear the sound produced by the first keyboard.

Hardware is available to connect MIDI devices to a computer. Simple devices are often in the form of a USB to MIDI cable, such as the E-Mu Xmidi 1x1 Tab shown in Figure 9. The cables have the familiar 5 pin *MIDI In* and *Out* plugs at one end and a USB plug to connect to your computer. Using such a cable you can connect a real keyboard to a virtual MIDI synthesizer running on a computer. Beware of inexpensive "no name" USB to MIDI cables as many seem to be DOA.

Such cables can be used to connect a cable to an iPad by using a USB adapter available in the iPad camera connection kit. Figure 10 shows a small keyboard from the Rock Band video game connected to the iPad running Garage Band. Since the keyboard is a controller, the *MIDI Out* connector on the USB-MIDI cable is left unconnected. This is a compact, portable way to take 25 full size keys just about anywhere.

So far we have connected two MIDI devices and played some notes. This is the most basic function of a MIDI connection and it is well standardized. You can generally connect two MIDI devices and get this much working without much effort. MIDI can do much more but it helps to know a bit more about what is going on in the MIDI messages to tap into these additional capabilities.

Our two most used messages are Note On and Note Off. A Note On message is structured like this:

Note On	MIDI Channel	Note Number	Velocity
9	1 to 16	0 to 127	0 to 127

The pieces should be fairly self explanatory with the exception of MIDI Channel. MIDI allows a single MIDI Controller to control up to 16 different MIDI devices. The MIDI Channel identifies which receiving device a MIDI message is directed to. This is very useful when using MIDI on an organ. You could, for example, have the Tibias play the notes identified as MIDI Channel 1, while the Diapasons respond to notes identified as MIDI Channel 2. If you have an organ console with a *MIDI Out* jack, it probably identifies which manual or pedals the note was played on by using the MIDI Channel number.

The note numbers are assigned to consecutive notes of the Western diatonic scale with middle C being note 60. Many devices use MIDI Note On with velocity equal to 0 rather than the MIDI Note Off message. MIDI Channel 10 is reserved for use as a drum set. Notes that are identified as Channel 10 will produce various drum sounds and there is a MIDI standard that assigns note numbers to the various instruments in a drum set.

The next most important MIDI message is Program Change (PC). This message sets the MIDI program (instrument or patch) that the MIDI synthesizer should play for Note On messages:

PC	MIDI Channel	Program Number
12	1 to 16	1 to 128

A MIDI synthesizer plays just one instrument per channel. When you send a MIDI Program Change to a MIDI synthesizer, a new instrument replaces the previously selected instrument. MIDI does not provide a mechanism that supports organ stop control in a standard way.

The third MIDI message you should know is Control Change (CC). This message sets one of the MIDI defined controllers that might affect the sound played by a MIDI synthesizer:

CC	MIDI Channel	Controller Number	Value
11	1 to 16	0 to 127	0 to 127

Of the vast number of controllers defined, only a few are of importance to organists, such as 7 volume and 11 expression. If a swell pedal sends MIDI messages based on its position, it will likely send CC 7 or CC 11. CC 1, modulation, is often used to control tremolo effects.

MIDI synthesizers may react to PC and CC messages in different ways or may not react at all. There may be documentation that will tell you how the synthesizer reacts to various control messages. Sometimes you have to experiment to find out.

An extremely useful tool when experimenting or troubleshooting MIDI is the MIDI-OX computer program. MIDI-OX is a veritable Swiss Army Knife for MIDI. MIDI-OX will give you a display of all MIDI messages that pass through. You can insert MIDI-OX between two MIDI devices and monitor the MIDI messages as they go between the devices. The time it takes to learn to use MIDI-OX will be amply repaid if you use MIDI regularly.

Another benefit of controlling devices with MIDI messages is that those messages can be recorded and played back at a later time. The playback will faithfully reproduce the performance that resulted from the messages when they were recorded. An uncountable number of MIDI files can be found on the internet representing all manner of musical performances, some good, some not so much.

This is just the tip of the iceberg with regard to MIDI. You should now have enough of the basics that you can begin to use and experiment with the use of MIDI. As with anything, the more you use MIDI, the more you will learn to do with it.

I will be presenting a seminar on the uses of MIDI at the 2012 ATOS Convention in Los Angeles, California. I'll be demonstrating a variety of MIDI hardware and virtual devices. If you found this article interesting, I hope to see you in Los Angeles and show you more of what you can do with MIDI.

Read more at www.atos.org.



Fig. 9: E-Mu XMIDI 1x1 Tab



Fig. 10: Keyboard connected to iPad running Garage Band

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Farny Wurlitzer Speaks to ATOS Part 1

BY DON FEELY

The year was 1964 and the ATOE (American Theatre Organ Enthusiasts; forerunner to the ATOS) was holding the national convention in Buffalo, New York. A record 256 members registered for the convention and on July 6 attendees were treated to a trip to the Wurlitzer factory in North Tonawanda as guests of Mr. Farny R. Wurlitzer. Following a concert by Marvin Korinke on the new Wurlitzer 4000 organ, Mr. Wurlitzer gave a speech to the crowd, sharing his recollections of the formative years of the Unit Orchestra. His remarks included personal stories about Robert Hope-Jones, memories of significant installations, and other company anecdotes. Invitations had been sent to all members of the ATOE, as well as other prominent guests. Following the formal presentation a buffet luncheon was served to all the attendees, compliments of the Wurlitzer Company.

The North Tonawanda plant was a fitting site for Mr. Wurlitzer's recollections—it was his leadership there that guided Wurlitzer

through the manufacture of band organs, to photo players, to theatre organs, to jukeboxes, and finally electronic organs. While we may wish to believe that it was his undying passion for the Unit Orchestra that lead to its tremendous success in theatres, in reality it was his manufacturing and business savvy that allowed the Wurlitzer company to excel in many different ventures.

Repeatedly, the business would pick up the pieces of some defunct company, make some modifications on the idea, and then market it with a great deal of panache. In 1908 Wurlitzer bought the DeKleist Musical Instrument Manufacturing Company (and factory) in North Tonawanda, continuing their production of automatic musical instruments: player pianos, band organs, and pianorchestras. Farny, the youngest of Rudolph Wurlitzer's three sons, was sent in 1909 to take over operations at the plant. He then oversaw the hiring of Robert Hope-Jones in 1910 to direct the organ department, in addition to purchasing the assets of the bankrupt Hope-Jones Organ Company.

By 1933, the advent of talking pictures coupled with the Great Depression had almost put the Wurlitzer Company out of business. In 1928 Wurlitzer's shares sold at

\$119 a share. In 1933 the price was \$10 a share and the company was almost \$5 million in debt. At great risk, Farny gambled and bought the Simplex Manufacturing Company from Homer Capehart, the developer of a record changing system called the Multi-Selector. Under Farny's leadership, Capehart became Wurlitzer's general manager while gifted designer Paul Fuller created the iconic styles that made Wurlitzer the best-selling jukebox manufacturer in the world.

Farny served as president of the company from 1932 until 1941, and continued on the Board of Directors until his death in 1972. He had been a friend of the ATOE since its inception and was named an Honorary Member at the 1960 annual meeting. In 1964 he was, at 82 years old, the only surviving son of Rudolph Wurlitzer and still Chairman of the Board. His speech to the convention attendees contained many vibrant memories from the *Unit Orchestra* era of manufacturing.

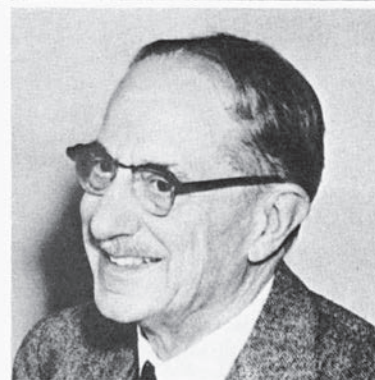
(Editors note: The Journal is grateful to Don Thompson for providing this rare recording for transcription. It was given to him many years ago by W. "Tiny" James, former ATOE president.)



1960 HONORARY MEMBER

Mr. Farny Wurlitzer, Chairman of the Board of the Rudolph Wurlitzer Company, was unanimously elected as HONORARY MEMBER OF A.T.O.E. for 1960, at the recent Annual Meeting.

A staunch supporter of A. T. O.E. since its inception, Mr. Wurlitzer is one of the outstanding figures in the theatre organ field, from its very beginning to the present day. His election automatically makes him a member of the A.T.O.E. Board of Directors.



FARNY WURLITZER

Farny Wurlitzer (sic) was named an Honorary Member of ATOE at the second annual convention in 1960

The Speech

ATOE President-elect, Carl Norvell:

I would like to express the sincere thanks of all the members of ATOE for this wonderful concert made possible by the generosity of the Wurlitzer company. It is now my pleasure and honor to introduce a gentleman who is not only the most gracious host, but who is primarily responsible for the development of the musical instrument to which this organization is dedicated—the theatre organ. It is my pleasure to present Mr. Farny Wurlitzer, Chairman of the Board of Directors of the Wurlitzer Company, who will describe some of his early experiences and association of the bygone years.

Niagara-Frontier Chapter President, Grant Whitcomb:

Mr. Wurlitzer, to mark this most special occasion, the Niagara Frontier Chapter and the ATOE have prepared this plaque to honor you and the theatre organ which we would like to present to you at this time, and I'm going to ask Tiny James to read the inscription.

ATOE President, Tiny James:

This reads: "With sincere admiration and respect, the American Association of Theatre Organ Enthusiasts take great pleasure in presenting this plaque to our host, Mr. Farny R. Wurlitzer, on the

occasion of a luncheon attended by him at a meeting of the National Convention, North Tonawanda, July 6th 1964. Farny Wurlitzer, in creating that glorious instrument which we all know and love, and which we choose to call the theatre organ, has already assured both he and his company a permanent place in the musical history of America. It is impossible to vision the countless hours of enjoyment, the flights into fantasy, the innumerable day dreams, as well as plain ordinary every-day enthusiasm, that has been engendered in the minds of the millions who have ever listened to his mighty Wurlitzer. It is therefore, with great pleasure that we present Mr. Farny Wurlitzer with this small token as a measure of the esteem in which he is held by all members of this organization. Signed by myself and Grant Whitcomb, representing the Niagara Frontier Chapter."

Mr. Wurlitzer:

You're all far too kind to me. I appreciate this very, very much and you may be sure that it will have a place in my office where I can see it daily. I appreciate the kindness that all of you have shown.

This is really a red letter day for me because it brings back many happy memories of the past. I go back to January 1909 when we purchased the business from the DeKleist Musical Instrument Manufacturing Company, and I was

chosen to come up here to take charge of the business. I was 26 at that time. I feel, however, you will be interested in having a brief history of what brought us into the theatre organ business.

The family traces its history back to the first Wurlitzer in 1596—Heinrich Wurlitzer. And in 1659 the first Wurlitzer was born that made a musical instrument, and it is unusual perhaps, but in every generation that succeeded him there was either a maker or a dealer in musical instruments. My grandfather dealt in musical instruments in the small village of Schöneck, Saxony, where my father was born in 1831, and the musical instrument business at that time was a home industry to a large extent. And my grandfather bought the musical instruments from the peasants, who made them largely in the winter season when they weren't busy in their fields, and then he resold them to jobbers and to exporters, and they eventually came to the United States.

My father, of course, had experience in this business and he hoped to become a partner in his father's business. He was the eldest son but his father decided that that was not the arrangement he had in mind. He wanted to keep the business for the youngest son who was a child at that time. So my father decided to come to America. He came to the United States in 1853. It is a coincidence that in that same year my

Mr. Wurlitzer accepts a plaque of appreciation from W. "Tiny" James, ATOE President

Writer Ben Hall congratulates Mr. Wurlitzer following his remarks



Mr. Wurlitzer signs an autograph for a young well-wisher following the program

mother crossed the ocean. She was French, my father was German. My father imported the first musical instruments from his father in 1856 and it is from that date on that our business started.

When we were musical instrument dealers in Cincinnati, Ohio, and Mr. DeKleist, who had been brought over here by the merry-go-round manufacturers—there were three of them in North Tonawanda at that time from England—to build merry-go-round organs for them because the duty had been increased and they decided it was necessary to manufacture the instruments here. So Mr. DeKleist, with one or two helpers, came over from England. He made merry-go-round organs for the merry-go-round manufacturers, but the business got a little slack, and he decided to see whether he couldn't get some additional business by making trumpets for the US Army. So he came down to see my elder brother who was 12 years older than I am, and we did buy trumpets from him. You see, merry-go-round organs had brass trumpets so this was just a short step to making the instruments such as used in the army. DeKleist said "Couldn't you sell some merry-go-round organs?" Well I said "Well we might sell one or two a year, but there's very little demand for them, but if you would make a coin-operated piano for us we could sell a lot of them." At that time the merry-go-round organs that DeKleist

made had wooden cylinders. It had usually ten tunes on it and by turning a lever on the side you could choose any one of the ten. So he made a piano the same way. There was a long wooden cylinder with ten tunes on it and when the model was finished my brother came up to look at it and after a number of changes, why, he decided it was satisfactory and he ordered 200 of them. Mr. DeKleist didn't have the funds at that time so he went to the bank and borrowed money on the strength of the order. Well that business developed and Mr. DeKleist became prosperous and we had the sole selling rights to all of the instruments.

Paper music rolls followed very shortly after that and the wooden cylinders that were used in the tonophones were discontinued. There were many types of coin-operated musical instruments, and there was an era there where the skating rinks were very popular and the band organs, as we called them also, were useful, and many of them were sold and we sold them to skating rinks at that time.

The moving picture theatres had not begun. There were nickelodeons, and for those we had developed an instrument—various models of them—with piano, and the smaller ones with one box on one side, the larger ones with two, and they had two music rolls. The one would be rewinding while the other one was playing and that way the music could accompany the picture

in the nickelodeon. Motion pictures were a very short reel, and you paid a nickel or a dime to go in to see the show. So that business was growing and we felt that there was an opportunity to build instruments for theatres. We weren't thinking of motion picture theatres because the real motion picture theatre didn't exist and we thought of replacing the orchestras.

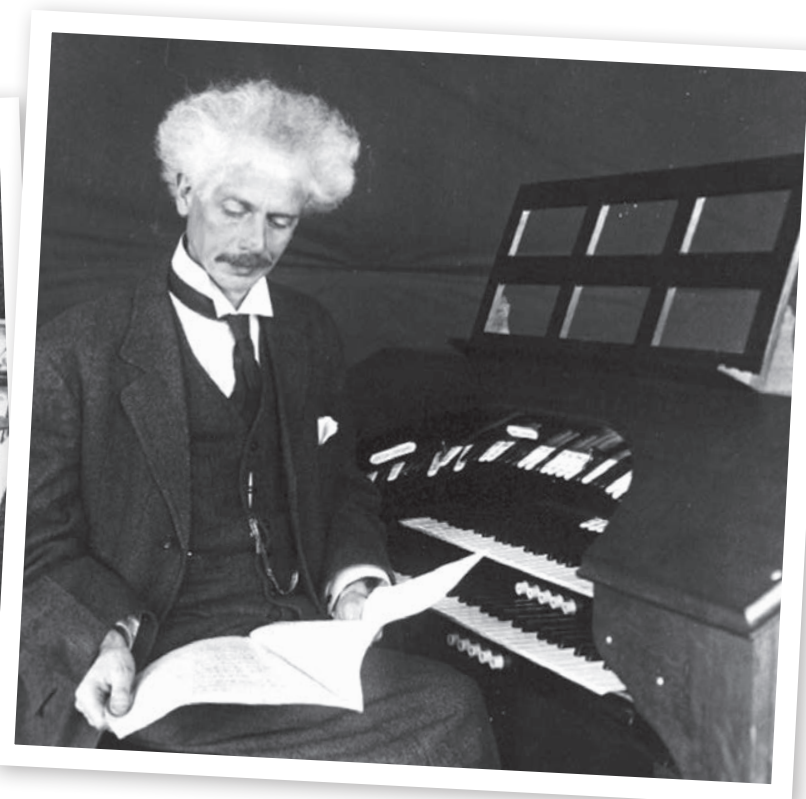
And we heard of Robert Hope-Jones, and he had some financial difficulty and his company failed in Elmira, New York. He had a distinguished lot of stock holders in it. Mark Twain, Mr. Vail—President of the American Telephone Association, and quite a few others. But Robert Hope-Jones, whom we investigated quite thoroughly before we entered into business relations with him, had been a continuous failure with everyone that he had been associated with. He first began remodeling an organ in his own church at Birkenhead, England. He electrified it, and that was something very new. He brought the console out of the church and put it on the outside and then played the organ on the inside of the church, which created quite an impression on the church world in England. He lost his own money in building organs. He lost that of his wife, who was a very fine woman, and then he was backed by various people, one of them I think, to the extent of \$250,000.

But Hope-Jones was an inventor. He had a brilliant mind. He was very persuasive—

After the program, from left: Roy Waltemade, Harold Schwartz, Fanny Wurlitzer, Richard Simonton, A. Donald Arsem, Louis Hollingsworth, Gaylord Carter



Robert Hope-Jones in 1910



an unusual looking man. He had a most unusual crop of hair. It was pure white and I've never seen one like it before nor since. His hair stood up straight, and he really enjoyed walking down Fifth Avenue or Broadway, holding his hat in his hand, and everybody turned to look at him because he was so unusual! But every time he finished an organ it wasn't good enough. He always had in mind building a better one the next time, and that was why he lost money, because every time he built an organ it was different. He didn't duplicate anything. He was with several large firms in this country—Skinner, and Austin—and then he formed his own company in Elmira, which was a failure.

We knew of all these failures, knew that it had been continuous, and perhaps we were conceited enough to think that we knew how to make money with Hope-Jones and be a success. Hope-Jones came up to see us and he gave us a demonstration on the organ in St. Paul's Episcopal Cathedral in Buffalo, and tried to interest us in taking over his company which was in receivership. I recall that demonstration very well. My two brothers were there. I was there. And I was very, very impressed. I'd never heard an organ sound like that before. It was beautiful. While he was at Elmira he built the Ocean Grove organ which really was an outstanding instrument, and is still

in use today. We then went down to Ocean Grove and heard that organ, which was marvelous. We entered into a contract with him in April 1910, and we closed the deal with the receiver of the company in May 1910.

Our thinking in the early days when we took the business over was the church field, which he had been working with largely, hotels and theatres. We didn't realize that the large movie theatres were coming, and he had a contract with the Hotel Statler, which is now the Hotel Buffalo, and of course, with the company having gone into receivership, it was necessary to renew that contract, and I went down to see Mr. Statler with Mr. Hope-Jones and we did get the contract. It was a most peculiar installation. Mr. Statler had just built an addition to his hotel and he had a large banquet room in the new addition, that was on the second floor. His grill room, really the dining room that was used mostly by him. The problem was that he wanted the music to be heard both in the banquet room on the second floor, and to come through to the dining room on the ground floor, which had a glass domed roof over it. So we installed the organ in two bedrooms that were there, and a peculiar result occurred. When we played full organ it was softer than when we played individual stops! We realized then that we were just encountering what is well known

in physics. The sound waves were melting together. Although this

was a narrow hall that we had the tone come out into, the tone chambers were on either side, we built a thin wall—I don't think it was over an inch and a half thick—the full length of the hall. From then on the results were fine, because the sound waves couldn't mingle any more. Later on when Mr. Statler built his new hotel, we sold him two organs. One for the main dining room and one for the ballroom.

We tried many things to develop the business. We were new at it. This was a new field. No-one had ever built organs for theatres before. We got an order from the Court Theatre in New York, and also from the Court Theatre in Chicago, and installed those replacing the orchestras. Just at that particular time there had been a years' strike of the musicians in New York, and that made it easier for us to enter the theatre field. They made it possible.

Well one of our early installations was in a theatre that most of you have never heard of—the Century Theatre on Central Park West. It was built by a group of very wealthy men because they wanted to do something outstanding for the theatre world and they only had spectacular shows. The one that was on, I remember quite distinctly, when we installed our organ without expense to the theatre, was called *The Daughter of the Gods*. Oscar Hammerstein had written the music for it and he was there. So we put this fairly large instrument in there and it was demonstrated. It wasn't long after that that the Criterion Theatre (the name was



The Statler Hotel in Buffalo New York, home to the second organ built by Hope-Jones and Wurlitzer. No opus number was assigned to this instrument

The Statler Hotel Dining Room; the organ was installed in 1911

changed to the Vitagraph Theatre) put on the first long film show in the history of moving pictures. It lasted an hour, and I believe it was called *America*. Our organ was the only music that was used and that was a really historical event in motion picture history.

I recall when we used the Diaphone pipes which most of you know were used to imitate thunder, and did, the city authorities in New York forbade the use of them because they were afraid the plaster ceiling would come down, which it might have! This, of course, was not a movie house built for the purpose. It was an old theatre changed over, on Forty-third and Broadway. That was the first and earliest installation of an organ where a long film was used.

But to go back a little bit, Hope-Jones obtained some contracts for organs for churches, and he'd come to me and say "You know, this is really an important installation, but if we could just add this stop and that stop to it, it would make it perfect and it would mean so much to us in getting other contracts." Well we were willing to go along with things like that and we did, but at the end of two years we had lost \$200,000 in the Hope-Jones Organ Department. Now he was a very fine man in many, many respects. A real inventor and a gifted man. He was very persuasive. He could talk you into believing that black was white, and I think he succeeded sometimes!

Well, at the end of this period of time we decided that the only way we could make a success of the business, was to have Hope-Jones stay out of the factory and have nothing to do with the actual manufacturing operations. And we talked to him and also wrote him a letter, and told him that he no longer had permission to come into the plant, that we would continue to pay him, just as the contract provided for, and he had a percentage of any sales price on all the organs that we sold. And we told him that as soon as the business was profitable, that we would then establish an experimental shop for him where he could do the experimental work, but would not interfere with the current work going through, because you just cannot manufacture and make every instrument different than the last one that you built. And that unfortunately, with his inventive mind, was the only way that he could manage it. So that discouraged Hope-Jones, that he could no longer come into the plant. It discouraged him that he no longer was in the public eye as much as he had been before, and as many of you know he committed suicide on September 13th, 1914.

It was a great pity. Had he believed in us, he would have been well compensated because a little later on the business grew prosperous. His wife was, in my opinion, a very wonderful woman. Very kind, and she did so much for all of the employees that she had known for years. Most of

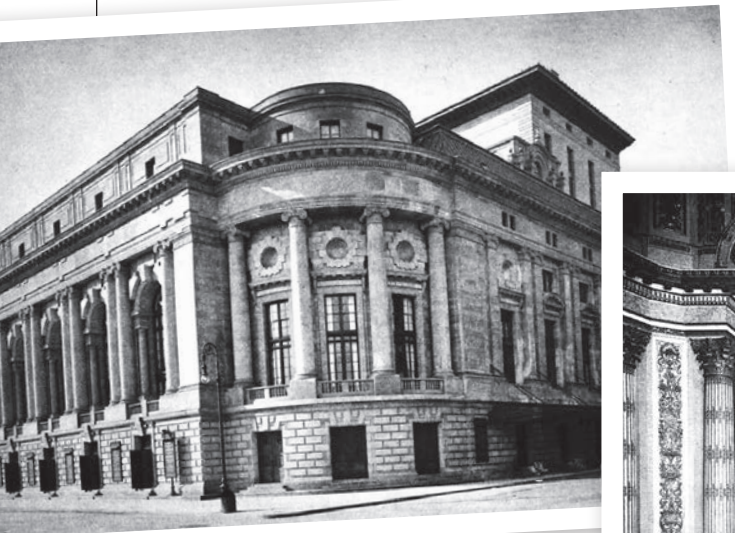
these people had come over from England with Hope-Jones. We had many, many problems, many serious problems in those early days because the loss that we had was a big one for us. But throughout it all we never lost faith in what the Hope-Jones organ was, and what he had done. We believed in his work, and we believed that we could be a success in it, and we were.

(Part 2 will be published in the next issue of the Journal. In it, Mr. Wurlitzer recounts the success of the Liberty Theatre in Seattle, memories of Sid Grauman and Adolph Zukor, and why he never attended the opening of a new Wurlitzer in a theatre.)

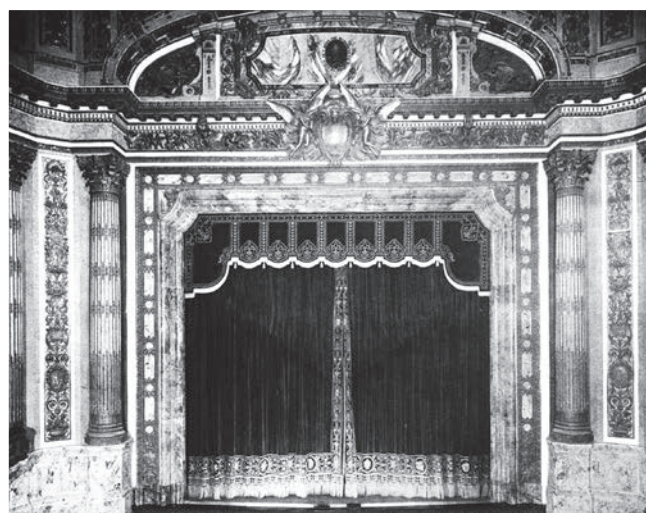
Listen to Mr. Wurlitzer's actual speech online at atos.org.



The Vitagraph (formerly the Criterion) Theatre received Opus 33 in 1914. (Opus 33 was originally Opus 4, which had been repossessed and enlarged by two ranks)



The Century Theatre on Central Park West. Opus 4 was installed in 1912



The Century Theatre auditorium



Barnum Hall Theatre

BY TONY WILSON



**A Special Treat
For Members at the
ATOS National Convention in July!**

Barnum Hall Exterior
All photos courtesy of Lance Luce except as noted

Just blocks away from the Pacific Ocean is Santa Monica High School's Barnum Hall Theatre, a shining example of Streamline Moderne architecture. This superbly restored theatre is graced with a 19-rank Wurlitzer theatre pipe organ that was generously donated to the school by Gordon Belt.

Some may remember the article in the July/August 2010 issue of THEATRE ORGAN that highlighted the "Welcome Back Barnum Hall" concert celebrating the restoration of the theatre and the installation of its fabulous Wurlitzer pipe organ.

This feature article is written since many ATOS members will have a rare opportunity to hear the Barnum Hall Wurlitzer at the ATOS National Convention in July of this year. It provides additional background on the Barnum Hall Theatre including its architecture, the previous pipe organ installation (and the attempts to restore it), some general information about the history of the current Wurlitzer pipe organ at Barnum Hall (up to its debut in 2010), and finally, photos and current technical info on the organ.

About the Barnum Hall Theatre

Barnum Hall Theatre was built in 1937 by the Works Progress Administration (WPA) to be the Civic Auditorium of Santa Monica, and was designed to be a cultural magnet for the community hosting concerts, plays, musicals and more. The auditorium was renamed Barnum Hall in 1944, when it was dedicated to the memory of Santa Monica High's distinguished former principal, William F. Barnum.

The theatre was designed by the architecture firm of Marsh, Smith & Powell. One of Barnum Hall's designers, Henry Alfred Buxton, played a role in the design of the famous Grauman's Chinese Theatre in Hollywood (now Mann's Chinese Theatre). It was originally painted in shades of green, in the period's deco style, with green quarry tile in the lobby and contrasting darker green carpeting and seat upholstery. When completed, it was one of the finest Art Deco theatres of its time.

Barnum Hall Theatre's Streamline Moderne style is somewhat reminiscent of steamships and deco movie theatres of the era. The building's rounded corners, front doors with porthole windows, smooth and articulated stucco, architectural glass block, horizontal banding, and a variety of

metals used in detailing make the theatre a classic example of the Streamline Moderne style (derived from Art Deco).

In 1953, Barnum Hall became "second fiddle" to the newly constructed Santa Monica Civic Auditorium as the main site for cultural events, and was used less and less as time marched on. In August 1997, after sixty years of service, Barnum's port-holed doors were closed due to its deteriorated condition, including rigging and the lighting system which had become dangerous from wear and lack of maintenance, and due to financial challenges for needed maintenance and changes.

Leaders and members of the Santa Monica High (SAMOHI) Alumni Association and Restore Barnum Hall, a group of parents, administrators, alumni, teachers, and community members spearheaded an effort to restore this landmark-worthy theatre. A local bond measure, bond money leveraged from the state, \$1.1 million from the City of Santa Monica, district funds, and \$1 million in private donations all helped to pay for the restoration.

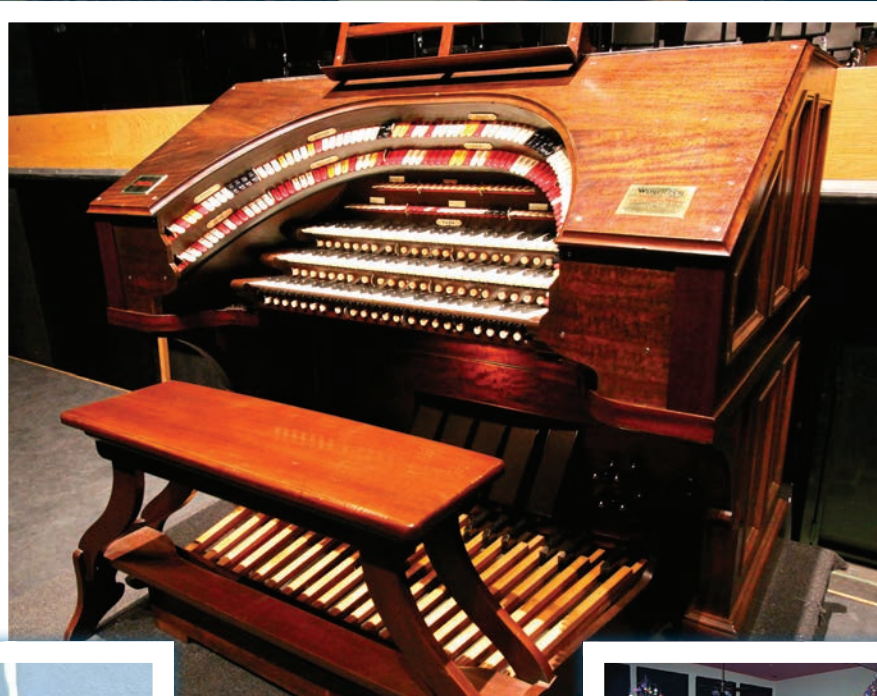
The dauntless work of Jean Sedillos (SAMOHI parent) was a notable contribution to the effort that returned Barnum Hall to its place as one of the best school auditoriums in the state. In addition

to the auditorium being restored to its original splendor, the building received seismic and acoustic improvements and significant updates for lighting, sound, and projection.

The Barnum Organ "BTW" (before the Wurlitzer)

The organ that was originally installed in Santa Monica High was manufactured by the Arcraft Organ Company (also in Santa Monica). It was a very garden-variety, cookie-cutter organ installation typical of other small Arcraft organs found in local churches and schools.

During his long tenure as Program Director (and later Vice President) at the famed Nethercutt Collection, Gordon Belt was asked by J. B. Nethercutt to manage restoration of the Arcraft organ at the high school. The fact that J. B. Nethercutt was an alumnus of Santa Monica High School was a major factor in his desire to fund the restoration of the Arcraft Organ. Although Gordon Belt attempted to convince J.B. that it would be more beneficial to install a larger and more flexible instrument, J.B. was unyielding and stood fast to the requirement that the original Arcraft organ he had heard while attending the school had



Clockwise from top:

Barnum Hall Interior

The console at Barnum Hall

The console in its former home at Gordon Belt's residence (Photo courtesy Gordon Belt)

Don Near (L) and Donn Linton (R) pack pipes during the removal from the Belt residence (Photo courtesy Gordon Belt)

to be completely restored back to its original condition. According to Gordon, Nethercutt fondly reminisced about marching down the aisle during his graduation while hearing “Pomp and Circumstance” being played on the Arcraft organ.

After a collaborative effort with a number of organ technical experts including Jerry McCoy, the Arcraft was almost completely restored and ready to be dedicated—but the organ was almost completely destroyed in the 1994 Northridge Meadows earthquake. Inspection of the organ showed that there was no possibility of the organ ever being brought back to life.

The theatre later closed for several years, and the organ was almost completely forgotten until the renovation project.

Barnum Hall’s ‘New’ Wurlitzer Organ

Gordon Belt’s Wurlitzer was created from several pipe organs, including part of one that was installed at the historic Nuestra Señora Reina de Los Angeles Church in downtown Los Angeles, and part of another that was originally installed in the Superba Theatre in San Diego (opened as the Mirror). While most of the organ contained Wurlitzer pipe ranks, the Quintadena, Violin and Violin Celeste ranks were a nice complement from Kimball, and the Saxophone from was made by Trivo, The organ console that Gordon purchased from Dick Loderhose (of Bay Theatre fame) was originally installed in the Elsinore Theatre in Salem Oregon.

The organ was installed in a specially built music room in Gordon’s Hollywood Hills home, in two pipe chambers that spanned a width of 30’, a height of 14’, and a depth of 12’. Swell shades were located toward the top of the chambers, resulting in a wonderful acoustic mix as the organ spoke into the main room. The organ installation was a collaboration between Gordon Belt and Lyn Larsen for design, stops,

chamber layout, etc., and Jerry McCoy for the physical installation. Donn Linton of LATOS was also very helpful during the installation. The organ played its first notes in February, 1998 and sounded wonderful.

In 2004, Gordon decided to sell his Hollywood Hills home and to donate the Wurlitzer pipe organ. After collaborating with Henry Hunt, LATOS member and owner of Church Organs, Inc. in Pasadena it was decided that the organ should be donated to Santa Monica High School as a better alternative to another organ that was initially proposed. What a fitting idea this was, considering Gordon’s previous work to help the school restore their original organ—and the school’s incredible loss after the 1994 earthquake.

The organ was removed from Gordon’s house in September 2004 and shipped to the Crome Organ Company in Reno, Nevada.

Henry Hunt played a key role in coordinating many aspects of this significant undertaking to insure that everyone was in sync from the donation of the organ, through its restoration, to the final completion of the installation at the Barnum Hall Theatre.

Ken Crome and Lyn Larsen collaborated on the chamber layouts and winding design, and Ken was largely responsible for the physical installation. It is important to note that as part of the installation into Barnum Hall, the organ was equipped with a brand new Uniflex relay system that was specially configured for the organ.

On March 8, 2010 the 3-manual 19-rank Wurlitzer was debuted in a concert entitled *Welcome Back Barnum Hall!* Featured artists Lance Luce and Lyn Larsen played to a house packed with a very enthusiastic audience spanning all ages. Lance accompanied a Laurel and Hardy silent comedy short that was very well received, and Santa Monica High School’s own Wind Ensemble and student organists performed on stage as well.

Most of the pros that have played the organ agree that it sounds wonderful; it is

cleanly and meticulously installed, and is a pleasure to play.

The music program at Santa Monica High School is one of the best in the country, having played at national and international festivals. This, combined with the music department’s enthusiasm for the Wurlitzer in Barnum Hall and the Allen organs in their music rooms, could, with encouragement, help to develop today’s youth into tomorrow’s talented theatre organ artists.

On Tuesday, July 3, a concert featuring very talented young artists performing on the Barnum Hall Wurlitzer will be a “must-see” part of this year’s ATOS National Convention, and a musical experience that you are sure to enjoy.

Additional Resources

- About the Barnum Hall Theatre: “History of the Santa Monica Schools” by Donald M. Cleland
- “Queen of the Setting Sun—A History of Santa Monica High School” by Bob Holliday
- SantaMonicaLandmarks.com

Besides hearing the Barnum Hall Organ on July 3, people attending the ATOS 2012 National Convention will also have an opportunity to see and hear the theatre pipe organ that J. B. Nethercutt had built for his Nethercutt Collection as part of the afterglow on July 7.



Clockwise from top:

The console at Barnum Hall

Lance Luce performs at the Welcome Back concert, March 2010

Lyn Larsen, Henry Hunt, Gordon Belt, and Lance Luce, March 2010

Lyn Larsen and Lance Luce



Barnum Hall Chamber Analysis

3 Manuals, 18 Ranks (plus 1 digital rank)

Pipe ranks are Wurlitzer unless noted.

Main Chamber

Rank	Pipes
8 Trumpet	61
16 Open Diapason*	85
16 Horn Diapason***	49
16 Oboe Horn*	61
16 Flute	97
8 Viol d' Orchestre	73
8 Viol d' Orchestre Celeste	73
8 Clarinet	61

Solo Chamber

8 English Post Horn	61
16 Tuba Horn	73
16 Tibia Clausa*	97
8 Orchestral Oboe	61
8 Saxophone (Trivo)	61
8 Musette**	61
8 Kinura	61
8 Violin (Kimball)	73

8 Violin Celeste* (Kimball)	73
8 Quintadena (Kimball)	61
8 Vox Humana	61

Tuned Percussions	Notes
Harp**	49
Chrysoglott	49
Glockenspiel	37
Xylophone	37
Chimes	25
Vibraphone	

* Bottom 12 notes, Allen digital
 ** Allen Digital
 *** TC and below is common with Open Diapason

31 General pistons
10 Divisional pistons, Solo
10 Divisional pistons, Great
10 Divisional pistons, Accomp/
Pedal
Divisional Cancels (Piston "0" on each manual)
Set

General Cancel

3 toe studs
 4 Piano Levers

Control System
 Uniflex

SOLO

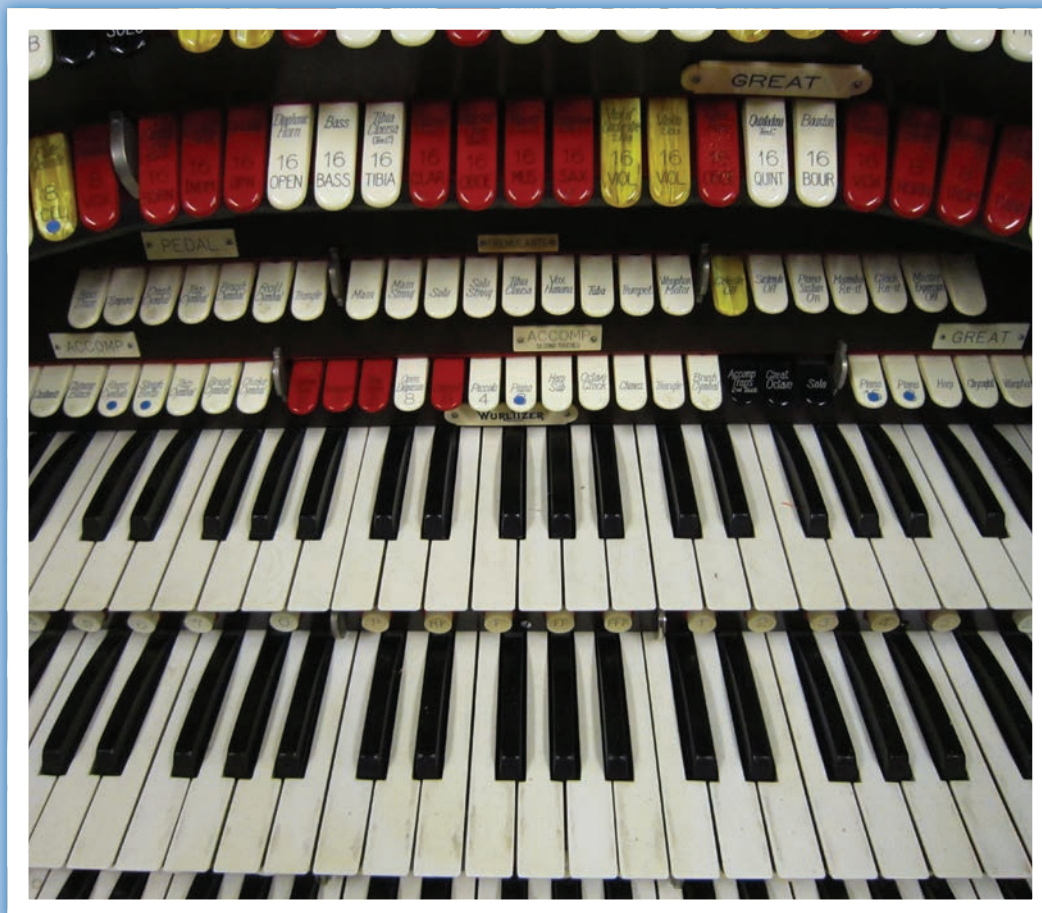
English Horn (Ten C)	16
Trumpet (Ten C)	16
Tibia Clausa	16
Saxophone (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Orchestral Oboe	8
Musette	8
Viol d' Orchestre (2 Ranks)	8
Violin (2 Ranks)	8

Oboe Horn	8
Quintadena	8
Vox Humana	8
Piccolo (Tibia)	4
Twelfth (Tibia)	2 2/3
Piccolo (Tibia)	2
Piccolo	2
Tierce (Tibia)	1 3/5
Larigot (Tibia)	1 1/3

Sub Harp
Chrysoglott
Vibraphone
Xylophone
Glockenspiel
Chimes
Solo Sub Octave
Solo Unison Off
Solo Third (6 2/5)
Solo Fifth (5 1/3)
Solo Octave

GREAT

English Horn (Ten C)	16
Trumpet (Ten C)	16
Ophicleide	16
Diaphonic Horn (Open)	16
Bass	16
Tibia Clausa (Ten C)	16
Clarinet	16
Orchestral Oboe (Ten C)	16
Musette (Ten C)	16
Saxophone (Ten C)	16
Viol d' Orchestre (2 Ranks)	16
Violin (2 Ranks)	16
Oboe Horn	16
Quintadena (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Horn Diapason	8
Tibia Clausa	8
Clarinet	8
Orchestral Oboe	8
Musette	8
Kinura	8
Saxophone	8
Viol d' Orchestre (2 Ranks)	8
Violin (2 Ranks)	8
Oboe Horn	8
Quintadena	8
Concert Flute	8
Vox Humana	8
Tibia	5 1/3
Octave	4
Octave (Horn)	4
Piccolo (Tibia)	4
Octave Celeste (2 Ranks)	4
Violin (2 Ranks)	4
Vox Humana	4
Twelfth (Tibia)	2 2/3
Twelfth	2 2/3



Piccolo (Tibia)	2	Vibraphone	
Fifteenth	2	Octave (Coupler)	
Piccolo	2	Solo to Accomp	
Tierce (Tibia)	1 3/5		
Fife		PEDAL	
Great Sub Octave		Contra Bourdon	32
Great Unison Off		Ophicleide	16
Great Octave		Tibia Clausa	16
Solo Sub to Great		Diaphonic Horn	16
Solo to Great		Violone	16
		Oboe Horn	16
		Bourdon	16
ACCOMPANIMENT		English Horn	8
English Horn	8	Tuba Horn	8
Trumpet	8	Open Diapason	8
Tuba Horn	8	Horn Diapason	8
Open Diapason	8	Tibia Clausa	8
Horn Diapason	8	String Bass	8
Tibia Clausa	8	Clarinet	8
Clarinet	8	Cello (2 Ranks)	8
Saxophone	8	Violin (2 Ranks)	8
Viol d' Orchestre (2 Ranks)	8	Oboe Horn	8
Violin	8	Concert Flute	8
Violin Celeste	8	Octave	4
Oboe Horn	8	Accomp to Pedal	
Quintadena	8	Great to Pedal	
Flute	8	Great Octave to Pedal	
Vox Humana	8	Solo to Pedal	
Octave	4		
Octave (Horn)	4	BACKRAIL	
Piccolo	4	Upper Row	
Octave Celeste (2 Rank VDO)	4	PEDAL	
Violin (2 Ranks)	4	Bass Drum	
Quintadena	4	Tympani	
Flute	4	Crash Cymbal	
Vox Humana	4	Tap Cymbal	
Twelfth	2 2/3	Brush Cymbal	
Piccolo	2	Roll Cymbal	
Harp Sub		Triangle	
Harp			
Chrysoglott			

TREMULANTS

Main	
Main String	
Solo	
Solo String	
Tibia Clausa	
Vox Humana	
Tuba	
Trumpet	
Vibraphone Motor	

GENERAL

Celeste Off	8
Sostenuto Off	8
Marimba Re-it	8
Glock Re-it	8
Master Expression Off	8
(Blank)	

Lower Row

ACCOMP

Snare Drum	
Tom Tom	
Tambourine	
Castanets	
Chinese Block	
Tap Cymbal	
Brush Cymbal	
Choke Cymbal	

ACCOMP SECOND TOUCHES

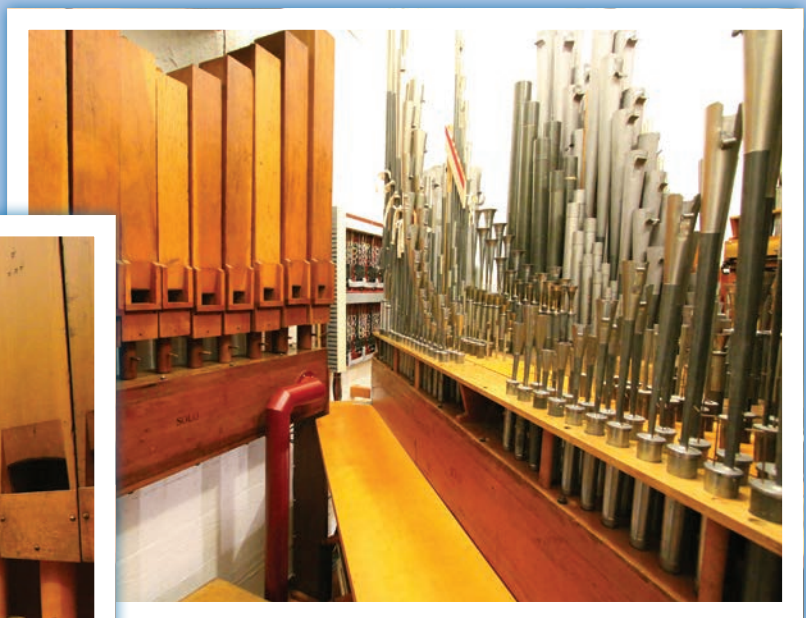
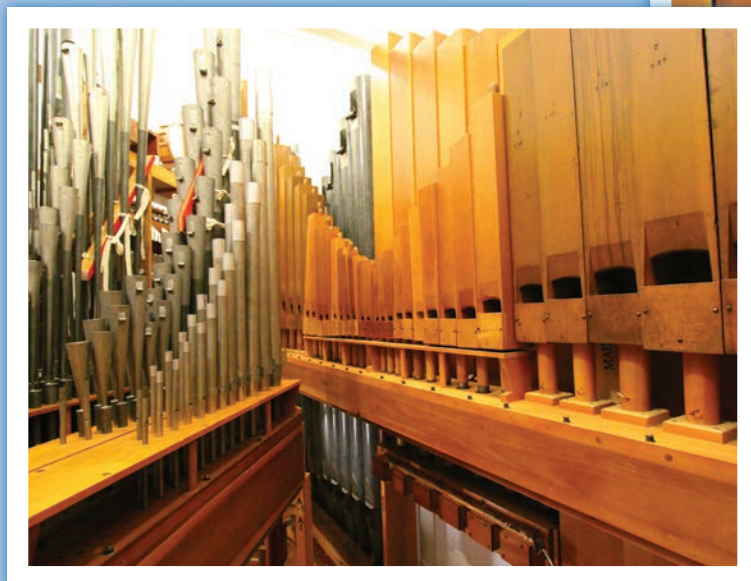
English Horn	8
Trumpet	8
Tuba Horn	8
Open Diapason	8
Clarinet	8
Piccolo	4

Octave Glock

Harp Sub	
Chimes	
Triangle	
Brush Cymbal	
Accomp Traps 2nd Touch	
Great Octave	
Solo	

GREAT

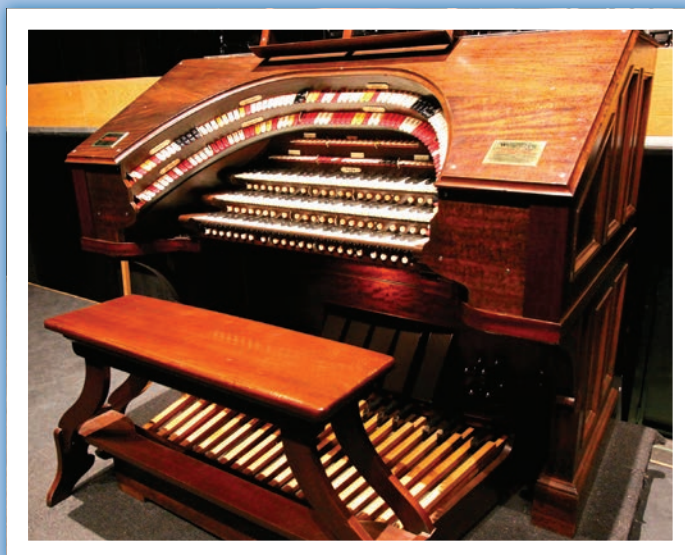
Harp	
Chrysoglott	
Vibraphone	
Xylophone	
Glockenspiel	
Solo to Great Pizzicato	



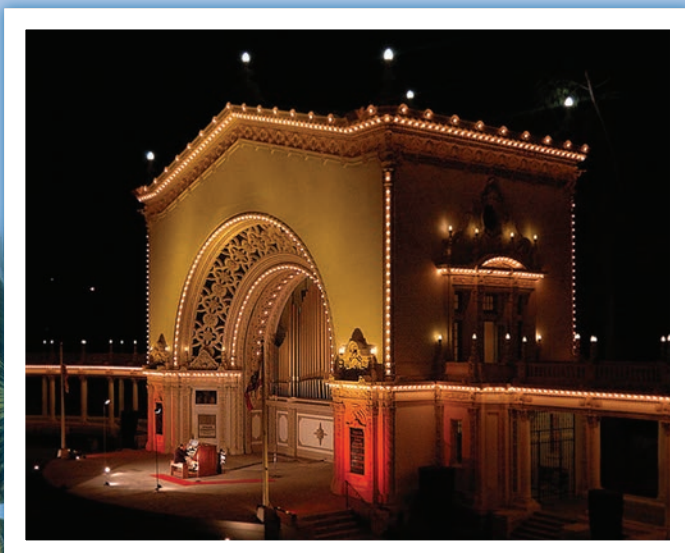
Solo Chamber

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July 2 to July 8, 2012, Los Angeles
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Barnum Hall Console



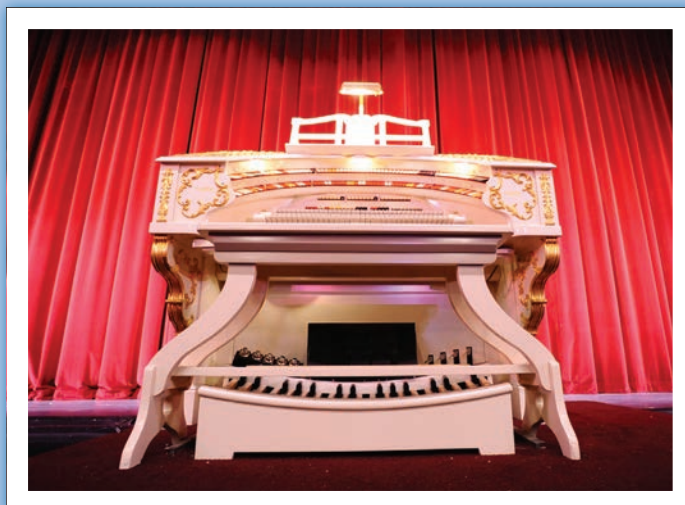
Balboa Park



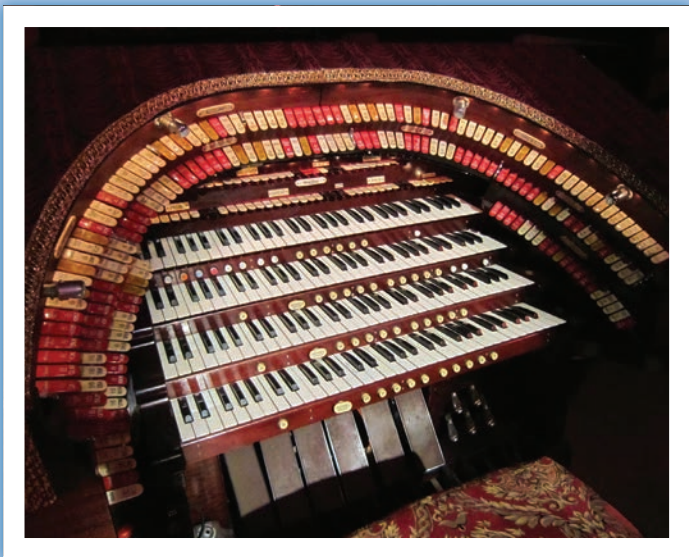
Crystal Cathedral



Balboa Theatre Console



San Gabriel



Old Town Music Hall Console



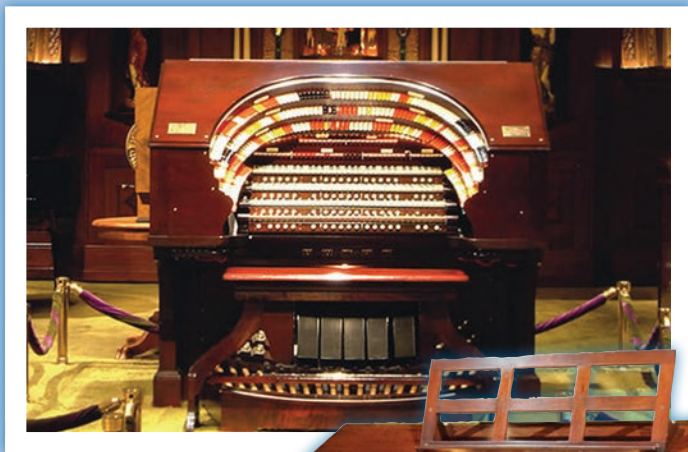
Plummer Auditorium



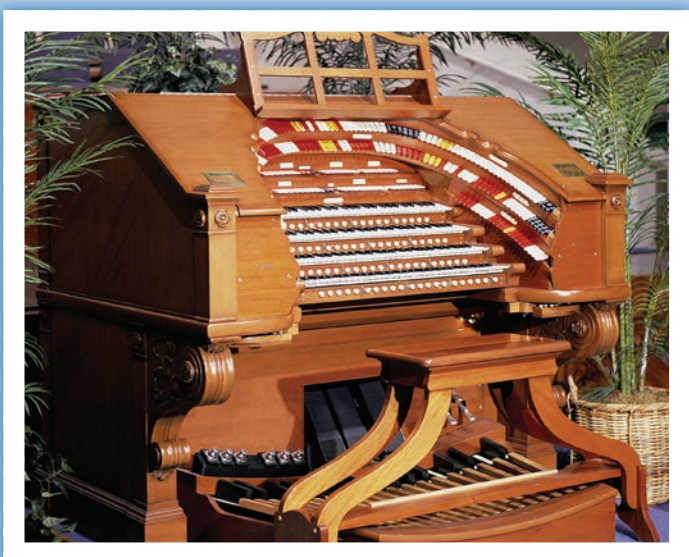
Plummer Auditorium Console



Pasadena Civic Auditorium Console



San Sylmar Console



Trinity Church, San Diego



Trousdale Castle Console



American Theatre Organ Society
 Los Angeles, California July 2-July 8, 2012
 Marriott LAX Hotel
 Birthplace of the American Theatre Organ Society

Artists

Simon Gledhill
 Tony Wilson
 Dave Wickerham
 Chris Elliott
 Jelani Eddington
 Mark Herman
 Jerry Nagano
 Walt Strony
 Chris Gorsuch
 Tony Fenelon

Main Venues

Pasadena Civic Auditorium
 5/28 Möller
 Balboa Park
 4/73 Austin
 Balboa Theatre
 4/24 Wonder Morton
 Plummer Auditorium
 4/33 Wurlitzer
 San Gabriel
 3/17 Wurlitzer
 Barnum Hall
 3/19 Wurlitzer
 Trinity Church
 4/24 Wurlitzer

Preglow Venues

Trousdale Castle
 3/25 Wurlitzer
 Crystal Cathedral
 5/413 Ruffatti
 Old Town Music Hall
 4/22 Wurlitzer

Afterglow Venues

Nethercutt Museum
 4/73 Wurlitzer
 Avalon Casino
 4/15 Page

Please visit our website
www.atos2012registration.webs.com
 for more information and to register
 online, or use the registration form
 elsewhere in this publication

Preglow (optional)

Monday, July 2—All Day

Multiple groups of 150 will tour three pipe organ installations including the private studio Trousdale Castle, the magnificent Crystal Cathedral in Garden Grove, and the Old Town Music Hall in El Segundo.

Artists at installations will be Lyn Larsen and Chris Elliott at the Trousdale Castle, TBA at the Crystal Cathedral and Tony Wilson at the Old Town.

Convention

Tuesday, July 3rd

Morning—Registration and Record Shop Open, Young Artists
 Afternoon—Registration and Record Shop Open, No-host Reception
 Evening—Opening Concert, Pasadena Civic Auditorium (*Walt Strony, Mark Herman, Möller*)

Wednesday, July 4th

Morning—Meetings and Seminars at the Marriott
 Afternoon—Allen Organ Extravaganza
 Evening—Hollywood Bowl with Fireworks and LA Philharmonic Orch.
 Including box dinner

Thursday, July 5th

Morning—Balboa Park, San Diego (*Dave Wickerham, Austin*)
 Noon—Box lunch, Trinity Church (*Jerry Nagano, Wurlitzer*)
 Afternoon—Balboa Theatre, San Diego (*Jelani Eddington, Chris Gorsuch, Wonder Morton*)
 Evening—Open

Friday, July 6th

Morning—Plummer Auditorium (*Chris Elliott, Wurlitzer*)
 Afternoon—San Gabriel Auditorium (*Tony Fenelon, Wurlitzer*)
 Evening—Awards Banquet, Marriott (*optional event*)

Afterglow #1 (optional)

Saturday, July 7th

Morning/Afternoon—Lunch, tour of Nethercutt Museum, Concert (*Simon Gledhill, Nethercutt Wurlitzer*)
 Evening—Free Time

Afterglow #2 (optional)

Sunday, July 8th

Morning/Afternoon—Excursion boat tour to Catalina Island, lunch at the Galleon Restaurant, tour and organ demo at the Avalon Casino

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To register, go to www.atos.org and click on the 2012 ATOS Convention Los Angeles Link.

What's in a Name?

BY MIKE BRYANT



All photos by the author except as noted

*First United Methodist Church,
Portland, Oregon (Photo by
Richard Neidich)*

Truth be told, we debated putting this feature in. After all, this isn't the first organ that comes to mind when you think "theatre organ." But then, we recall a few articles over the years where the classification of an instrument as a "theatre organ" was based more on the shape of the stoprail than the tonal and functional characteristics of the instrument.

Having a theatre organ in a church is nothing new—Trinity Church in San Diego (which will be heard during this year's convention) and the Wurlitzer at First Nazarene Church in Spokane (heard during the 2010 convention) are just two current examples. Having a theatre organ incorporated into a large, traditional classical organ, and doing it without

significant compromise to either tonality or function is another story.

What you see pictured is one of the most unique and versatile instruments in the world. Its basic tonal design is American Classic, but also right in the middle is a complete, well-designed mid-sized theatre organ. A pizza organ it ain't, even though it has the requisite percussions and a Robert-Morton Post Horn that will part your hair,

but it is more than capable of delivering some very serious theatrical licks.

Here's the story of how it came to be.

Portland's First United Methodist Church was organized in 1848 and holds the distinction of having the first organized Protestant choir west of the Mississippi which began in 1851. The church has a rich musical heritage which is still a strong ministry. As Portland and the church grew, a new facility was built about every 40 years to accommodate the growth. World War II interrupted the church's plans for their fifth facility to celebrate their centennial. Following the war, plans were reactivated and, of course, a new pipe organ was to be the center of instrumental music.

The church's new organist, Dr. Lauren Sykes, designed the instrument, basing it on a modified symphonic organ concept. The 3-manual, 40-rank instrument, built by the Wicks Organ Company, was installed in 1957.

In 1967 a new nine-rank Antiphonal division was added to improve tonal clarity in the room. At the same time, a new three-manual console was installed.

Then, in 1971, a young organist named Jonas Nordwall came on the scene. He had already performed for two ATOS national conventions and was beginning to make a name for himself in both the classical and theatre worlds. Jonas was hired as the church's organist, a position he has held continuously ever since.

Theatre organs were making a comeback at the time—thanks to pizza restaurants, and Jonas found himself performing several nights per week at the Organ Grinder restaurants in Portland, his hometown, and eventually Denver. During the day he worked for the Rodgers Organ Company, and on Sundays (plus rehearsal times) he held down the church job at First United Methodist. He says of those days, "...the restaurant was great. Basically, you got paid to practice four to five hours a night."

With his work at Rodgers, enhanced by the knowledge he had acquired through his studies with Richard Ellsasser, Richard Purvis, and others, along with having had the opportunity to play many of the world's finest organs—both classical and theatre—Jonas evolved into one of the top organ designers in the business.

First United Methodist's Wicks instrument was already a dated musical concept by the time Jonas came on board.



The console in its present configuration (Photo by Richard Horswell)

It was admittedly pretty limited, and if the church was to continue developing a serious music ministry, the organ would need to expand tonally.

In 1976 the Balcom and Vaughn Organ Company added three new principal choruses, plus a pair of Viola Pomposas to the organ. Bill Bunch, then president of B & V, had been the vice president of production for Æolian-Skinner during their glory years, and worked with Jonas to design the additions.

By 1980 the existing Wicks console and relays were showing wear and tear, and the church decided to replace both—and at the same time add a small solo division. Two new players in the organ world had emerged. Allan Van Zoeren had joined Rodgers in 1973 to supervise their budding combination pipe/electronic organ division. In 1979 he and other Rodgers employees formed the Van Zoeren Organ Company.

They had built notable organs for Buffalo's Trinity Lutheran Church and St. Charles Borromeo Roman Catholic Church in Hollywood, and were selected to build a new four-manual stop tab console for First United Methodist, replacing the old drawknob console.

Rodgers' senior engineer George Kirkwood and his technician, William Splane, had designed and built several solid-state relays for private theatre organ and pizza parlor installations. As the Wicks chest actions are unit designed, the K & S relay system was the perfect choice as a relay.

As part of this expansion project, the previous enclosed Great was relocated in front of the Swell and Choir, unenclosed. The old Great chamber became the new Solo chamber and the organ increased to 87 ranks. Then organ curator, Robert Hansen,

Jonas and other area organ technicians performed the labor.

The 1980 organ served well for over 25 years, but still there seemed to be something missing—specifically, the ability to effectively present music outside the traditional liturgical or symphonic fare.

Over time Jonas and his close friend, the late Tom Hazleton—each of whom had his feet firmly planted in both classical and theatre camps—had worked up an organ specification that, if it could be built, would excel as both a classical/concert organ and a theatre organ. Essentially, it would be two organs playable from one console. Now, anything can be built—if there’s enough will and money to do it; so early on, the design became a goal to be realized at some point in the future. As we pointed out at the beginning, this specification would not allow either the classical or the theatrical sides of the instrument to be compromised.

Tom and Jonas envisioned a full high-pressure theatrical division, including percussions and traps, in addition to the lower-pressure classical ranks. If the existing four-manual console could be upgraded to 342 stops, it would work.

The organ would use the three chambers under expression in the front of the church, and the antiphonal division in the back. The Great and Pedal would remain unenclosed, in front of the chambers. The left and right chambers would be the Choir and Swell, respectively, and those would follow the traditional classical division assignments.

Rather than the Solo (center) chamber being a division just associated with the Solo manual, this chamber would house

the theatre pipework. Multiple floating divisions would enhance the flexibility of the console. The Solo chamber was designed for somewhere between 14 and 18 ranks.

Why a variable number? The final mix would depend on what high-pressure ranks might be suitable to perform double duty. For example, if the tonal match was close enough, a theatrical reed might work equally well with classical ranks and vice versa. The total of all ranks would be somewhere north of 100, making it one of the largest organs in the western United States.

A slow acquisition of ranks began. Over a period of several years, Jonas acquired some 50 ranks and chests to expand the organ. Not all were intended as additions; some were replacements for less-than-optimal ranks that already existed, and some were acquired just to be used as “trading stock.”

The Collins family and Foundation have always provided funding for the organ and other church projects. In addition, they are well-known philanthropists for the arts and humanities in Oregon. With a grant from the Collins Foundation, awarded in 2006, work on the “dream expansion” could begin in earnest. The organ would be out of commission for about two years, so a three-manual Allen was moved from the chapel into the sanctuary.

The Portland firm of Rose City Organ Builders, Inc., was the general contractor on the project, and began removal of the organ. All pipes were crated and moved to a warehouse for storage. The front organ’s

direct-electric Wicks chests were sent to Zollman Pipe Organ Company’s shop in Wichita for rewiring. This was done to meet the new US electrical codes which did not allow cotton-wrapped wire. The 1967 Antiphonal chest work was originally wired with flame retardant, vinyl-coated wire and remained in place.

The console was moved to the Rose City shop, where Michael Ruppert embarked on a major conversion. The old console had six terraced rows of stoptabs, and there would not be room for all the added controls required by the new specification.

The solution was to build new terraced stop jambs with seven rows for each side jamb, plus a double row on the coupler rail. This would cover everything that was needed, with no changes to the external dimensions of the console shell. All new 24-volt Syndyne stop actions were installed.

During the design phase, several options were considered that would be unusual for a classical instrument. Some were implemented, such as moving the tremulant controls from their normal positions within the affected divisions to a grouping on the coupler rail. Others, such as adding second touch to the Choir manual, were not.

The Laukhuff manuals have a somewhat heavier touch weight than a typical theatre organ, and are configured with tracker touch. Two points argued against adding second touch. First, the work involved in converting would be huge, and such a conversion had never been done before as far as anyone could find out. So, how the conversion would come out would be guesswork. The tracker touch could



From left:

Tremulants are located on the coupler rail rather than with the associated divisions

Where else would you find a Solo to Great Pizzicato coupler on a classical organ...

...or a 5-1/3' inter-manual coupler?

The organ had seven mixtures, ranging from three to seven ranks. Over the years, for reasons still unknown, some of the mixtures had become further mixed. While the break points still existed (mostly) and could be discerned from the hole sizes in the rackboards, some pipes had been moved from chest to chest, some pipes had just been removed and the toe holes taped over on the chests, and most of it appeared random. We couldn't discern a pattern, and concluded that perhaps it was an effort to address voicing or regulating issues without actually working on the pipes. (The author spent a full day just sorting mixture pipes. By the end of the day, I was talking to myself.) Eventually, all was sorted and regulated.

Somehow, somewhere, the cover for a set of Wurlitzer swell motors disappeared. Of course, that wasn't discovered until it was time to put wind on the high-pressure system, so a day was lost while a new cover was made and finished.

By Christmas 2007, the console was back and in position on its lift, but the pipes in the front organ hadn't yet been planted on the chests. The Antiphonal division, having remained in place, could be played from the console. The Allen was still in the sanctuary, so Jonas connected the "new" console to the Allen through the Allen's MIDI inputs. He was then able to play the Allen and the antiphonal division together from the pipe organ console, and did so to introduce it back to the congregation. Several congregants were heard to comment

on how much better the pipe organ sounded since the expansion...and indeed it did—but they hadn't heard any of it yet.

When they finally did hear it, it caused a sensation. The organ was used for Sunday morning services for about a month prior to the dedication program, and with the exception of a handful of ciphers—hardly surprising, given the extent of the work done—the organ performed flawlessly.

Those few ciphers, and the fact that there were no serious post-installation issues were, in a sense, testament to good detailed planning along with the care and skill of all those involved in the project. Jonas' son Chris coordinated all of the activities working with Ed Zollman, Oregon Electric Company, other sub-contractors and technicians, the church's engineering staff and, of course, his father.

The organ was dedicated as the Mary L. Collins Organ at the dedication concert in April, 2008, in front of a standing-room-only crowd estimated to be some 1,300 people; the sanctuary has a seating capacity of 800.

The organ worked perfectly.

What is it, really?

Assigning a brand to the organ is, perhaps, the only place where compromise takes place. Much of the classical organ is still Wicks, but other builders are also represented. Low-pressure reed chests, while still a basic Wicks design, were

modified and custom-built by Rose City Organ Builders.

All of the theatre chests are Wurlitzer, as are the percussions. The theatre ranks are a mix of builders and even now, almost four years later, some changes and adjustments are ongoing. For example, a Möller French Trumpet didn't hold up against the Robert-Morton Post Horn. A Trivo Trompette that was way too powerful in another organ became available. A trade was made, and the French Trumpet is now blending beautifully in the other organ, and the Trompette is holding its own against the Post Horn.

A couple of Vox Humanas have gone through the Solo chamber; a 10" Wurlitzer is in place now and is a good fit. It is different enough from the other two Voxes in the organ to be distinctive, but not so much so that it can't be used to augment them.

Part of the Wurlitzer Tibia Clausa (from 4' 'C' to top 'C' of the wood pipes) has been replaced with a Robert-Morton Muted Horn.

There are plans to elevate the Wurlitzer Harp a few feet, both to improve access for service and sound egress.

Unique features

The organ contains a few features that would be familiar to classical organists but not theatre organists (and vice-versa), but that add great versatility to both classical and theatre playing. For example:



Two of the Solo chamber tremulants



The Uniflex 2000 Relay for the front organ



The 8' offsets for the Gamba (left) and the Trivo Trompette (right), one of the two powerhouse reeds in the theatrical division

Pedal divide, which is found on many French Romantic and American Symphonic organs, splits the pedals with pedal-division speaking stops sounding only from the lowest octave; pedal couplers sound from the upper octave and a half—very handy for organists who play melodies with the right foot!

Not usually found on classical organs, but common on theatre organs, is *Sostenuto* for the Great manual. Since it is a standard Uniflex feature, it can be configured as either an additive sustain or a true *Sostenuto*.

Percussions are configured as pizzicatos. Organ percussions are momentarily struck by a mallet mounted to a pneumatic; as long as the note is held the pneumatic normally remains inflated. It was decided to make them a pizzicato action so the pneumatic will immediately deflate regardless of how long the note is held. In addition to reducing stress on the pneumatic, it keeps the noise down if a pneumatic develops a leak.

The Pedal and Accompaniment traps are controlled by illuminated pistons mounted on removable panels (just in case Jonas' successor is offended by their presence) on the left and right keydesks.

Divided coupler locations: the coupler rail contains the usual inter-manual couplers (along with a couple of unusual ones—take a look at the pictures). Intra-manual couplers are integrated into the divisions they affect.

You'll notice some uniquely named reeds in the Fanfare division. They reflect five of

the church's senior pastors during Jonas' tenure, all of whom were strong supporters of the organ's improvements and expansions through the years. The most recent was Dr. Arvin Luchs, who retired during the summer of 2011. The stops play the two most powerful reeds, the *Trivo Trompette* (Cor d'Wilson, Cor d'Balcomb, and Cor d'Hall) and the *Robert-Morton Post Horn* (Cor d'Miller and Cor d'Luchs), both in the Solo chamber.

Reeds in the organ vary from Baroque Regals such as a Dulcian, Krummhorn and the Schopp copy of a Wurlitzer Musette, to chorus Trompettes and Clarions on to the powerhouse Tubas, Ophicleides, Bombardes, Harmonic Trumpet and English Post Horn.

The four floating divisions provide great flexibility. The *Orchestral* division serves as an 18-rank theatre division as well as a String organ and is playable from all manuals. The *Gallery*, *Antiphonal* and *Fanfare* divisions are playable from all manuals and pedal.

You'll notice that the stop order adheres to traditional classical arrangement (flues first, then reeds, then percussions) except in the *Orchestral* division. The order there is straight Wurlitzer theatre sequencing (loudest to softest within a pitch, regardless of family).

To provide maximum performance flexibility many accompaniment ranks from the *Swell Organ* and others from the *Solo* appear on the *Choir* division. This allows

the three remaining keyboards to be used for other sounds

What's it like to play?

In a word: wow! There's no question it takes some getting used to. Guest organists are well advised to spend a couple of hours acquainting themselves with the locations of various controls and possibly days discovering the unique tonal flexibility of this instrument before they let in the "paying customers." There is little this organ can't do, but you must know how to get what you're looking for.

The dynamic range is truly incredible. Starting with a shades-closed *Flauto Dolce Celeste* that can barely be heard in the back of the sanctuary and building to a gut-rumbling full organ, every addition adds complexity to the ensemble—and there's still enough power in a couple of solo reed ranks to cut through the main ensemble with a clean solo line. Yet—and here's the key—it is never harsh or unpleasant.

If you heard it during the 2010 convention, you owe it to yourself to hear it again. As good as it was then, it's even better now; and as long as Jonas Nordwall has control, it will continue down that path of refinement and improvement.



Because only one note of this Möller Tuba is mitered, the chests for the 8' and 16' octaves are mounted below the chamber floor



The Möller Tuba resonators can be seen behind the French Horn offset



The 49-note Vox Humana installed below the Choir chamber

First United Methodist Church, Portland, Oregon

4 manuals, 107 ranks

Stoplist

PEDAL

Double Open Diapason	32
Contre Grande Bourdon	32
Double Contre Gambe (SW)	32
Open Diapason	16
Grand Bourdon	16
Principal (Great)	16
Contre Gambe (SW)	16
Contra Viola (CH)	16
Bourdon Doux (SW)	16
Contra Erzähler (CH)	16
Major Octave	8
Octave	8
Grande Bourdon	8
Viola Celeste II (CH)	8
Bourdon Doux (SW)	8
Holz Gedeckt (CH)	8
Tibia Clausa (Solo)	8
Tibia Piccolo (Solo)	4
Solo Flute (Solo)	4
Mixture V	
Contra Ophicleide	32
Contre Basson (SW)	32
Ophicleide (Solo)	16
Bombarde (Great)	16
Basson (SW)	16
Dulzian (CH)	16
English Post Horn (Solo)	8
Tromba (Great)	8
Clarion (Solo)	4
Chalmeau II (CH)	4
Chimes (Solo)	
Carillon	
Pedal Pizz Select	

Harp
Pedal Divide

Antiphonal Pedal

Tapered Principal	16
Gedeckt Bass	16
Principal	8
Rohr Gedeckt	8
Choralbass	4
Flute	4
Mixture IV	
Fagotto	16
Fagotto Clarion	4

CHOIR

Contra Viola	16
Contra Erzähler	16
Viola Pomposa	8
Viola Celeste	8
Holzgedeckt	8
Petite Virole	8
Petite Virole Celeste	8
Erzähler	8
Erzähler Celeste	8
Principal	4
Viola Celeste II	4
Zauberflöte	4
Flute d'Amore	4
Erzähler Celeste II	4
Nazard	2 2/3
Oktav	2
Flute Couverte	2
Tierce	1 3/5
Larigot	1 1/3
Sifflete	1
Scharf III	

Dulzian	16	Solo Gamba	8
Petite Trompette	8	Celeste Ensemble XIV	8
Clarinet	8	Flute Celeste II (SW)	8
Dulzian	8	Erzähler Celeste II (CH)	8
Corno d'Bassetto (Solo)	8	Solo Flute (Solo)	8
Tuba Horn (Solo)	8	Dopplel Flute (Solo)	4
Virole Celeste II (SW)	8	Open Flute	4
Gamba Celeste II (Solo)	8	Bombarde	16
Geigen Diapason (SW)	8	Harmonic Trumpet	8
Echo Virole Celeste II (SW)	8	Clarion	4
Vox Humana	8	Ophicleide (Solo)	16
Sub Harp (Solo)		Trumpet	8
Harp (Solo)		Clarion (Solo)	4
Celesta		Chimes (Solo)	
Flute Celeste II		Great to Great	16
Choir to Choir	16	Great Unison Off	
Choir Unison Off		Great to Great	4
Choir to Choir	4		

SWELL

Bourdon Doux	16
Contre Gambe	16
Open Diapason	8
Bourdon	8
Orchestral Flute	8
Virole d'Gambe	8
Virole d'Gambe Celeste	8
Echo Virole	8
Echo Virole Celeste	8
Flute Celeste II	8
Octave	4
Orchestral Flute	4
Petite Bourdon	4
Virole Celeste II	4
Nazard	2 2/3
Doublette	2
Block Flute	2

GREAT

Principal	16
Chimney Flute Bass	16
Open Diapason	8
Principal	8
Chimney Flute	8
Quint	5 1/3
Octave	4
Prestant	4
Hohl Flute	4
Tenth	3 1/5
Twelfth	2 2/3
Fifteenth	2
Flute a'Bec	2
Fourniture V	
Cornet V	
Cymbal III	



The large blower on the left is for the low-pressure organ; the smaller blower supplies the high-pressure side



A pin vise, dag tools, clear tubing, and a reed cleaning tool stay in the chamber

Tierce	1 3/5	Clarion (Great)	4	ORCHESTRAL (floating)	Glockenspiel (Solo)	
Plein Jeu III		English Post Horn	16	English Post Horn (Solo)	Celesta (CH)	
Sharp Mixture IV		English Post Horn	8	Petite Trompette (CH)	Chimes (Solo)	
Basson	16	Musette	8	Tuba Horn (Solo)	Carillon	
Oboe	16	Oboe (SW)	8	Tibia Clausa (Solo)	Orchestral to Orchestral	16
Trompette	8	Corno d'Bassetto (TC)	16	Clarinet (TC) (CH)	Orchestral Unison Off	
Basson	8	Corno d'Bassetto	8	Musette	Orchestral to Orchestral	4
Oboe d'Alder	8	French Horn	8	Gamba Celeste II (Solo)		
Clarion	4	Solo Vox Humana	8	Gamba Celeste II (SW)	FANFARE (floating)	
Vox Humana pp	8	Sub Harp (Solo)		Petite Violes II (CH)	Cor d'Wilson	16
Vox Humana	8	Xylophone		Echo Viole Celeste II (SW)	Cor d'Balcomb	8
Viola Celeste II (CH)	8	Glockenspiel		Solo Vox Humana (TC)	Cor d'Hall	4
Gamba Celeste II (Solo)	8	Celesta (CH)		Vox Humana (SW)	Cor d'Miller	16
Tibia Clausa (Solo)	8	Chimes		English Post Horn	Cor d'Luchs	8
Tibia Piccolo (Solo)	4	Solo to Solo	16	Petite Trompette (CH)		
Solo Vox Humana	8	Solo Unison Off		Tuba Horn (Solo)	INTERMANUAL COUPLERS	
Swell to Swell	16	Solo to Solo	4	Tibia Clausa (Solo)	Choir to Swell	8
Swell Unison Off				Clarinet (CH)	Choir to Swell	4
Swell to Swell	4	GALLERY (floating)		Musette	Solo to Swell	16
		Gedeckt Bass	16	Gamba Celeste II (Solo)	Solo to Swell	8
SOLO		Principal	8	Viole Celeste II (SW)	Solo to Swell	4
Solo Gamba	8	Rohr Gedeckt	8	Petite Violes II (CH)	Orchestral on Swell	
Solo Gamba Celeste	8	Celeste	8	Echo Viole Celeste II	Gallery to Swell	
Swell Celestes VI	8	Octave	4	Flute d'Amore (CH)	Antiphonal to Swell	
Choir Celestes VI	8	Cone Flute	4	Flute Celeste II (SW)	Fanfare to Swell	
Tibia Clausa	8	Nazard	2 2/3	Solo Vox Humana		
Doppel Flute	8	Super Octave	2	Vox Humana (SW)	Great on Solo	
Suabe Flute	8	Mixture IV		Tibia Quint (Solo)	Orchestral on Solo	
Tibia Piccolo	4	Fagotto	16	Tibia Piccolo (Solo)	Gallery on Solo	
Tibia Twelfth	2 2/3	Fagotto	8	Gamba Celeste II (Solo)	Antiphonal on Solo	
Gross Nazard	2 2/3			Viole Celeste II (SW)	Fanfare on Solo	
Tibia Piccolo	2	ANTIPHONAL (floating)		Petite Violes II (CH)		
Tibia Tierce	1 3/5	Cone Flute	8	Echo Viole Celeste II (SW)	Swell to Choir	16
Tibia Larigot	1/1/3	Celeste	8	Flute d'Amore (CH)	Swell to Choir	8
Tibia Fife	1	Principal	8	Tibia Tenth (Solo)	Swell to Choir	4
Grande Mixture IV - IV		Rohr Gedeckt	4	Tibia Twelfth (Solo)	Solo to Choir	16
Ophicleide	16	Rohr Piccolo	2	Tibia Piccolo (Solo)	Solo to Choir	8
Tromba	8	Quint	1 1/3	Piccolo d'Amore (CH)	Solo to Choir	4
Clarion	4	Sifflole	1	Fife	Great on Choir	
Bombarde (Great)	16	Zimbal IV		Harp (Solo)	Gallery on Choir	
Harmonic Trumpet (Great)	8	Fagotto	8	Xylophone (Solo)	Antiphonal on Choir	



The Wurlitzer Vox Humana, with the Gamba and Celeste behind. The upper shutters are Wicks, the lower set (not visible) is Wurlitzer. All shutters are closed when the organ is off, allowing chamber temperatures to be regulated independent of the sanctuary.



(Photo by Richard Horswell)

Fanfare on Choir

Great to Pedal 8
 Great to Pedal 4
 Swell to Pedal 8
 Swell to Pedal 4
 Choir to Pedal 8
 Choir to Pedal 4
 Solo to Pedal 8
 Solo to Pedal 4
 Gallery to Pedal
 Antiphonal to Pedal
 Fanfare to Pedal

Swell to Great 16
 Swell to Great 8
 Swell to Great 4
 Choir to Great 16
 Choir to Great 8
 Choir to Great 5 1/3
 Choir to Great 4
 Solo to Great 16
 Solo to Great 8
 Solo to Great 4
 Orchestral on Great
 Gallery to Great
 Antiphonal to Great
 Fanfare to Great

NOTE: Division ON Division couplers couple any active intra-manual couplers to the destination division. Division TO Division couplers do not couple the couplers.

TREMULANTS

Choir Foundations
 Choir Reeds
 Swell Foundations
 Swell Chorus Reeds
 Swell Vox Humana
 Solo
 Tibia Clausa/Solo Vox Humana
 Gallery/Antiphonal

GENERAL

All Swells to Swell
 All Swells to Solo

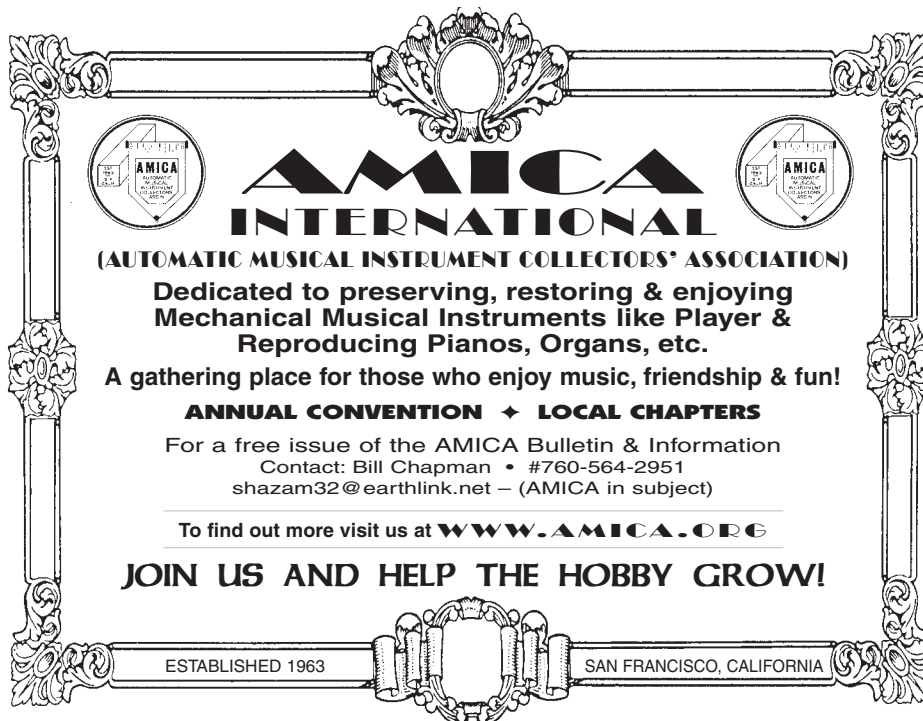
Key Cheek Controls

Memory Up/Down
 Combination Load/Save
 Midi selectors (2 channels per manual)
 Bass to Great
 Great Sostenuto On
 Range Set
 Combination Set

Key Desk Controls

Left side—Pedal Traps
 Right side—Choir Traps

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TOM HAZLETON

Something To Remember You By

at the Thomaston Opera House
3/15 Marr & Colton Theatre
Pipe Organ

This aptly-titled CD recalls fond memories of one of the theatre organ world's greatest and most popular performers, the late Tom Hazleton. Digitally recorded in 1987 and originally released in tape cassette format, *Something to Remember You By* was re-mastered for compact disc in 2009 but only made its way to THEATRE ORGAN offices late in 2011.

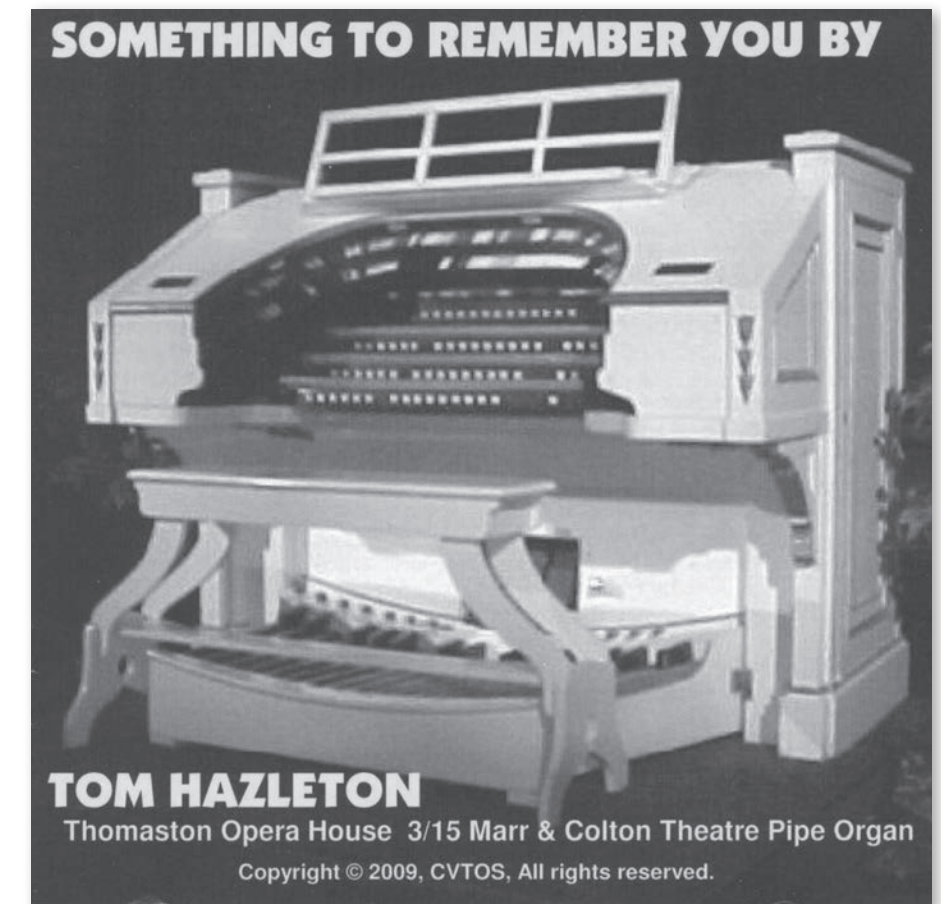
The album begins with "Zing! Went the Strings of My Heart." Tom plays it big and broad. I am immediately impressed with this Marr & Colton's cohesive ensemble enhanced by a favorable acoustic ambience. Tom's generous registrations are periodically interrupted by the requisite 4' Tibia and off-tremulant Krumet combination. An articulate Xylophone provides the accents.

In a similar high-energy vein we have "You Came a Long Way from St. Louis." Tom gives it the full treatment with big registrations generously endowed with percussion accents. One chorus features the English Horn (really a Post Horn) but in this application comes across more like a loud Kinura.

A curious arrangement of "A Song of Sunshine" is Hazleton's idea of playing a theatre organ mostly without tremulants but occasionally using specific ones for effect. My goodness, those Marr & Colton strings sure do bite and sizzle! They definitely give Robert-Morton Violins a run for their money—but in a nice way.

"Don't Blame Me" offers a glimpse into the different tone quality of Marr & Colton tibias compared to the more familiar Wurlitzers. In this reference 'different' doesn't mean 'bad.' The tone is a little thinner but quite lyrical, especially in the treble. This piece also shows lots of off-tremulant Open Diapason in the left-hand counter melody.

Tom Hazleton was a proponent of frequently using the Clarinet in his



arrangements without tremulant. In fact, he opined to me that the Clarinet should have its own tremulant. Sidney Torch's "On A Spring Note" is a perfect example. Starting with a Glockenspiel and Chrysoglott introduction he introduces the melody with the tremulant-free Clarinet followed by strings and Tuba Horn, also off tremulant. Eventually tibias and voxes (with tremulant) come into play for a satisfying conclusion.

Mercifully for me *Something to Remember You By* has only one track from my least-favorite genre of classical music: opera. Be that as it may, Tom's offering of "Juliet's Waltz" from Charles Gounod's *Romeo and Juliet* is sufficiently palatable. The Thomaston Opera House Marr & Colton's English Horn is not the fire-belching monster found in some organs. Joined with a higher pitched Tibia Clausa, it works well carrying the melody of this aria's mid-section.

With Harp in the accompaniment and untremmed strings followed by Glock and Chrys carrying the melody, "Jamaica

Farewell" is chock full of Caribbean flavor. Tom gives all the major tone families their place in the sun. I particularly like the smart-sounding Tuba Horn. This is a delightfully fun track.

Comparing a YouTube recording of the Central Band of the Royal Air Force's performance of the Haydn Wood march, "The Horse Guards, Whitehall," it seems somewhat more energetic than Tom Hazleton's performance. I wonder if Tom's performance might be a little timid due to limitations of the Marr & Colton chest action? Whatever the reason, it is still well played.

A Tap Cymbal in the pedal and a combination featuring the Krumet lead off the melody line of "They Can't Take That Away from Me." Tuba Horn and Tibia Clausa take over for the bridge but soon relinquish control back to the Krumet. For the remainder of this selection Tom steps up the organ's dynamics culminating in a nice finish.

Jacket notes suggest this organ is “the best theatre organ of its size anywhere.” I don’t think I can agree with that statement, but I will say it is the best sounding Marr & Colton I’ve ever heard.

Contained within *Something to Remember You By*’s playlist are several ballads featuring all the usual tibia, vox and string combinations, and all played with the careful thought Tom Hazleton puts into all his music. Those ballads are: “You and I,” “Melody in Mauve,” “Touch Her Soft Lips and Heart,” and finally the album’s namesake song “Something to Remember You By.”

Even though I like this album I cannot overlook the fact that it is a re-release of an album originally released on cassette. Cassettes, like vinyl LPs, were limited in duration well below what we now consider the “norm” for CDs—an hour or more of material. *Something to Remember You By* contains 13 tracks in 43:13. This was normal when the album was recorded 25 years ago, but by today’s standards it seems short.

Nevertheless, *Something to Remember You By* is a good album, well recorded, well mastered to compact disc, and well played by Tom Hazleton—from whom you would expect nothing less—and the short duration takes nothing away from the enjoyment. I rate it 3½ stars.

Something to Remember You By is a production of the Connecticut Valley Theatre Organ Society and may be ordered for \$20 from www.cdbaby.com/cd/tomhazleton.

—Dennis Hedberg

2011 ATOS CONVENTION HIGHLIGHTS

Multiple Artists and Venues

2-CD set

Like 2010, the *2011 ATOS Convention Highlights* souvenir album is a two-CD set. It is comprised of nine organists, sometimes solo and other times joined by other instrumentalists, and five Wurlitzer-equipped venues.

After the briefest of introductions by ATOS President Ken Double, the highly-respected Ron Rhode, playing a 4/35 Wurlitzer in the Hanover Theatre for the Performing Arts in Worcester, Massachusetts, opens the convention and this CD with two up tempo songs: “Be Like a Kettle and Sing” and “Moonbeams, Kiss Her For Me.” The former is a spirit-boosting 1940s-era WW-II tune sung by Vera Lynn in the 1942 movie *We’ll Meet Again* and the latter is an old 1927 Foxtrot where Ron uses the Piano in a straightforward boom-chuck accompaniment registration. He gives an energetic reading of both, putting the big Wurlitzer through its paces to the delight of his audience. Ron’s other selections are “Auf Wiedersehen” and a rousing Sousa march, “Fairest of the Fair.”

Proving there is nothing to worry about having a lack of up and coming young theatre organists, Donnie Rankin plays three selections from his performance on the Babson College Knight Auditorium EMCATOS 4/18 Wurlitzer. He plays a snappy arrangement of “All’s Fair in Love and War” with several passages featuring the Tuba Horn without tremulant in the left hand—an effective choice. In complete contrast Donnie gives a mature performance of “A Nightingale Sang in Berkeley Square.” His use of registration dynamics tells me this young man has a good ear for ballads.

Joining Mr. Rankin in the popular but unusual 5/4 time signature of “Take Five” are two cohorts, a drummer and a saxophonist, who collectively call themselves The Beryllium Gentlemen. I

particularly liked the interplay between sax and organ. Also much appreciated is a more even balance between the percussionist and organ. In other recordings I’ve reviewed, the percussionist all too often obliterates the organ.

Moving on to what must be one of the most finished theatre organs anywhere, Mark Herman performs on the Shanklin Music Hall 4/34 Wurlitzer. He leads off with “Love for Sale” and, much to his credit, avoids any George Wright-like embellishments. It’s all Mark Herman and runs the gamut from easy-to-listen-to gentle string combinations with the Piano in both pedal and accompaniment to more of a bump-and-grind treatment. Next, Mark plays an eight-and-a-half-minute medley of Julie Styne works. Tunes titles include “Some People,” “Saturday Night is the Loneliest Night of the Week,” “People,” and “Everything’s Coming Up Roses” plus some hints of other Styne tunes as transition elements. They’re all good, but I particularly liked “People.” To my delight, Mr. Herman went on a musical safari discovering the many possibilities of the Shanklin instrument’s Tibia, Vox, Sax, and multiple string combinations both in tone and dynamics.

In an earlier issue of THEATRE ORGAN I reviewed a CD by Brett Valliant and wasn’t super impressed, but listening to his performance on the Zeiterion 3/9 EMCATOS Wurlitzer I’ve changed my mind. With two consecutive up-tempo selections, “Smile, Darn Ya, Smile” and “Ready, Go” he proves he knows how to cover the keys without any stumbles. This organ’s relatively small size belies the truth that it is really quite a powerhouse instrument. Its Trivo English Horn is my kind of venom-spitting monster made all the more effective by Brett’s use of it with a Solo to Great Pizzicato coupler. His four-track set concludes with “Autumn Concerto” and “My Sin,” which is also the final number on the 13-track, 55:04 first disc.

The second CD of 16 tracks (71:52 playing time) returns us to the Hanover Theatre with a four-track sampling from Simon Gledhill’s performance. He begins with a selection from Eric Coates’ 1919 *Summer Days* Suite, “In a Country Lane.” Although not exciting, it is a pleasant

For the Records

REVIEWS

enough piece affording the opportunity to individually show off this organ's Trumpet and Tuba stops supported by 4' Tibia Piccolo. Simon includes ballads "Be My Love" and "This Is All I Ask." In between, he inserts a clever arrangement of "I Feel a Song Coming On" intermixed with the ballad, "With a Song in My Heart" played at the same tempo as "I Feel a Song Coming On."

Jonathan Ortloff treats us to three selections on one of the three legendary five-manual Wurlitzers, this one installed in the Providence Performing Arts Center. "All I Really Want This Year" opens his set. This spritely piece is played almost entirely staccato with occasional remarks from the English Horn. Jonathan's treatment of "Moon River" is an exercise in subtlety. He first carries the melody with a combination featuring the Oboe Horn, I think. If I am correct about this assumption it is a pleasant deviation from Wurlitzer Oboe Horns that have been muted down a la George Wright's

influence. Another thing I noticed in "Moon River" is Jonathan's use of the swell shades to emphasize his phrasing (perhaps this is to help mask the wind noise from the main chamber during quiet passages). The beginning of "I Gotta Be Me" is tarnished a bit by some tuning issues but nothing too serious. The accompaniment rhythm is brought to the forefront by Jonathan's use of the Tuba Horn and Diaphonic Diapason in second touch.

The always-popular Jelani Eddington joins with Chris Gorsuch in a duo program at Shanklin Music Hall. Jelani starts the set with two solos, the first being an up-tempo "Good News" covering a wide range of stop combinations and dynamics generously punctuated by the usual English Post Horn and unenclosed percussions. Following is the Lionel Hampton/Sonny Burke instrumental (with lyrics later added by Johnny Mercer) "Midnight Sun." Here, the artist tastes some of the more arcane voices of this exquisitely voiced and regulated

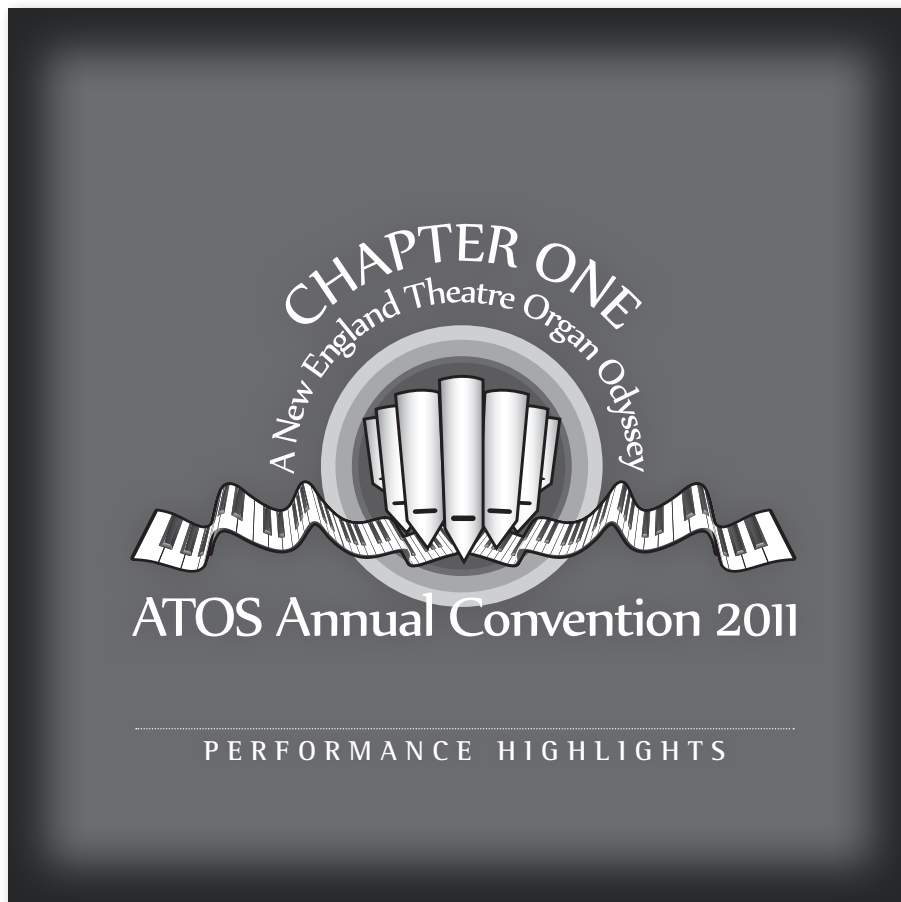
Wurlitzer such as its 4' Harmonic Flute and celestes for the Concert Flute, Dulciana, and Horn Diapason ranks in addition to the usual string celestes. This organ is so smooth it's like savoring a fine calorie-loaded béarnaise sauce extravagant with butter and cream.

Chris Gorsuch takes his turn at the former Boston Metropolitan console for which I have many fond memories, having been its curator for better than 20 years when it controlled the organ at the Organ Grinder in Portland.

Messrs. Eddington and Gorsuch play two duos: "Plink! Plank! Plunk!" and "Holiday for Strings." Chris Gorsuch is playing the Mason & Hamlin grand piano while Jelani presides at the organ. The musical duties are shared equally between piano and organ and the balance between the two performers is just right. Both tunes are very easy on the ears. Chris's organ solo is "Hallelujah," taken from Vincent Youmans' 1927 Broadway production of *Hit The Deck*. This rousing number features many percussion and English Horn accents and just a touch of Handel's "Hallelujah Chorus." This is a real knee-slapping, banjo-plucking (albeit without the banjo) bring-a-smile-to-your-face kind of song.

The final performer of the 2011 ATOS Convention Highlights CD is David Peckham playing at the Providence Performing Arts Center. He opens with a three-song Rube Bloom medley with "Spring Fever." My only familiarity with this composer is through this novelty song which I always liked but never could play. It's a bit of a challenge for someone short on technique, but that is no problem for Mr. Peckham, who uses light string combinations without tremulant as well as the Tuba Mirabilis, Tibia Clausa and Kinura (also without tremulant). Segueing from novelty to ballad, Mr. Peckham delivers a detailed performance of "Maybe You'll Be There." He concludes the Bloom medley with the foxtrot "Give Me the Simple Life."

A ballad familiar to many listeners, "Isn't It Romantic" has a rather long introduction and verse before reaching its chorus, but is worth the wait. With Tibias and Voxes sounding from both Main and Solo chambers the sound is enveloping. An



up-tempo middle section fades back to *p* dynamics for the conclusion.

Joining David Peckham for an appropriate conclusion to the 2011 ATOS National Convention on America's Independence Day is The American Band. It is not unusual to hear small instrumental groups combine with a theatre organ, but here is a large brass band going full tilt with the Providence Performing Arts Center's Wurlitzer. Organ and band generously supported each other and the audience recognized it with spontaneous applause after the band's piccolos sounded forth with the "Stars and Stripes Forever." In these troubled times for our country David Peckham and The American Band combined once again for their final convention performance of "America, the Beautiful" as a fitting encore.

The 2011 ATOS Convention Highlights CD set showcases some of the best of

seasoned theatre organ artists we have, and some bright, inventive, and very talented relatively new performers who admirably hold their own against the elders. The instruments range from good to excellent. I understand there were some issues with the 5/21 Wurlitzer but you would never know it listening to these CDs. I also understand the Hanover instrument's sound is highly dependent on where one sits.

This also holds true for microphone placement. In the Hanover case, the Glockenspiel sounds like it is stuck somewhere backstage compared to the rest of the instrument. Whether that is due to microphone placement or a characteristic of the instrument I do not know. But what I do know, after recording many concerts and doing all the editing and mastering for the *2010 ATOS Convention Highlights* CDs, is that it is no easy task to record so many performances in so short a time. It is

not easy to walk into an unfamiliar venue with only a limited time available to set up equipment, with the added pressure of knowing you only have one shot to get it right. So I commend those who recorded and edited these 2011 discs. Job well done.

Especially for those who were not able to attend the 2011 convention, and for those who did but who want to relive their experiences I heartily recommend the *2011 ATOS Convention Highlights* CD set and give it a solid 4 star rating.

2011 ATOS Convention Highlights is available for \$33 including shipping within the US.

—Dennis Hedberg

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Chapter News

ATLANTA

Atlanta, Georgia—November 12 was a special day for the Atlanta Chapter that saw the formal dedication of the Allen GW4 organ at the Earl Smith Strand Theatre in Marietta. Several hundred gathered at the renovated 1935 theatre to see Ken Double rise from the orchestra pit, joined by trumpet player Skip Stine and vocalist Cassi Costoulas in a wonderfully entertaining musical program.

It was also a day to recognize the many local donors who made the dream of a theatre organ in the Strand come true, and to honor special guests: Tom and Ann Hamilton of Ohio, former owners of the GW4, whose generous donation of the instrument to the chapter made the installation possible; Jim and Sarah Ingram, long-time supporters of the chapter, who contributed six Allen speaker cabinets for the organ; Steve Imler, donor of the organ lift; Jeff Ayers and the Allen Organ Studios of Atlanta, who have loaned the chapter additional speaker cabinets and provided ongoing technical support; and Earl Reece, theatre manager, whose visionary support of the use of the organ has made it a major part of the life of the theatre.

On December 4, chapter members gathered at the home of Michael Pettway and Billy Lacefield for our Christmas program, once again featuring Ken Double, this time the master of the five keyboards of the Allen TO-5.

In November, chapter member John McCall performed for the Manasota Chapter and appeared with Ken Double at Pinellas Park in December for the Central Florida Chapter. During the Christmas season, chapter organists entertained for two weeks, twice a day, at the 3/55 Æolian Organ at the Callanwolde Mansion, for Christmas programs at the Strand, and at the Tivoli Theatre in Chattanooga. On December 12, Larry-Douglas Embury presented his annual always-sold-out *Larry, Carols and Mo* at Atlanta's Fox Theatre.

—Larry Davis

Randy Hendry, President
678-580-6865, randy@hendry.org



Strand Theatre: Ken Double and Skip Stine
(Photo by Elbert Fields)



Ken Double at the Pettway/Lacefield Residence
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—After numerous setbacks over more than twenty years of work, the Central Florida Theatre Organ Society proudly held a re-dedication of the chapter's mostly-Wurlitzer theatre pipe organ in the historic Pinellas Park Auditorium. On December 11, ATOS President Ken Double and chapter friend John McCall presented a Christmas-themed concert for about 125 friends who joined the celebration. It was a fitting contribution to the holidays, and wonderfully played by our two amazing artists. A luncheon followed the concert, allowing old and new members, guests and friends a chance to visit and celebrate our success.

The nucleus of our instrument is Wurlitzer Opus 1968, a two-manual, four-rank Style 140 originally installed in the Casino Theatre in Boston. Due to the hard work and contributions of our members over the years, the organ has been enlarged to three manuals and ten ranks, enhanced with additional percussions and traps, and a new relay and combination action. We have not completed all of our improvements, but we felt that it was time to re-introduce our wonderful theatre pipe organ to the public.

The red brick Pinellas Park Auditorium began life in the early 1900s as a schoolhouse,

then served as Pinellas Park's City Hall, fire station, police station, and finally the city auditorium. Free organ concerts are presented on the third Tuesday of each month at 11:30am. Just bring a lunch, stop in for the concert, and enjoy the music.

The members of Central Florida Theatre Organ Society would like to offer our sincerest thanks to Ken Double and John McCall for their professional craftsmanship in showing off our theatre pipe organ. We would also like to thank all of the members who have contributed labor, time and money toward the maintenance and improvement of the chapter's instrument.

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



John McCall and Ken Double at Pinellas Park
(Photo by Gary Blais)

COLUMBIA RIVER/ OREGON CHAPTER

Portland, Oregon—On December 18, the Columbia River and Oregon chapters of ATOS held a first-ever joint holiday party at the studio of Bob MacNeur in Oregon City.

The MacNeur studio, featured in the January/February 2011 issue of THEATRE ORGAN, is presently home to an Allen GW-4Q. Additionally, 10 notes of the newly-restored 16' Wurlitzer Wood Diaphone (for the CRTOS Hollywood Theatre project), were racked and displayed on the rebuilt chest.

Some 70 members and guests attended and enjoyed a true bounty of food provided by both the chapters and their guests. Bob provided the entrée meats, and there was a great variety of appetizers, side dishes, salads, and desserts—something to appeal to every taste, including homemade sushi! Nobody went away hungry.

CRTOS board member/webmaster Paul Tichy developed a web page for signup, with desired menu items to select from. As each menu item was "spoken for" it dropped from the list, ensuring that we had a balanced menu.

During dinner, guests enjoyed the piano artistry of Hannah Feely (daughter of THEATRE ORGAN co-editor Don Feely), who also performed a vocal number later in the program. Featured entertainers for the event were Jonas Nordwall and Donna Parker, who performed both together and separately. The afternoon wrapped up with a sing-along of favorite holiday tunes.

Earlier in the fall, CRTOS received a donation of a Conn 651 three-manual theatre organ from Mr. Paul Lambertson of Portland. The Conn was given by the chapter to CRTOS member Doug Morgan, with the presentation being made at the holiday party. Mr. Lambertson was on hand to see the excitement and joy his donation brought to this enthusiastic young man.

—Steve Jarvis

Jack Powers, CRTOS President

503-492-4102, president@crtos.org

Robert Kingdom, OCATOS Chairman

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Donna Parker and Jonas Nordwall at the CRTOS/OCATOS holiday party
(Photo by Jack Powers)



The MacNeur studio (Photo by Mike Bryant)

CONNECTICUT VALLEY

Thomaston, Connecticut—On a sunny, mild Sunday afternoon in the middle of December, anyone entering the Thomaston Opera House without much Christmas spirit certainly didn't leave that way! Thanks to a wonderful afternoon of Christmas music we all recognize and love, our chapter's own Juan Cardona, Jr. presented our annual Holiday Concert on the chapter's magnificent 1926 Marr and Colton theatre organ.

Weeks before the concert date, Juan contacted Ann Nyberg, WTNH Channel 8 news anchor and TV personality. She agreed to be MC for the holiday program. Ann's gracious and warm personality as MC added a special sparkle to the program.

Juan opened the program with a rousing rendition of a popular Christmas song. The first half of the program concluded with a hilarious short silent film. The second half continued with many more favorite Christmas songs, and was highlighted when Juan introduced his good friend and co-performer in previous shows, Nina Cathey, who thrilled the audience with her powerful soprano voice with Juan's accompaniment on the organ. The audience took part in the grand finale when MC Ann Nyberg asked everyone to stand and sing the last number. All joined in as Ann conducted "the massed choir" and Nina sang accompanied by Juan on the organ. It was a very moving and fitting ending to the program which will be remembered a long time by those who attended.

On December 16, our long-time Thomaston organ crew chief, John Angevine, and his wife, Kathy, graciously hosted a holiday social at their home in Warren, Connecticut, one of the most picturesque areas of our state. The Angevine's gift shop is home to John's magnificent 1925 3/10 Robert-Morton theatre organ. Our chapter's very talented Juan Cardona, Jr. entertained the group with a medley of favorite holiday songs.

—Gordon Lewis

Kevin Gleason, President

860-872-9917, kevingleason@sbcglobal.net



Left to right: Ann Nyberg, Juan Cardona Jr., Nina Cathey (Photo by Juan Cardona Sr.)

DAIRYLAND

Racine/Milwaukee, Wisconsin—Sunday, August 7 we had our 19th annual picnic at Jack Moelmann's cottage on Lake Geneva. Special guests included Father Gus Franklin and some members from the Kimball Theatre Organ Society based in Milwaukee, Malcolm Creighton and Jack Love. Entertainment included Jack playing his Hammond plus open console and boat rides.

We kicked off our fall season with a Thursday evening social on September 29 at the New Berlin home of Dave and Diana Prentice. The organist was Ralph Conn, who warmed us up with "autumn leaves" music on this rainy day. A delicious meal followed.

We enjoyed the Halloween classic, *Phantom of the Opera*, on Sunday, October 23 at the Basement Bijou of Fred and Veryl Hermes of Racine. Dennis Scott accompanied the silent movie on Fred's five-manual Wurlitzer. Guests were encouraged to come in costume and bring snacks. What a great way for adults to enjoy Halloween!

We have happy news to report. On July 23 our DTOS president, John Cornue, was married to Amanda Heise in Crystal Lake, Illinois. Their honeymoon was spent on a Caribbean cruise. We wish a lifetime of happiness to this delightful young couple.

Sadly, there is a death to report. Glen Ehnert, 77, died September 10 of cancer. He was very active in DTOS, attending many socials, ushering at concerts, serving on the board, and as club secretary. Among survivors is his special friend of 10 years, Marge Ekstowicz. Glen will be greatly missed.

—Sandy Knuth

John Cornue, President

262-248-3458

Chapter News

DAIRYLAND

Racine/Milwaukee, Wisconsin—Our annual meeting was held November 6 at the Organ Piper Restaurant. In addition to routine business, we voted in some new officers: Mike Garay will be recording secretary, replacing the outgoing Jelani Eddington. Jelani has made many improvements to our club, and will continue to assist with future projects. Gary Bieck will fill a vacant seat on the board.

Sadly, we have a death to report: Patricia Jameson died on September 23, 2011. She was a longtime Dairyland member, and an active member of the Kimball Theatre Organ Society, which maintains the organ at the Oriental Theatre in Milwaukee.

We had a wonderful Christmas party at John Cornue's place in Lake Geneva on December 4. The venue features a 16-rank theatre organ, and is one of our most popular sites for socials. As a result, it was standing-room-only for over 100 guests.

The program was informal, with Organ Piper organist Zach Frame starting things off. John Cornue and Jerry Rosenberg played, followed by Dean Rosko, Jelani Eddington, Fred Hermes, Lavon Scott, Sandy Knuth, and Glen Tallar during open console. As a gag gift, Fred Hermes presented Dean Rosko, who is organist for the Milwaukee Brewers, with some appropriate old sheet music he found at a rummage sale.

The event was dedicated to the memory of Fred Gollnick, the original owner of the organ, who would have been 61 that day. Fred's mother, Marge, and brother, Robin, were also in attendance.

—Sandy Knuth

John Cornue, President

262-248-3458, musicman-2939@yahoo.com



Amanda and John Cornue hosted the Dairyland Christmas party (Photo by Sandy Knuth)



Dean Rosko is organist for the Milwaukee Brewers (Photo by Sandy Knuth)

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, December 11, 2011 we were happy to present *Shakedown Cruise #5*, a public performance on our newly-voiced Wurlitzer 3/24, Opus 585. The organ is installed in the Colonial Theatre in Phoenixville, a suburb of Philadelphia.

After some introductory music, our president, Wayne Zimmerman, took the console down to accompany the first two of our silent films for the day. The first was *The Rink*, with Charlie Chaplin, followed by *The Bell Boy*, featuring Roscoe "Fatty" Arbuckle.

After an intermission, Wayne accompanied Buster Keaton's *The Electric House*. The program ended with a sing-along, music for the holidays, change of season and songs connected with musicians born in December.

The Wurlitzer has undergone some professional voicing and sounds great. Final voicing and finishing are scheduled for early 2012.

Many thanks to our dedicated volunteers and members and, of course, to Wayne for all his work. A special thanks to Patrick J. Murphy & Associates Pipe Organ Builders for help in underwriting the day's program.

—Dick Metzger

Wayne Zimmerman, President

610-429-5378, WayneZimSr@aol.com



Wayne Zimmerman at the Colonial Wurlitzer (Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—On November 19 and 20 Walt Strony presented two wonderful concerts to our Massachusetts audiences. Saturday, November 19 found Walt at the console of our chapter 4/18 Wurlitzer at Babson College, where he presented a varied program that pleased our audience. The following day he took to the bench of the 4/34 Shanklin Music Hall Wurlitzer in Groton, Massachusetts. Walt and the instrument took an immediate liking to each other and the results were nothing short of fantastic.

On Sunday, December 11, 87 EMCATOS members and guests gathered at the Shanklin Music Hall for our annual holiday celebration. Hart's Turkey Farm was once again the caterer and those present enjoyed a turkey and roast beef buffet with all the trimmings.

After the meal Jon Ortloff offered a very pleasant concert. His selections were diverse and included holiday favorites as well as some great standards. Jon's enthusiasm is infectious and the audience responded with generous applause.

January will bring Nathan Avakian to the Babson Wurlitzer for our Annual Young Organist Concert. Charlie Briggs is sponsoring this concert again this year. We all look forward to Nathan's appearance.

—Bob Evans

Bob Evans, President

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Walt Strony at the EMCATOS Wurlitzer
(Photo by Bob Evans)



Jon Ortloff at the Shanklin Music Hall
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—Juan Cardona, Jr. starred in our November concert at Patriots Theater. Juan played the 3/16 magnificent Möller theatre pipe organ with expertise and an entertaining style, including music from Broadway melodies through popular standards. It was Juan's first time at the console there but no-one would have known it from the fine performance he provided. The crew who prepared the instrument was well rewarded for their efforts.

A business meeting held at the Rahway Senior Center, which houses the Rainbow Room Wurlitzer, included both budget discussions and opportunities for members to take turns playing the historic instrument. Rahway continues to include this organ in town-wide "First Thursday" arts events. Bernie Anderson was the featured artist for December.

Bernie also presided at the 3/23 Wonder Morton in Loews Jersey on several occasions. One was an evening with the Waltons featuring *The Homecoming*, the movie which inaugurated the series. After an organ interlude cast members Richard Thomas and Michael Learned spent time reminiscing about the show. were among those who

participated. Later that month, Loews held its second annual Christmas show, featuring Bernie Anderson in concert plus a sing-along with organ and slides.

Loews continues to include organ preludes to each of its classic films with a number of GSTOS artists providing pre-show music. The crew is kept busy maintaining the instrument in tip-top shape for many varied events.

The year ended with our annual Christmas party at Bob and Cathy Martin's home. The music flowed from early afternoon through evening. Young artists Andrew Van Varick and Thom Madura each presented a mini-concert, then the festivities continued with open console on the 3/24 Griffith-Beach organ, accompanied by the Hammond, grand piano, accordion and/or violin. Music, food, fun, and friendship—hallmarks of the Garden State Theatre Organ Society—prevailed.

—Catherine Martin

Michael Cipolletti, President
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Juan Cardona, Jr. at the Trenton War Memorial 3/16 Möller (Photo by Tony Rustako)



Andrew Van Varick and Thom Madura at the Martins' 3/24 Griffith-Beach
(Photo by Tony Rustako)

JATOE

Joliet, Illinois—We had a beautiful social at the Gawendas' residence in Rensselaer, Indiana on November 20 with Paul Johnson as our guest artist. Paul has been playing keyboards for over forty years and appears in many supper clubs in the area, including Bonfire Steaks and Seafood in Homer Glen. He is outstanding. The Gawendas have a fabulous pipe organ as well as a Young Chang concert grand piano, a Hammond B3, and other amazing organs for us to play. Thanks to the Gawendas.

On December 17 we were invited to Plymouth Congregational Church, a beautiful small church in Plainfield, Illinois that is home to a small Wicks organ that has the most beautiful sound. Dean Rosko from Milwaukee played a gorgeous Christmas program for us and we also had a Christmas sing-along. Dean plays for the Milwaukee Brewers baseball team as well as various roller skating events. Dean is an avid roller skater and has five trophies to prove it. He is studying to get his degree in music. We were even allowed to have open console on that sweet instrument.

January 15, 2012 we will once again be back at the Rialto Theater in Joliet to celebrate our after-Christmas social with the main entrée being furnished by the Rialto Theater. We will supply the rest of the meal. Our artist for the day will be Bob Bates, president of the Land of Lincoln Theater Organ Society of Rockford. He is a wonderful organist and we have had the pleasure of hearing him before. This will also be our annual membership meeting. What fun we have here at JATOE!

—Barbara Petry

Jim Patak, President
708-562-8538

LOS ANGELES

Los Angeles, California—The members of LATOS finished their year with an annual membership meeting held in the auditorium of South Pasadena High School on December 18, 2011, where our 3/17 Wurlitzer is housed. The afternoon began with a board meeting during which the past year's activities were reviewed and plans for 2012 were discussed. The highlight of 2012 will be the annual ATOS convention to be held in Southern California next summer.

The meeting was then opened to the general membership. Top on the agenda was the election of new board members to fill vacancies created by resignations or those being term-limited out.

After this was accomplished it was time to play the organ in an open console session. First off was a very nice program of popular

Chapter News

Christmas music presented by board member Bill Campbell, who was formerly active in the Dairyland chapter. Following Bill at the console were six more members, each of whom contributed their individual styles to the day's festivities. After the afternoon on the console, which ended far too quickly, it was off to a local restaurant for more socializing and good times.

—Dorsey Caldwell
Bob Kambeitz, President
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bob-kambeitz-latos@latos.org

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—On December 11, 13 chapter members and friends ushered in the holiday season with a party at the residence of Mike Erie and Roger Dalziel in Prescott, Wisconsin. Mike wore many hats as host, featured artist, and chef, preparing a most delicious dinner and playing Christmas and seasonal favorites at his 3/14 hybrid organ. Open console followed with five members participating.

The Phipps Center for the Arts continued its organ series with a concert by Ken Double on December 17. A program of holiday favorites plus his accompaniment of an 11-minute 1910 short silent film, *A Christmas Carol* by Charles Dickens, was well received by the audience. During the concert, Ken talked about ATOS with the audience, and encouraged people to consider becoming members. He was called back for an encore at the end of his concert.

—Kim Crisler
Terry Kleven, President
651-489-2074, nittak@comcast.net



Mike Erie at the Land O' Lakes Holiday Party
(Photo by Kim Crisler)



Ted Brown at Mike Erie's during open console
(Photo by Kim Crisler)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Our November concert featured one of the best known organists on the UK theatre organ scene, Nigel Ogden. Nigel presented a popular programme with something to please everyone.

As well as being a fine organist, Nigel also presents *The Organist Entertains*, a weekly programme which airs on National Radio. During his visit to Woking Nigel recorded an interview with Len Rawle which formed the basis of a programme a few weeks later.

Our Christmas concerts at Woking are always something special; our subterranean hall is transformed with festive decorations and a plethora of talented performers. Len Rawle, entertaining at the Wurlitzer, was joined by Woking favourites Charley and Sue Brighton playing brass. The Chobham St. Lawrence Handbell Ringers gave top quality performances in a host of imaginative arrangements. The Surrey Youth choir led audience carols and performed solo items accompanied by organist Richard Hills and Len's granddaughter, Rebecca Pickford, played the flute accompanied by Len.

Both afternoon and evening performances were compered by Richard Cole, our audiences enjoying two excellent concerts of entertainment.

We were sorry to say farewell to Veronica Trott who retired from our committee at the end of 2011. We thank her for all her work as our chapter's treasurer of many years; as well as her support at concerts and in so many other ways. Our committee was delighted to make her an honorary chapter member.

We welcome our new Treasurer Keith Reeve, and wish him well in his role.

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

NEW YORK

New York, New York—On December 4 New York Chapter presented Nathan Avakian in concert at Chaminade High School in Mineola. Nathan's outstanding performance on the 3/15 Austin-Morton covered a wide range of music, from semi-classical to Broadway. He also played several original short film scores that he had composed for the Youth Silent Film Festival in his native Portland, Oregon, which he performed along with three of the winning films. And, he also included a few seasonal selections to round out his program and help put his appreciative audience into the holiday spirit.

December 10 found us farther upstate in Hyde Park where we presented *A New York Holiday Spectacular*, created and directed by NYTOS board member John Vanderlee, and featuring organist John Baratta at the school's Allen Q324. In addition to a few solo selections, John accompanied various singers and dancers, the ever-popular Laurel and Hardy silent, *Big Business*, and a live Nativity scene complete with animals.

New York Chapter sponsors an organ instruction program taught by John Baratta at the school. One of his students, Christopher Rush, performed a solo selection at the Allen. Many thanks to John Vanderlee and John Baratta for all their work in producing this delightful holiday program.

December 17 found us at the beautiful Lafayette Theatre in Suffern for the theatre's annual Christmas show and open console at the 2/11 Ben Hall Memorial Wurlitzer. The sold-out show featured organist John Baratta and the Lafayette Brass Ensemble; organist Jeff Barker who accompanied Laurel and Hardy's *Big Business*; *Twas the Night Before Christmas*, read by our generous host, theatre operator Nelson Page; and, of course, the arrival of Santa. The Christmas movie classic *It's a Wonderful Life* capped off the annual event. As always, we thank Nelson Page and his staff for their hospitality.

—Tom Stehle
Anders R. Sterner, Chairman
917-327-5251, arsesq@arsesq.com



Nathan Avakian at Chaminade High School
(Photo by Tom Stehle)



John Baratta and student Christopher Rush at
F. D. Roosevelt High School
(Photo by Tom Stehle)

ORANGE COUNTY

Fullerton, California—Our Halloween show on October 7 was an artistic success. Robert Isreal accompanied the 1920 silent film, *Dr. Jekyll and Mr. Hyde*. Special lighting effects and antique hearses outside the auditorium helped set a Halloween mood.

The holiday dessert potluck and open console on December 4 was appreciated by the members and guests in attendance, many of whom took a turn at the Wurlitzer during open console. The annual election for Orange County Directors was held, with all incumbents returning to office.

We look forward to an April 22, 2012 concert with Australia's Tony Fenelon scheduled to perform.

Like other chapters, we face a continuing challenge of shrinking audiences at our concerts. Our market includes local-area people who are not theatre organ devotees, but attend for popular music and our customary silent film. We often screen comedy shorts by the major comics of the era. We send a postcard program announcement to a list of about 1,000, and we advertise in the local newspaper. A worthwhile guide to producing successful concerts is the document,

Promotion, Advertising & Marketing 101 posted under "Chapter Resources" at www.atos.org. While guides like this are helpful, the key to improved attendance is the participation of volunteers and officials from the local chapter.

We invite you to join us, as we co-host the Southern California 2012 ATOS Annual Convention with the Los Angeles and San Diego Chapters. Register now at www.atos.org.

—Jim Merry
Ed Bridgeford, Chairman
714-529-5594



Charlton Quinn at Plummer at the holiday
event (Photo by Pat Mower)

PUGET SOUND

Seattle, Washington—The annual PSTOS holiday celebration, *Holidays at Haller*, attracted about 100 members and friends to Haller Lake Community Club in north Seattle where the club organ is installed. Dean Lemire, the featured organist, is new to PSTOS but is well known in the Portland area for his many years playing at both the Organ Grinder and Uncle Milt's pizza houses. He is regularly featured at the Oaks Park Roller Rink, a position he has held for 38 years. Dean played a varied program of both popular and holiday favorites. Many members, who in years past frequently drove to Portland to hear Dean at various venues, enjoyed reconnecting with him and once again hearing his rhythmical toe-tapping music.

—Jo Ann Evans
Jon Beveridge, President
425-337-6840, jon@pstos.org



Dean Lemire at the PSTOS club Wurlitzer for
the club's annual Christmas party
(Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—On December 1, 2011, Jerry Pawlak performed on the grand piano for several hours at Lincoln's 35th *Holiday of Trees* sponsored by The Heritage of Lincoln, Nebraska. The event sponsors a different charity each year. The profits from this year's two-day extravaganza will profit the Girl Scouts' *Spirit of Nebraska's* Hilltop House Campaign. The event is well attended and always extremely profitable.

The chapter's annual Christmas party and potluck were held at the Markworth residence on December 4 with guest artist Scott Foppiano performing a program on the residence Kimball 3/24 theatre pipe organ. Mr. Foppiano performed a well-rounded program featuring selections from his new CD *I Remember You*. The program included many popular favorites as well as classical selections. Of course, since it was Christmas time, seasonal music was also highlighted.

After his formal program, Scott continued to amaze the audience with impromptu requests. Since Ed and Patti Zollman were on hand to tune the Kimball, Scott commanded the piano while Patti resided at the Kimball with several duets. Many stayed well after the potluck to enjoy the informal concert. Thanks to Bob and Joyce Markworth for hosting the event, especially Joyce coordinating the potluck to another full house. Now that Scott resides in Kansas City, a short trip to Omaha, he will certainly be requested to return to perform again for RCTOS. See Foppiano videos on our website, www.rctos.com for news and videos.

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

Chapter News



*Jerry Pawlak at Holiday of Trees in Lincoln
(Photo by Janet Domeier)*



*Scott Foppiano at the Markworth residence
(Photo by Jerry Pawlak)*

with a traditional holiday music sing-along. Visit our club web site, www.rmcatos.org, for lots of color pictures and sound clips.

—Jim Calm, President
jimcalm32@yahoo.com



*Joel Trekell at the Holiday Hills ballroom
(Photo by Bill Kwinn)*



*Kitty and Bruce Spangler at Holiday Hills
(Photo by Bill Kwinn)*

gusto. I leave it to the reader's imagination as to what the foods were, because there was too much to list. SLTOS hopes everyone had a happy holiday season.

—Gary Broyles
Jim Ryan, President
314-416-0146, jim@sltos.org



*Denny Ammann at his 3/14 Barton
(Photo by Gary Broyles)*



*David Stephens at Jim Ryan's Wicks orchestral organ
(Photo by Gary Broyles)*

ROCKY MOUNTAIN

Denver, Colorado—Our November club social featured a variety of talented musicians performing uplifting music in *Got Gospel?*, our annual gospel-themed musical offering. Organists Bev Bucci, Janice Blakney and DeLoy Goeglein performed on the GW4Q, along with Joel Trekell, a 16-year-old high-school junior making his first appearance at Holiday Hills. Joel's Sundays are busy with two church organist positions, and he plans on attending college as an organ major. Don Bullock performed a vocal solo accompanied by Irene Shaffer, and the Moyers Gospel Singers (John and daughters Kendra and Shelbia) raised the rafters with their soaring harmonies. Bob Flinn and Lee Traster played an organ and piano duet, and Ted Carnes made the piano sing. An impromptu quartet appeared with Kitty and Bruce Spangler on piano and organ and Bruce's mismatched stripey socks on the pedals. The Rocky Mountain Chapter loves making music and having fun, and we love it when our talented members perform for us.

Our December Christmas potluck brought together good food and good friends, and background music was played by club members. We wrapped up our celebration

ST. LOUIS

St. Louis, Missouri—Our meeting on November 20 was held at the home of Denny and Mary Lou Ammann in Highland, Illinois, where Denny has installed a restored 1928 3/14 Barton. In addition to the 'normal' installation he has installed LEDs on notes of the piano, xylophone, glockenspiel, and other selected percussion instruments which are all visible (both the LEDs and the instruments) which indicate the notes being played. It's interesting to watch them light up as Denny and others play.

On December 11 the annual holiday meeting took place at the home of Jim and Dee Ryan. Jim has a 4-manual Wicks orchestral organ. Featured organist Dave Stephens performed music of the holiday season which was greatly enjoyed by all. In addition, Mark Gifford played several numbers.

Did I mention there was a holiday feast? No?! Well...many members contributed delicious foods which were consumed with

SIERRA

Sacramento, California—November 13 was the 14th annual *George Wright Memorial Concert* on the 4/22 Wurlitzer installed during George's high school years at his alma mater, Grant High School. Dave Wickerham's performance was wonderful, a real hit with the audience of nearly 400. And, what a trouper! Dave played in Florida Saturday afternoon, arrived in Sacramento at 11:30pm Saturday night, practiced a couple hours Sunday morning, presented the concert at 2:00pm, then got on a plane back to Florida at 6:00am Monday morning, arriving in time for an event Monday night. This event is co-sponsored by the Grant High Alumni Association. Many thanks to Sondra and Frank Fuson, the prime movers of the association. Even though this is an "up-in-the-wings-of-the-stage" installation that inhibits direct egress into the auditorium, the organ gets a little better every year as

organ tech Dave Moreno regulates and refines it to the point that all who hear it agree that it must be by now close to the sound of George's years there.

December 4 at Fair Oaks Community Club House, a WPA-era, small-town, multi-purpose auditorium, was the location for the chapter's annual Christmas party. After a member (your all-thumbs scribe) at the 3/13 Wurlitzer tried to (and did!) stump the crowd at naming some little-known and marginal holiday non-favorites, it was to everyone's relief that open console followed. Among those jumping to the stage were Bill Coale and Geoff Hansen. Member Tom Norvell, our enthusiastic and very effective scholarship fundraiser, got the party raffle total up over \$100. One change this year was we had no potluck. Instead, everyone paid five dollars at the door for a prepared lunch arranged for and picked up by chapter secretary Terry Clifton—with the result being a better turnout with no complaints about having to bring food.

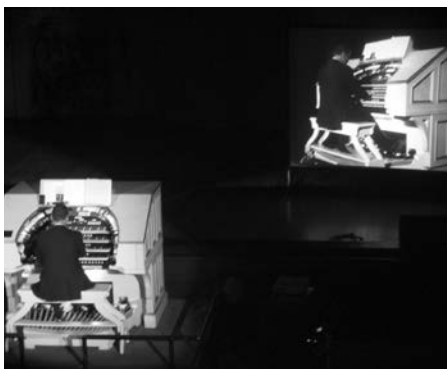
—Randy Warwick

Carol Zerbo, President

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Mural on Grant High stage back wall. George claimed to have modeled for the figure at left, circa 1938 (Photo by Randy Warwick)



Dave Wickerham at George Wright Memorial Concert (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—Our November meeting featured something new: a program on how the organ works. With Phil Gray as emcee, Carolyn Craft and Phil Judkins gave us a “Registration Demonstration,” illustrating different sounds and settings on the Robert-Morton, including the toy-counter sounds of drums, cymbals, bells, whistles, and the oogah horn.

During intermission, we toured the chambers to see what’s “behind the wall.” On a table near the console was a display of chests and several examples of pipes.

Phil pointed out how the vocabulary of the organ has woven itself into our everyday language: “pulling out all the stops” means opening up all the sounds for the biggest result possible. When we say something has “all the bells and whistles,” we mean it has everything above and beyond the basics, like the toy-counter sounds.

For our December meeting we served light refreshments, and enjoyed an evening of Christmas music organized by program chairperson Carolyn Craft, who opened the program. Wes Eaton, who is just now learning about the theatre organ, played for us, followed by Wayne Underwood who, accompanied by his wife Myra on the piano and Carolyn Craft on the organ, sang several songs. Bill Rowland played both organ and piano. Rudy Geissler, another new player, didn’t hesitate to join in the fun. Lynda Ramsey played a traditional carol and the theme from the movie *The Polar Express*.

Jeff Smith, son of long-time members Lee and the late Dorothy Smith, is principal violist for the Tulsa Community College Signature Symphony Orchestra. He brought his wooden violin and his plastic viola. He told us “wood is good but plastic is fantastic.” He played both, and we thought both were “fantastic.” Joyce Hatchett accompanied him on the piano.

On January 20, Bill Rowland will accompany the 1928 Harold Lloyd silent movie *Speedy*.

—Barbara Purtell

Phil Gray, President

918-492-2519, philipgray@earthlink.net



Theatre Organ Seminar (Photo by Bill Rowland)



Sooner State Chapter Christmas Party (Photo by Phil Gray)

SOUTHERN JERSEY

Franklinville, New Jersey—This is the first of several articles that will highlight the efforts and talents of our chapter's organists. We provide organists to play prelude music on the 3/8 Kimball at the Broadway Theatre in Pitman before each stage performance. This project is taken seriously because the theatre is standing-room-only at almost every performance, thus exposing at least 1,000 people to the thrilling sounds of the theatre organ. Chapter member Harold Ware, supervisor of this work, has recruited a new organist to participate in the program: Marilyn Rabbai, Director of Music and organist at the First Presbyterian Church, Pitman.

Marilyn is a professional musician with a Bachelor of Arts degree in Music and English from Rowan University and Master of Arts in piano performance from the College of New Jersey. She and her husband, professional trumpeter George Rabbai, are heard on the soundtrack of Ken Burns' documentary *Baseball* on PBS television. Marilyn holds a Service Playing Certificate from the AGO and has been active in more professional choruses, orchestras, stage productions and other music groups than can be listed in this short column. Her day job is teaching general

Chapter News

music and choir in the West Deptford, New Jersey, middle school.

Playing a popular repertoire on the theatre organ is an exciting addition to her rich musical background.

Down at the Jersey shore a stupendous rehab job continues. The Atlantic City Convention Hall Organ Society is bringing the huge 7/449 Midmer-Losh, the largest pipe organ in the world, back to full life. Their efforts have already rehabilitated the 4/55 Kimball in the Hall's ballroom. In an effort to publicize and help finance the project the Society is offering great tours of the organs and building. The tours are highly recommended and can be arranged through an email to acchostour@gmail.com

—Fred Oltmann
Joseph Rementer, President
856-694-1471



Marilyn Rabbai at the Broadway Theatre
(Photo by Fred Oltmann)



Marilyn Rabbai at First Presbyterian Church
(Photo by Fred Oltmann)

SUSQUEHANNA VALLEY

York, Pennsylvania—Each year our chapter schedules about four “showcase” meetings. These provide opportunities for local or visiting artists to show off their skills at the Capitol Theatre’s Wurlitzer organ to members and guests. November was chapter member Glenn Hough’s showcase. He

played a dazzling variety of music from all eras with equal skill and energy. For many years Glenn was the resident organist at the Marietta Theatre in Marietta, Pennsylvania.

Every two months our chapter members entertain residents at the Masonic Village in Elizabethtown. The Activities hall is usually filled with enthusiastic listeners. The village has a three-manual Allen theatre organ. December 14 was the annual Christmas concert with seven chapter members playing and others joining in the grand finale. The residents thoroughly enjoy these concerts and often sing along with popular numbers.

Chapter members also play for the public before the weekend movies at the Capitol Theatre (home to the Wurlitzer). This year there are 14 weekend movies when chapter members will play.

All of these events are our way to promote the theatre organ in Central Pennsylvania.

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



Glenn Hough at the Capitol Wurlitzer
(Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—Our November 13 meeting was held at Pete Knobloch’s home. Several talented chapter members took advantage of Pete’s assortment of keyboard instruments to entertain. Bobby Freeman presented the chapter with a large banner showing our chapter logo, which can be displayed at all of our chapter events.

December began with a Christmas program at Phoenix College on December 3. Johnny Sharp played several holiday songs on the Wurlitzer, followed by the Laurel and Hardy film, *Big Business*. A fantastic choral group, Sounds of the Southwest Singers, presented some traditional carols, including one with a rather surprising arrangement. Ellen and Glenn Brown, playing organ, piano, and trumpet, added some jazz to the program. Johnny returned to the Wurlitzer to end the evening.

Our Christmas party was a potluck at First Christian Church on December 10. Once again, Johnny Sharp was at the console with Christmas music while we dined. Ken Winland played a few numbers as well. Afterwards, some of the folks went to Bill and Cherie Carr’s home for more music and munchies.

December 19 was an exciting evening at the Orpheum Theatre. Under the sponsorship of Maricopa County Supervisor Mary Rose Wilcox and the direction of Bobby Freeman, we presented a holiday music program for inner-city school students and their families. Our Wurlitzer was featured throughout the program. Bobby opened with a kid-friendly sing-along. More holiday selections were provided by Johnny Sharp, John Bittner and Dwight Beacham. Charlene Freeman sang two familiar selections accompanied by her husband on the organ. A special surprise for the children was when Santa (Bill Carr) arrived to play the organ. Treat sacks for all were passed out, and everyone was invited to play along with Santa on their kazoos. We hope to make this an annual event.

—Madeline LiVolsi
Bill Carr, President
623-694-1746, billcarr3.vots.atos@cox.net



Samantha and Santa
(Photo by Pete Knobloch)



Johnny Sharp at Phoenix College
(Photo by Pete Knobloch)

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and are changing most of the food providers.
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Around the Circuit

Theatre Organ Programs
and Performances

Around the Circuit items may be submitted at any time, using the online form (www.atos.org—click on “Events Calendar”). Submissions must be received by the tenth of the odd-numbered month prior to publication to be included in the upcoming issue.

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

UNITED STATES

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 E Southern Ave, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Evening Entertainment. 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.

CALIFORNIA

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

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

Ironstone Vineyards—1894 Six Mile Rd, Murphys, 209-728-1251 (3/15 Robert-Morton). April 14, 2:00pm: Brett Valliant in concert, lunch at 12:30pm in the Alhambra Music Room. Tickets \$39. www.sierrachapteratos.org

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

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

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

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

Bob Hope Theatre—242 E Main St, Stockton (4/21 Robert-Morton). Organ played monthly by Tom Thompson before and after each movie. March 9, April 2, May 4, June 10: 7:00pm Showtime except April 1 and June 10, 2:00pm. May 20, 2:00pm: Concert and showing of Steamboat Bill Jr. with Clark Wilson at the console.

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

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/19 Page) www.ecatalina.com/about-movie-theatre.html. Pre-Show Concert. Friday and Saturday, 6:15pm, pre-show concert, John Tusak.

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

Plummer Auditorium—201 E Chapman Ave, Fullerton, 714-870-2813 (4/32 Wurlitzer) www.octos.org. April 22, 2:30pm: Tony Fenelon in concert, Tickets \$15; July 6, Chris Elliott as part of the ATOS Convention.

El Capitan Theatre—6838 Hollywood Blvd, Hollywood, 800-DISNEY6 (4/37 Wurlitzer) www.elcapitantickets.com. Pre-Show Concert. Organ played daily before shows. House Organist: Rob Richards. Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward.

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

Arlington Theatre—1317 State Street, Santa Barbara, (4/27 Robert-Morton) www.thearlingtontheatre.com. Pre-show and intermissions for movies every Friday.

COLORADO

Paramount Theatre—1621 Glenarm Pl, Denver (4/21 Wurlitzer) www.denverparamount.com. April 15, 10:00am to ~2:00pm: *Doors Open Denver* featuring the Denver Paramount's Wurlitzer, non-stop music, tours available, free to attend. www.rmcatos.org

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). March 11, 2:00pm: *Request Rendezvous* Audience member requests with various organists and pianists, RMCATOS members no charge, non-members \$5. www.rmcatos.org

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. January 28, 7:00pm Lance Luce in Concert. March 17, 7:00pm Brett Valliant in Concert. April 28, 7:00pm Clark Wilson in Concert. June 9, 7:00pm Nathan Avakian in Concert. October 23, 1:00pm Open House, Open Console. April 10, 10:00am Don Kinnier in Concert. April 29, 3:00pm Silent Film by Clark Wilson.

FLORIDA

Polk Theatre—127 S Florida Ave, Lakeland, 863-682-7553 (3/12 Robert-Morton). Movie Overtures. Friday and Saturday, 7:15pm; Sunday, 1:45pm. Bob Courtney, Sandy Hobbs, and Heidi Lenker.

Pinellas Park City Auditorium—4951 78th Ave, North Pinellas Park, 727-557-6087 (3/10 Wurlitzer). Free Concert. Third Tuesday of every month from 11:30am to 1:00pm: Pipe Organ Concert. Free to the public.

Tampa Theatre—711 N Franklin St, Tampa, 813-274-8981 (3/14 Wurlitzer) www.tampatheatre.org. Pre-Show Concert. Wednesdays: Chaz Bender; Thursdays: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan.

GEORGIA

Rylander Theatre—310 W Lamar St, Americus, 229-931-0001 (3/11 Moller) www.rylander.org. Pre-Show Concert. Organ featured for pre-show productions of the Sumter Players and other events.

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

Earl Smith Strand Theatre—117 N Park Sq NE, Marietta, 770-293-0080 (Allen GW4). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry Davis, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen. 2012 silent film series played by Ron Carter: April 13 and 14, 8:00pm: *The General*; May 20, 3:00pm: *The Eagle*; August 26, 3:00pm: Keaton, Lloyd, Chaplin comedy shorts; October 28, 3:00pm *Nosferatu*; November 25, 3:00pm: *Pandora's Box*.

HAWAII

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

ILLINOIS

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

Schedules subject to change.

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

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

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

Tivoli Theatre—5021 Highland Ave, Downers Grove, 630-968-0219 (3/10 Wurlitzer) www.classiccinemas.com. Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton.

INDIANA

Embassy Theatre—125 W. Jefferson Blvd, Fort Wayne, 260-424-5665 (4/16 Page), www.fwembassytheatre.org. Tickets \$12, students \$6, available at box office or Ticketmaster unless otherwise noted. March 4, 2:00pm: American Seniors Communities presents Clark Wilson accompanying *Steamboat Bill, Jr.*; May 13, 2:00pm: Buddy Nolan Tribute featuring Mark Herman.

Warren Performing Arts Center—9500 E 16th St, Indianapolis, 317-251-6962 (3/18 Barton). March 11, 2:30pm: Simon Gledhill in concert. June 10, 2:30pm: Walt Strony accompanies Buster Keaton's *The General*. www.cicatos.org

MASSACHUSETTS

Hanover Theatre—2 Southbridge St, Worcester, 877-571-7469 (4/35 Wurlitzer). www.thehanovertheatre.org. March 11, 3:00pm: *The General* accompanied by Clark Wilson; April 18, 7:00pm: Phil Kelsall in Concert.

MICHIGAN

Fox Theatre—2211 Woodward Avenue, Detroit, 313-471-3200 (4/36 Wurlitzer). 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 (3/13 Barton) www.michtheatre.org. Daily overtures before evening films, plus silent films for special occasions. Dr. Henry Aldridge, Director; Dr. Steven Ball, Staff Organist; Stephen Warner, Newton Bates, Fr. Andrew Rogers, Emily Seward.

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

Temple Theatre—203 N. Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings year-round.

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) www.redfordtheatre.com. Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Classic Movies with Organ overture. Guest organists include: Newton Bates, Dave Calendine, Jennifer Candea, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luc, Tony O'Brien, Stephen Warner.

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer), www.heightstheatre.com. Organ concert every Friday and Saturday before the first evening's show.

MISSISSIPPI

Temple Theatre—2320 8th St, Meridian, 601-693-5353 (3/8 Robert-Morton) templetheater.wordpress.com. Organ is played before most shows, movies and events.

MISSOURI

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

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

NEW JERSEY

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

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8 Kimball). Organists include Harold Ware, John Breslin, Janet Norcross and Marilyn Rabbai.

NEW YORK

Chaminade High School—340 Jackson Ave, Mineola, 516-754-3177 (3/15 Hybrid) www.chaminade-hs.org. March 31, 2012, 7:00pm, *The Thief of Bagdad* with Bernie Anderson Jr. at the console.

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. March 11, 2:30pm: Fr. Andrew Rogers in concert; May 13, 2:30pm: Walt Strony.

Eisenhart Auditorium—657 East Ave (at S Goodman Street), Rochester, 585-234-2295 (3/12 Wurlitzer). April 15, 2:30pm: Nathan Avakian. www.theatreorgans.com/rochestr

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Preshow music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. Noon concert series, Tuesdays, unless stated otherwise.

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

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

Cincinnati Music Hall—1241 Elm Street, Cincinnati, (3/31 Wurlitzer) www.ohiovalleychapteratos.org. Concerts, special events presented by the Ohio Valley chapter of ATOS.

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

Palace Theatre—605 Market Avenue North, Canton, 330-454-9181 (3/12 Kilgen) www.cantonpalacetheatre.org. Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events.

OKLAHOMA

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

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) www.cinematelovers.com. Silent film series on Wednesdays at 1:00pm.

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

Around the Circuit

Theatre Organ Programs
and Performances

Oaks Amusement Park Roller Rink—1 SE Spokane St, Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune is the principal organist with Gary Russell and Dean Lemire as associates.

Cleveland High School—3400 SE 26th Ave, Portland (3/24 Kimball) www.pps.k12.or.us/schools/cleveland. Open console at 7pm on the first Fridays of the month during the school year.

PENNSYLVANIA

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16 Wurlitzer) www.thephipps.org. Tickets, \$22 for adults, \$15 for student with current ID unless otherwise noted. March 11, 2:00pm, Charlie Balogh in concert; May 11, 7:30pm, *All Automobile Silent Film Festival* with Dennis James at the console.

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

Colonial Theatre—227 Bridge St, Phoenixville, (3/24 Wurlitzer). March 25, 3:00pm: Glenn Hough. Tickets \$10 for adults, \$5 ages 12 and under.

Strand-Capitol Performing Arts Center—50 N. George Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. Organ is played by Susquehanna Valley Theatre Organ Society (SVTOS) members from 2:30 until 3:00 pm prior to movies usually on the Sunday following the first Friday. April 15, 3:00pm: *Pipes and Voices Ring in Spring: Magical Songs of All Ages* Jonathan Ortloff at the console along with Central York High School's Showchoir "Celebration." Tickets \$15, senior/student \$13. www.svtos.org

TENNESSEE

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

Tivoli Theatre—709 Broad St., Chattanooga, 723-757-5156 (3/13 Wurlitzer) www.chattanooga.gov/eac/2919_tivolitheatre.htm. Organ is played for occasional pre-shows and special events.

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

Calvary Christian Assembly—6801 Roosevelt Way NE, Seattle, 206-525-7474 (3/19 hybrid) www.ccassembly.org. April 15: John Atwell (AUS). Visit www.pstos.org for more information.

Haller Lake Community Club—12579 Densmore Ave N, Seattle, (3/9 hybrid). June 9, 6:00pm: Sharon Stearnes in concert. December 2, Annual PSTOS Holiday Party, details TBA. www.pstos.org

Paramount Theatre—911 Pine St., Seattle, 206-467-5510 (4/20 Wurlitzer) www.stgpresents.org. Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration.

Spokane First Church of the Nazarene—9004 N Country Homes Blvd, Spokane (3/26 Wurlitzer). Organ is used weekly in the 10:45am Sunday traditional service and for other concerts/open console sessions.

WISCONSIN

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

Organ Piper Music Palace—4353 South 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Organ is played on: Tuesday, 5:30pm to 9:00pm; Wednesday, 5:30pm to 10:00pm with live band; Thursday, 5:30pm to 9:00pm; Friday, 5:00pm to 9:45pm; Saturday, 12:30pm to 9:45pm; Sunday, 12:30pm to 8:45pm. Regulars include Dean Rosko, Zach Frame, Ralph Conn.

CANADA

ONTARIO

Kingston Korea Church—89 Kirkpatrick St, Kingston (3/29 Kimball) www.ktos.ca. All concerts at 8:00pm unless otherwise noted. March 30: Michael Capon in concert; May 4: Jelani Eddington in concert.

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19 Wurlitzer). March 6: Simon Gledhill in concert; April 2: *The Italian Staw Hat* with Clark Wilson at the console; May 7: Jelani Eddington in concert.

AUSTRALIA

SOUTH AUSTRALIA

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

VICTORIA

Dendy Cinema—26 Church Street, Brighton, +61 3 978 1455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

NSW

Orpheum Theatre—380 Military Road, Cremorne, +61 2 9908 4344 (3/15 Wurlitzer). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

NEW ZEALAND

AUCKLAND

Hollywood Cinema—20 St Georges Road, Avondale, +64 9 525 7067 (3/16 Wurlitzer). March 11, 2:00pm: Chris Powell (UK) in concert; April 29, 2:00pm: *The Kid*; July 29, 2:00pm: Jonas Nordwall (USA); September 23, 200pm: Scott Harrison (AUS) with Auckland Dixieland Band "Lex Pistols" concert; October 14, 2:00pm: Silent Film TBA; November 11, 2:00pm: Dave Wickerham (USA). theatreorgans.com/wota

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. 4 March, 2:30pm: *Winter Warmer* Starring Christian Cartwright at the Mighty Compton and guest vocalist Linda Perry Smith; 22 April, 2:30pm and 7:30pm: Resident organist from the Blackpool Tower Ballroom Phil Kelsall MBE; 28 April, 7:30pm: *A Tribute Evening to Stage and Screen* Starring Stephen Foulkes; 9 June, 7:30pm: *The Organ, The Big Band and Me*—Starring Christian Cartwright at the Mighty Compton and special guests 'The 17 Piece Ockbrook Big Band'; 17 June, 2:30pm: Jean Martyn in concert; 13 October, 7:30pm and 14 October, 2:30pm: *Last Night of the Proms*, Starring Stephen Foulkes, and the singing organist Michael Maine; 28 October, 2:30pm: The Resident Organist of the Thursford Collection - Robert Wolfe; 2nd December, 2:30pm: Christmas Spectacular starring Christian Cartwright; 8 December, 2:30pm: *Christmas Spectacular* starring Stephen Foulkes; 9 December, 2:30pm: *Christmas Spectacular* starring Christian Cartwright; 16 December, 2:30pm: *Christmas Spectacular* starring Stephen Foulkes.

MANCHESTER

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

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer), www.ryewurlitzer.co.cc. All concerts at 2:30pm. 26 February: Simon Gledhill; 25 March: David Lobban; 22 April: Donald MacKenzie; 20 May: Phil Kelsall MBE; 23 September: Nicholas Martin; 28 October: John Mann; 25 November: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 10 March 2:30pm: Donald MacKenzie in concert; 11 March, 2:30pm: Donald MacKenzie accompanying *The Phantom of the Opera*. 14 April, 2:30pm: Kevin Grunill in concert; 12 May 2:30pm: Phil Kelsall in concert; 9 June, 2:30pm: Michael Wooldridge in concert; 14 July, 2:30pm: Chris Powell in concert; 11 August, 2:30pm: Kevin Grunill and The Take Two Big Band; 15 September, 2:30pm: *Paramount on Parade: 75th Anniversary Celebration of the Mighty Compton Cinema Organ* with Simon Gledhill; 13 October, 2:30pm: Robert Wolfe in concert; 10 November 2:30pm: Nigel Ogden in concert; 8 December, 2:30pm: *A Compton Christmas Cracker* with Andrew Nix and Kevin Grunill. www.penistone-compton.co.uk

SURREY

Woking Leisure Centre—Kingfield Road, Woking, + 44 1923 720511 (3/19 Wurlitzer). Concerts at 7:30pm unless otherwise noted. 24 March: Keith Beckingham cameo with Chris Barber; 21 April: Janet Dowsett; 16 June: Matthew Bason; 14 July: Byron Jones; 19 August, 2:30pm: Young Theatre Organist Competition; 22 September: Paul Kirner; 13 October: John Mann; 17 November: David Redfern; 15 December 2:30pm and 7:30pm: Len Rawle Christmas Show. afos-london.co.uk

WEST MIDLANDS

Civic Hall—North Street, Wolverhampton, +44 1902 552121 (4/44 Compton). Friday concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm.

WEST YORKSHIRE

Town Hall—Market Place, Ossett, +44 1132 705885 (3/13 Compton). 1 April, 2:30pm: Nicholas Martin; 3 June, 2:30pm: Artist TBA; 1 July, 2:30pm: Donald MacKenzie; 7 October, 2:30pm: Simon Gledhill; 2 December, 2:30pm: Stephen Austin.

Victoria Hall—Victoria Road, Saltaire, +44 8454 002208 (3/11 Wurlitzer). 11 March, 2:30pm: Mary Ann Wootton; 30 March, 7:30pm: Phil Kelsall MBE plays for dancing; 15 April, 2:30pm: Richard Hills FRCO and Nigel Ogden; 13 May, 2:30pm: Michael Wooldridge; 10 June, 2:30pm: Phil Kelsall MBE and Claudia Myles; 24-27 August: COS Northern Convention, Howard Beaumont Trio, Simon Gledhill, John Mann, Joe Marsh, Nicholas Martin, Nigel Ogden, and Robert Sudall; 9 September, 2:30pm: Howard Beaumont; 27 October, 7:30pm: Richard Hills FRCO, Bradford Cathedral Choir, and Drighlington Band; 11 November, 2:30pm: David Lobban; 9 December, 2:30pm: Robert Wolfe.

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Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Wednesday, November 16, 2011
8:00pm EST

Chairman of the Board COL Mike Hartley called the meeting to order at 8:05 p.m.

Officers Present: Mike Hartley, Chairman of the Board; Bob Dilworth, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** John Ledwon, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Don Phipps, Bucky Reddish, Youth Representative to the Board Nathan Avakian. **Board Members Excused:** Donna Parker. **Staff Members Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant and Don Feely, Co-editors, Theatre Organ.

Chairman Hartley declared a quorum.

The minutes of the August 22, 2011 Board Telephone Conference were accepted.

OLD BUSINESS:

Treasurer's Report: (Hutcherson)

Mr. Hutcherson reported total unrestricted funds of \$468,602.07 and restricted funds of \$1,024,832.12 for a total of \$1,493,434.19 as of November 16.

Membership Report: (Merry)

Mr. Merry reported current membership of 3,257, a net decline of 24 members for the month just ended.

Summer Youth Adventure and ATOS Technical Experience Financial Reports: (Hutcherson)

Mr. Hutcherson reported receipt of the final accounting from the Summer Youth Adventure and the ATOS Technical Experience.

Archive Update: (Miller)

The University of Oklahoma's legal department has now accepted the ATOS archive agreement. Jelani Eddington, ATOS Legal Advisor, has recommended acceptance of the document. Jim Merry asked about the part of the agreement stipulating that ATOS would assist in seeking funding for storage equipment. Allen responded that ATOS would seek grants specifically earmarked for purchase of appropriate storage units for the archival material. The goal is to make our already catalogued materials available by May 1, 2012.

I.T. Update: (Morkin)

Mr. Morkin reported on the status of the development and test environment for our website, and responded to concerns about problems in some areas (notably, Around the Circuit and ease-of-navigation issues) that seem to be stuck without resolution.

Mr. Double suggested it might be appropriate to engage outside talent to help us address these remaining issues and complete the website transition.

Strategic Plan Update: (Needler)

Donna Parker will give a full Strategic Plan Report at the ATOS Mid-Year Meeting.

Nomination for Board Candidacy Report: (Hartley)

A request for nominations of candidates for the ATOS board has been posted on the website. This request will also appear as a separate letter to be included with the annual fundraising letter, and will be published in the January/February issue of Theatre Organ.

NEW BUSINESS:

Resignation of Mr. Doug Powers from the ATOS Board of Directors: (Hartley)

Chairman Hartley recommended that Mr. Powers' position remain vacant until the next board election. It was the consensus of the board that Mr. Powers' position remain vacant.

Proposed Changes to the Endowment Fund Declaration and Resolution of Trust: (Reddish, Needler)

MOVED (Moelmann) to accept the proposed changes to the January 2011 *Endowment Fund Declaration and Resolution of Trust*. **(Motion CARRIED)**

Mid-Year Meeting:

MOVED (Evans) that the ATOS mid-year board meeting be held in person at the American Organ Institute of the University of Oklahoma at a date to be determined by the board. **(Motion CARRIED)**

2012 ATOS Annual Board Meeting Dates:

The Board agreed on the following dates: June 29, travel; June 30 and July 1, meeting.

GOOD OF THE ORDER:

MOVED (Moelmann) to rescind Paragraph 4.2e of the ATOS bylaws. This paragraph deals with a potential conflict of interest. *The Board decided to submit this as an e-mail vote at a later date.* **(No action)**

John Ledwon remarked that he has sent e-mails to all chapters soliciting entrants to the Young Theatre Organist's Competition. He will send a reminder letter to chapters.

MOVED (Miller) to rent the membership list to RM Auctions for a single use at a fee of \$425. The mailing will be limited to a brochure on the Milhous Collection sale to be held in late February. **(Motion CARRIED)**

Chairman Hartley declared the meeting adjourned at 10:06pm EST.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order*. Mike Bryant, Parliamentarian

SUMMARY OF THE MINUTES OF THE BOARD OF DIRECTORS TELEPHONE CONFERENCE

Monday, January 2, 2012
8:00pm EST

Chairman of the Board COL Mike Hartley called the meeting to order at 8:04pm EST.

Secretary Bob Evans called the roll: **Officers present:** Mike Hartley, Chairman; Bob Dilworth, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board members Present:** Allen Miller, Jack Moelmann, Tim Needler, Don Phipps, Nathan Avakian, Youth Representative to the board. **Board members excused:** John Ledwon, Donna Parker, Bucky Reddish. **Staff members present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant and Don Feely, co-editors of THEATRE ORGAN; Jelani Eddington, Contract administrator.

Chairman Hartley declared a quorum. The minutes of the November 16, 2011 teleconference were accepted.

OLD BUSINESS:

MOVED (Miller) to authorize Chairman of the Board Hartley to sign the archive agreements with the University of Oklahoma. **(Motion CARRIED** with one abstention (Moelmann)).

The board accepted the revised committee assignments, which will be published in THEATRE ORGAN.

The meeting adjourned at 8:54pm EST.

/s/ Bob Evans, Secretary

Note: This meeting was conducted in accordance with *Robert's Rules of Order*, Mike Bryant, Parliamentarian.

Board Directory

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Atlanta, Georgia 30318
404-790-5400
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Theatre Organ

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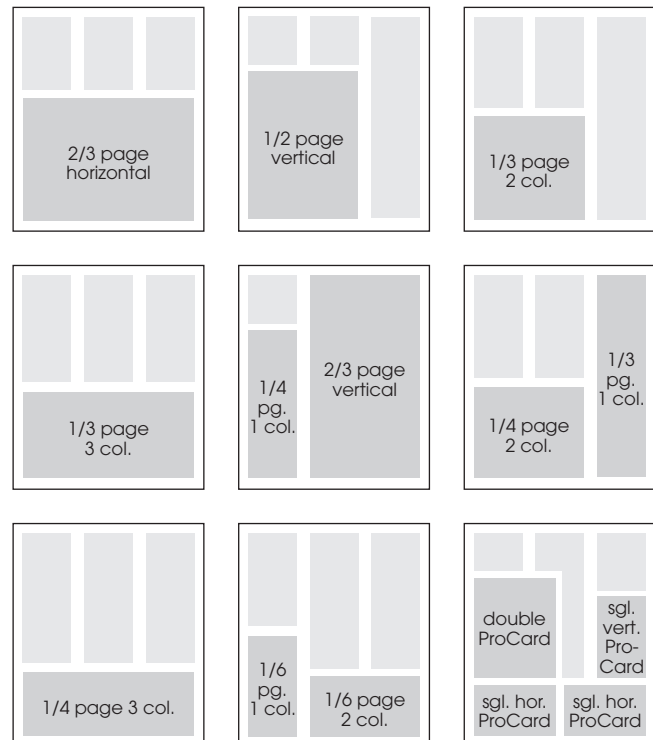
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1/4 Page (2 columns)	4 3/4"	3 3/4"
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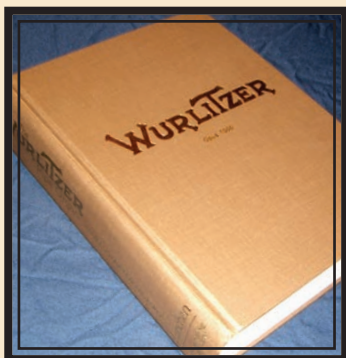
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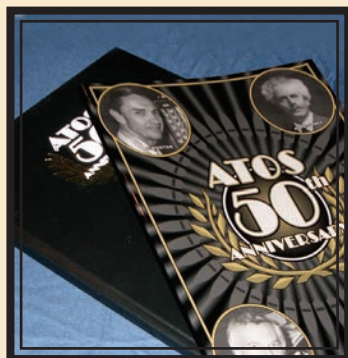
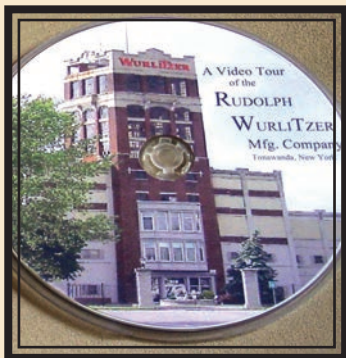
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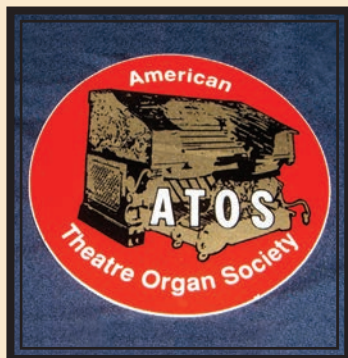
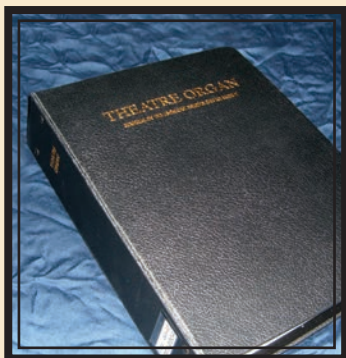
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