

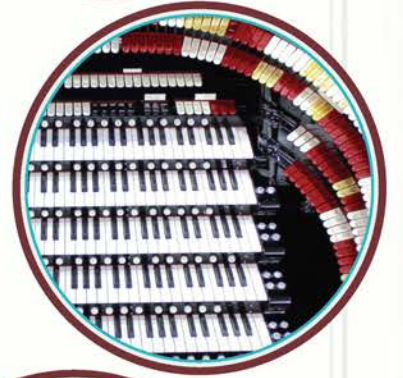
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

MAY | JUNE 2012



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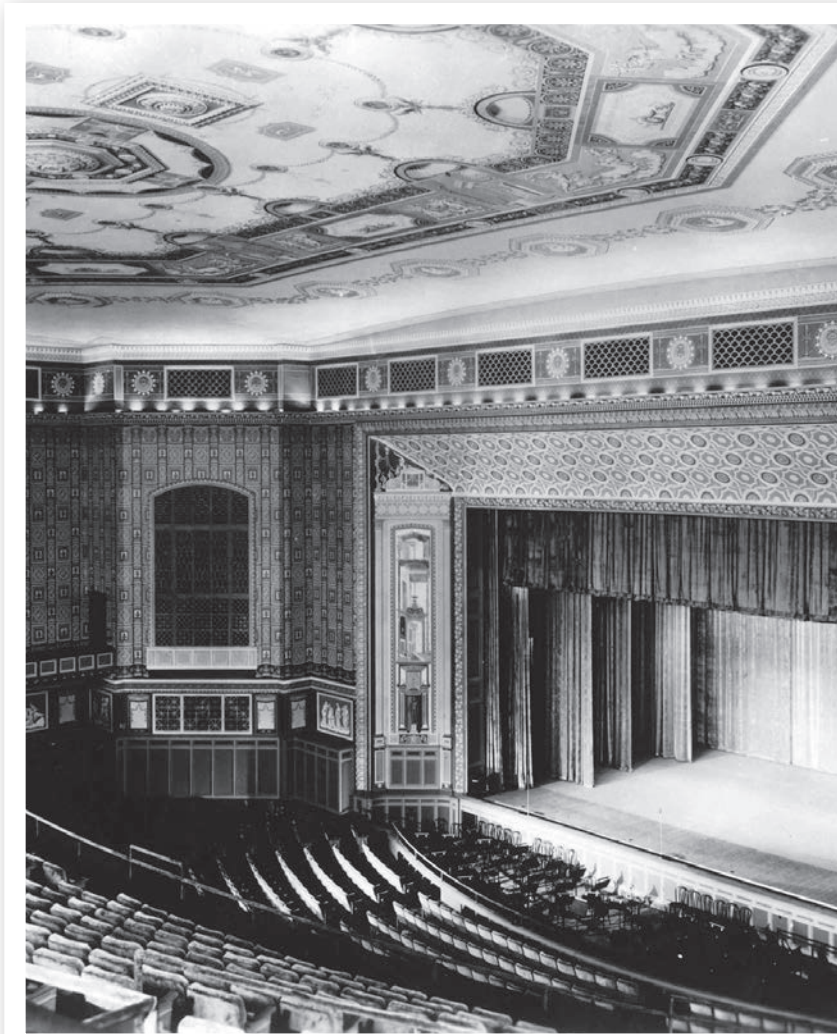
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THEATRE ORGAN MAY | JUNE 2012 Volume 54 | Number 3



Pasadena Civic Auditorium from the balcony
(Courtesy of the Archives, Pasadena Museum of History, Main Photo Collection, C-14-E57)

On the Cover: Pasadena Möller console

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AMERICAN THEATRE ORGAN SOCIETY

Feel the Music!

ATOS MISSION STATEMENT—To preserve, protect, promote, and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;

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; and

To assist local chapters and our members by providing coordinated support in education, concert promotion and marketing to further our mission.

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Vox Humana

Here it is: the final issue before the 2012 convention. In this and the two previous issues, we've featured some articles on instruments, venues, and people that you'll have the opportunity to visit and hear during the convention. We hope you not only found them interesting, enlightening, and entertaining, but that they've helped to whet your appetite for what promises to be a great time in Southern California.

Speaking of the convention (how's that for a lead-in?), we have some late-breaking news. Your editors will be presenting a one-hour workshop on *Writing for THEATRE ORGAN* at some point during the week. Don't worry—this isn't going to be English class. We'll try to give you an overview of some content we'd like to encourage, what we look for in pictures, how we work with authors to "polish the screws" of an article, what goes into producing this publication that shows up every other month. And we'll do our best to have some fun "vizhoolaid" (as they say in the Ed Biz), to illustrate some of the things that have shown up in our mailboxes and e-mail over the past couple of years. And also just for fun, we'll throw in a few pictures we'd have loved to publish, but didn't.

Before we wrap up our comments on the convention, we'd like to express our

thanks to the authors and photographers who provided the articles and interviews for the convention-related content. Rather than name each one individually and run the risk of omitting someone who really deserves recognition, we're going to ask you to look back over the past few issues to remind yourself of their names, and when you run into them at the convention, give them a pat on the back (or just lead them to the bar, depending...) and let them know you appreciate their efforts.

The phrase "I spent a week there one day..." is generally considered a snarky comment about a place you couldn't wait to leave. So, you may wonder, why did we title an article [*I Tried to Spend a Week in Norman One Day*, pg 46] with a play on that construction? The mid-year board meeting was held in Norman, Oklahoma in February, and we had an opportunity to visit the people and facilities at the

American Organ Institute, now the home of the ATOS archives and a great organ program. Unfortunately, we only had a few hours on Saturday evening for the visit. For some of us, that wasn't nearly enough—we'd have liked to spend a week, but we only had a single evening, thus the play on the phrase.

One thing we did learn: they have a great website, <http://aoi.ou.edu>, with loads of pictures and information about AOI, the programs, the shop, the instruments, the personnel...you get the idea. One thing the website doesn't convey is the hospitality of the AOI folks. I've never thought of Oklahoma as "the South," but southern hospitality is alive and well in Norman. Even the police are courteous and hospitable....Thanks to our AOI hosts for a great Saturday evening.

Keep in touch.

—Mike Bryant
—Don Feely

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President's Message

Debunking Myths—or Yes, Young People Might Like Tibias



The past 60 days have been amazing. My travels have taken me to rural Pennsylvania; New York City; Hyde Park, New York; New Orleans; Houston; Phoenix and Mesa; Saginaw and Detroit, Michigan; Cleveland, Ohio; and Indianapolis and Lafayette in Indiana.

The tens of thousands of miles have brought me to meetings with a group in Saginaw involved with the Temple Theatre, interested in forming a new chapter (thank you Ken Wueppner); a chance to hear Simon Gledhill in concert at the Allen Organ studios in Macungie, Pennsylvania; witness firsthand the New York chapter's return to the Brooklyn Paramount/LIU Wurlitzer which had languished for almost ten years due to insurance and liability issues (thank you LIU President David Steinberg); a meeting with David Anderson, president of Ace Theatrical, who is working diligently to bring back the Robert-Morton organ at the New Orleans Saenger Theatre, and install the former Paul Van Der Molen Robert-Morton into the soon-to-be-renovated Loew's Kings Theatre in Brooklyn; and visits with several individual ATOS

members who are responding positively to a singular request for funding support.

The New York stops were special for reasons beyond the chance to see the LIU Wurlitzer come back to life. Long-time NYTOS member Tom Stehle was honored at a chapter meeting/concert at the Middletown Paramount Theatre. That wonderful theatre, lovingly restored by former ATOS President Nelson Page, houses a beautiful 3/12 Wurlitzer, and the steady hand of Tom Stehle has been the guiding force behind this fine instrument for years.

How fitting that this instrument will forever be known as the Tom Stehle Wurlitzer Organ, in honor of his dedicated service to NYTOS, ATOS and the theatre organ. Congratulations to Tom for this very-much-deserved honor.

—Ken Double

Future Watch—ATOS

Teen musicians taking to the theatre organ

Meanwhile, about 80 miles north of New York City in Hyde Park, Roosevelt High School is home to an Allen LL-324Q theatre organ—and what is happening there could be described as a miracle.

John Vanderlee, John Baratta and NYTOS have organized a phenomenal program that has introduced the theatre organ to young high school students. While the organ sounds fantastic in the school auditorium, the console can be disconnected and moved into a private studio where John Baratta teaches. He has ten students, of whom I heard five play. In less than a year of once-a-week lessons, young people who perhaps play trumpet or tuba, maybe had a little piano, but NO organ exposure at all, sat at the organ and performed proper theatre organ arrangements and demonstrated a skill level one never would have expected.

These students are engaged, energized, interested, having fun, and growing in a new area of music, and I cannot begin to describe in these pages how exciting it is to witness these young students playing this instrument.

I met the superintendent of schools, the principal, the director of the arts program, all of them thrilled with the addition of the Allen theatre organ, and this program.

One interesting note: while the students do not pay for the program, they are required to sign a contract agreeing to practice and demonstrate progress, or one of the half-dozen or more waiting to start lessons will replace them!

Vanderlee and Baratta have created a spectacularly successful program here. Vanderlee's fund-raising helped purchase the Allen; Baratta's brilliance as an inspiring teacher has been evident since Day One. And the students' enthusiasm is palpable. Yes, Virginia, there are young people who like theatre organ. Oh, but if only we could clone John Baratta and start this all over the country!

A final note: there is still time to join us for the Annual Convention in Los Angeles, Orange County, and San Diego. Don Near and his committee have put together a great lineup in a great location, and we hope to see you all there. If you've never been to a convention, there's no better way to get introduced to these great events than in sunny Southern California!

Rosemary Bailey
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News & Notes

CALL FOR NOMINATIONS OF ATOS OFFICERS

It is time to request nominations for the posts of ATOS Chairman and Vice-Chairman of the Board, Secretary, and Treasurer for the 2012–2013 term.

Job descriptions for each office are available from the ATOS Secretary upon request by e-mail to b.evans@atos.org.

As provided in Section 5.2 of the ATOS bylaws, the board of directors appoints the officers each year at its annual board meeting. This year the board of directors will meet June 30 and July 1 in Los Angeles; the appointment of officers will immediately follow the seating of the newly-elected directors, mid-day on July 1.

Any person at least 18 years of age who has had continuous ATOS membership for at least the past two years and is a member in good standing is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit a written résumé to the ATOS Chairman of the Board, COL Mike Hartley. Nominations and résumés must be received not later than **June 15, 2012**. It is strongly recommended that nominations be sent by “return receipt request” or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS chairman. Any written materials that are submitted to the Chairman by the

above date will be distributed to the board of directors prior to the board meeting.

In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate him- or herself or any eligible candidate (with the nominee’s written approval) for these offices.

Candidates are expected to present themselves at their own expense to the board for a personal interview on July 1, 2012. The time to present will be posted on the hotel’s daily schedule of events for July 1. Appointment will immediately follow the interview process. Following appointment, the new officers must be ready to assume the duties of their office and to participate in the remainder of the board meeting.

Reimbursement of travel and hotel expenses will be made by ATOS for those appointed in accordance with established policies for such reimbursement.

If there are any questions, please contact me.

—COL (Ret) Michael W. Hartley,
Chairman
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Palm Coast, Florida 32164
Phone: 386-445-7562
m.hartley@atos.org

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



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News & Notes

ANNUAL MEMBERSHIP MEETING

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held on July 4, 2012 at the Marriott Hotel LAX, Los Angeles, California during the 2012 ATOS Annual Convention.

Agenda:

- Approval of the 2011 Annual Membership Meeting Minutes as printed in the May/June, 2012 issue of THEATRE ORGAN.
- Presentation and acceptance of the Treasurer's report
- Old Business: Report of board actions during the past year. Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

— Bob Evans, Secretary

WELCOME NEW MEMBERS

January 14 to March 15, 2012

Stephen Benson, Ridgecrest, California
Dr. Carl Boschult, Lincoln, Nebraska
Robert Brickett, Tampa, Florida
Lee Burns, Santa Monica, California
Rodney L. Degner, Norfolk, Nebraska
George H. Grover, Atlantic City, New Jersey
Jon Joyce, San Diego, California
Lorna Koelmel, Denver, Colorado
Charles Lindquist, Nevada City, California
Kenned Maclver, Westchester, Illinois
Donald & Carol Marsh, Mission Viejo, California
Connie Masserant, South Rockwood, Michigan
Robert McConnell, Grove City, Pennsylvania
Keith Reeve, Borehamwood, Hertfordshire UK
Terrance W. Reilly, Lancaster, Massachusetts
Nicholas E. Schmelter, Midland, Michigan
Johnny Sharp, Surprise, Arizona
Les Sinclater, Phoenix, Arizona
Jim Wattles, St. Louis, Missouri
Tom Wigley, Avondale Estates, Georgia
Douglas Wright, Whitefield, Maine
Ray Yinger, Bakersfield, California
Claire Zaiser, Jacksonville, Florida

ATOS MEMBERSHIP SECRETARY

Job Description

The American Theatre Organ Society (ATOS) is a 501(c)(3) national preservation organization serving the theatre organ community. It has approximately 3,300 members and approximately 70 chapters. ATOS is seeking a Membership Secretary. This is a part-time position and requires a person who will be diligent in keeping accurate membership records in a timely manner. This is a contract position with a term of one (1) year and may be renewed.

Responsibilities

- Maintain membership data.
- Process/record new and renewal memberships using Microsoft's Access database.
- Prepare Excel file of names and addresses for the mailing of the Journal.
- Maintain donor data base and send thank you letters to donors.
- Prepare and send renewal notices.
- Prepare special membership lists as requested by the Board or by a chapter chairman.
- Prepare and mail annual board of directors' election materials.
- Prepare concert information for ASCAP reports.
- Perform functions in accordance with the Calendar of Activities and Events.

Desired Skills and Experience

- Good working knowledge of Microsoft Office—particularly Access, Excel, and Word.

Chain of Command

The Membership Secretary will be a staff member who will work under the direction and supervision of the President/CE and at the pleasure of the Board of Directors.

The Membership Secretary will maintain an office in his or her home. ATOS will provide:

- Laptop computer (Windows)
- Printer
- Postage machine
- Internet access

Application Procedure

This is a contracted part-time position. Annual salary is \$12K. To apply submit cover letter and résumé by June 1, 2012, to Ken Double, President/CE American Theatre Organ Society (k.double@atos.org), mail to Ken Double, 1615 Defoors Walk NW, Atlanta, Georgia 30318-3005, phone 404-790-5400.

ATOS Mission Statement

- To preserve, protect, promote, and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;
- 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; and
- To assist local chapters and our members by providing coordinated support in education, concert promotion and marketing to further our mission.

MEMBERSHIP VOTE

TO: ATOS Membership
FROM: The Board of Directors

Soon after the 2012 Convention, ATOS members will be asked to participate in a vote relating to the question of voting eligibility by board members, specifically the Youth Representative and the Immediate Past Chairman. In order to clarify this issue, we offer the following background and look forward to your input.

ATOS is governed by a number of rules and regulations, chief among which are the following:

- Any applicable federal laws;
- California corporate laws (because ATOS is incorporated in California);
- The ATOS Bylaws & Policies; and
- Robert's Rules of Order

In the case of conflict, any rule higher on the list controls over any rule lower on the list.

In 2010, ATOS was required to change its bylaws as a result of an amendment to the California Corporate Code relating to how voting is conducted on the board of directors. In summary, the law required that any person identified as a "director" must be given the same voting rights as any other director. In other words, ATOS could not have some directors who were able to vote on certain matters, with other directors not permitted to vote on those matters.

In 2001, the position of Youth Representative to the Board was established as a *non-voting* position on the ATOS Board of Directors. The primary reason for creating this position was to take steps to attract more young people into leadership positions on the board. The position has been an unqualified success, and in the 11 years of the program, there have been some extremely talented young people who have demonstrated exceptional leadership in this role. Included among them are Nathan Avakian, Tyler Morkin, John Riester, and Michael Cierski. Tyler and Michael were subsequently elected to the board following their service as Youth Representative. John Riester later served as ATOS Secretary

and is presently shop manager at the American Organ Institute at Oklahoma University.

Importantly, since approximately 2005, ATOS has consistently advertised the Youth Representative position as having a seat "on the board." Because the ATOS bylaws did not correctly reflect this fact, at the 2007 membership meeting in New York, a motion was unanimously approved by the members present to reclassify the ATOS Youth Representative as a full-fledged director, albeit without the right to vote.

In 2010, the board was advised of the change to California law that required all directors to have the same voting rights on all matters. As such, under California law, it was no longer permissible to restrict the right to vote of the Youth Representative. The board therefore took corrective steps to remove this restriction, and since that time, the Youth Representative has voted on all matters that have come before the board.

The change in California law did not just affect the Youth Representative. Prior to 2010, the composition and voting rights of the directors were as follows:

- Nine *elected directors* were elected for 3-year terms and had full voting rights on all matters.
- Four *appointed directors* (Chairman, Vice-Chairman, Secretary, Treasurer) were selected by the board for 1-year terms. The appointed directors voted on all matters except the appointment of officers. The Chairman by practice did not vote except to make or break a tie.
- Two *ex-officio directors* (Immediate Past Chairman and Youth Representative) had no vote at all.

Thus, there were three classes of directors, with three different sets of voting rights. This was impermissible under the revisions to the California Corporate Code. Accordingly, the differential treatment was eliminated, and all directors have been entitled to vote on all matters before the board since 2010.

More specifically:

- The Youth Representative is now a voting position;
- The appointed directors (officers) now have a right to vote on all matters (although officers frequently abstain in voting on their successors);
- The Immediate Past Chairman has a vote; and
- The current Chairman may now vote on any matter before the board, not just vote to make or break a tie.

At the mid-year meeting this past February, a question was raised whether the changes necessitated by California law continue to represent the will of the membership. These questions will be discussed in depth at the Annual Meeting on July 4 in Los Angeles at the Marriott Hotel. Handouts with proposed amendments along with a complete explanation of a "Yea" or "Nay" vote and summaries of the points for discussion both pro and con will be distributed.

The ATOS leadership intends for this to be a free and open discussion. Please note that *no specific action will be taken at the meeting*. The Board of Directors feels this is an important issue that strikes at the very heart of ATOS governance, and thus the board wishes that the full membership should have the opportunity to vote on this issue. We hope that we will see many of you at the membership meeting, but sometimes there are as few as 50-75 present, and with an issue of this importance, the board feels it is important to have the views of as many as possible.

The same information presented at the Annual Meeting will be posted on the website after the convention, thus any changes suggested by discussions at the convention can be incorporated into the materials, and everyone will be educated on the subject by the same written materials.

The voting packet with background information and voting instructions will be sent to all members on or about August 1, 2012.

We look forward to your input and thoughts on this important matter.

Letters

Trem-off?

I have just recently acquired a CD recording of Scott Foppiano, his latest one on the Arlington Robert-Morton organ, *I Remember You*, and am enjoying it very much!

I definitely do not agree with some of Dennis Hedberg's remarks [THEATRE ORGAN, January/February 2012] such as Scott playing frequently with all tremulants off, "emulating the sound of a church organ." This was more true of his Christmas album, *Christmas at the Arlington*, which I also have. In this recent recording, Foppiano plays with trem off only in "Monastery Garden" and the final piece, "Marche Flambeaux."

As to playing with tremulants off on a theatre organ being dangerous, this should not be so. A properly restored and winded theatre organ should have a strong, steady wind supply, at least equal to any 'straight' or 'classical' organ! Apparently this isn't the case with the majority of theatre organs?

—Scott L. Grazier
Deer Lodge, Montana

(We hate to take issue with Mr. Grazier, but there are several other numbers that get the trem-off treatment as well as the two he mentions, sometimes successfully, other times less so. But the organ's wind supply wasn't Dennis's criticism. In fact, he pointed out it is rock stable on this Wonder Morton.)

We suspect Mr. Grazier may be taking Dennis's comments about "danger" as referring only to the wind supply, and that isn't the only consideration, or even the major one. The caution—and it's universal—comes from one of the fundamental differences between classical and theatre organs: unification.

In an equal-tempered scale, only the octaves are pure; every other interval is a compromise—fifths are slightly compressed, fourths are slightly stretched. On a classical organ, this isn't a problem because mutations are typically independent ranks and therefore can be tuned pure relative to the fundamental; on a theatre organ this is not possible, since the mutations are not separate ranks. No matter how tight the tuning, and Dennis commented it was as tight as any he's ever heard, you can't escape the effect of unification on mutations. All you can do is use tremulants help to mask the beat or "out-of-tuneness" of the intervals, most notably the tenth and seventeenth (although the fifth, twelfth, and nineteenth suffer as well, but to a lesser degree). In fairness to the artist, we should point out that there was

only one trem-off passage where we thought we detected a possible mutation, but that could have easily been the harmonic structure of a rank as opposed to a stop choice. Scott knows well how carefully one has to plan trem-off work on a theatre organ, and while we may disagree about when "enough" becomes "too much" on a CD, we can't fault him for the way in which he registered his trem-off sections. —Ed.)

Human Sparks!

The Uniflex output boards shown in the picture on page 44 ["What's In a Name," March/April] have no electrostatic discharge (ESD) shielding. ESD can occur from the static electricity people generate while walking by the output boards.

Sparks from human generated ESD are very low current, and oftentimes the discharge is not felt. There is ample energy in the discharge to destroy integrated circuit gate oxide and render IC's inoperative.

SBTOS had this problem firsthand with our Devtronix installation. (Devtronix was the predecessor to Uniflex.) The output boards can be the same in both systems. The Uniflex 2000 output boards are identical to Devtronix output boards (96 outputs). The newer design output boards have 128 outputs.

Periodically, a random CD4515 decoder IC would fail in an output board. I tried TransZorbs on the data lines without success in solving the problem.

Ultimately, we installed aluminum-foil-covered masonite sheets over the electronics. The aluminum foil was connected to the electrical common of the organ. This shielding intercepts static sparks (ESD) from people and clothing and harmlessly takes it to ground.

Since we added the ESD shielding, we have not had another IC failure.

I am an electrical engineer, and know this subject well.

—Bruce Murdock
President, SBTOS
Santa Barbara, California

(We passed Bruce's comments on to Dick Wilcox, developer of the Uniflex Relay System, who offered the following response.)

Wilcox Responds

I am fully aware of the problems that electrostatic charges can cause with digital components. We have hundreds of installations in operation including Devtronix, Uniflex 2000 and Uniflex 3000 models. Other than an occasional lightning strike, this is the first time I have been made aware of the problem that Bruce describes but have no reason to doubt any part of his analysis.

There are many variables involved with each installation including the building materials, board placement, humidity, etc. Down at our "Firehouse Pipes" building we house a Page 3/12 pipe organ with a completely wireless version of our Uniflex 3000. This is obviously our test bed for new software and gets continual "monkeying" around with all components. We have an epoxy-coated concrete floor in the chambers and keep the humidity above 40 percent with humidifiers, especially in the winter months when the gas-fired heaters run often.

With all that in mind, our installation has been in operation for almost two years and I have yet to experience any chip failures in any of the boards. But Bruce's expert opinion is well taken and an ounce of prevention is worth a pound of cure. I would advise anyone who has had problems with frequent chip failures to follow his example and install some form of grounded protection. I am not familiar with all the variables involved in all of our installations and would be interested to know if others have experienced these problems or if they have installed a similar form of static discharge protection.

I am always willing to accept advice on making our system and installation methods better.

—Dick Wilcox
Uniflex Relay Systems
Union City, Indiana

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Fond Memories...

Jonas Nordwall's article ["Of Musical Stuff" Jan/Feb 2011] was insightful and edifying to read. Right after the "Homily" there is a good discussion of tremulant design. This is possibly one of the most unsettled issues in organ design, and in my lifetime I have seen virtually all generations before mine rebuffed, reclaimed, re-packaged, and re-done; growing up with the quick and light E.M. Skinner tremulants, the neo-classic barely-there tremulants, and the Leslie-esque varieties found on non-windblown organs.

Now, if I may recite at least some of the "Creed": the "pitch-bending" tremulants do have a place in the organ's personality. The musical heritage of theatre organs after the silent era featured the instrument as a musical star, so to speak, of the theatre. The organs were, in many ways, even more elaborate than during the silent era itself. Radio City's comes to mind. There were always varieties to be found, and one of these varieties of vibrato found in the music of the thirties and forties was characterized by deep, tone-bending vibrato, such as Glen Miller's orchestra or Harry James's.

My father is a musician of that era, a trumpet player, and discusses these musical nuances with his students. My point is that the deep tremulants, while maybe a little overdone, are very much what was in the mainstream of the musical style of the day. As far as it being a "turn off" to many, when we were children in the fifties and sixties, we remember eating out on Sundays with our parents and grandparents. And the sound of the Thomas organ in the corner reminds us of our captivity and boredom proper to six-year-old children who are anxious to get away from the old folks and play outside. And like the organ in church, whether Skinner or Hammond, the Me generation considered it "a drag" until some of us grew up and realized how lucky we were—and are—that these musical designs have been preserved. Thanks for listening!

—Janine Bryant
 Oklahoma City, Oklahoma

Vox Pops

OF MUSICAL STUFF BY JONAS NORDWALL

For several years I have wanted to write about some of my observations and experiences that influenced my passion concerning classical and theatre organ sound. So here we go!

THE PRELUDE

As a "hobby hobby" I was fortunate to have live performances of the best of the 20th century's artists prior to my tenure. Besides my legitimate on-the-air work with American virtuoso accompanists, Claudio Monteverdi and Johann Sebastian Bach, I had heard organists Marcel Dupré, Virgil Fox, Richard Ellsworth, George Miskovsky, Robert Rinker, Robert Swenson, plus world famous instrumentalists and vocalists in solo performance and with the illustrious Portland Symphony Orchestra.

In 1955 I got hooked on the theatre organ when I heard the 4/15 Wollstonecraft formal pipes and organ from Eugene Allen's album on the early '60s on

CD. I met Dennis Hedberg in 1961 at a Richard Ellsworth (a former teacher) concert for Union Organ Company at Portland's Central Theatre. His became musical and business adventures over the next many years. By the mid '60s I was playing instrumentation at both Portland's Paramount and Central Theatres. I joined ATOS in 1963 to get a better theatre organ fix.

THE INTROIT

I bought my first George Wright recording in 1967 and finally met him in 1967, which was a great experience. I was allowed to listen to his instrument at the Oregon Theatre, and quickly noted what was already a great sound had become more colorful. All George had done was lower the wind pressure on the 15" Thin Chorus to 13-1/2" and do some tremulant and pipe work. He did not like loud tubes, as he thought they sounded too sterile. He also thought most Wollstonecraft Organists were "stuffy."

Through the years George and I maintained a great professional friendship. Quite often we talked about sound, musical performance and the future of music. He wanted to be performing more organists to the Portland Organ Center. Wollstonecraft just made the organ "that much better." In my opinion he was truly the most gifted musician who played the organ identical to me in his lifetime. His musical skills, attitude and greatly influenced me.

Another great influence for me was Martin James DePinto, the Oregon Symphony conductor for many years. His instrument was the legendary console. Martin was a great musician. Martin's musical great career was in "classical." He preferred more to conduct symphonies rather than "classical." My years playing under his baton gave me insight into musicianship, historical musical total concepts, especially the big works of Beethoven and Brahms. James always liked the organ to be in the musical and I frequently visited the organ to slightly delectable in the orchestra's musical life. The audience always approved.

I am continually amazed reading articles that

the adage "you can't talk the talk until you have walked the walk" is indeed the truth.

THE EPISTLE

I went to high school and college during the post-WWII "classical organ revival" period. While intentions were noble, the reality is that these extreme classical total concepts did more to distance the classical organ sound from the North American population than to have them embrace it. These thin sounds lacked real substance, and they had imbalanced energy from low to high frequencies. Add the popular right mechanical concept of note-making (disregarding structure from the classical organ). Enough said. Time always passes

THE GOSPEL

I don't think that every people realize the impact of the theatre organ on the musical world. It certainly retained the last main important to set the tone for the average person to enjoy organ music in their home.

It's not the E.M. Skinner, Rolland Skinner, Muller, Austin, Boston, etc. that stimulated the musical interests of the average person, but rather the lyrical of the Wollstonecraft pipe organ that provided the "classical" home organ industry. While several original silent era theatre organs remained in the new musical venues, it was really George Wright who catalyzed the new musical industry with the Wollstonecraft pipe organ.

Directors' Corner



BOB EVANS

I spent my teenage years listening to Bill Haley and the Comets, Elvis Presley, Jesse Crawford, and George Wright. While my tastes ran with “accepted” adolescent popular music, a dark, secret smoldered in my soul: this youngster loved the music of the theatre organ!

I was first introduced to the glorious sounds of the instrument through the recordings of George Wright as demonstrated on the high fidelity system belonging to a friend’s dad. I’ve been hooked ever since to the point of owning a 2/7 Wurlitzer that I play in total privacy for my own amazement.

Along the way I’ve met some great people who are dedicated to the preservation of the theatre organ. ATOS has given me a window to a world that, as a youngster, I never knew existed. Had I known about it (then ATOE) I would have joined as a teenager.

I have held the ATOS Secretary’s office since 2007 and have learned a great deal along the way. After teaching at the middle school level for 37 years and now retired, I figured that the ATOS Secretary’s position would be a great way to give something back to the world of theatre organ. The job has been rewarding and gratifying.

As of the last ATOS Annual board meeting I’ve been part of the Chapter Relations committee. Relations between the ATOS board and local chapters is the foundation on which we can build an organization that will not only survive, but flourish in the years ahead. Please allow me to share some ideas and concerns.

Chapters are the backbone of our organization

ATOS needs to offer assistance to chapters so that they can prosper and grow.

The society must offer practical and usable help in the following areas:

Promotion

- Chapters can use tangible help in promoting their concerts and events. ATOS is in the process of making professionally-produced templates for posters, programs, and press releases. These should prove invaluable to chapters.

- The Around the Circuit section of the website will be updated on a regular basis, as some current issues with the system are resolved.

- At some time in the not-too-distant future, I hope to work with the ATOS webmaster to create a Chapter Leaders blog. This will be an interactive area of the website where chapter leaders can ask questions, offer suggestions, and share success stories to benefit other chapters.

With chapter leaders sharing knowledge and experience we will create a win-win situation for all.

I should add here that the current plan is to hire a professional webmaster who will be responsible for keeping the ATOS web site current and accessible to all members.

Communication

- Presently, communication between the ATOS board and staff and the membership needs improvement. News published in the official ATOS Journal, THEATRE ORGAN, is already at least two months old before it is available to most of the membership. This is in no way a criticism of the publishers or editors of the Journal. In order to meet publication deadlines copy must be in the editors’ hands far in advance of publication.

Don Phipps, a newly elected board member and chairman of the Chapter Relations committee, has suggested that we compile a list of members’ e-mail addresses and send news to individual members via e-mail. This, of course, will depend on the cooperation of members to be sure that their current e-mail addresses are in the database. For those who do not have e-mail we will depend on chapter officers to “get the word out” to those members. I have volunteered to assist the new webmaster in any way possible to create this “master list” so that we may improve communication with chapters immediately. Look for an article in an upcoming THEATRE ORGAN describing this initiative.

Presentation

- In this age of glamour and glitz the public has become used to musical and stage presentations that are marvels of sight and sound. While few of our chapters are fortunate enough to have access to the facilities of large theatres, we can do more to make our presentations appealing to the public. ATOS can and should offer help and guidance to those who produce events. While the primary responsibility for concert production rests with the chapter, another pair of eyes and ears could immeasurably help a chapter looking for new ways to present our beloved theatre organs. The wealth of knowledge and experience available within the ATOS membership is astounding and largely untapped. Perhaps the first step in tapping into that knowledge base will be the chapter leader’s blog. The expression “knowledge is power” has lasted because it expresses a basic truth.

A Personal Perspective

The theatre organ is not dead! It may be slightly wounded, but the reports of its death have been greatly exaggerated.

Perhaps an appropriate analogy would be what happened to a great many of those who were employed as silent film accompanists. When talking pictures became popular many of the good organists reinvented themselves. Some took to the airwaves or started their own bands and orchestras. Others went to work for electronic organ manufacturers or became music instructors. Through creative thinking many theatre organists not only survived, but often prospered. These folks were willing to change with the times.

So it is with ATOS and its chapters. We must be willing to reinvent ourselves to survive and prosper. Do I have the magic recipe? Absolutely not. But with a willingness on our part to examine what we’re doing and the ability to communicate with our national organization and other chapter leaders and members we can adapt and change to meet the future.

— Bob Evans, Secretary



BUCKY REDDISH

It is with a great deal of pleasure that I continue in the position of Chairman of the ATOS Endowment Fund Board of Trustees as we work to provide resources for our local chapters and other organizations involved in theatre pipe organ projects across the country and around the world.

As has been noted in these pages, last year the Endowment Fund provided grants to ten different organizations, offering just over \$30,000 to help organizations in Atlanta and Chattanooga, in Indiana and elsewhere, and even in Great Britain where our compatriots across the pond are working on the famous Trocadero Wurlitzer for installation in the Troxy entertainment center (former Troxy Theatre).

With the wonderful assistance and matching donation of Col. Jack Moelmann, plus the generosity of so many who donated to match Jack's offer, the Endowment Fund principal is hovering at the \$1 million mark (give or take a few dollars, depending on market conditions). In addition, it is important to point out that ATOS Treasurer Mike Hutcherson—making good use of his 30 years in banking—is doing excellent work with ATOS finances and investments to help this fund grow for the future.


This work cannot be completed by just one or two people. ATOS is fortunate to have bright and energetic people serving on the Endowment Fund Board of Trustees. Bob Maney has been part of this particular committee for many years; board member Tim Needler brings his wealth of experience, both at the national and local chapter level, to help in this effort; and Bob Lachin, while a relative newcomer, was asked if he would be interested to participate, and he stepped right up to do good work for ATOS and its chapters. And we appreciate Jack Moelmann's help as an advisor to the committee.

Our organization and its leadership understand that the heart of ATOS is the local chapters, the local members, and the wonderful pipe organs we love to hear. Of the many programs instituted by ATOS, it is perhaps this program, which provides financial support, that offers the local chapters the best answer to the question, "What does ATOS do for us?" The Endowment Fund provides much-needed dollars for projects and will continue to do so.

We will announce this year's grant recipients at the Annual Convention in Los Angeles. I hope we will have the chance to say "Hello" to as many of you as possible.

— Bucky Reddish
ATOS Board Member
Chairman, Endowment Fund Board of Trustees


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Professional Perspectives

May We Have Silents Please, A Tribute To Iris Ethel Vining

BY EDWARD MILLINGTON STOUT III

In the January 2012 two-ply issue of *The American Organist* magazine we readers were treated to a well-thought-out and written article by Clark Wilson, a stellar organist and operator of the Unit Orchestra. How wonderful it is to have a classical organ journal offer the opinions of someone whose trade disappeared eighty years ago. The commercial use of the silent film may possess little voltage, but the art form is very much alive and worthy of support. Who would think it possible for a silent picture to win the Academy Award in this age of photoplay digital puppetry? There is clearly an awareness and respect for that art form, but there was a clear departure, in the new film, from the original era in terms of the musical carpet upon which the photoplay rode.

It is a matter of fact that most of the music heard during the silent era was from the vibrant and colorful pipe organs, the voices of which fought their way through drapes and massive grills to carry the photoplays on their Diaphonic Wings of Song. It is true the major downtown houses featured orchestras, but the multi-chambered orchestral giants were expected to carry the day. Why did the largest Wurlitzer installations have a stand-by blower? Most of the American public attending motion picture theatres did not attend the super theatres, but instead supported “their own neighborhood” houses. Their musical experience often consisted of Bette Ann Frump coaxing true jazz out of the lonely style D in the tiny pit. Did the audience feel cheated and exclaim, “I just can’t listen to that ‘D Trumpet’ any longer, it needs a Post Horn!” If, as Clark noted, the organist undertook proper preparation for the picture, the patrons were unaware of the tonal resources of the organ. Really, most of the music heard during the original silent era was played on organs of ten or less ranks of pipes. There were far more organists supporting not so silent films than we might realize. According to “The Theatre Organists

Club” of the San Francisco and Bay Cities, there were 211 organists actively thrilling and boring audiences in 1928. They held a dinner and dance at the Mark Hopkins hotel in October 1928. Could they hear the scratchy approach of Vitaphone while they danced the night away?

Clark’s insightful offering in *The American Organist* magazine reviewed the various methods and approaches used by organists during the all too brief period in film history. He reinforced the position taken by the “royalty” of photoplay organists, which included Oliver G. Wallace, Albert Hay Malotte and the brilliant Iris Ethel Vining, who headlined at San Francisco’s flagship Granada Theatre where she commanded the six-chambered style 285 Wurlitzer. Wilson wisely referred to an article Vining wrote in December of 1924 for the *Exhibitor’s Herald*. In that splendid article Iris shared her exceptional insight to the art of picture playing. She wrote, “Don’t do too much improvising. Your audience will appreciate good music well played. To too many organists, playing is just so much aimless wandering interrupted now and then by a fight or a fire.” The famed organist and composer, Richard Purvis, shared a rare insight to the gifts Iris Vining brought to each performance. At the age of eleven Richard had just begun organ studies with Wallace Sabin. He also attended the Granada Theatre many times with his grandmother during the afternoon presentations and he recalled kneeling down at the pit rail and soaking in everything she was doing to bring the photoplay to life. “She was all over the console as she weaved together a seamless symphonic score...She was a tiny lady with a most attractive face.” The fact is, Iris Vining was so short that the three Thunder levers had upward extensions installed and they were still in place when the gifted Tom Hazleton assumed the position as the last house organist of that great theatre. In afterthought, she must have pushed the

daylights out of those powerful Thunder levers—or she would not have bothered with the extensions.

This article seems to focus more on the career of Iris Vining, and there is good reason for that. The Granada Theatre in San Francisco was considered one of the country’s finest motion picture theatres; but even more so, the room itself was legendary for its exceptional acoustics. The organ was really a great “Symphonic” organ, and it was not Tibia-dominated. Iris made full use of the ten shimmering ranks of strings and, according to Richard Purvis, Iris was often supporting the pit orchestra during their brief visit to the pit at 7:30 in the evening. When asked which excited the audience more, the organ or the orchestra, his strong reply was, “the organ.”

Richard Purvis felt Iris Vining sensed the “feedback” from the house, and if it was an unresponsive “house,” she poured on the coals. He further explained, the organist can change directions and intensity at an instant, and the organ had not only three times the power, but it also had the incredible vertical sonic delivery of six chambers rising up 83 feet above the stage floor. The Brass division was higher than the proscenium arch and the eight-rank Echo was like having a second Main division in the middle of the house left- and right chamber complexes.

According to her article, she relied on her exceptional memory, as quoted: “To begin with, my repertoire numbers more than eight hundred compositions, ranging from operatic, symphonic, classics of the masters, down to popular jazz. I do not mean by this I am able to play on the organ more than eight hundred numbers: I mean these are mine, that I know them so well I can play any one desired instantly, without the sheet music before me.” Right up to the day the famed building came down, the very screening room that Iris Vining used was in place. According to Dick Purvis, she viewed the next week’s feature on Tuesday



Iris Vining (Stout Collection)

by noting the scenes and important cues as the film passed through the faithful Simplex projectors. She noted what music from her mind's vast library would be best suited for that segment of the film. Purvis said, "by the third screening, she was off and running."

The Granada's orchestra pit was very deep and, contrary to some writings, it did not have a mechanical elevating mechanism. The orchestra was completely out of view, which makes a great amount of sense. The photoplay does not need to be upstaged by some half-sober chap waving a stick at thirty musicians awaiting the moment they could escape to the nearby Irish Pub. According to Richard Purvis, Iris often augmented the orchestra with the massive string ensemble

and Pedal. After a few years the pit floor was raised about two feet above the original floor. At the time the organ was being brought back to life after nearly thirty years of unhappy slumber, Ed Stout found Iris Vining's 1923 "trouble and complaint" book laying in the dirt and debris on the original pit floor. Ed was pulling a new "spares" cable from the console well into the relay room that was adjacent to the house-right lower pit wall. Fate and good fortune has provided today's theatre organ world with a rare insight to the relationship between one of the greatest photoplay organists in history and the maintenance men who serviced the organ weekly.

Let us view some of her maintenance requests from 1923:

- January 6, 1923 (While you are here, Mr. S, please make sure that the sirens of the wind machine are in good order. This week's picture needs this effect. SURE! Thanks, I.V.)
- Feb. 6, 1923 (IMPORTANT—Tune all 4' stops on Great, also 4' Piccolo-Bombard. Tune Orch. Oboe, Krumet & Saxophone. Repair snares on drum.)
- April 29, 1923 (Tune Trumpet, English Horn, Orch. Oboe, Saxophone & Krumet. Repair leak in the console and repair the Auto Horn. AND who carries off my pencil?????? This is number four and it's

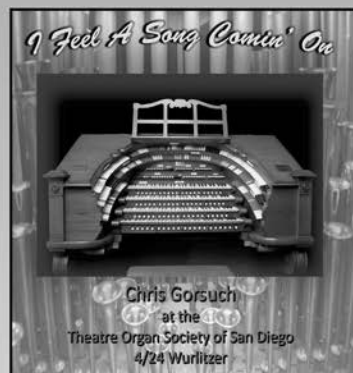
new. Just bought it from a blind man.) Reply, "Not Guilty."

- September 16, 1923 (Tune Trumpet... with and without tremolos on)
- Dec. 24, 1923 (Erwin, please nail this whistle down. I found it in the pedals. It gets knocked down all the time. Put the tack by the auto horn so I'll always have the thing. You're surely fine to me. I appreciate your interest in all my "troubles." Iris) Reply from Erwin Schoenstein—"Merry Christmas"

Nail into the console? Tack this or that? Well, from the very beginnings the organ console was just considered a "work bench," with lights, telephones, lift controls, signal buzzers and the like, defacing what we consider a piece of furniture and art.

The great tradition goes on, nails and all, and we can only hope the new practitioners of the art will follow in the footsteps of Iris Ethel Vining by respecting the art form enough to properly prepare for the presentation. If indeed the organ supplies fifty percent in the magical marriage of image and music, should not the organist contribute as much as the editor of the film?

Perhaps the ATOS Journal might consider reprinting Clark's article from *The American Organist* magazine. After all, we want to "Make Every Seat a Musical Loge."



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Farny Wurlitzer Speaks to ATOS Part 2

BY DON FEELY

In this, the conclusion of Farny Wurlitzer's 1964 speech to the American Theatre Organ Enthusiasts, he 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.

We continue as Mr. Wurlitzer describes the year 1914—by all accounts a turning point in the history of the Wurlitzer company. Rudolph Wurlitzer, the patriarch of the family, died on January 14, Robert Hope-Jones committed suicide on September 13, and the Seattle Liberty Theatre opened on October 27.

Rudolph Wurlitzer actively led the company, serving as Chairman of the Board until his death. He took frequent business trips to his old homeland and also strove to maintain that connection

for his sons (Howard, Rudolph Jr., and Farny), all of whom were born in America. Rudolph saw to it that all of them learned to speak German. Farny, the youngest son, graduated from the Technical Institute of Cincinnati in 1891 and spent time in Europe, acquiring technical expertise by working for enterprises in Switzerland (Paillard Company), Germany (Phillips), and France (Pellisson).

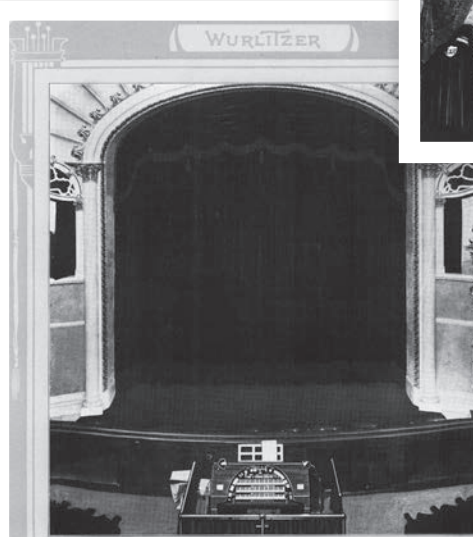
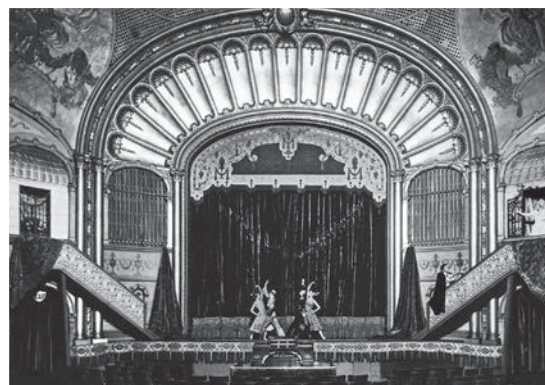
Howard Wurlitzer succeeded his father as president of the company, remaining in Cincinnati. Farny oversaw all the manufacturing at the North Tonawanda plant. His speech shows an extensive understanding of all plant activities—not to mention an excellent memory. Most of these events happened 40–50 years earlier.

Upon Howard's death in 1928, Rudolph Jr. became president of the company. Farny took over as president in 1932 and became Chairman of the Board in 1942. He remained on the board until his death in 1972.

In 1960, the company opened a subsidiary, Deutsche Wurlitzer, in Hüllhorst, Germany. That company still manufactures jukeboxes. In the mid 1980s the American company was purchased by Baldwin Piano and Organ. They continued to make pianos carrying the Wurlitzer name. In 2001, Baldwin was purchased by the Gibson Guitar Corporation. Five years later they also purchased Deutsche Wurlitzer, and Gibson now controls the Wurlitzer brand.



Left to right:
Wurlitzer promotional material describes the Seattle Liberty Theatre
Interior view of the Liberty Theatre
Lines outside the Liberty Theatre were a regular occurrence



Wurlitzer Hope-Jones Unit Orchestra Installed in Liberty Theatre, Seattle, Wash.

SEATS 2,100. Admission, 10c. to 25c. Has a daily attendance of from 8,000 to 10,000. Moderated colonial architecture. Front of white terra-cotta, three stories high; costing \$140,000. Has ten loges, inside decorations ivory and gold, with arbor and lattice tracery on ceiling. Has an ornamental singers' balcony. The last word in attractiveness, comfort and modern ideas. Inclined planes to balconies, instead of stairways. Thousands of dollars worth of rare paintings in the foyer. Every seat a perfect view to the screen. Rest rooms, smoking rooms, writing rooms and telephone booths. Has unique heating, lighting, cooling and warming appliances. Air changed every three minutes. Automatically kept at right temperature.

See other views and further description of this theatre on following page.



(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.)

Mr. Wurlitzer:

The Seattle Liberty Theatre

The first outstanding organ; it isn't by any means the first organ we built in a theatre; that was the one that we sold to the Liberty Theatre in Seattle. We shipped that in late 1914. That was a tremendous success. The theatre was built especially as a motion picture theatre. They had no provision for an orchestra—they depended entirely on our organ for music and the theatre was quite original. You see, up to that time nearly all other theatres were remodeled theatres. And they had one feature that at that time was unusual, was a ramp to go up to the balcony instead of having stairs. Well, the theatre was such a tremendous success at the start—I'm not exaggerating in telling you this—that for three weeks the Seattle police had to take care of the crowds that stood for three blocks waiting their turn to get into the Liberty Theatre.

Well that, of course, was a great help to us, the success of that theatre, and the business grew especially on the Pacific coast. I recall that there was a theatre, so I was told, in San Francisco—it was way out on Market Street, not downtown—that it closed 23 times. Maybe they exaggerated when they told me. We put an organ in there and it was a success. It wasn't a large one. And at that time Sid Grauman, who had a theatre in San Francisco on Market Street, he became interested in our organs, and a little later on he arranged to install an organ in his new theatre in Los Angeles, called the Million Dollar Theatre, on Broadway. And that was a very successful installation.

Sid Grauman and Adolph Zukor

To my mind Sid Grauman was perhaps the greatest moving-picture showman that we have ever had. He was a most unusual character. I could tell you stories by the hour of many things he did that were very unusual. He was very absent-minded but he was very gifted. When he put on a show at the Million Dollar Theatre he had his usherettes—not men ushers, usherettes—in the costume that suited the picture. If it

was Oriental they had an Oriental costume. If it was something else, why, they wore that costume. The shows were usually on for more than one week. They were usually on for six weeks or so. And he was very enthusiastic about our organ, and he did so much to sell the idea of our organ to other moving-picture people. For instance, Balaban and Katz. Sam Katz came out there to Los Angeles; Sid Grauman made it a special chore for him to sell Sam Katz. The same thing with Mr. Zukor who was the father of the Paramount organization. And when Mr. Zukor came out he gave him a special demonstration after the show was over, and our representative out there, who was also a director of our company, Buzz Lyons, met Mr. Zukor and started to talk to him about organs for all their theatres, because they had many throughout the United States. Mr. Zukor said "I'm too busy to talk to you now, but I'm leaving tomorrow evening on the train for San Francisco. I have a drawing room and if you'll be on that train we'll talk about it."

So it was arranged that the board of directors of the Wurlitzer Company, [and] the board of directors of the Paramount



*Left to right:
A newspaper announcement prominently features the Wurlitzer Hope-Jones Unit Orchestra
Grauman's Million Dollar Theatre in downtown Los Angeles
A large movie-going crowd outside the Million Dollar Theatre
Douglas Fairbanks (seated at the organ) and Sid Grauman at the Wurlitzer in the Million Dollar Theatre*



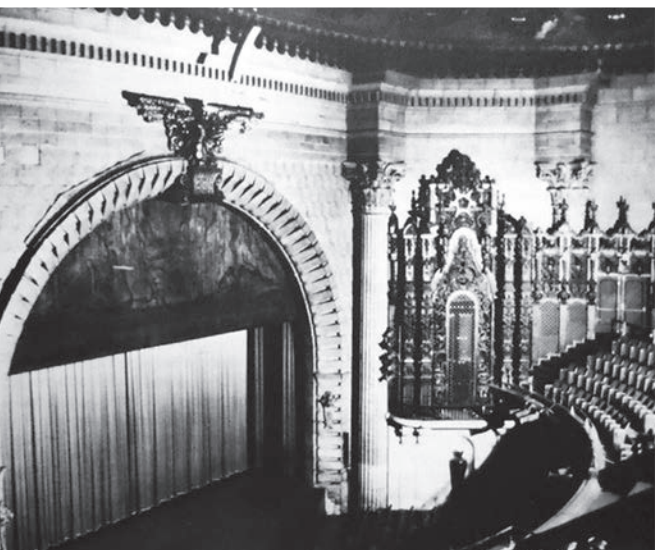
organization were to meet and discuss the buying of Wurlitzer organs for all of their theatres. Well, three of us went down. I went down; Mr. Lyons was there from the coast and Mr. Ryan, who was also a member of the board, was present. But we didn't meet with their board. We met with Mr. Connick who was running the Paramount organization for the banks because they had gotten involved financially. Mr. Connick knew a good deal about church organs. His thought was "How many stops did we have in this model; how many in that?" and we changed the subject always because that was one thing that we didn't want to discuss because, with the Hope-Jones system—the Unit system—we didn't use as many stops as church organs did. But we got the results. Well, I can make the story short: Mr. Connick said "It appears as if none of us know too much about the organs!" But we did get the orders, and we did install Wurlitzer organs in all the Paramount Theatres, and the same way with Balaban and Katz in Chicago. And as you know, Mr. Balaban is today President of the Paramount organization. And we had the business of practically all the chains—the Keith circuit, and Loew's—really all of them.

Our organs cost more than those of any other make, and there was a reason for it. The materials and the design were expensive and the workmanship that went into them. We used only the very finest grade of sugar pine first and second, and a solid mahogany or solid cherry because they didn't chip when you bored into them. And of course, Hope-Jones had laid the foundation for this quality which we believed in and followed.

Denver City Auditorium

In 1918 we installed the organ in the Denver City Auditorium. That was the largest organ that we ever built. I remember being out there when we were trying to get the contract, and Madame Schumann-Heink sang in the auditorium. Well, she was returning to Chicago the next day, but at noon there was a meeting at the Rotary Club and I met Schumann-Heink. She had a big sign across her chest saying "Baby Ernestine" so when I met her in a sleeping car that night, (in those days it took much longer to go to Chicago than it does nowadays—the trains are faster), why, I said "Good evening Ernestine!" She just stepped back quite shocked. She said "I don't remember your first name!"

I told her who I was and she knew our family in Cincinnati. She had sung there many times, and she had a drawing room. She also had her accompanist, a woman who was with her in another compartment. Well, the next morning when I got up earlier than she did, when her drawing room was being made up I said "Don't you want to sit in my seat here?" I only had a berth. And so she joined me. Well she spent the whole morning and she told me the history of her life. It was most interesting. She was a wonderful woman. She told me about each of her husbands. There were four of them! What their characteristics were, and about her present husband that she had. And she had a large number of children. And this was in February 1917. It was just at the time when Von Bernstorff had been given his walking papers by Washington because I think the *Lusitania* had been torpedoed. And we were about to break off relations with Germany, and she said to me "You know, my heart bleeds, because I have sons that are in the German army. I have sons that are in the American army" she said, "they'll be fighting each other." She, at that time had a home in San Diego, California. And so I met the one son that was with her in Denver, and she was a very warm-hearted individual. When she got on the stage, why,



Left to right:
 Interior view of the Million Dollar Theatre
 Adolph Zukor, president of Paramount Pictures from 1912 to 1936
 Barney Balaban, one of the founders of the Balaban and Katz theatre chain; he was president of Paramount Pictures from 1936 to 1964
 Internationally renowned opera star Ernestine Schumann-Heink

the audience was just with her. They knew that they were part of her, and she had that ability. She was idolized in Denver.

She was very much loved in Denver, and a very good friend of the mayor. And the mayor was the one who would decide the question of the organ. Well, we got the order for the organ, and we had a lot of problems. The organ had 50-inch wind pressure, and to get 50 inches of wind pressure the wind is heated an awful lot through the blower and the friction, and we couldn't keep the organ in tune. The temperature up in the organ chambers was 120 degrees, and Louis Lockwood, who was Superintendent of the plant spent, I believe, almost a year out there. We had the blower companies come out to help us—they couldn't do anything. He finally solved the problem in a very simple way. There was an immense volume of air, of course, blown through these blowers. He took a garden hose, turned the water on, and put it in the blower. That cooled the air immediately. The evaporation of the water brought the temperature down and we had no trouble after that.

But, there were many things like that that we'd run into. We had many problems with architects. They didn't realize the necessity of giving us the right location for our organs, so that the tone could come out.

All they thought of was the design of the theatre and the beauty of it, and we'd have to put up quite a fight, and we'd appeal to the buyer and say "Now do you want to buy an organ from us and pay that much money, and then get only 25 or 50 percent results? That's what's going to happen if you don't let us have proper openings to the tone that comes out of the chambers." Well we fortunately won out in, I think, almost all the cases.

Early Organists

One of our early problems was finding men to play our organs. You see, church organists didn't know how to play a theatre organ and follow the music, you see, in the early days. The films were silent and they had to depend on the music to interpret the picture. So we tried to train people to play our organs, and gradually, of course, the famous names developed, that really did interpret what could be done with the Wurlitzer organ as well as the other makes of organs. (I don't wish to slight the competition!) Names that I know most of you know. Jesse Crawford is, I think, the best known of all of them. He played here in Buffalo for Mike Shea at Shea's Buffalo Theatre. Albert Hay Malotte had played for

Mike Shea at Shea's Hippodrome. He's the composer of "The Lord's Prayer." And there were many others. Henry Murtagh was the man that opened the Liberty Theatre in Seattle. He was followed by a very brilliant man, Ollie G. Wallace.

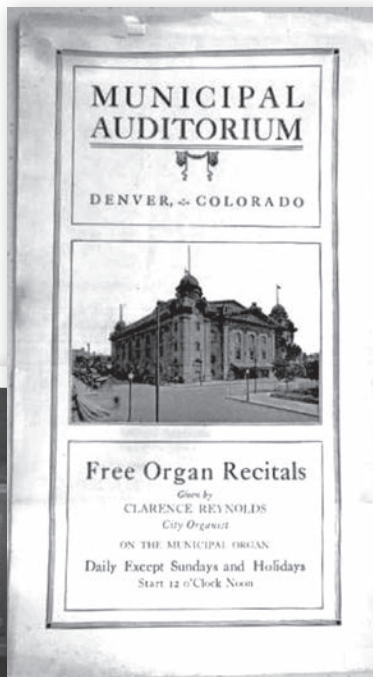
And I might tell you a little more going back, of some of the failures. We put an organ in the New Pitt Theatre in Pittsburgh where there was a regular stage show. Unfortunately the Ohio River got higher than it should and entered the theatre and the organ was drowned! So that ended rather unfortunately, but that was one of the many experiences that we had, and disappointments.

Roosevelt Memorial Park

Perhaps the most powerful organ that we ever built was for the Roosevelt Memorial Park Cemetery, and they wanted the organ powerful enough so that it could be heard for a mile or two as the funeral procession approached the park. And that, also, was built on 50-inch wind pressure on several of the stops. And that organ was played by rolls as well as having a console so it could be played by hand. I do want to mention something about the roll attachment. We made two different rolls. One had 160 holes



Left to right:
John Philip Sousa's band performs at the Denver Auditorium in 1921. The auditorium could seat 12,000
Margaret Wilson (daughter of President Woodrow Wilson) singing at the Denver Auditorium Organ Dedication in March 1918



Left to right:
The Denver Auditorium presented daily organ recitals by organist Clarence Reynolds
Jesse Crawford at the 4/36 Wurlitzer in the New York Paramount Theatre



in the tracker bar cross-wise; the other one had 105, and we were building organs for homes, most of them with the smaller roll. This larger one has never been duplicated. With 160 holes cross-wise we operated 340 different things, either keys or stops. Now the way we did that was that, for ten of the holes there were ten vertically as well as cross-wise. One was a firing hole, and depending upon which one of these holes was passing over the bar of the hundred (you see there are ten times ten) why that would fire back on any number of them.

And in that way we were able to play this organ as a two manual organ or a three manual organ at times. And we had an organ in the studio. That was not the whole thing. We had a perforating machine so that when the organists, and Jesse Crawford for instance recorded for us, played, one minute after he'd finished playing, we could play the roll back for him and let him hear what he had done. And in those days there wasn't the tape that we have today for an organist to hear himself play. And nearly every one of them that came here to record for us, and we had many prominent organists come, they were all quite astonished to hear themselves play because

the organist doesn't hear himself when he's at the console—he's busy playing. And I know one of them, perhaps more than one did it, he said "Give me that roll." He just tore it up. I wouldn't do it again. He wasn't happy with what he had done.

One of my great regrets is that we didn't keep all this, but the depression came along and we sold the organs, and the recording organs, and all the equipment that we had and didn't keep it. I wish I had it today. It was a question of our survival during the depression.

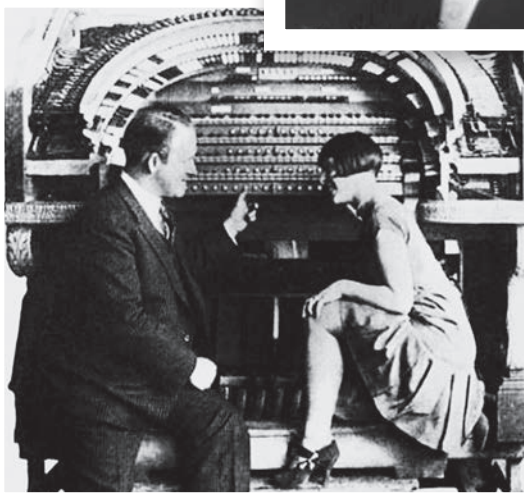
Radio City Music Hall

As many of you know, we installed an organ in Radio City Music Hall and that is the largest theatre organ that we built. And it's used today in all of their shows. Radio City, when they purchased that organ from us, purchased not only one but four organs from us. One for the Music Hall, a large four-manual organ upstairs above the theatre for the organist to practice on so that they could practice what they were going to play in the show. And then they had an organ in the Rainbow Room which was the restaurant on the top floor of Radio City. Then they built a theatre just across the

street from the Music Hall on Fiftieth Street and they installed an organ in there. That one, however, has been discontinued, so it's no longer there. I am happy that Radio City continues to use the organ.

When talking pictures came along we realized that the days of the theatre organ were approaching an end. Our businesses continued in other parts of the world. We did quite a business in England, in Australia, in fact in most of the countries of the world. Some in Germany, a few in France, one in Spain, one in India, in Japan. I believe that is still in use. It's in one of the large department stores there. Business, however, dwindled. The Radio City Music Hall was one of the last organs that we built in this country for a theatre, but we kept on shipping abroad. Then the war started in '39 and that was the end of the export business. Even though there were talking pictures, they continued to use the organs in England. In this country they didn't to any great extent.

I imagine that many of you may wonder why we didn't continue in the pipe organ business. The main reason is that our costs were so much higher than those of church organ builders, that we felt we had no



Left to right:

Albert Hay Malotte at the Metropolitan Theatre, Los Angeles, California

Organist Henry B. Murtagh shows the inner workings of the Brooklyn Paramount Wurlitzer to his sister Jessie. (Brooklyn Magazine; November 1928)

Organist Oliver Wallace in a publicity shot from the 1920s

One of several freight cars used to transport the 4/17 Wurlitzer to Roosevelt Memorial Park in Gardena, California.



chance of selling to churches. They couldn't afford to pay the price that we had to charge. Furthermore, we had the antagonism of 99-plus percent of the church organists of the United States. They didn't like the unit system; they didn't like the theatre organs. Many of them, I think, have been converted since then, but I am sure that there are a lot of them that still feel the same way. And those were the reasons that we didn't carry on with the business. To my mind it was a wonderful business. I mean it was fascinating. We had a marvelous crew of men. They were devoted artisans and they put their hearts and souls into the work.

New Theatre Openings

In building organs for theatres, it was always a problem to have that organ there for the day of the opening, and that was sometimes difficult. I recall one instance where our men worked for 35 hours without sleep in order to get that organ finished and packed and expressed. We had to send it by express so it would be there for opening day. And those openings were always a trying time, because we installed the organ when they were still doing plastering work and all the kinds of other work, and dust

and dirt, and, you know, that's one thing that doesn't agree with an organ, is dirt. It causes ciphers. And a cipher, of course, is terrible when the audience is there. To hear that pipe squealing that shouldn't squeal. And so, I always avoided openings. I didn't go!

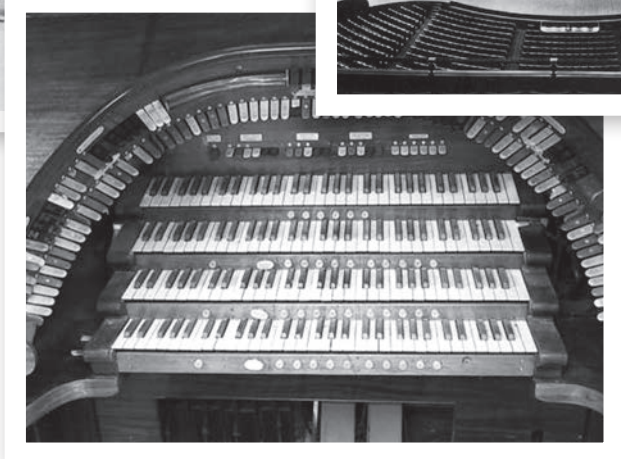
Factory Craftsman

I feel that it may be of interest to you to have me read a list of the people that came from Elmira in May 1910. There was Fred Smith, Dave Marr, James Nuttall, Joe Carruthers, Harry Carruthers, John Colton, Earle Beach, Gus Garrickson, Jack Hirst who was in charge of the metal pipe department. James Nuttall, I forgot to say was the head voicer. John Badger, Charles Russell, Carl Johnson, Gus Noterman and his son Gus. And then a Mrs. John Linhares who came up from Elmira to teach our women and girls how to do this intricate work on the Hope-Jones organs, because we ran all our own cables, and every organ that was built, the cables were different, so we had long tables that we'd run these cables on, and form them out in advance, and of course, our drawing office had to lay everything out on paper before it was built,

and that was an intricate part of the work, and very important.

Then there were many men who came a little later on that weren't here originally, and I do want to mention the names of some of them. There was W. Meakin Jones, no relative of Robert Hope-Jones, but he had been associated with Hope-Jones in England. He came over in 1912. Louis S. Lockwood took over as superintendent when some of the other men left because a number of these men melted away from us between the time that we moved them up here and the time when Hope-Jones died. So Lockwood was responsible for a great deal of the success of our later work, and he was responsible along with Howard Maver for developing the roll system and this marvelous tracker bar.

I forgot to mention this tracker bar. You see, with paper you had the problem that it shrinks and expands according to the humidity. This tracker bar had two cuts in it. And there were two small leaves on the side of the tracker bar. If the paper expanded those leaves were pushed out and electrically the tracker bar would open up. It couldn't open very much of course, because otherwise your music wouldn't



Left to right:
Radio City Music Hall in New York City; 4/58 with twin consoles
Many employees of the Hope-Jones factory in Elmira went on to develop the Unit Orchestra at the Wurlitzer Company. These included James Nuttall, Gus Noterman, JJ Caruthers, Fred Smith, Earl Beach and David Marr

Left to right:
The building housing the organ at Roosevelt Memorial Park. The "world's mightiest organ" was played from a console located in the bunker at left
The Roosevelt Memorial Park console (Photo courtesy of Mike Friese)

track. It opened up just enough so that it would not cause any trouble. And then if the paper shrank again, why, the bar would come back to the correct size, with just a tiny fraction of an inch that opened up, each one of these slots. Howard Maver helped to develop that and I regard his work very highly.

There was Manley Cockcroft who was with us. Fred Wood, Walter Berry, David Arthur who was one of our voicers. Tom Ruggles succeeded with being the chief voicer, and I always felt very indebted to him for what he did for us because he carried on the Hope-Jones type of voicing and, the most important factor, he trained the young men to follow—something that the original voicers didn't want to do. They didn't want to teach anybody. They wanted to keep it a secret art, and the business was expanding too much. We had to have more voicers. There was Bob Shreeve: he succeeded to management of the metal pipe department after Jack Hirst left us. Louis Markowitz was with us. Elmer Godfrey for many years was in charge of our drawing office. And I'm very grateful to all of those people who helped us and who did such a marvelous job in building the Wurlitzer organs.

Notable Organists

I am also very grateful to all the many organists who made it possible for the Wurlitzer organ to achieve fame, and they did a wonderful job. You know Jesse Crawford, his wife Helen. There was Eddie Dunstedter. One of the early ones was Henry Murtagh. There was Dick Liebert who was the head organist at Radio City Music Hall. And Milton Charles, Clarence Reynolds—he was the organist at Denver and had been the organist at Ocean Grove. And there was C. Sharp Minor, who was a great showman but a poor musician. But he really did show off the organ and people liked it. Carl Pullman here in Buffalo, and Tom Grierson from Rochester who played here in Buffalo and is one of our very good friends. I am grateful to all of them, and please don't feel offended if I didn't mention the name of all of them that helped us so much.

I want to thank especially the Wurlitzer "widows" because I know it took a lot of patience and help from the wives of the members when they purchased an organ and installed it. And without the support of their wives it couldn't have been accomplished. Many of them helped with the actual work and all of them showed

patience. And this applies not only to Wurlitzer widows but to the wives of all members, whatever make of organ they may have. And my appreciation to all of you for your patience and your loyalty. And of course, my very great appreciation goes to all of you who have purchased theatre organs. Naturally I appreciate most of all purchase of the Wurlitzer organs from theatres, so that these are preserved because otherwise their lives would have been very short, and the present generation would have forgotten them.

I can't close without thanking Ben Hall for the marvelous book that he wrote, "The Best Remaining Seats" and the study that he made of the early history of the motion picture industry. I think that was very important to preserve for future generations.

Thank you.

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

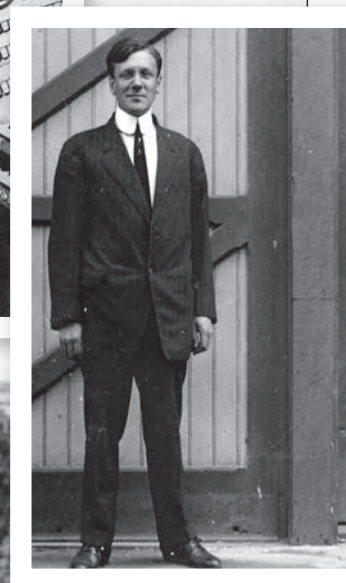


Left to right:

Women running cables and wiring relays at the Wurlitzer factory

Organist Eddie Dunstedter

Organist Clarence Reynolds, organist at the Ocean Grove Auditorium and the Denver Auditorium (Photo courtesy of the Historical Society of Ocean Grove)



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FIRESIDE CHAT WITH LYN LARSEN

An Intimate Look at Lyn Larsen's Career

INTERVIEW BY HENRY HUNT
(FOREWORD AND CONCLUSION BY T. WILSON)



From top:
An early publicity photo of Lyn
(Photo courtesy Henry Hunt)
Lyn at about five years old

(All photos courtesy of Lyn Larsen unless otherwise noted)

Many readers are quite familiar with the brilliant musical career of Lyn Larsen, a “Master of the Organ” who maintains his stature as a premier theatre organist worldwide. In 1994, the American Theatre Organ Society named Lyn Organist of the Year and inducted him into their Hall of Fame (the youngest person ever inducted). Lyn was the first theatre organist to have a compact disc released by a national recording company (Pro-Arte), and subsequently released many more CDs, one of which attained position in the top ten of music industry’s widely-respected Billboard magazine. Lyn has played at the Hollywood Bowl, Radio City Music Hall, and many other world-famous venues. Besides performing, Lyn has been in high demand for his consultation in the tonal design and organ layout of both new theatre organ installations and the restoration of historic instruments all over the United States.

Many have been curious about how Lyn’s career started: what inspired him to play the theatre pipe organ; what his inspirations and challenges were; and more. Henry Hunt conducted a recent interview with Lyn and shares it with the readers of Theatre Organ in this article—and who better an interviewer, as Henry has been a friend and associate of Lyn (personally and professionally) for over 40 years, including concert management for Lyn.

HH: When was the first time you recall playing a musical instrument?

LYN: When I was between 2½ and 3 years old. It was a piano at my grandparents’ house. My older brother had started taking piano lessons and I wanted to try the piano and see what it sounded like. I found that I could imitate his lesson after listening to him practice, and so my grandmother talked the teacher into starting me with lessons even though I was only 3½ years old by then. Incidentally, the piano was a 1915 Newman upright which I still own today.

HH: I heard that that you and your brother did all you could to avoid going to your music lessons.

LYN: Our teacher was the classic stereotype of the 1940s and 1950s piano teacher; a single lady, around 50, rather plain, a fairly serious and severe disposition, and with no tolerance of anything remotely romantic like Ravel or Debussy...let alone popular songs of the day. My grandmother would drive us to our lesson every Saturday in the mid-morning, and her car was a 1949 Chevrolet sedan that had a radio but few other options. For several Saturdays in a row, my dear grandma would come out to the car, all ready to head to downtown Santa Ana, only to find that her car wouldn’t start.

I’m not proud to admit that my brother and I had made a discovery. If we went out to the car an hour or so before the time to leave, and pushed all three cigarette lighters in and turned on the headlights (which couldn’t be seen), then we could successfully run the battery down on the poor old Chevy! But my grandfather got wise to us pretty quickly, so that ended our only escape from the clutches (and the Clementi sonatinas) of Miss Lenore Tompkins.

HH: After your piano lessons, who introduced you to the organ, and when?

LYN: Downtown Santa Ana was a fairly small area of only about five or six square blocks in the early 1950s, and I would go into downtown after piano lessons, or sometimes after seeing a matinee at the Fox West Coast theatre.

I found a rather good-sized music store called Schaefer Music Co. In addition to the usual sheet music, band instruments, and other accessories, they had become the dealer for the relatively new Conn electric organs for homes. I was fascinated by looking at these new instruments. They certainly had more keyboards than my upright piano; and in addition to various colored tablets that moved, they had giant

keys sticking out from them on the ground. Overseeing this department was a very kind, friendly, and patient lady named Evelyn.

Instead of shooing me out of the store, Evelyn took the time to show me around the various parts of the organ console where I learned that it had manuals, pedals, stop keys and an expression pedal. Evelyn taught me the very first popular song that I ever played on the organ: "Meet Mr. Callahan." I was seven at the time, and immediately began learning as much as I could (on my own and with the help of Evelyn at the music store) about how to play the organ and learn all of the controls on it.

HH: When was the first time that you heard a theatre pipe organ?

LYN: I guess "technically" it would have been summer of 1958 when I purchased an LP record of Ashley Miller at Radio City Music Hall. We didn't have a very good record player, and so my main focus was on the wonderful arranging and harmonization that was developed in each piece. But then around 1960, a neighbor lady noticed a small ad in the newspaper that said there would be an "organ concert" in a week or two and she asked if I would like to go with her to the concert. Well, it turned out that it was at the Rialto Theatre in South Pasadena, and the organist was George Wright. Aside from the incredibly inventive arranging and phenomenal technique of GW, I was almost literally knocked over by the warmth, depth, and range of the sounds that I heard coming from somewhere in the walls of that theatre. I never would have guessed that only seven years later, I would actually be playing that very Wurlitzer pipe organ for a very kind and tolerant audience!

HH: When was your first public concert?

LYN: Even though I had played a number of small events between 1957 and 1963, such as presentations for organ clubs at music stores, serving as organist for a Lutheran church for a short while in 1958, playing for a large west coast dog show at the Santa Monica Civic Auditorium on a Hammond, and occasionally sitting in at a restaurant or lounge on a Hammond, my first actual concert on a theatre pipe organ, with an audience sitting down and listening, was in December 1964 at the Wiltern Theatre in Los Angeles.

The concert came about through the efforts of my friend Neal Kissel, who drove me down to the Wiltern Theatre on Saturday

mornings so that I could hang around the volunteer crew as they were working on the Kimball organ. When it was near time to quit, they would let me try out the Kimball and learn my way around the console. After a while, someone must have decided that I was good enough to be presented in a Sunday morning concert for the Los Angeles ATOE chapter. Over the next three years, I would play at a number of places (mainly west coast) such as Orange, City of Commerce, South Pasadena, Indio, San Diego, Santa Ana, Fresno, San Francisco, and even a three-month engagement on a Wurlitzer pipe organ in the Republic of Panama.

HH: Who introduced you to George Wright?

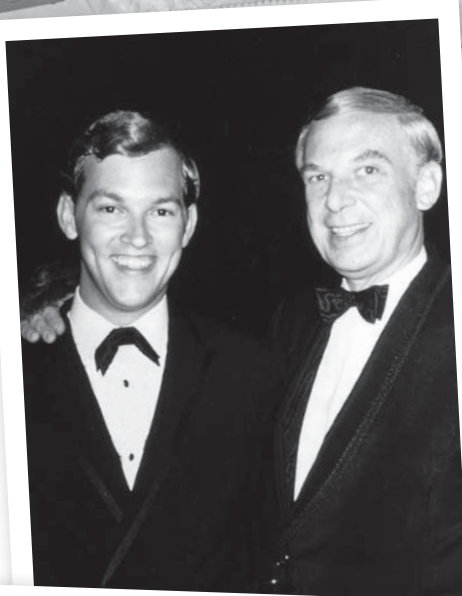
LYN: A very dear friend of mine named Olive Pepiot. Ollie and her husband Les were members of ATOE and they also tuned and took care of a number of pipe organs around the greater L.A. area.

In about 1966, I attended a concert played by George Wright at the Crown Theatre in Pasadena. By then I had heard a number of his concerts (including at the Rialto Theatre) and on this evening I happened to be visiting a little later than usual in the lobby of the Crown. In typical "fan" fashion, I think I said something to Ollie like "Gee, what kind of person must George Wright be, to be so creative and inventive, and make everything look so easy!" Ollie gave me kind of a serious look for a moment, and then said "stand right there and don't move until I get back," and then she walked back into the theatre. In a few short minutes she returned to the lobby with her hand gripping George's elbow and propelling him along beside her. She came directly up to me and said "Lyn, this is George," then she looked him in the eye and said "George, this is Lyn. He's a very nice young man, he's a very talented new young organist, and the two of you should know each other...now talk!"

I didn't know it then, but Ollie Pepiot was one of the few people in the world that could talk to George like that, and he would listen to her and not argue. So, I guess George and I initially met whether he wanted to or not. We actually did start visiting and got to know each other better, and developed a friendship over the years that followed.

HH: Were there any early jobs where you weren't involved in playing music?

LYN: During high school, I was already playing Hammond organ in the lounge



From top:

At the Avenue Theatre, 1967, with Ed Stout, Jim Roseveare, and head usher, Alex Santos

Lyn with George Wright at the 1968 ATOE convention in Los Angeles

L-R, Carlo Curley, Lyn, Henry Hunt (Photo courtesy Henry Hunt)



From top:

Lyn at an Allen classical organ, circa 1965

L-R, Dwight Beacham, Steve Markowitz, and Lyn with the Allen LL-324Q, designed by Lyn

Lyn's 1933 Packard, with Henry Hunt (Photo courtesy Henry Hunt)

Lyn on the bench at Organ Stop Pizza, circa 1973

section of two different restaurants near where I lived, but right after graduation I wanted to move out on my own. I knew I still wanted to eat, and so I first answered the telephone at a small independent mortuary in the Lincoln Heights section of L.A.

After that, I worked awhile for a friend named Ron Hast who owned a business that would provide any vehicles needed by mortuaries around the greater L.A. area. Sometimes I drove a limousine, sometimes a hearse—and yes, sometimes a “first-call car.” That is where you go out and pick up Aunt Martha after she has passed away and take her to the mortuary involved. I also worked awhile for the Suzuki motorcycle company in their mailroom. I stuffed warranty literature into a big envelope that was then sent to new owners of Suzuki motorcycles.

HH: At some point you moved to San Francisco. What was the first most significant organ you played while in San Francisco?

LYN: Well, even though I played a chapter concert for the ATOE group at the Orpheum Theatre on the Morton organ (I think around 1965), and then I moved up to San Francisco in 1967 to play weekly at the Avenue Theatre (thank you Ed!), the first most significant theatre pipe organ that I played in the city was the San Francisco Fox Theatre Wurlitzer! It was after the second “closing” concert that I heard George Wright play, at midnight, and with a full house of 5,000 persons. At the end of the program, word started going around that Tiny James had arranged with the theatre manager to set aside some time for a few people to try the Wurlitzer if they wanted to...after George had left the building! I certainly hung around, and somehow I was allowed to try the organ for about four or five minutes that night. Wow!!

HH: Did you have an opportunity to meet Richard Purvis at that time?

LYN: No. Around 1962 my good friend Gary Coleman and I started to go up to San Francisco just before Christmas to attend a concert that we had heard about. This was the annual “Carol Vespers” concert at Grace Cathedral, featuring the music of Richard Purvis, with Richard conducting, assistant organist Steve Loher at the Æolian-Skinner organ, the men and boys choir of the cathedral, and the string section, harp, and tympani from the Oakland Symphony.

Somehow we got up our courage to say hello to Richard after the program, but it was a few years later that I got to know Richard better and began a friendship with him that lasted the rest of his life. He could be rather gruff in person if he was working and couldn't be interrupted, but when you got to know the person inside, he was a marvelous, kind, warm, and generous man with a great sense of humor.

HH: After playing at the Avenue Theatre and living in San Francisco in 1967, what brought you back to Los Angeles?

LYN: I had decided to move back to continue to live with Bob and Ruth Carson (my “adopted” aunt and uncle) at their leased home in Hollywood. It was a house built in about 1955 by character actor Joseph Kearns (of *The Jack Benny Show*, and “Mr. Wilson” on the *Dennis the Menace* television series). The house had a very fine Wurlitzer pipe organ installed in the living room. I started to do more record albums, and thanks to the generosity and encouragement of George Wright, I was occasionally hired to substitute as the music director for the television soap opera “General Hospital” at the ABC studios in East Hollywood. While in Los Angeles, there was a lot of opportunity for me to experience different aspects of the music business and to continue to grow musically.

HH: How did you end up going to the east coast and meeting Virgil Fox and Richard Torrence?

LYN: Strangely enough, it was by going to an AGO regional convention in Denver in 1968. It was there that I met Richard Torrence (Virgil's longtime manager), who was both a very shrewd and talented businessman, and a guy with an incredible sense of humor. We had a great time visiting. Richard invited me to come to Englewood, New Jersey to visit some more and to meet Virgil Fox.

An interesting sidebar is that when I told Richard that I would soon be playing in Detroit, he made me promise that I would keep phone numbers that he wrote down, and that I would call up several friends of his including you [Henry Hunt]. I kept my promise to him, and when I was in Detroit to play at the Senate Theatre, I phoned you, we met in person, and it ended up being the start of a wonderful friendship and association, both personally and professionally. That was 44 years ago!

HH: Thank you Lyn. Who were your teachers, and did you ever formally study the classical organ and its music?

LYN: Well I couldn't ask my first piano teacher (Miss Tompkins) anything about the organ. She thought that it was a useless and low-class instrument, and she forbade me to take any lessons if I still wanted to study classical piano with her. So, I just stayed quiet about any interest in the organ, and continued to explore on my own.

I guess that my first organ instruction would have been from Evelyn, the manager of the Conn department at the music store. Then during high school, I received a lot of help, coaching, and tips about modern harmony and arranging from a terrific organist who played at various restaurants around our area. His name was Paul Estes, and he was much more advanced and inventive than the run-of-the-mill lounge organist of that time.

After high school, I went to work for Mr. Jim Corcoran who was the Allen organ dealer for all of southern California. He had just opened a new store in a very lovely new shopping center located in north Santa Ana.

There was also a very talented classical organist who used studio space at the store to give lessons there several days a week. His name was Charles Shaffer. He was in his early thirties, had a great laugh and a big smile, and we became friends. By then I was realizing that my inner love of music was for the warm, romantic, expressive—and yes, dramatic—styles; the kind of thing that I would hear played by my idols like Richard Purvis, George Wright, Virgil Fox, Dick Ellsasser, Vladimir Horowitz, Isaac Stern, and others. But Charles specialized in teaching a fairly pure baroque style of classical organ. I studied with Charles Shaffer for most of a year because I realized that if I wanted to interpret classical music in a way that was thought of as “breaking the rules,” I needed to know and understand what those rules were.

Three or four years later, I would also be lucky enough to get some coaching from both Richard Purvis and sometimes from George Wright if he was in the right mood. Oh, and one time Virgil Fox was with me somewhere I was playing, and he gave me a very good coaching session about the importance of maintaining an even and unrelenting drive with tempo, including the precision of what he called “square corners” to each measure. I know it sounds a little “out there,” but he was right.

HH: When did your interest in the technical and design aspects of the organ first come about?

LYN: Not long after I began playing the theatre pipe organ, I also became fascinated that so many little parts and components could all work together, one after another, and yet respond almost instantaneously when you pressed a key down. Early on, it was George Wright who really stressed the fact that I should learn what makes every part of a pipe organ work, and that I should know how to fix anything myself if necessary.

I also found myself looking at various instruments that I played with an eye to “why does this organ sound warmer or richer than that other one?” Or, “why can I play cleaner and crisper on this organ than on the last one I played?” I started to understand the elements that went into making an organ that was (to me) an ideal vehicle with which to express the musical ideas that I could create.

Over 30 years ago, I started to work with Mr. Ken Crome (of the Crome Organ Co.), helping first with the regulation and tonal finishing of pipe organs, and then preparing a lot of the stoplists and console layouts. After seeing what ideas worked more successfully than others, I began suggesting chamber layouts, rank positions, and winding specifications for a number of organs.

I later began working with my incredibly talented friend Dwight Beacham (at the Allen Organ Company) and helping with the design and final sound of the digitally sampled theatre organs that were being developed. After many years of working with Dwight, I was completely surprised when he handed me a blank piece of white paper and said “Here...we want you to design a new, large, three-manual theatre organ. We want you to pick out the sampled sounds that we use in it, and we want to put your name on it as part of our Signature Series of organs.” I am very proud of that instrument and very grateful for my association with Dwight and the Allen Organ Company.

And finally, there are two technical innovations in use on many organs being played today of which I am the very proud (and mostly unknown) co-inventor. First, the concept of being able to set a “range” of stops that will then be affected by a certain piston, was developed by me and my longtime friend Al Young. It first existed on a combination action designed



Bill Brown and Lyn Larsen

A late-1969 publicity photo with Bill McCoy of the Thomas Organ Company, who supplied the electronic organ for Lyn's tour to Australia in 1970

Lyn Larsen (right) with long-time friend and notable supporter of theatre organ, Marian Cook, standing next to Daniel Roth at St. Sulpice in Paris (Photo courtesy Henry Hunt)

Young Lyn at an early vintage Allen organ, date unknown (Photo courtesy Henry Hunt)

and hand-built by Al around 1979 or 1980. The “range” concept is now used by virtually every maker of solid-state or computer control systems for pipe organs. The second innovation is the “Symphonic Persian Cymbal,” which I designed with the assistance of Al Young and Ken Crome, and which is built by the Crome Organ Company.

Even though I am doing very little performing these days, I am still involved with several consulting projects involving organ design and layout, including a large concert hall project in the Boston/Cambridge part of Massachusetts.

HH: Does anyone that you worked with stand out in your mind as memorable or interesting over the years?

LYN: Oh yes. Early on (through my friendship with Paul Beaver) I met some of the great Hollywood studio musicians like pianist Claire Fisher, harpist Gail Laughton (who dubbed in a lot of Harpo Marx’s music solos for films), Bob Moog (inventor of the Moog synthesizer), and Henry Mancini (I got to play the “organ overture” section of his show at the Shrine Auditorium, and had a nice chat with him backstage).

When I was doing more television work in Australia in 1968 and 1970, I got to interview both Edith Head (in charge of costume design at Universal Studios) and the terrific romantic singer, Johnny Mathis. I also got to spend about a half hour one evening chatting with the great silent screen film star, Lillian Gish, about the art of playing for silent films (including some in which she starred).

Other wonderful moments: Chatting with Itzhak Perlman when we were each rehearsing in different rooms of an arts center; meeting character actor Jack Klugman; visiting with Kay Gable (Clark Gable’s last wife) while we both ate lamb chops together; having the gorgeous Rhonda Fleming cup her hands around mine while we held a hot cup of coffee, trying to warm up before a performance at the Hollywood Bowl; working at a private party with Art Linkletter (a very nice man); trying to work with a very drunk Rudy Vallee (definitely not a very nice man!); visiting with Jim Henson (Muppet creator) on a long plane flight once over the Pacific ocean; staying overnight (!) in a nunnery with Henry Hunt in northern Michigan; and so many more.

HENRY: How did you end up in Salt Lake and then in Phoenix where you lived for quite a while?

LYN: After I had lived in Hollywood with Bob and Ruth Carson on and off for about four or five years, I bought my first house in the Nichols Canyon section of the hills above the Hollywood Bowl (that was in 1970 and ’71). For some reason I was starting to realize that the overall “feel” of Los Angeles just didn’t seem to be my cup of tea. I made a decision to be open and available to what the universe might put in front of me.

I sold my house, put all of my furniture into storage (there wasn’t much), called up my friend Larry Bray in Salt Lake City and said “how would you like to put up with a house guest for maybe a couple of months?” Larry just laughed and said “sure, come on over.” So I packed everything I needed into my 1933 Packard and drove to Salt Lake City.

In February 1973, after I had been there for several months, I received a phone call from my good friend Bill Brown in Phoenix, Arizona. Bill had just opened his first Organ Stop Pizza restaurant, which had taken off like mad and was doing gangbuster business. Bill wanted to know if I would be willing to come to Phoenix to play a three-week “substitute” engagement for him while his regular organist took three weeks off to perform a few programs and take some vacation. I told Bill that I’d be happy to fill in (with no thought of ever staying in Phoenix). So I flew there on Sunday, March 3, observed the operation of the place that evening, and then started playing on Tuesday, March 5, 1973.

The vacationing organist decided, at the very last minute, to tell Bill that he wouldn’t be coming back. Bill offered me a very comfortable and very generous setup to become the featured organist, and I ended up playing nightly for Organ Stop for five years, and living in Phoenix for the next 38 years. In the immortal words of my dear friend Ralph Wolf, “Go figure!!??”

It is important to note that Lyn is moving away from performing regularly, and this upcoming 2012 ATOS Annual Convention may be one of your last opportunities to hear Lyn Larsen perform.



From top:
Lyn and Johnny Mathis
Lyn at the Wilson Theatre,
Fresno, California

What's Wrong with This Picture? An Update

In the July/August 2011 issue we showed a picture of a C# bar from a Robert-Morton Marimba with the word "NAGAED" stamped on it for the "What's Wrong with This Picture?" feature. Our responses were reported in the September/October issue and, as it turns out, none of them were correct.

We don't know of anyone with more extensive knowledge of Robert-Morton than Clark Wilson, and in mid-February we received this note from him:

"I might be a bit slow on the uptake here, but I was browsing through the magazine from a couple of issues back and came across the Nagaed question. I don't know if that was ever answered fully but here is the situation on it.

"Nagaed was a style of bar and model of instrument that Deagan manufactured; it was not a mis-spelling. It denoted a particular type of bar and (I suppose) followed the company's pattern of coming up with interesting instruments and

names. Have you ever heard of or seen a Nabimba or an actual Reveille Harp? Anyway, the Nagaed bars are listed by name in early Deagan catalogs and are, obviously, Deagan spelled backwards. This also seems to have been something that was done "back in the day" fairly frequently, Austin Organs having produced a string stop called a Nitsua, etc. Maybe Allen [Miller] could tell us more about that.

"At any rate, the Nagaed was a product, not a mistake."

This sent us to the internet where we found a website, www.deaganresource.com, which contained a wealth of information on the J.C. Deagan company, whose mallet-percussion instruments were favored by organ builders.

We found a product line called the "Nagaed Marimbaphone." Following a link in the description took us to this tidbit:

"Nagaed" (Deagan spelled backwards), was used to identify Honduras rosewood meticulously selected for uniform resin density, quarter-sawed grain, color, and overall perfection for tone bars of superior grade models of xylophones, marimba-xylophones, marimbas, and marimbaphones.'



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A Most Unusual Organ

BY BRUCE NETTEN (Photos by Bruce Netten)



It was always known that the organ in the Town Hall in Stoneham, Massachusetts had an unusual heritage. Legend had it that it was assembled by Wurlitzer out of two organs that they had repossessed. This may be true, but there is actually much more to its history than that.

The 2/14 Wurlitzer was originally installed in 1930 in the WNAC (now WRKO) radio studios in the Buckminster Hotel, near Fenway Park in Boston. This appears to be the largest 2-manual organ Wurlitzer ever delivered. When WNAC replaced it with a bigger organ, Ralph Patch, owner of the E.L. Patch Cod Liver Oil Company, purchased the Wurlitzer and donated it to the Town of Stoneham. Its dedication, on March 19, 1942, was considered so important that it filled the entire front page of that week's *Stoneham Independent*, a copy of which is still in existence.

Stoneham is a suburb ten miles north of Boston. The Town Organist is an official of the Town of Stoneham, charged with maintaining the organ and continuing the long tradition of playing it before town meetings, which are held at least twice a year to discuss and vote on the town budget, major expenditures, zoning and bylaw changes. Cable broadcasts of town meetings now begin when the organist starts playing. The importance of the organ to the town is such that, when the Town Administrator collected most keys to the town hall, the Town Organist and the organ technician were invited to keep theirs. The organ is on the ATOS' Registry of Significant Instruments, level 1, unchanged since its installation in the town hall 70 years ago.

From the 1940s through the 1970s, America's great theatre organists played concerts on this organ, excerpts of which are broadcast on Theatre Organ Radio, and there is a recording of Ray Bohr playing this organ on YouTube. It was the club organ of the Eastern Massachusetts Chapter of ATOS for its first 20 years, until they installed their chapter-owned organ in Babson College in Wellesley, Massachusetts.

In recent years the organ had deteriorated to the point that it was barely playable; there were dead notes in every rank. None of the percussions worked, nor did the swell shades. It could not be controlled whether tremulants were on or off. The combination action was unreliable, as the 12-volt generator was putting out less than 8 volts.

When technician John Phipps became available, the town, though financially strapped, found the money to begin the restoration. Upon opening up the organ we were surprised to find that most of it was original, having never been worked on before. The organ was found to be in much worse shape than suspected. It was a wonder that it played at all.

Working on the organ has uncovered much surprising information about it. The organ's origin turns out to be much more interesting and mysterious than had been originally believed. While for each answer more questions are generated, this is the story of what has been learned so far.

According to Peter Beames' Wurlitzer opus list (www.theatreorgans.com), one of the two predecessor organs was Opus 1602, a 2/4 Style B Special originally installed in the Windsor Theatre in Brooklyn, New York, in 1927. The other, according to that website, was Opus 1742, a 2/8 Style 190 built for the Empire Theatre, also in Brooklyn, and also in 1927. Both organs were repossessed by Wurlitzer and re-sold to WNAC, although the exact circumstances surrounding the merger of the two instruments, plus the other additions, remain somewhat murky.

The 14-rank organ's relay is actually two relays ganged together, with more along the side wall. One of the relays is indeed marked

1602. However, the other is marked 775. Opus 775 is reported by Beames to be a Style B destined for the Liberty Theatre in Sumner, Washington, in 1924. This presents two quandaries. Both of those relays should thus be four ranks, but 775 is actually eight ranks. Also, what parts of the organ, if any, are from Opus 1742? The relay along the wall has no markings on it suggesting its origin.

The console is a modified Style H. In the combination action we were surprised to find the original zephyr skin, which Wurlitzer stopped using in 1926—a year before the presumed predecessor organs were built. Deeper in the console we found it marked Opus 1442, “Proctor’s 58th St.” That this organ, a Style H Special, was built for the Proctor’s 58th Street Theatre in New York City in 1926 is curious, as Cinematreaasures.org indicates that that theatre was not constructed until 1928. That website gives no indication of a prior theatre of the same name. What happened to the original B and 190 consoles, and what happened to the rest of the Style H?

The Glockenspiel is marked “Style E,” so it obviously came from yet another organ.

There are many other curiosities about the Town Hall organ. In addition to having 10 combinations for each manual, it has 10 general combinations, with the setter board in the blower room next to the relay in the basement, where its distance from the console and poor lighting conditions make it so difficult that we change those combinations rarely. The organ has second touch on both manuals. These two features are very useful in playing a two-manual instrument.

Having a 2-manual console on an organ of this size limits its unification, resulting, among other things, in the inability to access the top octave of the main Tibia.

At most, nine of the 14 ranks could have come from the two Brooklyn organs. The source of the others, so far, is unknown.

This must be the smallest organ Wurlitzer built with two Tibias, one in each chamber.

Instead of a Kinura, the organ has a Krumet.

The Post Horn is in the main chamber, while the solo chamber contains the softest rank. The setter board pins labeled Saxophone control the Post Horn, suggesting those ranks were apparently swapped at some point after delivery, being the only change made to the organ.

Because of lack of space on the console, the six tremulants are controlled by four tabs. Turning the Post Horn tremulant off also turns it off for five other ranks.

Why would Wurlitzer include the Krumet as one of the three solo second touches?

There are no pedal percussions and no bass drum.

The chimes are at the rear of the solo chamber, so they sound muffled.

No lights were built into the console, though the console light control buttons are there and a close look at the stop rail shows holes for lights that have been plugged. Such lights would have been unnecessary in a brightly lit radio studio. The current lights were bolted on when the organ was moved to Stoneham and are plugged into the wall for power.

The console has a built-in cover over the manuals, as is usually found only on church organs.

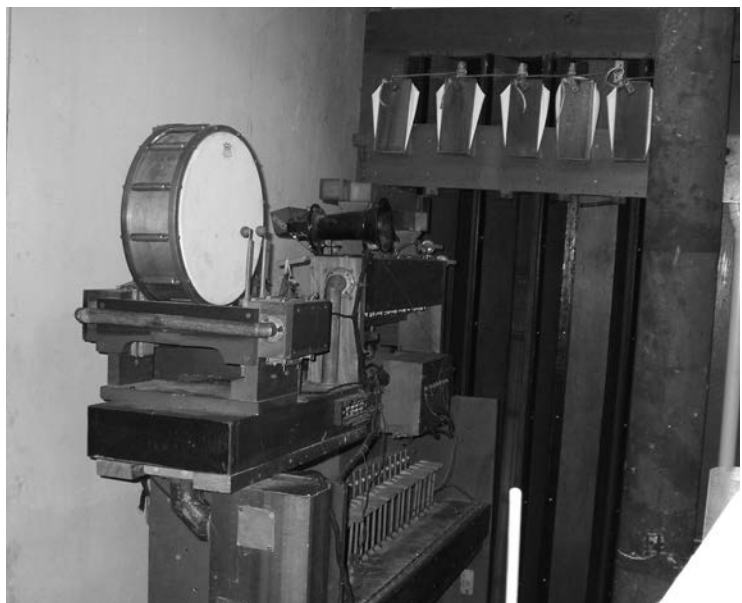
The main chamber, holding half the pipes, is less than half the size of the solo chamber. It is so small that the tremulants are outside the chamber. The spacious solo chamber also houses all the percussions. Two of the solo swell shades do not open, as they are blocked by a large ventilating pipe. Access



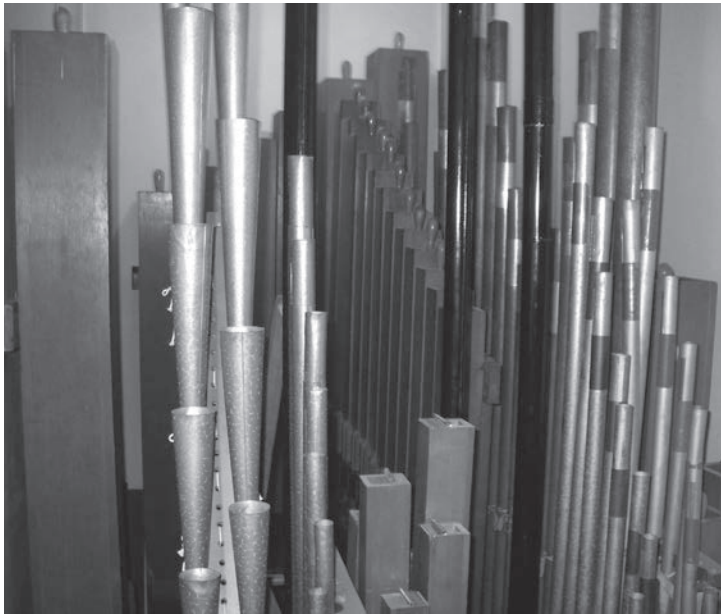
Stoneham Town Hall. Auditorium is on the left



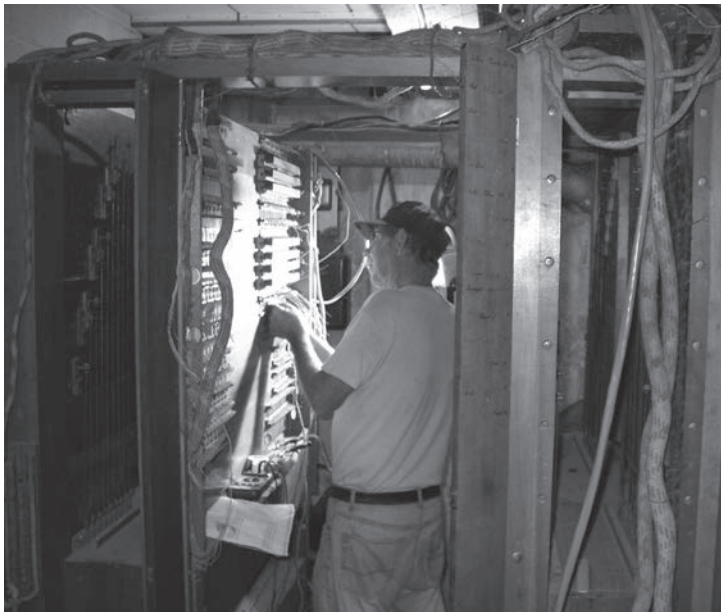
Town Meeting in progress



Two of the solo swell shades are blocked by a pipe



Two thirds of the main chamber



John Phipps works on the relay

to that chamber is through a door reached by climbing a long portable ladder. In both chambers the swell shades are mounted backward, being open when the organ is off.

Acoustics in the hall are extremely live, as there is nothing soft there except for the stage curtain.

The current status of the Town Hall organ is that it is fully playable except for some dead notes, mainly due to failure of the 85-year-old leather in the pneumatics. The chests are now being rebuilt in stages. The size of the organ makes it possible that it should never be unplayable while this work is being done. The relay works, but is in bad shape and needs to be replaced when sufficient funds become available.

The Stoneham Organ Society, Inc., has been established as a 501(c)(3) nonprofit corporation to assume the responsibility of restoring and maintaining the organ, as the town cannot afford to do so. Its directors include ATOS Secretary Bob Evans, ATOS Director Don Phipps, and Town Organist Bruce Netten. Tax-deductible contributions to the Society, located at 8 Arlene Avenue, Stoneham, Massachusetts 02180, are badly needed to continue restoration.

The organ is available to be seen and played at almost any time, as the auditorium is rarely used except for elections or town meetings. To access it e-mail Town Organist Bruce Netten at bcnett@msn.com.

As work progresses we expect the adventure to continue, as we learn more of this organ's mysterious beginnings.

Questions, Questions, Questions

Here's a chance for the mystery fans and history buffs among us to dig in and do a little sleuthing. The accompanying article on the Stoneham Town Hall organ reveals quite a few questions that remain unanswered to this day. To those raised by the author, we'll add a couple of our own that occurred to us while we were editing the article.

Searching out the answers could turn out to be a real scavenger hunt, or it could turn out to be another "Al Capone's Vault." In any event, we'll predict that whether we solve the mysteries of this organ or not, someone will turn up some previously-unrealized gem about this or another instrument that we can add to the documented history.

The author says "...for each answer more questions are generated..." If you'd like to try your hand at digging out the answers, we've posted the article, with the questions annotated within it, on the website (www.atos.org, Theatre Organ Online).

The editors will be glad to collect your responses and pass them on. If we (collectively, of course) solve any of the mysteries, we'll publish the results in a future issue.

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2012 Stan Kann Scholarship Recipient

Adam Pajan



(Photo courtesy of Adam Pajan)

It is with great pleasure that I introduce Adam Pajan, the 2012 recipient of the Stan Kann Memorial Scholarship. This scholarship is jointly funded by ATOS and the Stann Kann Scholarship Fund, started by Mary Strauss, owner of the St. Louis Fox, where the late Stan Kann was the beloved house organist for many years. It is awarded annually.

Adam is 25 years old and a second-year DMA student at the University of Oklahoma. He is a Graduate Assistant for the American Organ Institute, a Graduate College Research Fellow, and holds a church position as Director of Music at St. Mark the Evangelist Catholic Church.

At the mid-year board meeting in Norman, attendees had the opportunity to hear Adam perform on “Mini-Mo,” the 3/14 Möller at OU, in an impromptu late-evening session. We’ll certainly hear more about this talented young man as he progresses, and ATOS congratulates him on being awarded our 2012 scholarship recipient.

—Ken Double

Ken Double: Where were you born and where did you grow up?

Adam Pajan: I was born in a suburb of Pittsburgh, Pennsylvania but moved to Greenville, South Carolina when I was an infant. I can claim both as heritage but truly consider myself a Southerner.

KD: What was your introduction to music, and the path to playing the organ?

AP: My first exposure to music was through the church, and the organ immediately captivated my imagination. At five years old, I told my mother that I wanted to learn to play the organ—not what a parent expects to hear!—and began piano lessons at age eight with the goal of gaining proficiency and beginning organ study.

KD: You have mentioned as a youngster playing theatre organs on trips to Atlanta, including the two-manual Wurlitzer at the residence of Gordie Johnson...tell us more about that.

AP: One of my father’s coworkers in South Carolina was a theatre organ enthusiast and was in the process of installing an instrument in his home. He was likewise a member of the Atlanta Chapter of ATOS, and knowing of my interest in the organ, invited us to join him on trips to chapter meetings. I have fond memories of attending multiple programs, including ones at the Johnson and Carter residences, and being given permission to play afterwards. These were among my first organ recital experiences and largely predate my attending classical concerts.

KD: If you were to credit two or three of the most influential people—be they teachers or performers—who have inspired you in your career to date, who would they be?

AP: My undergraduate teacher, Dr. Charles Tompkins, instilled in me a sense that one must always shape the music, and it touches every aspect of my musical life. Thomas Murray’s interpretation of symphonic literature opened my eyes and ears to a facet of playing which I had, until only four years ago, not known. I now find myself approaching nearly every style as an orchestrator. Dr. Schwandt’s unique approach to making music and embracing all styles has forced me outside of my comfort zone and made my ears to grow in ways which I didn’t know were possible!

KD: What’s in the car CD player now?

AP: The premiere recording of the Rieger organ in the Regensburg Dom [Germany].

KD: Who is your favorite organist?

AP: I actually don’t have a single favorite organist! My favorite musician who is not an organist, though, is Robert Shaw.

KD: How about a favorite organ, then (more than one is OK)?

AP: In no particular order, I’d say the E.M. Skinner in Woolsey Hall at Yale University; the Schnitger at St. Cosmae and Damien in Stade, Germany; the organ at Disney Hall in Los Angeles; and Mini-Mo. [Mini Mo is the 3/14 Möller theatre organ on the OU campus.—Ed.]

KD: What eventually drew you toward the theatre organ, and an interest in learning to play what Dr. John Schwandt calls “the crooked console?”

AP: I had not heard a theatre organ performance for years until I arrived at OU, and it struck me that someone (Dr. Schwandt) with such a strong classically-oriented pedigree and performance career could also play popular genres with such conviction. Being diverse and engaging is what will provide a future for our instrument, and that desire for diversity and inspiration from Dr. Schwandt led me to the theatre organ.

KD: We can hear you playing theatre organ stylings on the “Mini-Mo” at the University of Oklahoma. What will be your next steps in theatre organ performance?

AP: My next goal in theatre study is to develop a harmonic language which will allow me to move away from the page and begin to arrange tunes myself. A recent live performance of *Nosferatu* at OU has sparked my interest in silent film as well, and I intend to begin working toward accompanying short films.

KD: By the time this appears in print, the term will be just about over. Do you have any concerts scheduled for this summer?

AP: Yes! I have a German concert tour coming up, which will include

performances at the Magdeburg Dom, Altenberg Dom, and Wiesbaden Marktkirche, all beautiful Gothic churches.

KD: What's your dream concert setting?

AP: That would be Sydney Town Hall.

KD: You have won many distinctive awards and honors, and have already been featured on some of the world's most special instruments. Tell us what it means to you to be named the ATOS Stan Kann Scholarship winner.

AP: It is indeed a great honor to be awarded the Stan Kann Scholarship. I am thrilled to be able to help promote the diverse program at OU through receiving the scholarship, and recognition from ATOS fuels my desire to continue studying and advancing in the theatre style. It is also a wonderful reminder of my introduction to the instrument with my father, who passed when I was in high school. Without his encouragement and support, I might not have received my introduction to the theatre organ as a youth. I am humbled by the reception

of this scholarship and wish to express my thanks to ATOS and the Stan Kann Scholarship Fund for their support of young musicians exploring this exciting style of performance.

*Adam Pajan at "Mini-Mo"
(Photo by Journal Staff)*



Stan Kann Scholarship Fund



The Stan Kann Scholarship Fund was started to encourage and support aspiring theatre organists. Memorial contributions and purchases can be made through:

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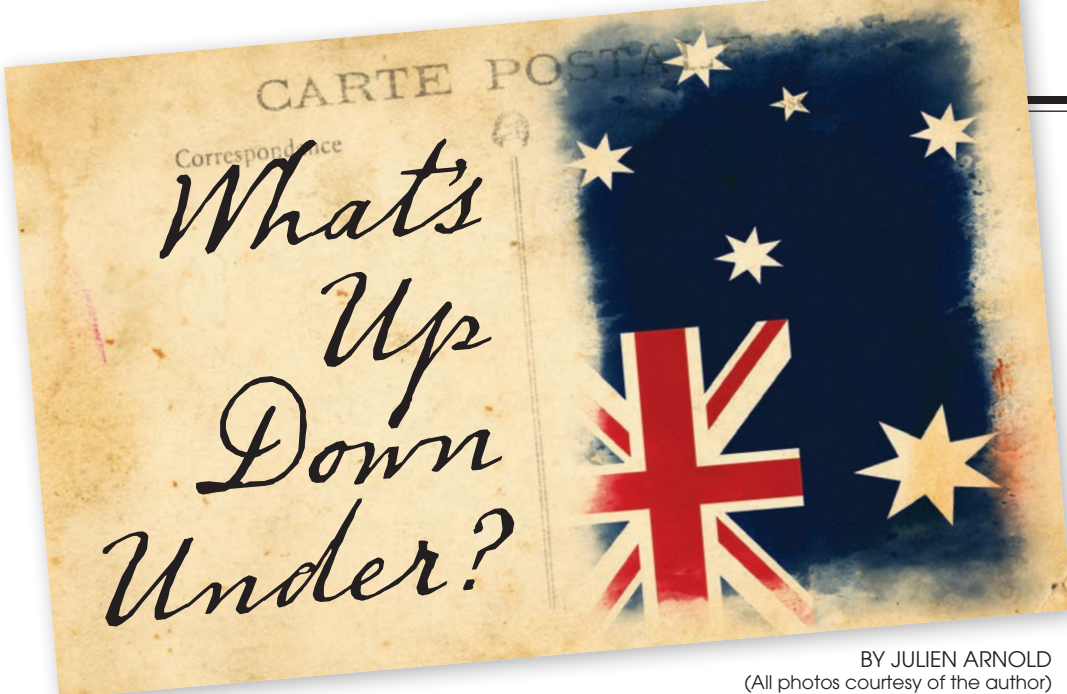
Stan Kann: The Happiest Man in the World—DVD film celebrating Stan's career and collecting. \$25

Pipes and Power—Stan at The Lincoln Theatre Organ. \$20

Meet Me at The Fox—Stan at The Fabulous Fox Wurlitzer. \$20

Prices include domestic shipping. Add \$5 per item for international.

ATOS and the Stan Kann Scholarship Fund congratulate 2012 Scholarship Winner, Adam Pajan



BY JULIEN ARNOLD
(All photos courtesy of the author)

The Kelvin Grove 3/10 Christie is in great condition, and is in constant use, and for every overseas organist. Torrential rain and severe flooding earlier in 2011 did not cause any problems with the Christie, unlike the 3/15 Wurlitzer installed in the Gallery Of Modern Arts (GOMA) which was on the knife edge as the Brisbane river rose and rose, and finally entered the building via a loading bay. Some water found its way into the organ sub chamber, drowning the regulators, tremis and solid state, while wetting the actions of some 16' ranks on the chamber floor.

In Sydney, the Marrickville 2/11 Wurlitzer is in fine form, as is the 3/16 Wurlitzer in the Orion Centre, and both are

in constant use for concerts. The Orpheum Theatre Cremorne Wurlitzer is currently undergoing a complete rebuild of the seven-rank chest, which had become unreliable with poor secondary motors and worn pallets.

Agreement has been reached with the St Columbs Church, Ryde, to install the Christie 2/8 (being increased to 2/10), that formerly occupied the old Church building for many years until the Church was demolished, finally being purchased by TOSA NSW Div. The organ is currently being totally rebuilt, including regulators, chests, etc., for installation in the new Church.

The State Theatre 4/21 Wurlitzer is still in storage limbo, with the Solo chamber

contents half finished, and the Main still in the chamber awaiting its fate. The rebuilt console meanwhile sits in the theatre foyer as decoration.

In Victoria, the 2/10 Wurlitzer that was originally installed in the Kings Cross Theatre Sydney, then the Savoy Hurstville, a Church in Burwood, bought privately and installed in an old Church building/residence in country Heathcote (1-1/2 hours north of Melbourne) for some years, was sold in early 2011 to a museum in China, where it awaits installation by an Australian organ builder.

In country Gippsland, east of Melbourne, the Warragul Theatre Organ Society has had their 3/10 Wurlitzer tonally finished by Stephen Leslie and Kerry Bunn of the Schantz Organ Company to a superb concert organ, played recently by classical organist Thomas Heywood, and theatre organist Rob Richards to great acclaim. Tony Fenelon and John Atwell have also played excellent concerts there.

Down south, around the Bay of Melbourne in the City of Geelong, is the Geelong College, which now houses in a special music campus hall, the 2/10 Wurlitzer that in 1921, was the first demonstrator Wurlitzer in Australia, and which in 1928 was installed in the home of Oswald Hearne, until the home was sold, and the organ donated to the college. This organ has been tonally finished by the Leslie/Bunn team, and was opened by Tony Fenelon early in 2011. Since then, Nathan Avakian played two concerts to



Left to right: The damage at the Capri, with repairs underway, Rob Richards at Warragul, Tony Fenelon at Geelong

a total of 700 students, who were 'blown away' by the sound of the Wurlitzer and the sheer ability of Nathan to play entertaining music...their kind of music.

The 4/21 Wurlitzer in the Moorabbin Town Hall—now known as the Kingston City Hall—has undergone a major rebuild of chests, console and solid staving and rewiring, with half of the ranks having been tonally finished, and the reeds to come in the near future, when the additional four ranks have been installed: a 10" Tibia Clausa, Krumet, Solo String Celeste, and Oboe Horn, making the organ a 4/25.

The 3/15 Wurlitzer, ex-Capitol Theatre Melbourne, having had its second re-installation in the Dendy Theatre, has also been rebuilt under the direction of ex-Australian, now American organ builder Grahame Davis. The Main chamber underwent a major relocation of chests to balance out the sound better, and then a tonal finishing by Walt Strony and Grahame in early 2011. With the shutters now swinging further providing a much greater opening, the organ is now getting out into the dead acoustics of the Dendy Cinema much better. The Dendy organ has been totally rewired, to

a new solid state relay unit, and the console totally rebuilt with Sydney SAMs.

The Malvern 3/17 Compton, a real favourite with visiting and local organists is, as usual, in fine condition and constantly used for concerts.

Meanwhile, the Regent 4/36 Wurlitzer has had to sit in the theatre for the past year during the season of *Love Never Dies*, the Lloyd Webber sequel to *Phantom of the Opera*, due to the necessity of removing the main wind lines over the proscenium to enable the installation of a number of electric chain hoists used in the production to elevate walk ways! The show bumps out early December 2011, and the wind lines will be reinstated. We can then turn the organ on and hear it once again! A major concert is in the planning stages for early 2012.

Meanwhile, in Adelaide, there is still no progress on a home for the 2/12 Wurlitzer, but there has been some unwelcome 'action' at the Capri theatre in late 2011. At around 10:00am on Monday, October 31, a large explosion occurred in the theatre, caused by a build up under the stalls floor of natural gas, traced to a cracked mains pipe in the

adjacent street. The blast lifted almost the entire stalls area floor, including the stage which is built on the floor. The concert grand piano was on the stage, and when the whole lot descended back down, one of the piano leg castors went through the stage. Bob Cornish, who was working down the front of the main floor was blown off his feet. He grabbed a fire extinguisher to put out three small fires which had been started. Glass lighting panels in the ceiling were shattered, and glass shards rained down into the vacant theatre, which, like the explosion, could have been devastating if an audience were present. Within a day, the insurance company had men on site replacing a major part of the floor in order to keep the theatre going. Most fortunately, the 4/29 Wurlitzer organ console, with its brand new keyboards, was in its covered organ pit under the stage, and like the huge glass fronts of the chambers, suffered no damage. After a massive cleaning up effort, the theatre resumed shows the following night.

In Perth, it is business as usual with the 3/21 Wurlitzer owned by John Fuhrmann and Ray Clements, and 'full house' highly successful concerts are a regular thing.

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Pasadena Civic Auditorium Möller The Well-Traveled Theatre Organ

BY DON FEELY



The console under construction in the Möller factory (ATOS collection)

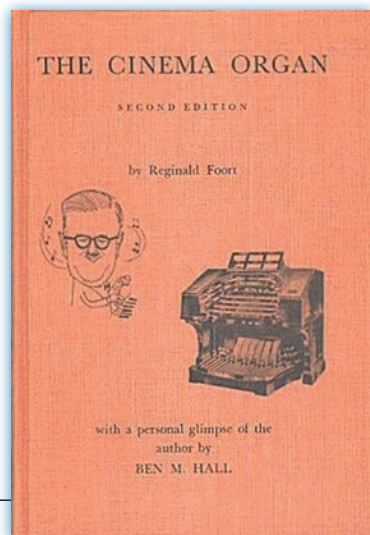
David Junchen called it one of the finest three or four theatre organs extant, and one of the most famous organs in history. Its résumé includes two trips across the Atlantic, installations in three different

countries, and recordings by some of the world's greatest organists. As the BBC broadcasting organ, it lifted the morale for all of Great Britain during World War II, and then performed for pizza patrons

in America during the 1970s. The story of the instrument is so intriguing that it has graced the pages of this journal many times.

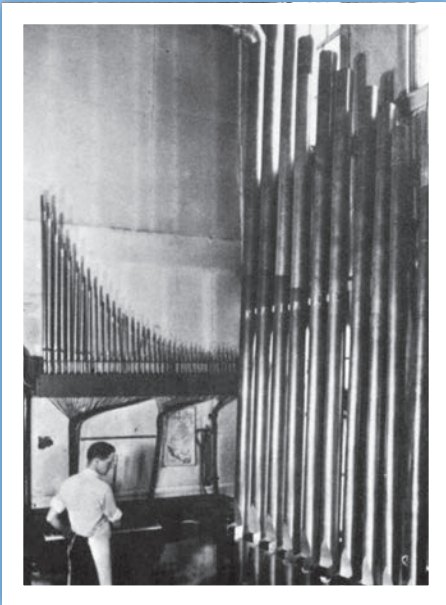
In 1938, at the height of his popularity as the BBC staff organist, Reginald Foort resigned his post to travel the vaudeville circuit in Great Britain—with a pipe organ. And while a modest instrument would have been the most practical, Foort didn't have practical in mind. He wanted to make sure the audience saw and heard a "mighty" theatre organ. He didn't want the audience to say, "Well, it's a nice organ but they have a far bigger and better one up the street at the Paramount Theatre." His final design had five manuals and 27 ranks—ranking it as one of the largest theatre instruments ever built. Finding a theatre organ builder in 1938 to undertake such an instrument was no small task.

Foort first approached English organ builders with his idea, but was met with attempts to change and downsize the instrument. Turning to America, Möller was the logical (and perhaps only) choice. The Robert-Morton firm effectively ended business in 1933, Barton in 1931, and Kimball hadn't made a theatre organ since 1930. Wurlitzer was still shipping organs to

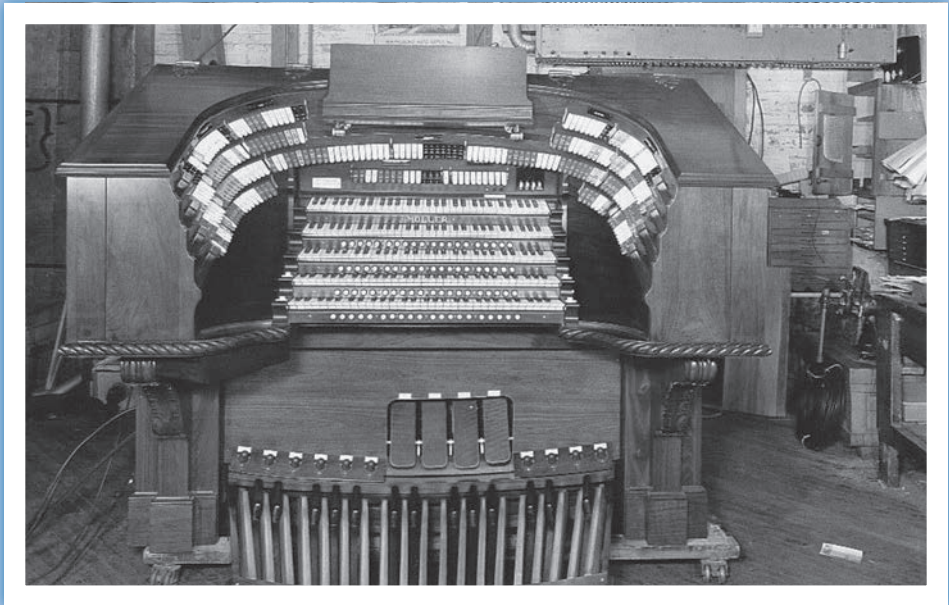


The Cinema Organ

Originally written by Foort and published in the UK in 1932, it was "a description in non-technical language of a fascinating instrument and how it is played." With examples of both English Christie and American Wurlitzer organs, it provided a very comprehensive overview of theatre organ ranks, percussions, effects, and how they were played. It also included photographs of Foort with his varied automobiles and airplanes—not surprising, considering he was one of the biggest celebrities in England at the time. The second edition, published in 1970 by the Vestal Press, continued Foort's story and recounted the entire Möller Opus 6690 history, from inception to the radio station in Hilversum, Holland. The book is out of print but can be found in many public libraries and occasionally on eBay.



A technician voices the 16' Gamba (ATOS collection)

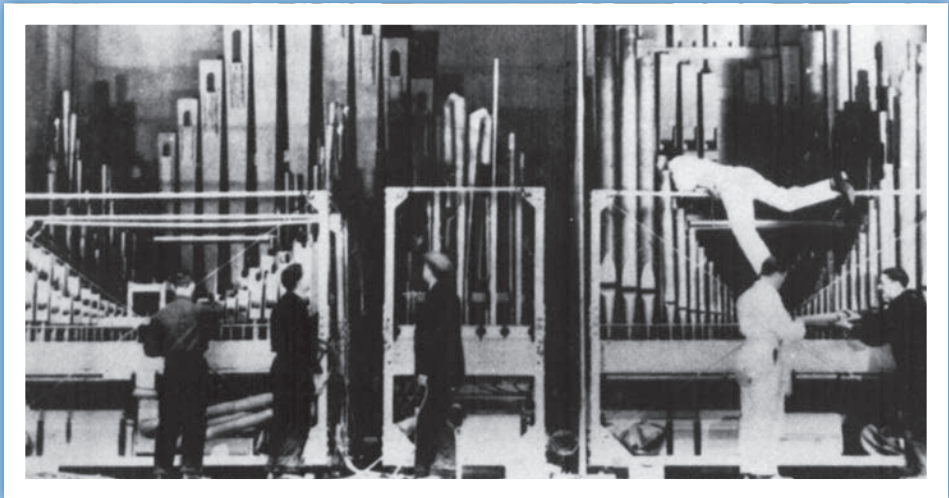


Opus 6690 ready to be shipped to Great Britain (Photo courtesy of Jeff Scoffield)

England as late as 1939 but the cost would have been, undoubtedly, prohibitive.

Möller Builds a Legend

The Möller instrument was a marvel in many aspects. Weighing in at 30 tons, the “portable” organ had its 27 ranks distributed on nine steel frames, each self-contained with its own windchests, regulators, and tremulants. The frames were on giant casters which allowed them to be rolled on and off the four large trucks that made up the Foort caravan. They had to travel with six different blower motors—to account for the different electrical systems throughout Great Britain.

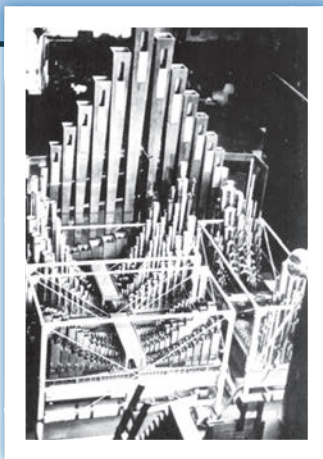


The organ is installed on stage at one of its many venues (ATOS collection)

Timeline

1938

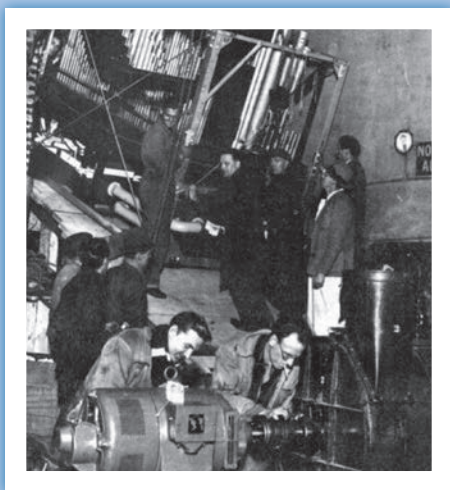
Reginald Foort contracts with Möller to build a large “portable” theatre organ



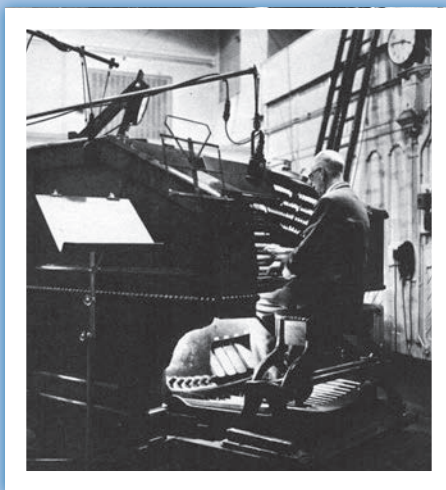
1939



The Möller travels to 167 venues as Foort performs for thousands across Great Britain



Unloading the portable organ at an English theatre (ATOS collection)



The Möller in the Jubilee Chapel in the 1960s. Sandy MacPherson is at the console (ATOS collection)



The Möller returns to the factory in 1973. From left: Paul Kreglo, factory superintendent; John Hose, vice president and tonal director; Reginald Foort; Adolph Zajic, head reed voicer; Howard Nalley, pipe shop foreman (ATOS collection)

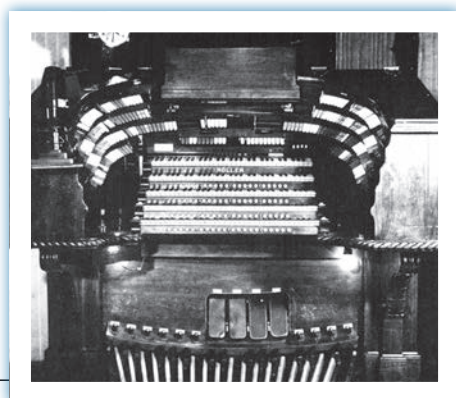


Chris Gorsuch performs at Organ Stop Pizza. The glass swell-shades were used the auditorium installation (ATOS collection)

With a staff of fifteen that included four truck drivers (who rapidly became organ experts), three organ builders, two electricians, and two stage riggers, they could normally take the organ down and load it onto the trucks in about 4½ hours. Set-up took longer, roughly 16 hours, but that accounted for any necessary adjustments and tuning. According to Foort, very little tuning was required: “Apart from an occasional slipped stopper in a tibia pipe, the flue stops stayed mostly dead in tune, and Möller had fitted the tuning wire of every reed pipe with a set screw which prevented the reed from getting bumped out of tune over rough roads.”

1941

In May wartime bombing destroys St. George’s Hall and the BBC Compton Organ; Foort loans the Möller to the BBC



1941

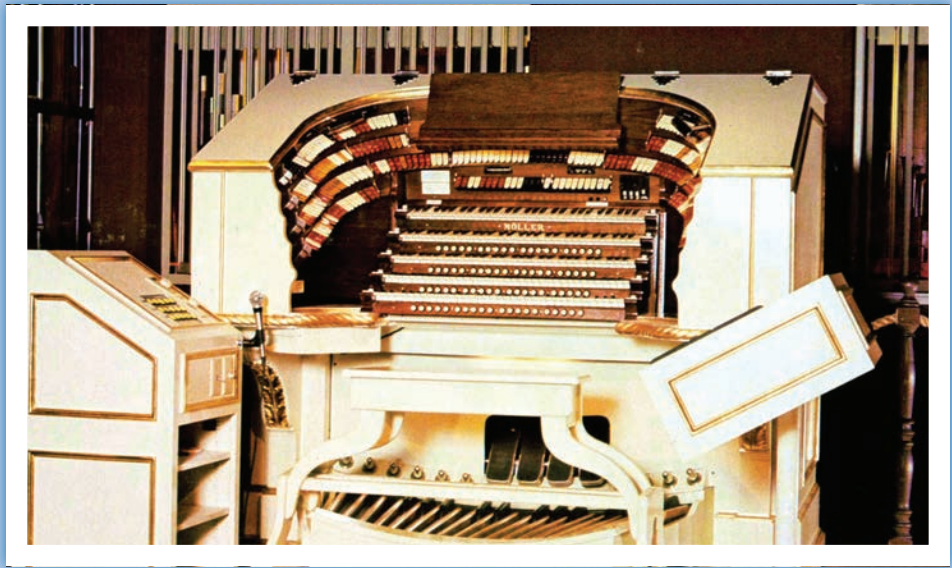


In November the Möller is installed in the Grand Theatre, Llandudno, North Wales. BBC begins wartime broadcasts from the theatre

The moves were not entirely without mishap. If the audience noticed the lack of trumpet on the second visit to the Hippodrome Theatre in Birmingham, there was an explanation. When unloading this section, a rope had broken and the entire unit crashed into a wall, snapping off the resonators on 28 trumpet pipes. The organ also had some close calls when World War II began. During a week's engagement at the Empire Theatre in Liverpool, bombs were dropping all around the theatre. At the Saturday evening performance, these explosions caused three fires in the theatre roof space, which were put out by the organ crew while the show continued.

Normally the instrument sat on the stage with only a wall of shutters in front of the pipes. These were usually suspended or "flown" on a pipe from the stage fly system. At the very end of the finale, this "wall" was lifted out of sight and the thunderous sound of the organ literally brought the house down.

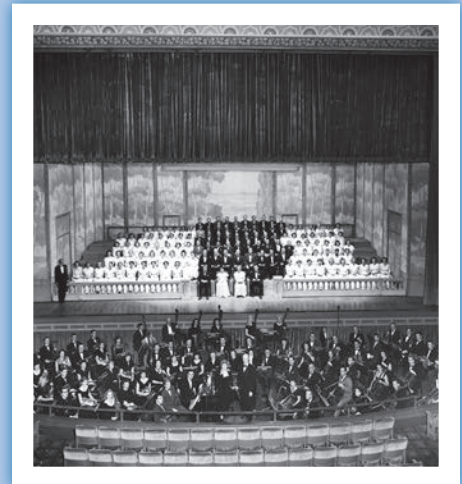
The organ had three Tibias, patterned after New York Paramount 4/36 Fox special. Foort had played at the Paramount for an extended engagement in 1935 and the sound of the Paramount Tibias had stuck in his mind. The organ had five 16' stops, including Tuba, Trumpet, Diaphone, Bourdon, and Gamba. The 16' Gamba pipes were soon deemed too fragile for traveling, and they remained in storage until the organ was permanently installed. The organ contains one of the largest Tibias ever constructed (Tibia Clausa I), so big that it wouldn't fit on the voicing machine at the factory! It also has the only Brass Trumpet manufactured by the company.



The Möller in the Organ Power Pizza Parlor (Photo courtesy of Mike Simmons)



Pasadena Civic Auditorium from the balcony (Courtesy of the Archives, Pasadena Museum of History, Main Photo Collection, C-14-E57)



Pasadena Civic Symphony Orchestra, 5/26/1939 (Photo by J. Allen Hawkins studio. Courtesy of the Archives, Pasadena Museum of History, Main Photo Collection, C-14-21)

1943

The Möller is installed in the County Theatre, Bangor, North Wales. BBC continues broadcasts from the theatre



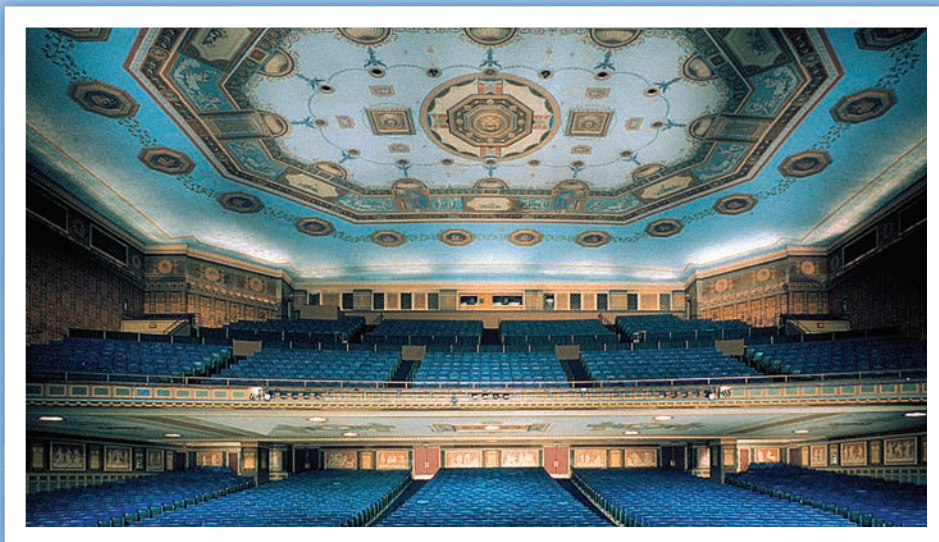
1945

BBC purchases the Möller; installs it in a former church known as the Jubilee Chapel





The Pasadena Civic Auditorium (Photo courtesy of Pasadena Convention Center)



The auditorium seats 3029 (Photo courtesy of Pasadena Convention Center)

Möller Becomes Voice of the BBC

As the war progressed, it became more difficult to tour. The theatres were closed for a time by the government, and the R.A.F. commandeered two of the trucks right away. Foort cut the organ down by one third so they could continue touring by train, but the constant bombing made any travel difficult. The BBC studio, with its 4/24 Compton organ, had been destroyed in the first air raid on London. The news was not made public, but when Foort and his crew noticed that radio broadcasts were being done on a Hammond organ, he inquired about the situation. On hearing the news, he promptly offered his Möller to the BBC for the duration. The BBC accepted the offer, and the organ was installed in a theatre in North Wales. It was moved to another theatre before the war was over, but was heard regularly by (probably) every British citizen and soldier during the war.

By the end of the war, Foort realized touring again was out of the question. Many theatres had been damaged or destroyed, and vaudeville was clearly on the way out. He made a deal to sell the organ to the BBC, which acquired a church in London for a new broadcasting studio. The organ was installed in the "Jubilee Chapel" and remained there for almost 30 years, being broadcast and recorded by some of the greatest organists in history. This could conclude a fascinating history of any instrument, but the story continues....

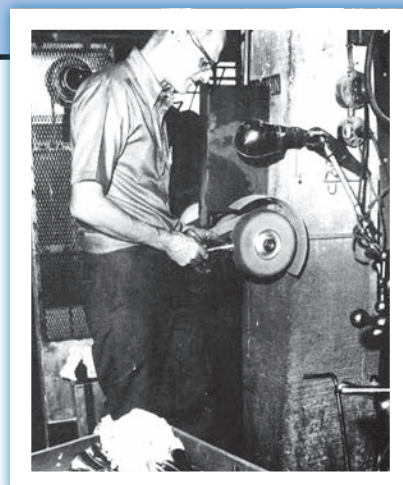
1963

BBC sells the organ to Dutch Radio Hilversum; installed in a church in Hilversum, Netherlands



1973

Preston "Sandy" Fleet purchases the organ and brings it back to the US. It returns to the Möller factory for a complete refurbishment

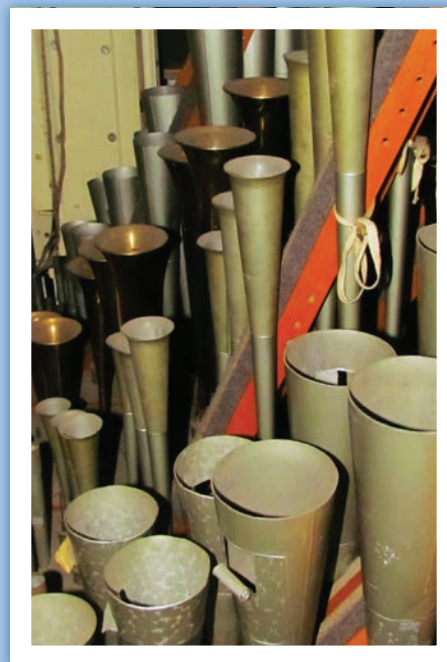




The Brass Trumpet rank—the only one made by Möller (Photo by Don Feely)



Tibia and Tuba pipes in the solo chamber (Photo by Don Feely)



The solo chamber (Photo by Don Feely)

Broadcasting in the Netherlands

By 1963, the BBC was done broadcasting theatre organ, and the instrument was sold to Dutch Radio Hilversum. Over the course of two years, the Möller was installed in a church in Hilversum, Netherlands. The organist, Cor Steyn, was largely responsible for its installation, but he passed away soon after it went on the air. With a lack of suitable players, the instrument remained silent throughout most of its stay in Holland.

In the summer of 1973, Peter Daniels of the Möller Company traveled to Hilversum

to make a detailed inspection of the organ for a prospective buyer. Upon his return and detailed report, Paul Kreglo, Möller factory superintendent, traveled to Holland to supervise the removal, packing, and shipping of the instrument back to the Möller factory. Preston M. (Sandy) Fleet had purchased it for a southern California pizza parlor.

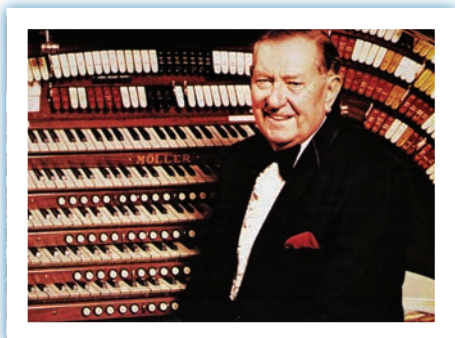
Opus 6690 Reborn

Thirty-five years after it left the factory, the Möller returned for a complete refurbishing. Every chest was renewed,

every pipe cleaned, and the entire console was taken apart for rebuilding, then refinished in white and gold. The Doppel Flute was replaced with a Brass Saxophone, while the original Saxophone was replaced by a French Horn. The Post Horn rank was given a new 16' extension. While working, factory employees would listen to reel-to-reel recordings of Foort performing on the instrument.

After its stay at the factory, it was installed in Organ Power Pizza #2 in Pacific Beach, California, slightly north of San Diego. In November 1975, Foort sat down to dedicate the organ again—this time to

1975 The organ is installed in Organ Power Pizza in San Diego. Reginald Foort plays the dedication



1979 JB Nethercutt purchases the organ from the defunct Organ Power Pizza and donates it to the city of Pasadena





Jelani Eddington performs on the Möller during the 2005 ATOS convention
(Photo by Richard Neidich)



an American audience. Organ Power Pizza flourished for a time (as pizza parlors do) with an outstanding staff of organists including Chris Gorsuch, Cheryl and Wayne Seppala, and Tommy Stark. Several recordings were made on the instrument in its new home, but by 1979 it was for sale again.

Pasadena Civic Auditorium

Opening in 1932 in the midst of the depression, it missed the city-owned municipal-organ mentality by more than a decade. But the grillwork was there, and there was chamber space backstage, even if it was taller than wide. Built in an Italian Renaissance Revival style, the auditorium can seat 3029. A favorite of Hollywood producers because of its wide house, sweeping sightlines, and easy load-in, it has served as the home of the Prime Time Emmy Awards, the People's Choice Awards, and many other broadcast events.

When the Foort Möller became available, Gordon Belt and J.B Nethercutt formulated a plan to purchase the organ and donate it the city of Pasadena for installation in the auditorium. In January 1979, the city council accepted the organ. The resolution closed with:

“On behalf of the citizens of Pasadena, this board expresses its deep appreciation to Mr. Nethercutt for donating this most valuable and unique instrument to the City of Pasadena for use in the Pasadena Civic Auditorium for the enjoyment of all.”

On April 23, 1980, Tom Hazleton presented the dedication concert. Reginald

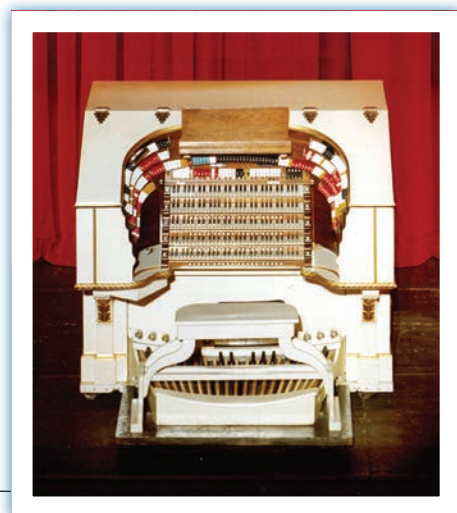
1979



Dave Junchen and Steve Adams begin installation of the Möller in the Pasadena Civic Auditorium—it takes nine months

1980

On April 23 Tom Hazleton plays the dedication concert on the Möller in its new home



Fort was in attendance, and was moved to tears. Dave Junchen and Steve Adams had spent nine months installing the instrument and coaxing a more theatrical sound from its Möller pipework and tremulants. Most agree the result is spectacular. Attendees at the 2012 Los Angeles convention will again have a chance to hear this magnificent instrument!

Möller Opus 6690

5 manuals,
28 ranks
Chamber Analysis

Main Chamber

	Pipes
16 Diaphonic Diapason	85
16 Chorus Trumpet	85
16 Open Diapason	97
16 Tibia Clausa II	97
16 Cello	97
16 Tibia Clausa IV (pedal)	44
8 Concert Flute	85
8 Viol d'Orchestra	85
8 Viol Celeste	73
4 Orch. Strings (2 rks)	122
4 Spitz Violes (2 rks)	122
4 Cello Celeste	61
4 Vox Humana	61

Solo Chamber

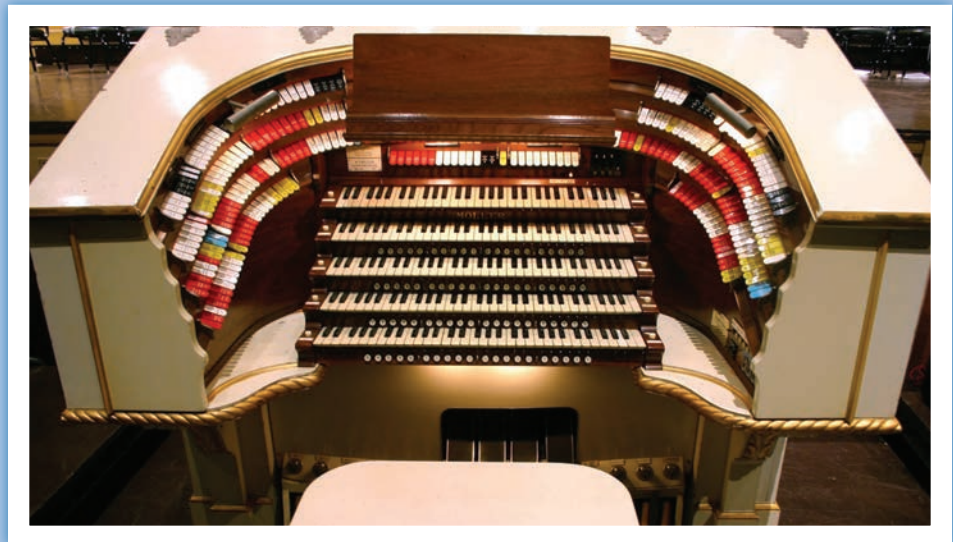
	Pipes
32 Tuba Mirabilis	97
16 Post Horn	97
8 Solo Trumpet	73
8 Tuba Horn	73
8 French Horn	73
8 Brass Saxophone	61
8 Clarinet	73
8 Orchestral Oboe	73
8 Musette	73
4 Krumet	61
8 Tibia Clausa I	85
8 Tibia Clausa III	85
8 Vox Humana	73

PERCUSSIONS

	Notes
Marimba	49
Chrysoglott/Vibraphone	49
Glockenspiel	37
Xylophone	25
Chimes	18

TRAPS

- Bass Drum
- Snare Drum
- Tap Cymbal
- Sizzle Cymbal
- Tambourine
- Tom Tom
- Triangle
- Sand Block
- Chinese Block
- Castanets
- Sleigh Bells



(Photo by Robert Parker)



The End of the Touring Organist?

Not quite. In this country, E. Power Biggs briefly toured with a Schlicker pipe organ in the 1950s. Starting in the 1960s, Ted Alan Worth traveled with a custom Rodgers organ, often performing with Andy Crow as the Worth/Crow Duo. Virgil Fox played his first concert on "Black Beauty," a custom Rodgers touring organ, in 1966. He then toured the country with his *Heavy Organ* program beginning in 1970. Using the Rodgers organ, and then an Allen in 1976, Fox performed for thousands of people across America. Hector Olivera still maintains a full calendar of concerts as he tours across the country. Performing in big and small cities, he travels with a Rodgers touring organ and a Roland Atelier keyboard (both custom designed for him) and can perform in any auditorium that isn't organ equipped. According to all accounts, he plays to standing ovations wherever he performs.

CONVENTION UPDATE

The Los Angeles convention committee has learned that the Crystal Cathedral will not be available for our Preglow this year.

Instead, we have the opportunity to visit First Congregational Church of Los Angeles and hear the Great Organs of First Church. The organs, situated in the enormous vaulted sanctuary of

Los Angeles' oldest Protestant church, together constitute perhaps the largest musical instrument existing in any church in the world today. Now, with approximately 346 ranks, 265 stops, 233 voices, 18 divisions and more than 20,000 pipes, the Great Organs speak down the nave and chancel and from the South and North transept galleries with the music of the ages.

The organist will be Scott Foppiano, 2007 ATOS Organist of the Year. The substitution will provide an opportunity to hear a fine classical organist at one of the great organs in our area. If this information causes you to want to change your Preglow registration, to either add or drop, contact convention registrar Bob Kambeitz. Contact information is on the registration form inserted in this issue.

Los Angeles, California
July 2–July 8, 2012
Marriott LAX Hotel

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

Artists

Simon Gledhill
Tony Wilson
Dave Wickerham
Chris Elliott
Jelani Eddington
Scott Foppiano
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
First Congregational Church,
5/346 E.M. Skinner/Schlicker
Old Town Music Hall, 4/22 Wurlitzer

Afterglow Venues

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

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 First Congregational Church in Los Angeles, and the Old Town Music Hall in El Segundo.

Artists at installations will be Lyn Larsen and Chris Elliott at the Trousdale Castle, Scott Foppiano at First Congregational, 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

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 have been for students to stay at the nearby Courtyard Hotel (Wilmington Newark/Christiana Mall). In order to secure the special group rate of \$129/night, please make your reservations no later than June 1st by calling 1-800-321-2211 (please ask for the ATOS Summer Youth Adventure Rate).

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.

I Tried To Spend A Week In Norman One Day...

BY MIKE BRYANT

The ATOS Board of Directors met in Norman, Oklahoma for the mid-year board meeting in February. As parliamentarian to the board and *Journal* co-editor, I attend the board meetings as well—and I bring a camera.

You'll find a summary of the minutes of the board meeting in the July/August issue. They cannot be printed until they are approved, and the board won't meet until after deadline for this issue has passed. For now, let's just say that it was a very full day, a great deal was accomplished, and thanks to most of the reports having been submitted in advance, the entire agenda was completed on time.

There was a bit of concern that we might run late just because of the volume of business that was to come before the board; but Chairman Mike Hartley kept the board focused and on track throughout the day, and we actually finished up just a bit earlier than scheduled.

There might have been a bit of additional incentive to staying on time: Norman was selected so that the board could visit the new home of the archives (and, turning things around just a bit, the archives in their new home) and have the opportunity to learn more about the American Organ Institute at the University of Oklahoma.

Our first stop was at the AOI organ shop, located in a building several miles away from the main campus.

We were welcomed to the organ shop by Dr. John Schwandt, Director of the AOI, and John Riester, shop manager and a former ATOS Youth Representative to the Board. Also on hand to answer our questions and show us around were adjunct faculty members Dr. Vicki Schaeffer, Jeremy Wance, and Professor Craig Sproat (who may be Dr. Craig Sproat by the time you read this), and shop foreman Dan Sliger.

This is a very well-equipped shop. They are capable of building just about any component of a pipe organ short of a metal pipe. The "front half" of the shop is the clean space, with a room organized and illuminated for leathering; a voicing room; and a chest bearer frame with a hoist above it. If you need to flip a chest over to make it easier to work on, this is the way to go!

The back half of the shop is the woodworking area, equipped with a SawStop table saw (with an outfeed table easily large enough handle larger panels than you're likely to find on a console or chest); band-, radial arm-, and miter saws; spindle-, drum- and edge sanders; drill presses; a router table; and a substantial dust collection system. It appeared the dust collection system is very effective indeed, because there was hardly any surface dust to be seen, even on things you'd expect to normally collect it and not be dusted—such as the tops of boxes and file cabinets.

After you've assembled whatever you've built in this shop, you need a place to apply the finish. The 12' x 12' spray booth is large enough to easily handle almost any console you'd care to wheel in.

The woodworkers among us were truly impressed and, truth be told, more than a little envious of the facility. The AOI website, <http://aoi.ou.edu>, has additional pictures and a more detailed description of the shop.

This is the present home of the ATOS archives, which are organized and shelved above the offices in the front half of the shop, although they are not yet digitized and catalogued. But for now, they are in a secure area, protected from the elements, and accessible.

Donna Parker, Jelani Eddington, and I found a file cabinet filled with pictures that have appeared in the *Journal* in years past, and we spent a fair amount of time looking through it. My, how people change over the years! I don't know if we'll ever run any of these pictures again—I certainly wouldn't want a picture of me taken in the '60s or '70s published, and I suspect most folks would feel the same way—but the context they provide is invaluable in documenting the history of this marvelous art form.

We left the shop and headed for dinner, since we would not be able to visit Sharp Concert Hall in the Catlett Music Center on campus to hear Mini-Mo (the 3/14 Möller theatre organ) until after another event in the hall ended. After dinner, as the event at Sharp Concert Hall was ending, we received a tour of the practice organs in the building, capping the tour off with an

impressive demonstration of the 45-rank C.B. Fisk tracker organ located in Gothic Hall before going into Sharp Concert Hall.

A few stragglers from the previous event stayed and joined us to hear the Möller, which was demonstrated by Dr. Schwandt and Adam Pajan, the 2012 Stan Kann Scholarship recipient. Adam first played a classical number, followed by a Jelani Eddington arrangement; his performance made it hard to believe he is a relative newcomer to theatre organ. The impromptu audience from the previous event was very enthusiastic, and wanted more! Sadly, time was becoming a factor.

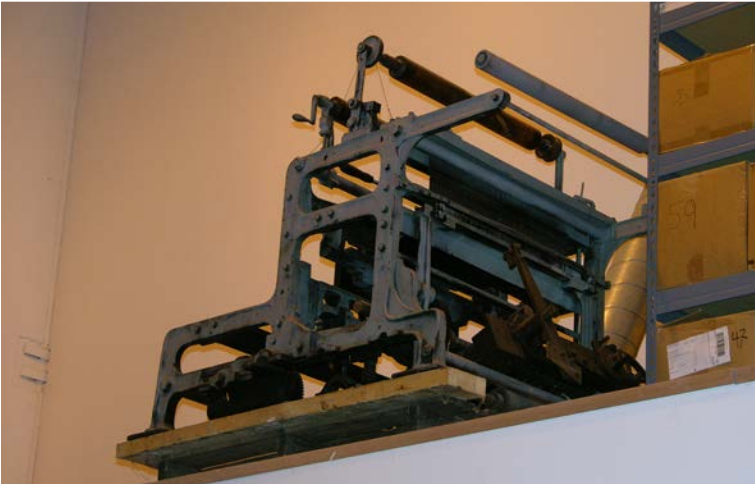
After Adam's performance, the console was opened up so the technically-oriented among us could see the restoration work from the inside, and Allen Miller led some of us upstairs on a chamber tour. Everywhere we looked, the workmanship we saw appeared to be of the highest caliber.

The visit to Norman was an unqualified success. This was the first opportunity for most of the ATOS leadership to see firsthand the facility to which our archives have been entrusted. Even though they are still in a temporary storage location, the overall impression is that they are in good hands indeed. I think it is fair to say that the opportunity to talk casually with the staff and some of the students was not only very welcome, but also very enlightening. The Sunday morning conversations before we drifted away to the airport centered on what we had seen, and not a negative word was heard.

Our thanks go out to Dr. Schwandt and all the AOI personnel, staff and students alike, for managing to fit so much into so short a time. Even though our visit was way too short (several of us could have easily spent several days), we learned a lot and thoroughly enjoyed their hospitality. We look forward to being able to visit again.

The AOI website, <http://aoi.ou.edu>, is a great place to visit. You'll find much more information on the programs, the instruments, the personnel, and the facilities. Most of the pictures can be enlarged just by clicking on them.

(All photos by Journal staff)



Left, from top:
 Dr. John Schwandt is welcoming the ATOS board to the AOI organ shop.
 L-R: Ken Double, Jelani Eddington, Dan Sliger, Bob Evans, Dr. Schwandt, and John Rlester
 A 1926 Möller roll-perforating machine
 The voicing machine; the string ranks on the chest are reference ranks for tuning
 The C.B. Fisk organ in Gothic Hall on the OU campus

Right, from top:
 The Concert console of Möller Opus 5819 in the lobby of Sharp Concert Hall; this console controlled all 86 ranks of the organ
 The Theatre console of Möller Opus 5819 in the lobby of Sharp Concert Hall; this console controlled 19 of the organ's 86 ranks
 The console of "Mini-Mo" in Sharp Concert Hall. Although it isn't prominent in the photo, the console is finished in a striking maple burl veneer, in keeping with its original home at the Waldorf-Astoria Hotel in New York

SIMON GLEDHILL

Sunny Side Of The Street

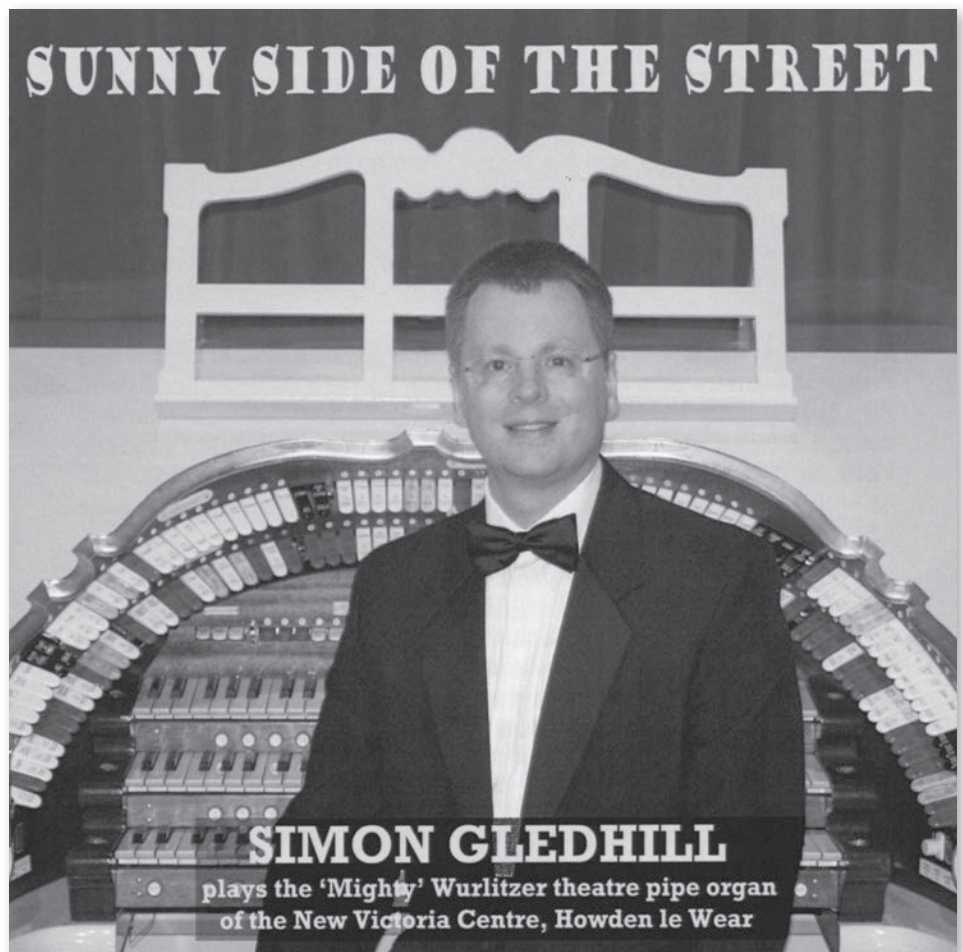
at the New Victoria Centre,
Howden le Wear Wurlitzer
Theatre Pipe Organ

When THEATRE ORGAN editor Mike Bryant sent me this album for review—I gasped! Its title, *Sunny Side of the Street*, brought back nightmare memories of an organist who played “On the Sunny Side of the Street” often...very often. After hearing him play it precisely at 12:00 noon, and precisely with the same arrangement, year after year, each and every time he played the lunch shift at an organ-equipped restaurant I once owned, I came to loathe composer Jimmy McHugh’s sunny tune. Simon chose to open *Sunny Side of the Street* with this song. So the question now is: is Simon’s arrangement imaginatively different enough to assuage my proclivity?

The answer is in the affirmative. Simon matches the organ’s brilliance with his own bright, clear registrations made all the more interesting by substituting some ear-catching alternative chords. Taking the organ down a bit with tremulants off, Simon solos the Harmonic Tuba, interspersed with the Tibia Clausa and buzzy reeds. The percussions have their say with some remarks by the English Horn. The song ends as it began—big and bright.

Simon’s arrangement of “Nature Boy” interests me. Its plaintive melody is introduced with strings, sans tremulant, and accompanied by a subtle Harp. The common Tibia Clausa/Vox Humana registration serves the melody line well with a few single-note accents from the Chrysoglott. Then, for a light break in the mood, Simon injects some familiar phrases from Chopin’s “Waltz in C# minor, Op. 64, No. 2” before returning to the melody and ending on a single-note string and celeste.

With Beethoven’s “Moonlight Sonata” setting the scene, Simon checks out the “Moonlight in Vermont.” The organ’s stable off-tremulant wind supply permits the Clarinet’s introduction supported by the Concert Flute and Flute Celeste. As the performance expands he provides us



with an opportunity to hear the Krumet respectfully blended with Tibias after the Saxophone paved the way. Vermont’s moonlight glows against a soft background of flutes and voxes.

Simon seems to have a propensity for medleys showcasing specific composers. *Sunny Side of the Street* features three such medleys. We have *Richard Whiting Remembered; Selections from Brigadoon* (Frederick Loewe); and my favorite, *A Bouquet of Burton Lane*. Included in the Burton Lane medley are “I Hear Music,” “Too Late Now,” “How About You?,” “How Are Things in Glocca Morra?,” “Old Devil Moon,” “Says My Heart,” “You’re All the World to Me,” and finishing with “On a Clear Day (You Can See Forever).”

There aren’t many tracks on this album I would call ‘bouncy,’ but with “Says My Heart” Simon turns on the juice, kicking up the tempo and organ, and infusing both with energy. Having a good thing going, he

segues into “You’re All the World to Me” with the same drive, and finally finishing with a grand ending to “On a Clear Day (You Can See Forever).”

After a solemn reading of Edvard Grieg’s “Nocturne,” *Sunny Side of the Street* concludes with “Let’s Break the Good News.” For the first time—maybe the only time—the organ’s Grand Piano is easily heard first in the ‘boom-chuck’ accompaniment and then as a supporting player to the Great manual’s registration.

As an uncouth Yankee on the west side of the pond, a song titled “Rotten Row” just had to be something low down, bawdy and, well, rotten. Some sort of trashy barroom arrangement like the late Tom Hazleton did so well. But coming from a proper British banker masquerading as a theatre organist, I knew that just couldn’t be the case. With a little research I found Rotten Row is a corruption of the French ‘Route de Roi’

or King's Road—a part of London's Hyde Park!

"Rotten Row" is anything but rotten; but rather, a lighthearted composition by highly credited transsexual composer/arranger Wally Stott/Angela Morely. Simon's even tempo and choice of registrations conjures up an image in my mind of riding a horse and carriage through Hyde Park. Thankfully he avoided using the organ's toy counter trotting-horse effect.

Mr. Gledhill's instrument for *Sunny Side of the Street* is without a doubt the most American-sounding British Wurlitzer I've ever heard. I'm sure much of that is due to Ed Zollman's handiwork, and credit also should go to the North East Theatre Organ Association's leadership for having the courage to deviate from what, for lack of a better description, we might call the "preferred British" voicings and regulation.

All involved should be proud of their accomplishment.

Simon Gledhill is certainly among the elite of present day theatre organists, but I find a certain 'sameness' to much of his music. That is, he treats his musical selections with a limited choice of stop combinations and is somewhat predictable in the way in which he utilizes them. Having said that, and given the continuing demand for Simon's concert appearances, my singular opinion—however respectful—is refuted.

I have no issues with respect to any technical parameters of the recording and mastering process. Although not a "big auditorium" sound, the hall's ambience is just right to clearly hear the organ without sounding like you are right in front of the shutters.

Other than the two medleys I didn't elaborate upon, which in themselves

embody 16 tunes, song titles I didn't discuss are "Serenade for My Lady," "Let's Break the Good News" and "Evening Primrose." All things considered, *Sunny Side of the Street* is an enjoyable 64:06, 11-track album. I rate it with 3½ stars.

Sunny Side of the Street is available for £13.50 including postage, and can be ordered online with a debit or credit card at www.netoa.org.uk, or by post to NETOA Sales Officer, 3 Edendale Crescent, Howden Le Wear, Crook, Co. Durham, DL15 8HR, UK. Make checks (in Sterling funds only) payable to NETOA.

—Dennis Hedberg

SHOPPING FOR RECORDINGS

Alabama Chapter ATOS—1817 Third Avenue North, Birmingham, Alabama 35203, www.alabamatheatreorgan.com

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

Steven Ball—734-846-3627, www.stevenball.com

Banda (George Wright recordings)—720-733-2905, fax 720-733-2137, banda9@msn.com, <http://theatreorgans.com/cds/banda.html>

Ed. Benoit—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, WurliTzer@q.com

Canterbury Records—626-792-7184

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

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

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

Ken Double—404-790-5400 www.kendoubleentertainment.com

Duet MIDI Concepts—www.midiconcepts.com, 630-893-5383

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

Mark Herman Productions, LLC—5510 N. Illinois St., Indianapolis, IN 46208, www.markhermanproductions.com and www.theatreorgancds.com

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpat31@att.net

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

JBL Productions—www.organhouse.com/jbl Productions.htm

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

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

Midnight Productions, Inc.—800-788-1100, sales@theatreorgan.com, www.theatreorgan.com

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

Nor-Cal Theatre Organ Society—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, www.theatreorgans.com/norcal/

Organ Historical Society—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, catalog@organsociety.org, www.organsociety.org

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

Jonathan Ortloff—www.jonathanortloff.com

Donna Parker Productions, Inc.—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, www.tcbrio.com

Pipe Organ Presentations—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, info@pipeorganpresentations.com, www.pipeorganpresentations.com

Bob Ralston—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, www.bobralston.com

Rob Richards—www.robrichards.com

Jim Riggs Recordings—6141 Fairfield Road, Wichita, Kansas 67204

Paul Roberts, Cardinal Productions—P.O. Box 22035, Beachwood, Ohio 44122, <http://theatreorgans.com/cds/roberts/>

Roxy Productions—480-695-8568, azroxy@cox.net

Trio con Brio—www.tcbrio.com, or from Donna Parker Productions

Texas Talkies Media Production Company—P.O. Box 23413, Waco, Texas 76702, www.texastalkies.com

T-V Recording—408-248-6927, tvrdc@aol.com

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—316-655-8177, tickets2wto@hotmail.com, www.nyparamountwurlitzer.org

Tony Whittaker—www.tonywhittaker.co.uk

Chapter News

ATLANTA

Atlanta, Georgia—In January, chapter members gathered at the home of “Miss Elsie” and Bob McKoon in Newnan for our annual business meeting and for music at the keyboards of the Allen 317EX. Summoned to the console were chapter organists Bob McKoon, Rick McGee, Larry Davis, Jeff Harbin, and Wanda Carey Fields. The highlight of the afternoon was the vocals of Becky Rogers, accompanied by Ron Carter. After the music, barbecue from the legendary Sprayberry’s awaited guests upstairs.

At the end of January, the Strand Theatre in Marietta screened *Sparrows*, the first silent film of the 2012 series. Ron Carter provided the accompaniment for a large audience that included many chapter members and others for whom this was their first silent film experience.

Our February meeting took us east to the A.E. Schleuter Organ Company/Chapel Music Company in Lithonia for a program by Rick McGee on the Rodgers Trillium 960. Rick’s program demonstrated that you can play everything from Bach to Boogie on any organ. Schleuter has installed pipe organs in churches across the country, as well as the Rylander Theatre’s Möller (Americus, GA) and the Grand Theatre’s Barton (Fitzgerald, GA). They are currently performing work on parts of the chapter’s Page Organ installed at Stephenson High School.

Atlanta Chapter organists continue to provide music all over the South. Ron Carter accompanied several silent comedies at the Villages in Florida, and Rick McGee appeared in concert on Grand Theatre’s Barton.

In February, John McCall premiered the newly-installed Allen 317 theatre organ donated to the Maguire Center of the Westminster Oaks retirement community in Tallahassee, Florida by chapter member Fred Boska. The inaugural program, sponsored by the Tallahassee AGO, included two Buster Keaton comedies presented to the enthusiastic audience that filled the auditorium. The AGO reported that attendance was triple what they had expected.

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



The McKoon Residence: Ron Carter, Rick McGee, Larry Davis, Becky Rogers, Wanda Carey Fields, Bob McKoon, Jeff Harbin
(Photo by Elbert Fields)



Chapel Organ Company: Rick McGee
(Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—General Membership meetings were held at the Pinellas Park Auditorium in January and February. Members back in the area after the holidays took advantage of open console, testing out the changes made in the organ in the past few months. Many were eager to take the instrument for a spin after attending our wonderful December concert.

Elections were held in January to fill the three board positions that had run out. Rosalie Leblanc, Vince Mirandi, and Gary Blais were elected to the board of directors. A board meeting followed the general membership meeting and officers were elected with Cliff Shafer continuing as president, Rosalie Leblanc taking the vice-president’s position, Joe Mayer continuing as treasurer and Bob Perkins continuing as secretary. Congratulations to all and thank you for your continued service to the organization.

On Sunday, February 19, the Tampa Theatre completed its *Winter Classic Movie Series* with the silent movie *The Black Pirate* starring Douglas Fairbanks. Live accompaniment was provided by Steven Ball at the theatre’s Wurlitzer pipe organ. The movie was well attended and Steven did an admirable job

making moviegoers feel like they had been transported back to the early days of this iconic theatre.

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

CENTRAL INDIANA

Indianapolis, Indiana—As of this writing, the weather in central Indiana is unseasonably warm, bright and sunny for which we are all grateful. Our socials have featured: November, Ron Wilson at Warren Performing Arts Center; December, Mark Herman at Warren; January, Matt Gerhard at Manual High School; February, Glenn Tallar at the Hedback Community Theatre; April, Rich Lewis at Manual; and in May we ventured to CIC-ATOS member Rex Hoppe’s in Petersburg, Indiana. October featured Clark Wilson at Warren accompanying *Dr. Jekyll and Mr. Hyde*. March featured Simon Gledhill in concert at Warren, and June featured Walt Strony also at Warren accompanying Buster Keaton’s *The General*. Other area non-chapter sponsored events included a March silent film at the Embassy Theatre, Fort Wayne, featuring Clark Wilson accompanying *Steamboat Bill, Jr.*, and a concert also at the Embassy in May featuring Mark Herman. The last half of the year is sure to bring more enjoyable art and artistry to Indiana venues.

After being damaged by a roof leak in 2008, the Long Center Wurlitzer returned to its home in late March. Stay tuned for concert announcements. Thanks to the Long Center Theatre Organ Society donors for raising the necessary funds for repair.

Work continues on the restoration of the former San Francisco El Capitan Wurlitzer destined for installation in the Indiana Theatre in Terre Haute, with a regular crew of volunteers working on Wednesday nights under the direction of Carlton Smith. We appreciate all the hard work being done on this restoration.

—Michael Fellenzer,
Justin Nimmo, President
317-965-9600, wurlitzer60@yahoo.com

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The past two months have been filled with activity. On January 15 Nathan Avakian thrilled a full house at Babson with his unique theatre organ stylings. Nathan has a refreshing take on music both old and new. We were pleased to see many young people in the audience.

Once again Charlie Briggs sponsored this annual concert featuring the talents of young organists. The chapter is indebted to Charlie

for his many acts of generosity and kindness throughout the year. Charlie hosted a large gathering at the Tahana Restaurant after the show.

Over the years EMCATOS and Pipe Organ Pops has established a loyal group of concertgoers. This year we decided to hold an event to show our appreciation of their loyalty. Instead of our regular February meeting we sponsored a free silent film event. Bernie Anderson came up from New Jersey to accompany two silent features, *Fiddlesticks* with Harry Langdon and *Sherlock, Jr.* with Buster Keaton. Bernie's accompaniment set the mood for the audience to enjoy both films. The audience responded with enthusiastic applause for Bernie's fine work.

The board of directors is already at work on next year's concert schedule. We have decided to once again include at least one silent film in our offerings.

We are also pleased to note that the Zeiterion Theatre in New Bedford, Massachusetts will feature the chapter 3/9 Wurlitzer before six shows this spring. We hope that this will become a regular feature at the theater.

Starting with the July/August issue of Theatre Organ, Roger Austin will assume the chapter correspondent duties for EMCATOS. I am sure you will enjoy his reports.

—Bob Evans

508-674-0276, bob@organloft.org



Charlie Briggs and Nathan Avakian at Babson
(Photo by Bob Evans)



Bernie Anderson at the Babson console
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—2012 began for Garden State members with a trip back to our origins. We spent a nostalgic day at the beautifully restored Union County Performing Arts Center. In the 1970s a small group of theatre organ lovers generated the effort to save the then-named Rahway Theatre, original home of a 2/7 Wurlitzer fondly known as the Biggest Little Wurlitzer. Focused on bringing that instrument back to life, founding members organized the Garden State Theatre Organ Society 39 years ago. UCPAC Board member Irv Hyatt and house manager Karin Napier welcomed us with a tour of the building and lunch to accompany our business meeting and open console. Original crewmember Jim Donald shared fascinating stories of the early days.

In February we made a return visit to Our Lady of Consolation Church in Wayne, where a 3/12 Kimball has come back to life. Fr. Michael Lombardo welcomed us to the school auditorium when the organ first arrived, not yet installed. We returned to find the instrument almost completely restored. After our business meeting, organist Jeff Barker, who spearheaded the installation, gave us a demonstration of the Kimball's capabilities in its new home. Then members took turns at open console while we shared homemade food provided by Thom Madura.

In addition to our own events, those who manage the spaces where chapter-owned instruments reside also use the organs on a regular basis. Besides pre-show music for monthly classic film weekends, Loews Jersey recently presented two Buster Keaton silents with Bernie Anderson at the keyboards. Thousands hear the 4/23 Wonder Morton each year.

Rahway Township continues to sponsor a concert each month on the GSTOS Rainbow Room organ in their Senior Center. This year, Thom Madura, Sy Mendel, and Ed Alstrom have taken turns at the console of the 3/10 Wurlitzer.

—Catherine Martin

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



Original crewmember Jim Donald at Union County Performing Arts Center, home of the Biggest Little Wurlitzer
(Photo by Bernie Anderson)



Jeff Barker at the console of the 3/12 Kimball at Our Lady of Consolation Parish
(Photo by Tony Rustako)

JOLIET

Joliet, Illinois—Our wonderful social at the Rialto in January featured guest artist Bob Bates at the Grande Barton. Bob, the chairman of the Rockford chapter, has a degree in music and can play anything from classical to modern, including your requests. Many of our members took a turn at the organ while the rest of us enjoyed all the goodies brought by our members. We had over 100 in attendance despite the winter weather. Thanks, Rockford, for loaning us your chairman.

We had a very lively social in February with Bill Tandy from Kokomo, Indiana. Bill began playing at age five and is self-taught, and says he can't even read music. He learns

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all his music from radio and listening to records, and claims he doesn't know how he does it. Bill has a wonderful spontaneous wit and can always make us laugh. We got to meet Bill's mother from Princeton, Illinois and his sister from Texas, and both are a delight. Bill played many of our favorites and then said "I'll take requests, but I will say I don't know them." What a kidder!

On February 21 we were invited to the grand opening of the new Steinway store and were enthralled by John Sherer, who plays at the Fourth Presbyterian Church in Chicago. His classical work was outstanding. John has two music degrees, (two Master's degrees) and attended Julliard for several years. Those of us who love classical were most impressed.

Our April social will feature Jelani Eddington. That will be quite a treat. We have several busloads coming in from out of state.

Don't forget our Extravaganza at the end of April with Jelani Eddington and Dave Wickerham. This will be a really great one. See you there!

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

LONDON

Woking Surrey—Our first event of 2012 was an afternoon giving our members an opportunity to learn about and to play our 19-rank Wurlitzer at Woking. It commenced with a short talk from Len Rawle which included a demonstration of the lyrical qualities of the newly re-leathered tremulants.

An hour and a half of questions rushed by as Len visually and tonally demonstrated the difference between flue and reed pipes, and when and how to register them. One participant questioned why the top octave of many reed ranks are flue pipes—It was explained that the components of some top notes become too small to manufacture and that the human ear has difficulty in distinguishing tonal difference in the top octave, all ranks tending to sound the same. Tuning the pipes was also touched upon, as well as preservation of the art of the original voicer.

One particularly interesting question centered on a suitable approach to the rather bolder Tuba and Trumpet reed ranks found on Compton Theatre Organs. From a beginner's point of view, the answer was to start by only using them in isolation. Compton designed many organs where all the flues blend beautifully, with the big reeds standing out and best used for solo purposes only.

Our February concert was given by none other than John Ledwon. It was a pleasure to welcome John into our midst and an ideal way to remind us of our links with the wider ATOS.

John's varied programme and fine musicianship filled the hall with sounds from France, Germany, America and, of course, Disneyland! His interesting and lesser-known choice of music was refreshing, as well as demonstrating both the power and more gentle tones of the Wurlitzer. A fine selection of John's CDs sold like hotcakes during the interval.

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



John Ledwon at Woking
(Photo by Michael Clemence)



Members gather round the console at our members' afternoon
(Photo by Michael Clemence)

METROLINA

Charlotte, North Carolina—After the holidays, with our schedule a little more relaxed, Gary Schwartz completed a major overhaul of our website. With a completely new look, it features upcoming events, reviews of recent events, a history of the Society, our newsletter archive, and links to ATOS and other interesting theatre organ sites. A particularly nice feature is our Showcase in which the instruments owned by our members can be seen and heard. Please visit us at www.mtosnc.org.

MTOS membership includes all of North Carolina. However, most of our members live either in the Charlotte or Raleigh areas which

are separated by about three hours of driving. While not a problem for planned events, it is not always practical to expect the entire membership to attend things that occur on short notice.

Such was the case over the last weekend in February when Bob and Vicky Conroy hosted Donna Parker at their home in Wake Forest for some private workshops on theatre organ technique and arranging. Her visit was scheduled only a week in advance and there was no time to organize even an informal concert or event. Saturday night, some of the Raleigh members made an impromptu appearance with wine and a home-baked cake. Donna was most gracious as always and we enjoyed some fun games and lots of interesting conversation, well into the morning.

We are especially looking forward to March 11 when Mark Herman will be in concert at Gil Parsons' fabulous 3/56 Walker in the specially-constructed music room at his home in Davidson.

—Robert C. Conroy
Paul Gelsleichter, President
704-502-4545



Clockwise from left, Mark Erickson, Bob Conroy, Donna Parker, Bobby Clark and Frank Dunhuber (Photo by Vicky Aston-Conroy)



Donna Parker at the Conroy's Allen LL324Q
(Photo by Vicky Aston-Conroy)

NORTH TEXAS (March/April)

Dallas/Fort Worth, Texas—During November and the first part of December

upgrades to the NTC/MPAC 3/18 Wurlitzer were completed. Also, several problems such as dead notes and ciphers were cleared. All this was done in time for our long-awaited event—the annual Christmas Party.

On Sunday afternoon, December 18, all was in readiness for our party. Our resident Santa Claus, Al Cavitt, set up all the decorations in the meeting room. Many people brought in their favorite delectables, so the serving tables wound up loaded for bear.

The event began with a very brief (about five minutes) chapter business meeting to announce the Nominating Committee for next year, after which the meeting was then closed. Now, down to brass tacks. Bob Whiteman started the festivities with a joyous presentation of Christmas musical goodies on the NTC/MPAC 3/18 Wurlitzer. Several people, including some of our organists, said the Wurlitzer never sounded better. This gave our maintenance crew quiet satisfaction for their efforts.

After the formal program, it was open console time, and time to dive into all the goodies. Many people took advantage of the open console much to the delight of all. Good music, good food, and good friends: what more could we ask for! The gathering ended with a Merry Christmas to all.

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



Bob Whiteman at the NTC/MPAC Wurlitzer
(Photo by Ken Brown)



Al Cavitt, our resident Santa Claus
(Photo by Ken Brown)

NORTH TEXAS (May/June)

Dallas/Fort Worth, Texas—After the festivities of December, January turned out to be a quiet time for public activities at NTC. Behind the scenes the planning for future improvements to our 3/18 Wurlitzer is ongoing. During this time, at Don's shop, 5 members of the maintenance crew were working on the modification of the console's computer operating system. As the old saw goes, a theatre organ is always "a work in progress."

Our annual election of officers meeting took place February 19. The membership voted to re-elect the current board by acclamation. They are President Don Peterson; First Vice President Mike Tarzis; Second Vice President Ian Clark; Secretary Al Cavitt; and Treasurer Barbara Brown.

For our program, Jim Pitts presented a very nice program on the Wurlitzer. He was very pleased with the improved sound and action of the organ since the last time he played. After the program several members took advantage of the open console time.

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



Jim Pitts at the NTC/MPAC Wurlitzer console
(Photo by Ken Brown)



Newly-elected NTC Board members (from left)
Ian Clark, Don Peterson, Barbara Brown and
Al Cavitt (not pictured: Mike Tarzis)
(Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—On January 22 Orange County presented a show at Plummer Auditorium in Fullerton that was a little different and very well received. Scott Foppiano agreed to put on a show with our usual short silent comedy, show tunes, and popular light classics. He also agreed to feature a few numbers with the piano played by Scott Stedman, the grandson of board member Don Near. Stedman is an undergraduate student currently studying piano and music composition at Chapman University in Orange, California

Stedman played a couple of classical numbers and one of his own compositions. He and Scott Foppiano then played a special arrangement of *Phantom of the Opera* that received a standing ovation! The amazing part of this is that they had never played together before and they had only one day of rehearsal! They both agreed that this is something they want to do again and we (the OCTOS board) agree.

From time to time we have tried different programs with varied success. This one was a real winner. We really appreciated Scott Foppiano's willingness to step into the unknown as he did. It has been a real pleasure to us to encourage a young performer and especially to introduce him and his friends from Chapman University to the great sound of the Wurlitzer theatre organ.

—Ed Bridgeford, President
Orange County Theatre Organ Society

PUGET SOUND

Seattle, Washington—Andy Crow was the headliner at West Seattle's Kenyon Hall as about 60 Puget Sound chapter members gathered to celebrate Valentine's Day. Andy, a theatre organ living legend in the Pacific Northwest, played a variety of beautifully arranged standards with delightful and unexpected harmonies. During the intermission, Kenyon Hall's manager and artistic director Lou Magor filled the hall with several enjoyable piano numbers, one a humorous original. Five members, including 94-year-young Clyde Hunnicutt, Jamie Snell, Matt Neill, Jack Driscoll, and Mervyn Vaught, each took a turn during "Organized Open Console." The appreciative audience lingered for nearly an hour.

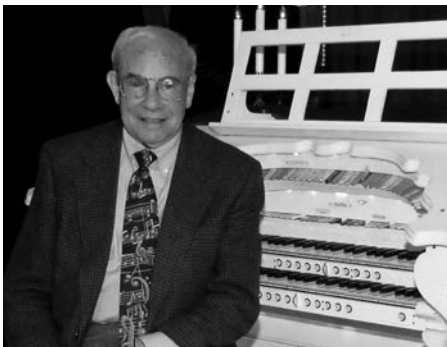
The Kenyon Hall Wurlitzer (opus 2013) was originally installed in 1929 at the First Reformed Church in Pella, Iowa. In 1999 it was purchased and moved to Kenyon Hall, where it is maintained by Bob White.

The Paramount Wurlitzer team of dedicated PSTOS volunteers recently completed a six-

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month effort to fully re-leather and re-wire the string chamber. It was finished just in time for Jim Riggs to accompany the winter series of Trader Joe's Monday Night Silents, *The First Oscars*. Jim is drawing many younger fans to these continuing events, with attendance of about 1400 recently! This restoration phase involved re-leathering the five-rank manual chest, and replacing the original 1920s cotton-covered wire with new PVC color-coded telephone wire. The Chrysoglott was refurbished and repositioned to provide better sound projection into the auditorium. Team members involved were Tom Blackwell, Jake Cihla, Russ Evans, Phil Hargiss, Larry Mayer, Alain Rhone and Ron Sillence.

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



Andy Crow at the Kenyon Hall Wurlitzer in West Seattle (Photo by Jo Ann Evans)



Puget Sound Chapter members (l-r) Tom Blackwell, Jake Cihla, and Phil Hargiss place the Seattle Paramount Wurlitzer Chrysoglott bars back into the action frame (Photo courtesy Tom Blackwell)

RIVER CITY

Omaha, Nebraska—RCTOS January and February 2012 meetings are held at independent retirement facilities in Omaha. The January 15 meeting was held at Skyline Manor and the February 19 meeting was held at Elmwood Tower. Both facilities have Conn

electric theatre organs and grand pianos. Both facilities accommodate a meeting place for the chapter and the chapter in turn provides an entertainment program for the residents. The program is well received and attended at both events with more than 80 members and residents in attendance. The program entertainers are talented officers and members of RCTOS: Jeanne Sabatka, Greg Johnson, Janet Domeier, Naomi Emmack, and Jerry Pawlak.

RCTOS is in the process of planning their annual public concert at the Rose Theater in Omaha featuring the Rose 3/21 Wurlitzer theatre pipe organ. The concert will be held on Sunday, August 12, 2012 at 3:00pm. Watch our website for more details in the future.

Visit our website: www.rctos.com for news and videos.

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



Greg Johnson, Jeanne Sabatka, Jerry Pawlak at Skyline Manor (Photo by Janet Domeier)



Greg Johnson, Jeanne Sabatka, Janet Domeier, Jerry Pawlak, Naomi Emmack at Elmwood Tower (Photo by Joyce Markworth)

ROCKY MOUNTAIN

Denver, Colorado—Kevin, Doc Fergy and Friends brought their beautiful music to Holiday Hills for our club social in January. Sightless since birth, Kevin finds his way around the theatre organ with ease and uses

a Braille notebook to help keep track of his registrations. Dr. Harry Ferguson is a retired surgeon who plays a variety of saxophones. Bingo is Kevin's guide dog, and Bob Castle rounded out the afternoon by playing audience requests.

We did our sixth *Pipes & Stripes* collaboration with the 101st Army Band in February under the direction of Chief Warrant Officer Rob Phillips. At the twin consoles were Paramount house organist Bob Castle and Jim Calm performing solo and with the Concert Band, Brass Quintet and Dixieland ensembles. A highlight of the concert was a sonorous tremolo-off full-organ and band performance of a transcription of a well-known organ symphony.

—Jim Calm
jimcalm32@yahoo.com



Kevin Utter at the Holiday Hills GW4Q (Photo by Bill Kwinn)



Pipes & Stripes VI at the Denver Paramount (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—In January, when St. Louis is usually digging out of the snow, it was an unusually warm, cloudy, and damp day. The Enchanted Grotto area of the City Museum, where SLTOS has installed Wurlitzer Opus 839, a 15-rank Style 260, was equally eerie. Fortunately, featured organist Chris Soer both supported and dispelled the area's air of mystery and drama with his performance of selections from several genres of music. The meeting was hosted by Al Haker who directed the successful installation of this instrument at the museum. We are sad to report that Bob Cassilly, the creative genius behind the City

Museum who supported the organ installation, passed away in September 2011. Because of his vision, every year several thousand people who would otherwise not be able to, experience theater organ music—many for the first time.

It was a chilly, but pretty, Saturday in February for the well-attended meeting at the home of Wallace Dittrich (2011 Ron Musselman Member of the Year). Wally and his neighbor are also collectors of vintage cars, and opened their garages for members to marvel at and enjoy. The meeting was hosted by Sharon Theurer who made sure the food was delicious and plentiful. It was: there was very little left over. The house was crowded with members eager to hear Larry Krupp perform on Wally's Allen 319R electronic theatre organ. Larry did not disappoint, doing an amazing job as always. Larry excels at playing music with a Latin beat, demonstrating that in a couple of selections. After the program several members enjoyed participating in open console.

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



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



Featured organist Larry Krupp at Wallace Dittrich's Allen 319R (Photo by Edward Verner)

SIERRA

Sacramento, California—Sierra Chapter opened 2012 with two successful events at the Fair Oaks Community Club House, just east of Sacramento. On Friday night, January 27 was *Flash-back Cinemas: 1920s*, sponsored by the Fair Oaks Park District, owners of the building, featuring chapter member Dave Moreno playing three silent comedies on our 3/13 Wurlitzer. The building comfortably seats, on folding chairs, about 190 which was very close to the number in attendance. Publicity in both local listings and the Park District's e-mail list brought out many new faces for their first "silent films with organ" experience.

Chapter organ crew chief Dave Moreno, aided by members Terry Clifton, Gary French, and Paul Brown, are making progress on our Fair Oaks organ that was evident in our February concert. One of our major ongoing projects for the year is to bring our organ up to full concert standard. Although it's not quite there yet we took a big step with the replacement of the Smith 8' Tuba that had been in the instrument for about 15 years with a Wurlitzer 16' Tuba, adding not only a genuine Wurlitzer Tuba timbre but also the advantage of the 16' octave joining the existing Bourdon and Diaphone.

Now, almost everything is Wurlitzer with the exception that the console is from the Morton that used to be the Buddy Cole garage organ which he recorded for Columbia before "merging" it with his Wurlitzer.

Sunday afternoon, February 19 the Chapter hosted Walt Strony at Fair Oaks. Needless to say, Walt brings everyone out of the woodwork who we may not usually see as another full house enjoyed a wonderful concert.

—Randy Warwick
Randy Warwick, President
661-333-5627, rwarwick@bak.rr.com



Walt Strony at Fair Oaks (Photo by Jerry Clifton)

SOONER STATE

Tulsa, Oklahoma—On January 19, 450 people packed the hall to see Harold Lloyd's *Speedy*, a 1928 full-length classic comedy. It was Lloyd's last silent film to be released in theatres and was nominated for an Academy Award in 1929. Before the film, our own Bill Rowland, dressed like Harold Lloyd complete with flat-top hat and horn-rimmed glasses, gave us some interesting information about Lloyd's life and accompanied a sing-along of 1928 songs. As always, Bill's accompaniment matched the mood and action of the movie very well. One schoolteacher had brought some of her students who were studying the 1920s, and they thoroughly enjoyed the evening.

Our annual Gospel Music Night in February drew about 150 patrons, and we even had time for open console. Bill Rowland served as emcee, organist, and pianist. Wayne Underwood sang some Gaither songs accompanied by his wife, Myra, followed by Phil Judkins on the organ and Lynda Ramsey and Paula Hackler in a piano/organ duet. Bruce Wilkin, organist at First Baptist Church, played a medley featuring some very realistic bagpipe registrations. Joyce Hatchett reminisced about her early years in the Pentecostal church and demonstrated a 'jazzy' style of Stamps-Baxter quartet* playing on the piano. Carolyn Craft played a medley, then was joined by Joyce Bridgman from the keyboard studies department at Oral Roberts University for some organ/piano duets. Guest Jeff Smith, principal violist with the Signature Symphony Orchestra played violin hymn arrangements, accompanied by Joyce Hatchett. With Bruce at the organ and Joyce Bridgman on piano, we sang a surprise "Happy Birthday" to Carolyn!

Our March program will have a 'Spring' theme, and in April we will have a special program commemorating the centennial of the sinking of the Titanic, featuring music that was actually played aboard the great ship on its doomed voyage.

—Barbara Purtell
Phil Gray, President
918-492-2519, philipgray@earthlink.net

(*Stamps-Baxter was a southern music publishing house in the shape-note gospel field. They also sponsored gospel quartets who performed in churches throughout the south. —Ed.)

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Gospel Music Night participants, left to right: Paula Hackler, Lynda Ramsey (hidden), Joyce Hatchett, Phil Judkins, Myra Underwood, Carolyn Craft, Wayne Underwood, Jeff Smith, Joyce Bridgman, Bill Rowland, Bruce Wilkin (Photo by Rudy Geissler)

SOUTHERN JERSEY

Franklinville, New Jersey—This issue continues the short biographies about our organists who open every performance on the stage of the Broadway Theatre in Pitman with a half-hour “prelude.” Today’s organist is Harold Ware. His music career started with three years of piano lessons when he was in the sixth grade. But, since his real love was the organ, he managed to get a Conn Minuet spinet model and developed his expertise by watching how organists played. As time went by, through trades, sales and gifts he worked his way up to a model 643 Conn with its 25-note pedalboard, and added a Model 147 Leslie speaker to create a more dramatic sound. His ability at the console kept improving.

He joined this ATOS chapter and became involved in taking turns playing the Broadway Theatre’s organ preludes before movies and stage shows. Harold also took an active part in the overhaul of the theatre’s aging 3/8 Kimball. That involved the removal of the pouch boards and reservoirs for re-leathering. He learned, the hard way, what made pipe organs work.

Harold often substitutes for the organist in his church. His real test was being called to the console midway through a worship service when the regular organist suddenly became ill.

Today he not only plays the Broadway Kimball, but also schedules the chapter’s four organists to insure that someone is at the Kimball console for the half-hour concert at every show.

We have the privilege of living near the Atlantic City Boardwalk Hall (nee Convention Hall) which has two organs. A 4/55 Kimball in the Hall’s ballroom has been restored to like-new condition and the 7/449 Midmer-

Losh is being restored. Tours of the Atlantic City organs and the building are highly recommended and can be scheduled by email at acchostour@gmail.com.

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



Harold Ware at the Broadway Theatre Kimball (Photo by Fred Oltmann)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our February meeting was an opportunity for chapter members to showcase their talents at the Wurlitzer in the Capitol theatre. Members Gary Coller, Don Schoeps, Larry Fenner, Emmitte Miller, Barry Howard, Ivan Spahr, Don Kinnier, and Connor Ream played selections mostly centered on Valentine’s Day themes. For this showcase we especially invited our associate members.

March brings 20-year-old Dan Umholtz to the console of the Wurlitzer. Dan began his musical training studying piano at the age of 5 at the Braun School of Music in Pottsville, Pennsylvania. Most recently he has studied organ performance with Aram Basmadjian, an in-house concert organist and Special Projects Manager of the Allen Organ Company located in Macungie, Pennsylvania.

Our second public concert is scheduled for Sunday April 15. *Ring in Spring* with pipes and voices will feature Jonathan Ortloff and the Central High School Showchoir. Jon is a graduate of the Eastman School of Music and the University of Rochester. We expect that the combination of the showchoir and the organ will provide great motivation for ticket sales. Based on the success of promotion of the last show to the local retirement communities, we are again working hard to promote the April program to these groups.

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



Barry Howard at the Members’ Showcase (Photo by Don Schoeps)

TOLEDO AREA

Toledo, Ohio—The Toledo Area Theatre Organ Society received the good news in early January that its home, the closed-in-2010 Historic Ohio Theatre, has an official date set for the start of restoration.

United North, a neighborhood revitalization organization, is the present owner of the building and now has \$600,000 in hand to begin the \$4 million project. A distinguished committee including architects, a local bank president, and other arts organizations will begin contracting Phase One work in early 2012. The Toledo Area Chapter Marr & Colton organ has been a regular work destination of its crew and we have received an offer of professional help to rebuild the console. The Ohio Theatre is scheduled to reopen as part of Phase One in October, 2012.

TATOS now has another theatre pipe organ venue for meetings. A 3/10 Wurlitzer was just installed in President Evan Chase’s home Palace Theatre. The relay system is Artisan Micro-MIDI and has performed well, thanks to the expert programming of Paul Jacyk.

Visit our website at <http://theatreorgans.com/tatos/index.htm>.

—Evan J. Chase, President
419-389-9334



Evan Chase’s Wurlitzer console (Photo by Evan Chase)

VALLEY OF THE SUN


Phoenix, Arizona—We enjoyed visiting a new and exciting venue on January 15. Our group spent the afternoon at the Musical Instrument Museum in Scottsdale. This huge, two-story building has instruments and costumes from all over the world, and covers many different periods of time. There are at least 5,000 instruments on display at any one time. They gave us a one-hour docent-led tour, then let us explore on our own. Most of us stayed at least two more hours. Of special interest to our group was the huge area dedicated to instruments of North America. There were several kinds of keyboard instruments, but no theatre organ as yet (we're going to work on that!). This is definitely a location that deserves another visit.

February 19 found us at one of our favorite places, Organ Stop Pizza. Something about an all-you-can-eat pizza buffet always brings out a large number of people! We had several guests in attendance that day as well, who were very impressed. We managed to sign up a few new members. Charlie Balogh was our featured artist. He played a program of mostly requests. A few in the audience were surprised with his rendition of a Michael Jackson classic. In addition to Charlie's program, guest artist Bobby Freeman played a few baseball favorites.

We lost two long-time chapter members in February, Charles Walker and Bill Heagy. In his early years, Bill played in various pizza restaurants around the country. He was the first president of our chapter, and remained active until illness curtailed his ability to participate. These gentlemen will be missed, and we extend our sympathies to their families.

—Madeline LiVolsi
Bill Carr, President

623-694-1746, billcarr3.vots.atos@cox.net



**2012 ATOS NATIONAL CONVENTION
IN SOUTHERN CALIFORNIA, WHERE IT ALL REALLY BEGAN**

Convention Marketplace
Records CDs & DVDs

at the LAX Marriot
Souvenirs Publications

Attention all artists, producers & sellers. The ATOS Marketplace at the 2012 Convention in California will be THE place to sell your DVDs, CDs, publications, souvenirs and more.

The marketplace will be located at the official ATOS 2012 convention hotel - the LAX Marriot, and will be a "must see" for anyone attending.

Please contact us as soon as possible for info and instructions. Call (805) 991-6000 and ask for Maureen Fuller, or email Maureen at maureenpaula@aol.com

Deadline: Friday, June 1st, 2012

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.

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. 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, 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. 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 theatre Saturday at 11:30am.

Paramount Iceland—8041 Jackson St, Paramount, 562-633-1171 (3/19 Wurlitzer) www.paramounticeland.com. Organ is played for open skating sessions on Tuesday evenings from 7:00pm to 8:30pm, featured artist, Bill Campbell.

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

COLORADO

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). May 6: *Doug Plays It Wright* with Doug Thompson in concert; July 8: *July JAMBoree* with members of the Niwot Community Semi-Marching Free Grange Band. All concerts at 2:00pm, RMCATOS members and students under 19 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. June 9, 7:00pm Nathan Avakian in concert. October 23, 1:00pm open house, open console.

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, 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: 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.

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: 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 the box office or Ticketmaster unless otherwise noted. 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). June 10, 2:30pm: Walt Strony accompanies Buster Keaton's *The General*. www.cicatos.org

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.

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 Candeia, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner.

Senate Theatre—6424 Michigan Ave, Detroit, 313-894-4100 (4/34 Wurlitzer). May 20, 3:00pm: Ron Rhode in concert; June 9, 7:00pm: Lance Luce in concert; July 15, 3:00pm: Members Concert; September 16, Pierre Fracalanza in concert; October 21, 3:00pm: Stephen Warner in concert; November 18, 3:00pm: Melissa Ambrose-Eidson in concert; December 23, 3:00pm: Fr. Andrew Rogers in concert. Tickets are available at the door for non-members at a cost of \$12.00 Seating is general admission. www.dtos.org

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.

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.

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

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. 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.cinamalovers.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.

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

Grand Theater—252 Main St., East Greenville, 215-679-4300 (2/7 Marr & Colton) www.thegrandtheater.org. August 12, 3:00pm: *The Four Horseman of the Apocalypse* (1921) starring Rudolph Valentino; September 23, 3:00pm: An Afternoon of Comedy: *Never Weaken* (1921) with Harold Lloyd, *Big Business* (1929) with Laurel and Hardy, *Two Tars* (1928) with Laurel and Hardy; October 28, 3:00pm: *The Hunchback of Notre Dame* (1923) with Lon Chaney. John Baratta accompanies all three shows, tickets \$10 per person per show or all three for \$25.

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.

Around the Circuit

Theatre Organ Programs
and Performances

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

RHODE ISLAND

Providence Performing Arts Center—220 Weybosset St., Providence, 401-421-2997 (5/24 Wurlitzer), www.ppacri.org. May 16, 12:00pm: Jack Cook in concert with vocalists Dominique and Auray Doiron, beverages provided, bring your own lunch, free admission.

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.

TEXAS

McKinney Performing Arts Center—111 N Tennessee St, 214-544-4630 (3/18 Wurlitzer) www.mckinneyperformingartscenter.org. May 19, 7:30pm: *An Armed Forces Salute* with Dave Wickerham and Danny Wesley Ray, The Frisco Jazz Band and others, tickets \$12 in advance or \$15 at the door, children 12 and under \$5 in advance or \$6 at the door, Veterans, Active Duty and Reservists free.

UTAH

Peery's Egyptian Theatre—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) www.peerysegypthiantheater.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 Gullledge.

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 composite) www.ccassembly.org. April 15: John Atwell. 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. Silent Movie Mondays with Jim Riggs at the console: July 9: *Picadilly* (1929), July 16: *L'Argent* (1928), July 23: *Ben Hur: A Tale of Christ* (1925), July 30, *King of Kings* (1927). All Shows at 7:00pm. Tickets available via the box office or www.stgpresents.org.

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

WISCONSIN

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. May 11, 7:30pm, *All Automobile Silent Film Festival* with Dennis James at the console.

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.

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.

CANADA

ONTARIO

Kingston Korea Church—89 Kirkpatrick St, Kingston (3/29 Kimball) www.ktos.ca. May 4, 8:00pm: Jelani Eddington in concert.

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19 Wurlitzer). 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, +649 5257067 (3/16 Wurlitzer). July 29, 2:00pm: Jonas Nordwall; September 23, 2:00pm: Scott Harrison with Auckland Dixieland Band "Lex Pistols" concert; October 14, 2:00pm: Silent Film TBA; November 11, 2:00pm: Dave Wickerham. theatreorgans.com/wota

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. 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 and 9 December, 2:30pm: Christmas Spectacular starring Christian Cartwright; 8 December and 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.voxlancastrica.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. 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). 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. 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. atos-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). 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). 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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Closing Chord



Robert (Bob) Cornish

February 4, 1953 – February 25, 2012

We recently lost one of theatre organ's greatest supporters in Australia with the sudden passing of Robert (Bob) Cornish. Bob and his wife, Barb, have visited us in the United States several times in recent years, and have attended several ATOS conventions.

Neither Bob nor Barb was an organist, but they both loved organ music, and have been very heavily involved for years in the TOSA SA chapter. Bob spent many, many hours at the Capri Theatre in Adelaide, where he helped in the organ maintenance, as well upkeep, cleaning, and improvements in the theatre itself, which is owned by the organ club. In addition, he recorded and videotaped most of the organ concerts, often presenting a tape or DVD of the concert to the artist. He was well known, and deeply respected by members of the Theatre Organ Society throughout Australia, as well as by many others in the United States and England. For the last few years, Bob has served as president of the Felix chapter of TOSA.

Even in his sudden death, he was involved in doing what he loved: helping a friend with a theatre project. He had climbed to the veranda roof of another theatre building, in order to exchange the name of the theatre, when the ladder he was on collapsed and he fell, hitting his head. He was briefly resuscitated and rushed to the hospital, but soon passed away, avoiding what his doctor said would be to live in a vegetative state for the rest of his life. Ironically, Bob had only recently escaped serious injury when the explosion at the Capri occurred while he was in the theatre. [See *What's Up Down Under* on page 34. —Ed.]

The funeral service was held at the Capri Theatre on March 5. A crowd of nearly 400 attended the event, with many more sending regrets that they could not be there. The organ, of course, was used and, among other things, two of his granddaughters sang one of his favorite songs ("Can You Feel the Love Tonight" from *The Lion King*), accompanied by Rob Richards on piano and Chris McPhee at the organ.

The Cornishes have been very special friends of ours as they welcomed us several times to stay with them in Adelaide, and we have been delighted to have them visit us here as well. We will certainly miss Bob, but are looking forward to Barb visiting us in May when she comes to Portland, Oregon, to participate in the International Youth Silent Film Festival with Nathan Avakian, a now-international project which she and Bob were instrumental in bringing to Adelaide this coming July.

—Shirley Clausen

It was with great sadness that Noella and I learned late last night of the tragic passing of Bob Cornish. His untimely loss to Barb and his family will be shared far beyond these shores by many friends, associates and acquaintances who were all inspired by Bob's unique dedication and enthusiasm for something that was his life's passion. He was the epitome of what TOSA aspires to be, and his warm and infectious greeting to any of us arriving at the Capri will be sadly missed.

Bob loved to chat about any subject at all and TOSA South Australia was all the richer for his expertise in many fields and his unselfish willingness to share it in the interests of promoting the Capri and what it stands for.

Bob was taken doing what he loved while helping in yet another venture at the former Chelsea theatre. Noella and I send our loving condolences to Barb and the family and to all in TOSA SA who were privileged to have had Bob as a friend.

—Tony and Noella Fenelon

Hans-Erich Laukhuff

Born in 1944, Hans-Erich Laukhuff passed away in Weikersheim, Germany on February 7, 2012, shortly before his 68th

birthday. Most of his early life was spent in Weikersheim, where he attended the local gymnasium (high school), followed in 1960 by a year at boarding school in Eastbourne, England.

An apprenticeship with the now-185 year-old family firm, Aug. Laukhuff GmbH & Co., culminated in Journeyman status in 1965. A few years in the drafting department and other assignments provided experience in all aspects of organ building. 1966–67 brought Hans-Erich to St.-Hyacinthe, Québec for a year at Casavant Frères Limitée, then directed by Lawrence Phelps. The experience not only widened his horizon into North American organ building, but also provided an opportunity to learn Québécois French. Later, after a few months' fieldwork with a small firm in North Dakota, Hans-Erich developed an appreciation for the problems faced by technicians in service organisations. Before returning to Germany, Hans-Erich purchased a round-robin Greyhound bus ticket and explored much of the United States, learning the idiomatic English that would later facilitate easy dialogue with his American clients.

In 1968, Mr. Laukhuff completed the Masters Course at the School for Organbuilding in Ludwigsburg, earning the Certificate of Master Organ Builder and establishing lasting friendships with colleagues in Europe and the Americas. His Master's project, a complete pipe organ built entirely by himself, still stands in the family home. In 1972 Hans-Erich Laukhuff was appointed as fourth-generation Geschäftsführer (Managing Director) of Aug. Laukhuff, a position he shared jointly with his cousin, Peter Laukhuff, until Peter's retirement in January of this year.

An avid traveller, Hans-Erich had visited 45 countries on all five continents. During rare off-duty moments, he enjoyed reading, music, walking in the forest with his black mongrel, Chappy, and occasional trout fishing. He was particularly fond of the three-manual, 11-rank Möller theatre organ installed in Laukhuff's erecting room. Originally built in 1947 for a South African client, it is thought to be the only Möller cinema organ in Germany. The occasional Kino Konzert and recordings have shared

his enjoyment of theatre organ music with residents of Weikersheim.

The funeral was held on February 15 at the Protestant City Church of St. George on the town square in Weikersheim. A reception followed, allowing hundreds of family, friends, staff and colleagues to share reflective moments. Hans-Erich Laukhuff is survived by his mother, sisters, cousins, niece, nephews and a grandniece. He will be sorely missed, both personally and professionally, by many around the world.

—Richard Houghten



Hans-Erich Laukhuff, 1944-2012
(Photo Courtesy Aug. Laukhuff GmbH & Co.)

Rosemarie Martha Leibert—Radio City Music Hall Rockette

Rosemarie Leibert (1927–2012) died New Year's Day in Harrington, Maine. Born Rosemarie Bruns, raised in Massapequa, Long Island, along with her brother George. She worked professionally as a dancer. The highlight of her working career was dancing at Radio City Music Hall in New York City as a Rockette from 1944-1947.

She met and married Dick Leibert (chief organist at RCMH) and began raising a family in Wilton Connecticut. Rosemarie and Dick had three children: Rick, of Ft. Lauderdale; David, of Borrego Springs, California; and Linda Leibert-Domke of Harrington, who was born in Cape Coral, Florida where Rosemarie and Dick retired.

She also is survived by four grandchildren: Lorelei Domke, Paul Andrew Domke, Drake Domke, and Pierce Spencer Leibert, and a niece, Alison Bruns-Walker of Gloucester, Massachusetts.

—Linda Leibert-Domke

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Minutes

DRAFT MINUTES OF THE ATOS ANNUAL MEMBERSHIP MEETING

Westin Hotel, Providence,
Rhode Island, Friday, July 1, 2011
8:30am EDT

(These minutes will be approved at the 2012 Annual Membership Meeting to be held at the convention hotel on July 4, 2012.)

1. Chairman of the Board COL Mike Hartley called the meeting to order at 8:32 a.m.
2. Chairman Hartley declared a quorum present.
3. The meeting will be conducted in accordance with Robert's Rules of Order, Newly Revised, with Mike Bryant and Don Feely acting as Parliamentarians.
4. The secretary is recording the meeting for purposes of producing the minutes of the meeting. The recording is not available to anyone for any other purpose.
5. The chairman made his opening remarks:
 - a. The chairman thanked Bob Evans and the entire convention staff for their efforts in hosting the 2011 ATOS Annual Convention. Chairman Hartley asked that anyone making a statement or asking a question state his or her name and chapter or city/state for purposes of the record.
 - b. The chairman stated that the meeting is open to any member of ATOS.
 - c. Voting, should it be needed, will be by a member or only one person in a family membership.
6. Chairman Hartley introduced the board and staff by name. Each member reported on his/her assignment and area of responsibility.
MOVED (Dilworth): to accept the minutes of the 2010 ATOS Annual Meeting. (Motion CARRIED)
7. Chairman Hartley introduced the officers for 2011-2012
 - Chairman of the Board: Mike Hartley
 - Vice Chairman of the Board: Bob Dilworth
 - Secretary: Bob Evans
 - Treasurer: Mike Hutcherson
8. Chairman Hartley welcomed members elected to the board of directors for a three-year term.
 - John Ledwon
 - Don Phipps
 - Bucky Reddish (second term)
9. Treasurer Mike Hutcherson presented the 2011-2012 ATOS budget to the membership (the summary budget was published in THEATRE ORGAN, September/October 2011, page 18; the budget detail follows these minutes, beginning on page 66).
10. Secretary Bob Evans reported to the membership:

ATOS SECRETARY'S REPORT TO THE MEMBERSHIP - 2011

The ATOS Board of Directors met eight (8) times since my last report to you in 2010. Six (6) of these meetings took the form of telephone conferences while two (2), the annual board meeting and the mid-year board meeting, were face-to-face events. All ATOS board meetings operate under Robert's Rules of Order (Mike Bryant, Parliamentarian).

Since summaries of the minutes of all ATOS board meetings are published in Theatre Organ, my report will summarize the most important aspects and ATOS board actions during the past year.

ATOS annual board meeting, June 27 to July 3, 2010:

- The board voted to add \$20,000 from the Lufkin gift to the George Wright Memorial Fund;
- The board voted to place \$200,000 into the investment fund to begin earning additional income;
- The first certified audit in six years was completed with the results posted online;
- The board received the first draft of the ATOS Strategic Plan;
- The total amount raised (thus far) through fundraising is \$1,524,270;
- Current membership is reported as 3,336;
- Bob Dilworth is appointed to fill the term vacated by the resignation of John DeMajo;
- The board renewed the contracts of Ken Double, President/CEO and Jim Merry, Executive Secretary.

Telephone meeting of Tuesday, August 24, 2010:

- The board approved the concept of a partnership with the American Organ Institute (AOI) at the University of Oklahoma (OU) as outlined, with the stipulation that any final agreement with AOI or OU will be brought before the board for a vote;
- The board voted to match the \$600 gift from Mary Strauss of the St. Louis Fox to fund the first Stan Kann Scholarship;
- Chairman Hartley acknowledged (with regret) the resignation of Paul Van Der Molen as ATOS Treasurer;

Telephone meeting of Wednesday, October 13, 2010:

- The board approved the concept of Ken Double generating a monthly liaison report for the chapters to be distributed by e-mail;

• The Columbia River Chapter (Oregon) was accepted as an official ATOS chapter;

Telephone meeting of Wednesday, December 8, 2010:

- Mike Hutcherson is appointed ATOS Treasurer;
- The transfer of treasurer responsibilities will take place on January 2, 2011;
- The ATOS mid-year meeting will take place January 21-23 in Atlanta, Georgia.
- A change in the California Corporate Code (under which ATOS operates) requires

that all individuals identified in the bylaws or Articles of Incorporation as directors be given full voting rights on all matters before the Board. Previously, the bylaws and applicable job descriptions restrict the voting rights of officers and the Youth Representative. These restrictions are not permitted under California law and must be changed. Eight directors now constitute a quorum;

• The Kansas City Area Chapter was recognized as an official ATOS Chapter.

Telephone meeting of Monday, January 3, 2011:

- Ken Double announces an unencumbered gift to ATOS of \$100,000;
- The ATOS Finance Committee will make a recommendation for disposition of the funds.

ATOS mid-year Board of Directors meeting of Saturday, January 22, 2011:

- The board received an update on the archive and library along with a revised draft agreement;
- The board voted that the Archive and Library Agreement be approved and that the Archive Relocation committee be empowered to present the agreement to the American Organ Institute;
- The board voted unanimously (e-mail vote) to accept the terms and conditions for the ATOS website;
- The board voted to grant a loan of \$5,000 from the principal of the Endowment Trust Fund to the Spokane First Nazarene chapter for emergency blower repair using the Chapter's 3/25 Wurlitzer theatre pipe organ as collateral;
- The ATOS Finance committee recommended that the \$100,000 (unencumbered) gift be added to the principal of the Endowment Trust Fund. The board so approved.

Telephone meeting of Monday, March 28, 2011:

- The new ATOS website will be launched in early April;
- A "Membership Good Faith Audit" will take place on May 14, 2011;
- The board votes to accept Treasurer Mike Hutcherson's recommendation to change our investment from USBanc Corp. to Synovus Securities;

• Jack Moelmann creates a *Record of Board Actions* booklet—a comprehensive record of ATOS board actions.

Telephone meeting of Tuesday, May 3, 2011:

- Current membership is 3274;
- The board received a grant update from Kathy Reilly;
- The board received a recommendation from the Endowment Fund Board of Trustees for a loan to the New York chapter. The board referred the request back to committee for further consideration.

Telephone meeting of Wednesday, June 15, 2011:

• The board considered a request from the New York chapter for a loan of \$15,000 to help finance the removal of the Paul Van Der Molen residence Robert-Morton theatre pipe organ. The Endowment Fund Board of Trustees has recommended granting the loan;

• The board voted to grant the New York Chapter a loan of \$15,000.

11. Ken Double presented the draft ATOS Strategic plan to the membership. Ken explained each facet of the plan in detail, answered questions, and received comments from several members.

12. Ken Double reported on his fundraising activities. Mr. Double explained, in detail, his strategies and rationale for ATOS fundraising.

13. Chairman Hartley then invited the membership to ask questions of, and offer comments to the board.

The following are questions and comments from the membership:

Russ Shaner (Buffalo Chapter): Russ would like the board to reconsider its decision to stop the issuance of membership cards. He would like the board to consider reinstatement of the cards.

Bob Fountain (Atlanta Chapter): Mr. Fountain suggested that entrants to the Young Organist Competition be allowed to submit their performances on a digital theatre organ.

Jon Sibley (Connecticut Valley Chapter): ATOS should keep an inventory of existing theatre organs whether playing or in storage.

George Strong (New York Chapter): Mr. Strong asked if ATOS membership applications are available on-line. He was informed that applications are available on-line.

14. Chairman Mike Hartley declared the meeting adjourned at 10:17 a.m.

Respectfully Submitted,

/s/ Bob Evans, Secretary ATOS

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

Tuesday, January 10, 2012

8:30pm EST

Chairman COL Mike Hartley called the meeting to order at 8:35pm.

Secretary Bob Evans called the roll: **Officers present:** COL Mike Hartley, Chairman; Bob Dilworth, Vice Chairman; Bob Evans, Secretary. **Board members present:** John Ledwon, Jack Moelmann, Donna Parker, Don Phipps, Bucky Reddish, Nathan Avakian.

Board members excused: Tim Needler, Mike Hutcherson. **Board member absent:**

Allen Miller. **Staff members present:** Ken Double, President/CEO; Mike Bryant, co-editor, THEATRE ORGAN; Jim Merry, Executive Secretary; Jelani Eddington, Contract administrator.

Chairman Hartley declared a quorum.

The minutes of the January 2, 2012 teleconference were accepted.

OLD BUSINESS

Treasurer's report: Total funds as of January 9, 2012: \$ 1,478,209.52

Executive Secretary's report:

Current membership: 3241

Variance for the year: -56

The secretary reminded all board and staff that mid-year reports are due not later than January 21, 2012.

The appointed time having come for the agenda item submitted by Mr. Moelmann (the rescission of paragraph 4.2e of the ATOS bylaws) to be discussed, Mr. Evans **MOVED** to postpone the question until the ATOS mid-year meeting. (**Motion CARRIED**)

The meeting adjourned at 9:07pm EST.

/s/ Bob Evans, Secretary

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

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 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
 Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
 Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
 Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
 Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
 New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
 Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
 East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
 Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK

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Minutes

AMERICAN THEATRE ORGAN SOCIETY 2011-2012 BUDGET DETAIL

REVENUE

MEMBERSHIP	
Dues	\$ 146,000.00
Mail Upgrade	2,000.00
TOTAL	148,000.00
CONVENTION	
40% Share	19,000.00
Convention CD	6,000.00
TOTAL	25,000.00
DONATIONS	
Unrestricted	50,000.00
Scholarships	6,000.00
TOTAL	56,500.00
GRANTS	60,000.00
INVESTMENT INCOME	20,000.00
PROJECTS	
ATOS/Allen DVD	6,000.00
MarketPlace	26,000.00
Summer Youth Adventure	
Registration	4,000.00
Donations	12,000.00
Technical Experience	4,500.00
Theatre Organ Journal	19,000.00
Web Site Advertising	500.00
Web Radio	6,000.00
TOTAL	78,000.00
REVENUE GRAND TOTAL	367,500.00

EXPENSES

ADMINISTRATIVE	
ASCAP	500.00
Accounting	3,000.00
Bank Fees/Supplies	1,500.00
Insurance (L & D&O)	2,100.00
Officers	
Chairman	2,000.00
Vice Chairman	2,000.00
Secretary	
Postage	75.00
Printing	50.00
Travel/Lodging	2,000.00
Treasurer	
Lodging	900.00
Postage	600.00
Office Supplies	1,500.00
FAX	180.00
Travel	800.00
Directors	
Lodging	11,500.00
Travel	6,875.72
Staff	
President/CEO	
Contract	85,000.00
Conv. Travel/Lodging	1,500.00
Youth Representative to Board	
Travel	400.00
Lodging	800.00
Teleconference	3,600.00
Members Good Faith Audit	
Travel	3,000.00
Lodging	1,500.00
Supplies/Postage	50.00
ADMINISTRATIVE TOTAL	131,430.72

MEMBERSHIP

Election Costs	2,500.00
Recruitment Initiatives	1,000.00
Credit Card Fees	750.00
Executive Secretary's Contract	30,000.00
Postage	2,000.00
Renewal Notices	1,000.00
Office Supplies	1,000.00
Printing/Copies	1,000.00
Travel	1,000.00
Lodging	1,000.00
Telephone	400.00
TOTAL	41,650.00

CONVENTIONS

Convention Planning Coordinator	
Lodging	900.00
Travel	500.00
Production Costs	700.00
Board Meeting Coffee Serv.	200.00
TOTAL	2,300.00

Convention CD Production 6,000.00

FUNDRAISING

Postage	3,200.00
Printing	1,000.00
Advertising	750.00
Production Costs	800.00
Design Cost	650.00
TOTAL	6,400.00

PROJECTS

Awards & Recognition	
Urban Youth	500.00
Awards	700.00
Restoration & Preservation	100.00
Technical	1,000.00
TOTAL	2,300.00

Archive

Storage	14,000.00
Travel	1,500.00
Lodging	1,500.00
TOTAL	17,000.00

ETONE

Postage	250.00
Printing	250.00
TOTAL	500.00

Fox Atlanta Co-Spon Silent Film

Artist Travel	350.00
Artist Fee	1,500.00
TOTAL	1,850.00

Grant Writer

Postage	100.00
Printing/Copies	700.00
Supplies	300.00
TOTAL	1,100.00

MarketPlace

Postage	2,800.00
Office Supplies	425.00
Inventory Purchases	1,750.00

INVEST IN ATOS

Keeping the Music Playing

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

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

**Contact: Ken Double,
404-790-5400, k.double@atos.org**



How You Can Invest in ATOS:

- Cash Gifts
- Will Provisions
- Stocks and Securities
- Gifts in Kind
- Charitable Remainder Trusts
- Life Insurance Policies

So ATOS Can Invest In:

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

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

Credit Card Fees	1,000.00	
Wurlitzer Book	500.00	
TOTAL		3,200.00
<hr/>		
Strategic Planning	1,000.00	
<hr/>		
Summer Youth Adventure		
Office Supplies	300.00	
Travel	2,400.00	
Production Costs	300.00	
Instructor Fees	7,000.00	
Vehicle Rental	2,750.00	
Meals	1,800.00	
Scholarships	5,000.00	
Faculty Lodging	3,200.00	
TOTAL		22,750.00
<hr/>		
Technical Assistance Program	2,500.00	
Technical Experience	6,000.00	
<hr/>		
Theatre Organ Journal		
Postage	15,000.00	
Production Cost	38,900.00	
Office Supplies	50.00	
Lodging	2,000.00	
Editors' Contracts	24,000.00	
Advertising Comm	1,750.00	
Travel	1,000.00	
Telephone	200.00	
Design (Sleeping Giant)	24,000.00	
TOTAL		107,600.00
<hr/>		
Website		
Hosting, Email, Lic	5,956.28	
Theatre Organ Radio	5,148.00	
E-Commerce Dev	5,540.00	
TOTAL		16,644.28
<hr/>		
Scholarships		
Stan Kann Match	1,000.00	
Young Artists (Scholarship)	5,000.00	
Young Artists (Competition)	8,000.00	
TOTAL		14,000.00
<hr/>		
PROJECTS TOTAL		199,719.28
<hr/>		
EXPENSE GRAND TOTAL		\$ 387,500.00
<hr/>		
PROJECTED REVENUE		\$ 387,500.00
PROJECTED EXPENSE		\$ 387,500.00
<hr/>		
NET RESULTS: Surplus or (Deficit)		0.00

ATOS OPERATIONAL ASSIGNMENTS FOR 2011-12

Although we published the 2011-12 Committee Assignments in the November/December issue, they became outdated with the resignations of Doug Powers and Tyler Morkin from the board shortly after that issue went to press.

The revised 2011-12 assignments are presented here as a membership reference. In most cases there are two board members assigned to each committee or task. You may read the sequence of board members for any committee as “primary responsibility, assisted by.” This list does not indicate chairmanship—in some cases the chairman

will be a board member, in other cases a staff member will chair the committee. Further, it does not list all the members of any committee. Committee chairs will staff their committees as needed.

You will note there are many different tasks the board and staff perform throughout the year that keep ATOS functioning smoothly. As with many successful non-profit organizations, there are many dedicated volunteers who work diligently and behind the scenes, accomplishing many difficult tasks. These volunteers are

to be commended and recognized for their loyal and dedicated efforts.

Members can always contact committee personnel at any time regarding questions or concerns. The Board Directory is published in each issue, and contains full contact information. We are continually looking for members who wish to contribute by volunteering their time and effort on any one of the many committees. Please contact me or Mr. Bob Dilworth, Vice Chairman of the Board of Directors, for further information or concerns.

— COL Mike Hartley (Ret)
Chairman, Board of Directors

Committee / Task	Board Representative(s)	Staff
CONVENTIONS	Tim Needler, Bob Evans	Mike Kinerk, Convention Planning Coordinator
MENTOR PROGRAM	Bucky Reddish, Tim Needler	
CONVENTION CD PRODUCTION	Tim Needler, Bob Evans	Ken Double
MEMBERSHIP	John Ledwon, Tim Needler	Jim Merry
CHAPTER RELATIONS	Don Phipps, Tim Needler, Bob Evans	Mary Ann Dilworth
PUBLICATIONS		
Theatre Organ Journal	Donna Parker, Mike Hartley	
Journal Editors	Donna Parker, Mike Hartley	Mike Bryant, Don Feely
Design and Layout	Donna Parker, Mike Hartley	Dannielle Stark
Advertising	Donna Parker, Mike Hartley	Mike Bryant, Don Feely, Ken Double
Pipe Piper Listings	Donna Parker, Mike Hartley	Jonathan Ortloff
Simonton Literary Prize	Jack Moelmann, John Ledwon	John Apple
E-Tones	Bucky Reddish, Jack Moelmann	
INFORMATION TECHNOLOGY		
Web Site	Donna Parker, Mike Hartley	Ken Double and TBA
Around the Circuit	Donna Parker, Mike Hartley	Micah Bisson
Web Journal	Donna Parker, Mike Hartley	Paul Jacyk
Artist Directory and Local Chapters Listing	Donna Parker, Mike Hartley	Jonathan Gradin
Theatre Organ Online	Donna Parker, Mike Hartley	Don Feely
ATOS Theatre Organ Radio	Donna Parker, Mike Hartley	Steve Worthington, Ken Double
Youth/Teacher Referral Database	John Ledwon, Nathan Avakian	
Social Media	Donna Parker, Nathan Avakian	
E-Mail	Donna Parker, Mike Hartley	
Teleconferencing	Donna Parker, Mike Hartley	
List Service Management	Donna Parker, Mike Hartley	
PUBLIC RELATIONS	Donna Parker, Tim Needler	Ken Double
SPECIAL PROJECTS	Donna Parker, Bob Dilworth	Ken Double

Committee / Task	Board Representative(s)	Staff
MARKETPLACE	Don Phipps, John Ledwon	Rob Vastine
BYLAWS AND POLICIES	Jack Moelmann, Bob Dilworth	Dolton McAlpin, Jelani Eddington
CONTRACT ADMINISTRATOR	Donna Parker, Mike Hutcherson	Jelani Eddington
LEGAL ADVISOR TO THE BOARD	Mike Hartley, Bob Dilworth	Dolton McAlpin
FUNDRAISING (Grants)	Tim Needler, Bucky Reddish	Ken Double, Kathy Riley
STRATEGIC PLANNING	Donna Parker, Jack Moelmann	Ken Double
YOUTH INITIATIVES		
Young Organist Competition	John Ledwon, Nathan Avakian	
Summer Youth Adventure	Donna Parker, Bob Dilworth	Jonas Nordwall
Stan Kann Scholarship	John Ledwon, Nathan Avakian	Ken Double
Organist Scholarships	John Ledwon, Nathan Avakian	Carlton Smith
Student of the Year	Nathan Avakian, John Ledwon	
George Wright Memorial Fellowship	John Ledwon, Nathan Avakian	
Youth Rep Nominating	Jack Moelmann, John Ledwon	
Urban Youth Outreach	Jack Moelmann, John Ledwon	Tedde Gibson
FINANCE AND INVESTMENTS	Tim Needler, Jack Moelmann, Bob Dilworth, Mike Hutcherson	
Financial Reviews and Audits	Tim Needler, Bob Dilworth	
TECHNICAL Includes, Technical Consultation, Technical Experience, Restoration and Preservation, Theatre Organ Registry, and Technical Awards	Allen Miller, Don Phipps	Carlton Smith, Clark Wilson, Jonathan Ortloff, Jelani Eddington, Jon Sibley (as needed)
ARCHIVE AND LIBRARY	Allen Miller, Bob Evans	Jelani Eddington
AWARDS AND RECOGNITION (Organist of the Year, Honorary Member, Hall of Fame, and Musselman Member of the Year)	Jack Moelmann, Tim Needler, Bob Dilworth	
NOMINATIONS AND ELECTIONS	(Bylaws exclude board members from membership on the Nominating committee)	John Clark McCall, Jr. (Chairman), Bill Carr, Russ Shaner, Jonas Nordwall, Mike Cipolletti
VOTE COUNTING / ELECTION TELLER	Bob Evans	Wayne Tilschner
ETHICS	Board of Directors	Jack Hardman, Ron Carter, Jo Ann Evans
HISTORIAN	Jack Moelmann, Allen Miller	
ENDOWMENT FUND BOARD OF TRUSTEES	Bucky Reddish, Chairman, Tim Needler, Secretary, Mike Hutcherson	R. Maney, Bob Lachin
PARLIAMENTARIANS		Mike Bryant, Don Feely
EXECUTIVE COMMITTEE (See Note 1)	COL Mike Hartley, Bob Dilworth, Bob Evans, Mike Hutcherson, Donna Parker, Tim Needler	

CONTRACT STAFF (See Note 2)		
POSITION	CONTRACTOR	SUPERVISED BY
President/CEO	Ken Double	COL Mike Hartley/Executive Committee
Executive Secretary	Jim Merry	COL Mike Hartley/Executive Committee
Co-Editors, THEATRE ORGAN	Mike Bryant, Don Feely	Donna Parker, COL Mike Hartley
Graphic Designer	Dannielle Stark	Donna Parker, COL Mike Hartley

NOTE 1: The Executive Committee consists of the four officers and two elected Directors. The Directors are appointed annually.

NOTE 2: All contracts are approved by the Board of Directors and signed by the Chairman of the Board.

Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
Inside Front Cover	\$1,050			
Inside Back Cover	\$950			
Full Page	\$1,000	\$425	\$400	\$375
2/3 Page	\$700	\$300	\$275	\$250
1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
1/4 Page	\$300	\$180	\$170	\$160
1/6 Page	\$250	\$150	\$140	\$130
Stitched In		\$275	\$265	\$255
Tipped In	Contact the Editor for rates			

CONTRACT ADS

ProCards are for six issues only. No cancellations or refunds.	COLOR	BLACK & WHITE
Single ProCard (horizontal or vertical)	\$650	\$275
Double ProCard	\$1,300	\$495

Consecutive issue prices are based on the ad supplied when the order is placed. A different same-sized ad may be substituted during contract time at no extra charge; if you ask us to change the copy, you will be billed at \$75.00 per hour. Multi-issue discount rates for color ads are available; contact the Editor.

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

CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 3111 NE 165th Place, Vancouver, Washington 98682-8686. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

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

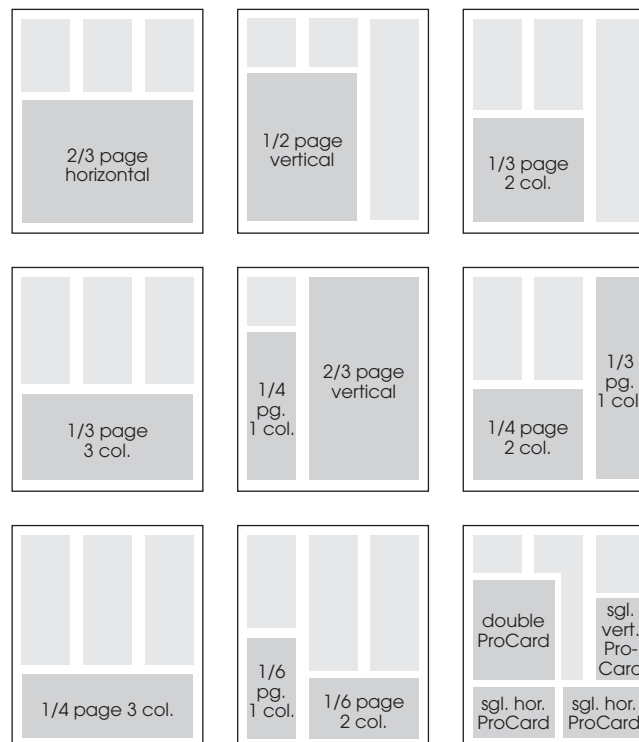
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales team at adsales@atos.org for FTP upload directions.

SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 3/4"	10 3/8"
Full Page with 1/8" bleed	9"	11 5/8"
2/3 Page vertical	4 3/4"	9 7/8"
2/3 Page horizontal	7 1/4"	6 5/8"
1/2 Page vertical	4 3/4"	7 1/2"
1/2 Page horizontal	7 1/4"	5"
1/3 Page (1 column)	2 1/4"	9 7/8"
1/3 Page (2 columns)	4 3/4"	4 7/8"
1/3 Page (3 columns)	7 1/4"	3 1/4"
1/4 Page (1 column)	2 1/4"	7 1/4"
1/4 Page (2 columns)	4 3/4"	3 3/4"
1/4 Page (3 columns)	7 1/4"	2 1/2"
1/6 Page (1 column)	2 1/4"	4 7/8"
1/6 Page (2 columns)	4 3/4"	1 7/8"
Single ProCard vertical	2 1/4"	3 1/2"
Single ProCard horizontal	3 1/2"	2"
Double ProCard	3 1/2"	4"

Trim Size of THEATRE ORGAN is 8 3/4" x 11 3/8"



Ads will incur additional charges if files are in other formats than listed, do not comply to specs, are not correctly sized or are incomplete. Advertiser, upon notification and prior approval, will be billed at prevailing rates.

CONTACT & SUBMISSIONS—For ad placement, questions or submissions, contact the Ad Sales team (Mike Bryant or Don Feely) at adsales@atos.org; or 503-882-6155.

Classifieds

FOR SALE

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Your favorite LPs & 78 rpm records, cassettes & open reel tapes digitally re-mastered for improved sonic quality and transferred to modern CD for preservation. Mastering—Remote Recordings—CD Replication. Forty years of experience in organ recording. James R. Stemke, A.E.S. 847-651-9511, dsprecordings@comcast.com 53-3-53-6

FREE AUDIO-VIDEO CATALOG: CDs, AUDIO & VIDEO CASSETTES: Classical, 2-Organ, Gospel, Theatre and Instructional. Write to: ALLEN ORGAN CO., P.O. BOX 36, Macungie, Pennsylvania 18062-0036 or Phone 610-966-2202. ++

CONN 652 three-manual organ with four sets of electronic pipes, all in excellent condition. This instrument has never been used for public performance or self-entertainment, just for occasional concert rehearsal. Recently serviced (technician's contact information is available) Full 32-note radiating and concave pedal board. Located in the Palm Springs area; buyer to arrange and provide transportation. Photo available on request. Don@donthompson.org

CLASSIFIED ads—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 3111 NE 165th Place, Vancouver, Washington 98682-8686. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

ADVERTISER INDEX

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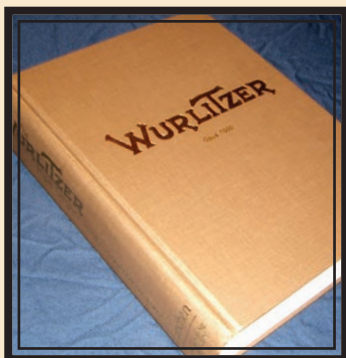
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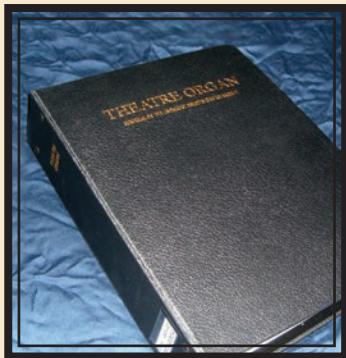
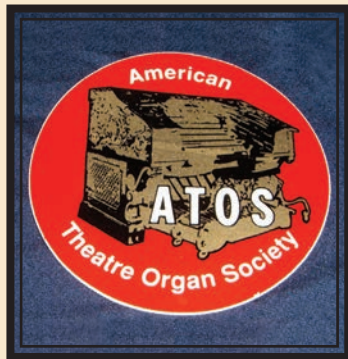
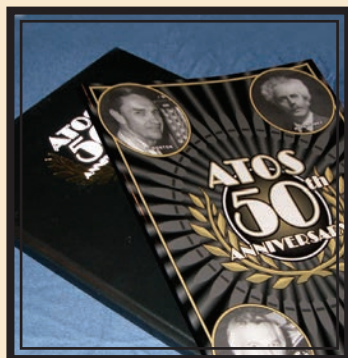
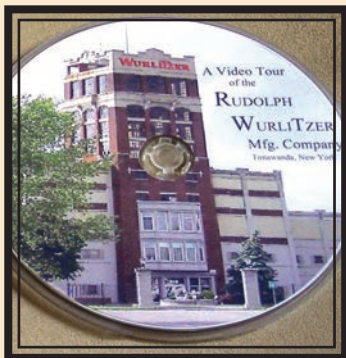
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