

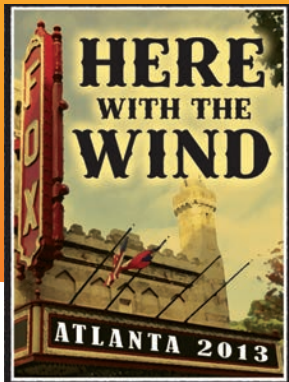
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

NOVEMBER | DECEMBER 2012



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Top: Jonas Norwall tours Australia (Photo by Bill Schumacher)
Bottom: Jelani Eddington just one of many artists at Bucky's Birthday Bash
(Photo by Elbert Fields)

On the Cover: Ruby, Ian McLean's new custom console (Photo by Ian McLean)

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AMERICAN THEATRE ORGAN SOCIETY

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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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- Membership maintenance: join or renew online
- Articles and Features added regularly
- Around the Circuit calendar of events
- Theatre organ locator
- ATOS Committees and contact information
- Chapter Liaison contact information

Vox Humana

What do you know—another year has come and gone. It seems the older we get, the faster the years go by.

Of course, working a couple of issues ahead on THEATRE ORGAN doesn't help. It seems to speed up the apparent passage of time. As this is being written (first week in October), we're working in 2013.

The time-travel aspects of *Dr. Who* seem more logical all the time.

Dr. Who?

Yes.

No. Dr. WHO?

Yes. We only know him as "The Doctor."

For those who may have been living in a cave since the '60s, we're talking about *Dr. Who*, the science-fiction television series on BBC. The Doctor is a Time Lord from the planet Gallifrey, who travels through time and space in a machine called a TARDIS, which outwardly appears to be a 1960s-vintage London police box. But it's larger on the inside than on the outside, and...oh, never mind. If you don't know by now what we're talking about, you're pretty much hopeless.

Just think of the possibilities! If we could lay our hands on a TARDIS....

Yes, we could go back in time and settle once and for all the arguments about why one builder did this and a competing builder did that, and whether they'd stick with an EP relay or embrace computer technology (I suppose we could fairly easily explain the concept to an engineer from a century ago). Remember that a basic tenet of time travel is that we can't change the past, because that would also alter the future, which is now the present (remember the fading images in the snapshot in *Back to the Future?*). So, while we couldn't alter anything up through the present, we could certainly learn a lot.

But, we'd still be running across chests loaded with Perflex....

The best part, though, is we could go forward in time and see how our efforts to keep this marvelous art form viable fare over the next 50 or 75 years, and adjust our efforts accordingly when we return to late 2012. After all, how many times

have you heard the phrase "hindsight is 20/20?"

Perhaps we could learn from our mistakes before we actually make them.

We could find which fundraising efforts bore the most fruit; we could tell which of our initiatives to reverse the membership decline worked best, come back to the present, and scratch those that didn't measure up, and focus instead on those that worked best.

But, alas, we have no TARDIS.

And, we're not likely to have one anytime soon. Drat.

But we do have quite a bit of collective wisdom, and at the top of that heap is the decidedly low-tech observation that the personal touch works. Not only are we—individually—ambassadors (either good or bad, depending on our conduct) for ATOS, we are, collectively, probably the best potential source of new members and the basis of a consistently effective fundraising scheme.

Why is it that some chapters continue to grow, and others decline? Certainly, a well-rounded slate of programs and activities that appeal to all different segments of the membership is important, but by far the most effective way to attract new members is for an existing member to personally invite a potential new member to some event, and follow up with them afterward. Show interest in them, and they'll be more likely to show interest in you.

We overprint the Journal each issue, and those overprint copies are available to chapters to help in the recruitment effort.

We're just about to vote people into office for the next two, four, or six years at all levels of government. My front porch has been graced in the last couple of months by nearly every candidate in every local competitive race asking for my vote—school board, county commissioner, state representative, and so on. Why? Because they know that statistically, I'm more likely to vote for someone I've met and talked to, than somebody I've never met.

Yes, absolutely, the personal touch works.

Fundraising works pretty much the same. Folks are more inclined to give when they're asked personally by someone they know, than if they just receive a flyer in the mail.

Try it, and remember Bob Dilworth's challenge from the last issue. If it will work in Delaware, it will work wherever you live.

Keep in touch.

—Mike Bryant
—Don Feely



On page 9, you'll see a brief announcement about the passing of our friend Chris Gorsuch. We received notification just hours before we sent this issue to the printer. We'll have a full article of remembrances in the January/February issue. If you would like to contribute to that article, please e-mail it to editor@atos.org, and put "Chris G" in the subject line. We'd like pictures, too, preferably shots that convey Chris's great personality and love of life.

Ciphers

On page 21 of the September/October issue, we reported the Hanover Theatre received an Endowment Fund grant in the amount of \$10,000. This is incorrect; the grant application was for \$10,000; the award was for \$4,980.

Some readers suggested we had miscaptioned a picture on page 53. In this case, we got it right. That is indeed Nathan Avakian pictured in the left-hand column.

President's Message



Welcome to the latest issue of THEATRE ORGAN, which includes an interesting section we now plan to do annually.

For much of the past four years, ATOS has been working to “set the table” for some major efforts in helping set the course for the future. The Strategic Plan; the change in the committee structure to better define and delineate Governance of the organization and Operations of the organization; and fundraising, which, if successful, can secure the future of ATOS while working on the challenge of garnering more attention and increasing membership.

This issue of the journal includes a major section on fundraising, including an official “Thank You” to those who have made donations to ATOS, be it with additional dollars with membership, writing checks to the Annual Drive, funding specific projects, or leaving Estate Plan gifts. A more specific listing of names of donors is planned for the March/April issue following this year’s Annual Drive.

The list is long, the plaudits overdue, and the articles in this section highlight the work that has been done during this initial “quiet” campaign. We also take the time to explain some of our programs, and why the financial assistance from our members is so important in helping ATOS to grow.

In highlighting our past successes, there is a humorous piece disguised as an interview with three separate one-hundred-dollar bills named Ben, Benji and Benjamin. We list many of our goals going forward. We discuss Estate Planning gifts. There is even a sidebar

piece that we think will be helpful to chapters—information on insurance for instruments, officers and the need for liability insurance for performances.

One main reason for the timing of this financial update is the fact that we will have some spectacular news to report in the NEXT journal which indicates the messages of the past four years are being heard, and our wonderful members are reacting positively.

Meanwhile, Mike Bryant and Don Feely have made sure there is plenty of news and entertaining material as they continue to produce an excellent journal with each new issue.

Recent work involving the Board of Directors includes the Annual Financial Review, just concluded as you read this; there have also been reviews of the past Summer Youth Adventure and the Technical Experience as we look at what went well (a LOT!) and how we can improve those two excellent programs.

We will soon be announcing the newest staff members with the hiring of the IT/Website Manager and the Grant Writer, as ATOS continues to relate the fun activities of this musical corner of the world with the business of managing this non-profit corporation.

Finally, we will look forward to a report from our friends in CATOE. Late October found them at the Arcada Theatre with an unusual musical combination. A Chicago-based rock-rhythm-blues band known as Autumn will be mixing that brassy sound with the sound of the Arcada Theatre pipe organ. This noble experiment comes by way of keyboard artist Scott May and PR-guru Bob Vorel. This is VERY different. With a different audience reach. And a much different way of incorporating the theatre organ into a performance. As you read this, look for a report on that show on line at www.atos.org. Can’t wait to hear about the reaction to this musical experiment.

In the next issue, we will have our first news of the Atlanta convention. Meanwhile, it is appropriate to close with best wishes to you all from the Board and Staff at ATOS. We hope your Thanksgiving, Christmas and Hanukkah celebrations are wonderful for you and yours. We will chat again here Next Year!

—Ken Double

Letters

Appreciation

I just want to express my appreciation to you for the fine job you guys are doing in putting out THEATRE ORGAN. Some very excellent and exciting articles have appeared lately, especially the last issue [July/August 2012] on the theatre pipe organs at Phil Maloof's residence in Las Vegas.

I am still hoping for more recordings on surviving Robert-Morton instruments down in California—notably the ones at Balboa Theatre [San Diego] and the Bob Hope Theatre in Stockton. I already have two recordings by Scott Foppiano on the Arlington Morton. I wonder if there is any interest at all in the restoration of the Elks Lodge Morton in Los Angeles?

—Scott L. Grazier
Montana

(We appreciate Mr. Grazier's comments, and this is our opportunity to remind you that the credit for the articles lies primarily with the folks who write and submit them. We can help "shine 'em up," but without our contributors, we'd be sunk and you'd have little to read. If you'd like to see an article on any particular installation or other topic, let us know; we'll see if we can find someone to write it.—Ed.)

In Response

This is to respond to your comments in the September/October issue of THEATRE ORGAN regarding my letter to the editor commenting on the Kimball console photo appearing on the cover of the July/August issue.

Your comments took me by surprise and disappointment, especially in consideration of the stated goals of ATOS for preservation and restoration. Further, the ATOS Technical Experience along with Theatre Organ Shop Notes make particular points of correct materials and workmanship to preserve the relatively few theatre pipe organs that still exist. The Kimball console was one of the most famous organs ever built for the New York Roxy Theatre.

I have received very kind and fully supporting endorsements of my letter to the editor by no less than three nationally-known, professional organ builders specializing in theatre pipe organs, these people also expressing deep dismay regarding the editorial comments.

Although many of us in ATOS are fortunate to own a theatre pipe organ, it is our responsibility to support, endorse, and otherwise encourage the best standards of care, workmanship, and materials to preserve these instruments to be enjoyed and appreciated by future generations. With this, your essential dismissal of tenets of ATOS eludes me.

—Jon Sibley
Higganum, Connecticut

(We agree wholeheartedly with Jon's observations regarding the standards of care, workmanship, and materials, and we said as much in our comments last issue. As we also said, we feel the screws are a purely cosmetic issue, easily changed should anyone choose to do it.

A thoughtful reading of the preservation and restoration guidelines on the ATOS website reveals that considerable latitude is given to physical modifications, materials, and even design changes for a number of reasons, all of which are in keeping with the overall goal of keeping these instruments playing and relevant.

Our response was intended to convey that we considered Jon's criticism of the screws to be just a bit too "nit-picky," even by ATOS preservation and restoration guidelines. We stand by that opinion.—Ed.)

From TOSA

On behalf of the Theatre Organ Society of Australia (South Australian Division) and the International Youth Silent Film Festival I would like to express a sincere "Thank You" to ATOS for supporting the recent inaugural festival in Adelaide, South Australia with a financial donation towards expenses.

The Youth Silent Film Festival originated three years ago in Portland, Oregon after the founder and president of the festival, Jon "JP" Palanuk attended a benefit where Nathan Avakian was the organist.

He decided something had to be done to preserve these wonderful instruments, and the idea of a silent film competition with entries accompanied by live organ became a reality.

Nathan was asked to compose the music to be used to accompany the films, and came up with five different scores: Slapstick, Romance, Mystery, Action, and Horror. This year he has added Sci-Fi to the list of genres from which movie makers will choose their theme.

Following a concert tour by Nathan to Australia and New Zealand, TOSA in Adelaide, operator/owners of the beautiful Capri Theatre, decided to become part of the festival and host an event. This brought about a name change. It became the *International Youth Silent Film Festival*. Adelaide will be joined by Kingston Arts Centre in Melbourne in 2013, and this will increase the number of young people hearing theatre pipe organ, possibly for the first time.

The committee in Adelaide sees this festival as a wonderful vehicle to expose young people to both to silent movies and the theatre organ. We hope to use the festival to build new audiences, and add a new and truly entertaining program offering for our theatre. We again thank ATOS for supporting this program that will introduce a whole new generation to the theatre organ. More information can be found on the festival website at www.makesilentfilm.com.

The donation and support from ATOS was much appreciated. Thank You!

—Barb Cornish
Regional Coordinator SA
International Youth Silent Film Festival

Directors' Corner



JELANI EDDINGTON

I would like to express my sincere thanks to the membership for electing me to serve on the ATOS board of directors for the 2012-2015 term. As many members already know, I also had the honor of serving ATOS during six years on the board from 2004 to 2010. During both my prior and current term, one of the areas that has deeply interested me has been working on projects to expand the outreach of our organization to younger members, organists, and enthusiasts.

Chief among these projects has been the Summer Youth Adventure, which not only has been one of the most rewarding programs in which to participate, but is also among the most important areas that ATOS supports. As we are all aware, it is imperative to cultivate younger organists and enthusiasts who will continue to make our art form relevant for generations to come.

In the five years that the Summer Youth Adventure has taken place, dozens of young enthusiasts from around the country have discovered the art of the theatre organ. Beyond just learning about the art form, these young students have enjoyed the camaraderie of the other enthusiasts their own age and formed life-long friendships that extend well beyond the five days of the Summer Youth Adventure.

Plans are already underway for the 2013 Summer Youth Adventure, which will be held in Portland, Oregon and surrounding areas. More details about the 2013 event will appear online and in an upcoming issue of THEATRE ORGAN. As in previous years, the 2013 Summer Youth Adventure will be a phenomenal opportunity for young people to experience, play, and learn about the theatre organ. If you know a young person who has an interest in the theatre organ, I would personally encourage each of you to put them in contact with us so that we can make sure that they can attend this week-long event.

But ATOS' work with young organists and enthusiasts extends beyond the Summer Youth Adventure. Indeed, it was heartening to see increased participation in this year's Young Theatre Organist Competition, the talented finalists from which were showcased at the recent annual convention. And, other opportunities abound in the form of the George Wright Memorial Fellowship as well as the annual Technical Experience for students interested in learning about organ building and other topics of a technical nature.

In sum, the challenge of attracting and supporting younger members is also one of our greatest opportunities. The work that ATOS has been doing in this area has already been paying great dividend. Indeed, in just a few short years, we have been thrilled to see several talented students make the transformation from beginners at the very start of their musical journey, to confident young organists who have begun to play chapter socials, overtures, and even mini-concerts.

As I serve on the board in the coming months and years, I will work diligently to continue expanding ATOS' relevance and outreach to our younger members. As always, I look forward to hearing from all of our membership with any questions or comments in these—or any other—areas that may be of concern.

In the meantime, I remain deeply grateful for the opportunity to serve on the board of directors and look forward to continuing to represent the membership of ATOS.



JACK MOELMANN

This past spring I was once again elected to the ATOS Board of Directors. This makes it my 27th year on the board in one capacity or another, 23 years of which were continuous going back to 1983. I served as ATOS president from 1985-1988. Throughout those years many changes have occurred in both the operation of the organization and the membership. The membership has declined and that is mainly our own fault. We don't go out and convince people that they should join this great organization and be entertained at the same time.

Currently I am associated with several committees. I chair the Awards and Recognition Committee. Elsewhere in this issue you'll find an announcement seeking nominations of deserving members to the Hall of Fame, Organist of the Year, Honorary Member, or Member of the Year. You have until February 1, 2013 to nominate someone who deserves recognition for the great work they have done.

I also serve as advisor to the Endowment Fund, the fund which will ensure funds are available to help great causes within our organization. Two years ago I challenged you to help me get the Endowment Fund to \$1,000,000, and together we did it. But just because it is at one million dollars doesn't mean that it can't go further. Every dollar of your contributions and donations to the fund strengthens it. And please, don't forget ATOS in your estate planning. I was one of the first to leave a bequest to ATOS to further its goals and objectives and in particular the Endowment Fund. Why don't you help also?

The major role I have is ATOS Historian. That function deals with the history of ATOS—don't ask me about the history of any or all theatre pipe organs, except the most obvious (which everyone knows already). Soon, I will be completing the index of articles in the Theatre Organ Journal, a listing which goes back to the beginning of any ATOS publication. Hopefully it will be online; but if you want one, just e-mail me a request and you can have a free copy by return e-mail.

Another fascinating project which I started is a compilation of video interviews with personalities within ATOS. These include organists, technicians, leaders of ATOS, educators, and other exciting categories. All of these are on YouTube and can be seen by anyone. Why not check it out?

Now that we are custodians of over a million dollars in assets, my goal is to ensure that this resource is well protected and spent and/or invested responsibly. An influx of money can cause some to become reckless. With the oversight of the board, I assure you this will not happen.

In closing—Enjoy your association with ATOS, get others to join this exciting group, attend and bring others to organ concerts, and in general be a good Samaritan. I hope to see many of you at the next convention—it should be a great one!

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News & Notes

CONTRACTOR POSITION: COORDINATOR OF INFORMATION TECHNOLOGY AND ATOS WEBSITE

The American Theatre Organ Society, Inc. (ATOS), is an international organization (501(c)(3) in the United States) serving the theatre organ community. ATOS has approximately 3,400 members and approximately 70 chapters worldwide.

ATOS is seeking an independent contractor to coordinate its IT, website and social networking operations. This is a unique opportunity for a skilled professional who can coordinate the functions of Internet Technology, and be a direct contributor to ATOS' growth in this area. Areas of responsibility include, but are not necessarily limited to:

- Maintenance of digital communications, blogs and social networking;
- Assisting the board of directors, staff and volunteers with the organization's technology profile, including supporting ATOS-owned hardware, software and communication and collaboration tools such as e-mail, web conferencing, telecommunications, etc.;
- Managing listserv subscribers and distribution lists;
- Supervising the publication of portions of THEATRE ORGAN, the Journal of the

American Theatre Organ Society, for online viewing;

- Development of a membership e-mail communication and promotional system;
- Coordination with the production of *Theatre Organ Radio*, the 24/7 music streaming operation on the website;
- Supervising the maintenance of the e-commerce function of the ATOS Marketplace and other areas of the website;
- Serving as first point of contact for support and inquiries regarding the ATOS website operation.

ATOS seeks to enhance its website and IT operations in order to better reach out to and serve its members, chapters, and constituents.

The Coordinator of Information Technology and ATOS Website will work under the direction of the President and Chief Executive, and as a team member with other staff and board members involved in ATOS operations.

Required Qualifications

- General knowledge of hand-coded HTML, CSS, XML, JavaScript, JQuery and PHP and other web-based tools;
- Experience in administration of HTTP, TCP/IP and FTP protocols;

- Experience with Drupal and/or other content management systems;
- Familiarity with Apache webserver administration;
- Ability to work independently and efficiently, completing tasks in a timely manner;
- Demonstrated reliability and consistency with attention to detail;
- Ability to work with and coordinate volunteers;
- Demonstrate good written and verbal communication skills;
- Three or more years of successful experience in website and IT systems management;
- Experience with non-profit organizations.

Application procedure, compensation

This will be a part-time, independent contract position and compensation will be \$12,000 annually. To apply, submit a cover letter with résumé no later than **October 1, 2012** to ATOS President Ken Double at k.double@atos.org, or mail to 1615 Defoors Walk NW, Atlanta, GA 30318.

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Michael D. Williams, La Mesa, California
Cory Wright, Breese, Illinois

CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the 2013 ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

There are many “unsung heroes” working quietly and diligently that may be unknown to anyone outside of the local chapter. Please take the time to nominate these folks so they may receive the recognition they deserve.

All nominations for ATOS awards require a written nomination not to exceed one typewritten page. Any member of ATOS may nominate anyone for any ATOS award.

The award categories are:

- Hall of Fame
- Honorary Member
- Organist of the Year
- Member of the Year

Nominations should be submitted to Jack Moelmann, Chairman of the Awards and Recognition Committee, by e-mail or regular mail. If you need more information, criteria, or other details contact Jack and he'll be glad to help you. Contact information is listed below.

Nominations are being accepted now, and must be received by Jack not later than **February 1, 2013**. Let's continue our tradition of recognizing outstanding members, and please—don't wait until the last minute!

—Jack Moelmann
1015 Matthew Drive
O'Fallon, Illinois 62269
j.moelmann@atos.org
618-632-8455
Fax: 618-632-8456

YOUNG THEATRE ORGANIST COMPETITION

The 2013 Young Theatre Organist Competition is coming up in a few months. The 2012 YTOC was a great success and we hope to build on the six candidates that entered this past year for an even greater number of talented young organists. Remember that entrants may now use any digital or analog electronic organ having no less than two 61-note manuals and 32 pedal notes in addition to a theatre pipe organ.

An unfortunate change for this year—and hopefully only for this year—is that, due to high budget expenses, all ATOS programs were asked to cut back for the 2012-2013 budget year. So, instead of bringing three finalists to the convention, ATOS will only be able to bring two. We hope to be able to return to a convention competition and award an overall winner in 2014.

If you know of an aspiring young person between the age of 13 and 24 who plays the theatre organ, let them know about the Young Theatre Organist Competition.

Tell any organ teachers you might know about the YTOC program. Remember that talent and enthusiasm are two of the most important factors, so even if the student isn't “concert ready,” contact us so that we can begin grooming them for future competitions.

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

Need more information? Rules and guidelines for the 2013 Competition are now available through your chapter officials, on the ATOS website (www.atos.org), or contact John Ledwon at j.ledwon@atos.org



CHRIS GORSUCH

It is with a heavy heart that I report the passing of our long-time and dear friend and colleague, Chris Gorsuch, who, after courageously battling cancer, passed away peacefully in his sleep just before midnight on October 17th. As you all know, Chris earned widespread admiration as a brilliant organist, arranger, and technician. In 2008, he received the honor of the American Theatre Organ Society's Organist of the Year.

Those of us who had the great honor of knowing him will always remember his gregarious, fun-loving, outgoing nature and will deeply miss his friendship.

Although he was unable to respond personally to everyone, Chris was profoundly touched by the tremendous outpouring of support that he has received over the past several weeks.

A private memorial service will be held shortly for family and close friends. Chris has asked that, in lieu of flowers, donations be made in his name to the Theatre Organ Society of San Diego at the following address:

Theatre Organ Society of San Diego (TOSSD)

ATTN: Connie Reardon, President
P.O. Box 712336
Santee, CA 92072

Please accept my deepest thank you, on behalf of Chris, for all for your thoughts and prayers during this time.

—Jelani Eddington

News & Notes

2012 ENDOWMENT FUND GRANT APPLICATIONS OPEN

The purpose of the ATOS Endowment Fund is to assist ATOS chapters or other not-for-profit organizations engaged in theatre pipe organ programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS Board of Directors. Since its beginning, the Endowment Fund has paid out over \$160,000 in grants.

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

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

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

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

The complete application packet can be obtained from the ATOS website, www.atos.org (go to "Resources," "Programs and Awards," "Current Applications"). **Completed applications must be received by the Endowment Fund Board of Trustees not later than April 15, 2013.**

2012-13 Endowment Fund Board of Trustees:

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



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ATOS Fundraising— Right On Target

The Successful Recent Past, the Present, and Plans For the Future

In 2008, the ATOS Board of Directors made several decisions, knowing some action was needed to help guarantee the future of the organization and the instrument we love.

The position of President was established, and one major function of this position was to formulate a plan of action involving a more serious attempt at raising funds for the organization. That plan involved several points of action:

- Establish a formal fundraising committee with experienced members;
- Create a plan of action and an approach to the membership;
- Focus on gifts, grants and estate planning.

The Fundraising Committee consists of the following ATOS members:

- Nancy Sowden Burton—25 years with the Purdue University Foundation;
- Dr. Karl Saunders—pipe organ owner, and experienced with several major fundraising campaigns;
- Dr. Marie Jureit-Beamish—Chair of the Music Department at Principia College;
- Tim Needler—many successes fundraising for the Central Indiana chapter;
- COL Michael W. Hartley—past ATOS Chairman of the Board;
- Jim Merry—former Executive Secretary of ATOS;
- Bob Evans—Secretary of the Board of Directors.

With her vast experience at Purdue University, the committee leaned on Nancy Burton for sound guidance and advice. She offered two important items immediately: plan on five years laying the foundation before embarking on a major campaign (i.e., the “quiet campaign” first), and provide a platform that would allow every member to participate at different levels.

Following that, initial meetings with the committee focused on long-range plans, specific funding needs, and the different levels of approach to the membership.

Prior to 2008, Executive Secretary Jim Merry had already begun a program by which ATOS members could contribute additional dollars along with their membership. These renewals have consistently generated thousands of dollars annually.

In addition to that effort, ATOS instituted the Annual Drive. Much like what we hear from public radio and television, the ATOS Annual Drive is a fall campaign which seeks donations to help ATOS fund its activities.

These two programs consistently generate nearly \$50,000 each year to help ATOS.

Hand-in-hand with these programs was a campaign designed to educate the membership about the importance of estate planning gifts, i.e., remembering ATOS in a will.

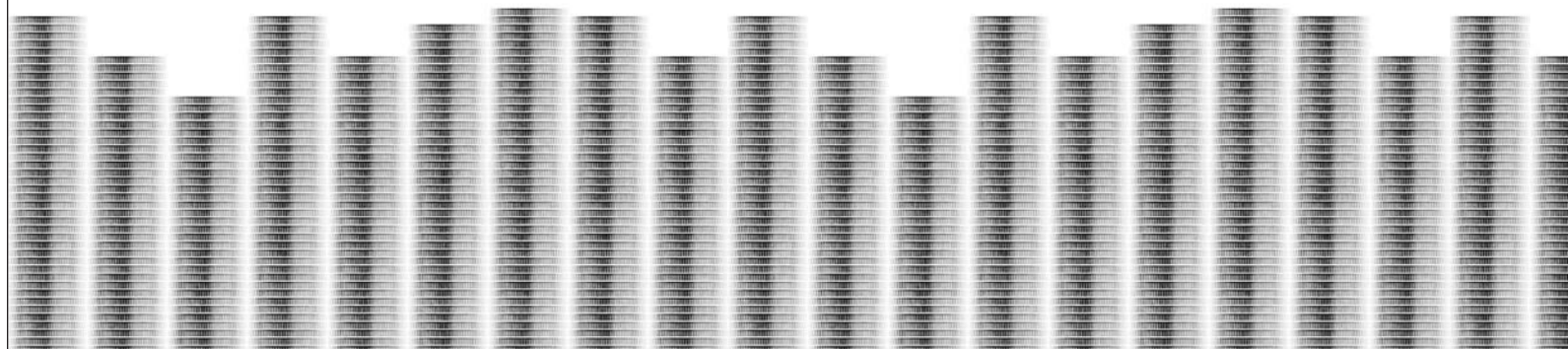
For many in our membership, ATOS has been an important part of life for many decades. Chapter functions, work on an instrument, monthly meetings, convention trips and concert attendance—there is a lot of time, energy, and, for some, real passion devoted to the instrument and the music we love. For some, that passion generates a level of interest that is remarkable.

In late 2009, ATOS received its first serious estate gift. Kenelm Lufkin left ATOS \$900,000—an unrestricted gift that changed the future of ATOS in one step. Acting with the future in mind, the board steered \$600,000 of that gift to the Endowment Fund; \$200,000 to the Reserve Fund; and \$100,000 to current accounts.

Shortly thereafter, Robert Mertz provided ATOS a gift of \$100,000, all of which was placed in the Endowment Fund in an effort to raise the principal in the fund to the level of one million dollars.

Currently, ATOS has received notification from eight other members that they are planning to leave the organization a significant gift in their wills. Some of these donors prefer to remain anonymous, and while we would like to recognize them, ATOS will always honor their request of anonymity.

Some of these gifts are percentages of stock portfolios, thus we can only make a “guess-timate” that these gifts will generate some \$500,000 in total.



Additionally, ATOS will soon be announcing another very significant gift, which will be a very exciting development for the start of 2013.

Why all this effort toward fundraising? The answers to that question are many.

First, membership dues do not come close to covering the annual costs of operating the organization, and a reluctance to increase dues means fundraising must make up the difference. Fortunately, our efforts to date have been successful.

Second and equally important, the Endowment Fund, the Reserve Fund, current programs and the hope for expanded marketing efforts will demand funding be in place for the future. Every non-profit symphony organization, arts organization, and music organization in general does fundraising to help ensure its future. ATOS got very serious about this in 2008, and the membership response has been most positive.

What does it all mean?

The recent past has been successful, and we are on solid footing today. The future demands more of this success to help us secure the next 20 years and beyond.

Consider these results from 2008-2012 (rounded to the nearest thousand):

- Membership Renewal Gifts: \$100,000
- Annual Drive: \$95,000
- The Lufkin Gift: \$900,000
- The Mertz Gift: \$100,000
- The Moelmann Challenge: \$45,000

(This fund drive generated slightly over \$22,000 which was matched by Col. Jack Moelmann, boosting the Endowment Fund to \$1 million for the first time)

- Other gifts and donations: \$25,000

(These gifts have helped send students to the Summer Youth Adventure, and attendees to the Technical Experience; helped fund the production of the DVD series *John Ferguson and Friends*; and other projects.)

Total to date: \$ 1,265,000

The Nancy Burton-dubbed “quiet campaign” has been successful, particularly

when one adds the potential gifts involved in the other eight estate-planning gifts.

In addition, ATOS will soon be announcing two other generous donations.

ATOS Programs:

- Summer Youth Adventure
- Technical Experience
- Stan Kann Scholarship
- Student Scholarships for lessons
- Young Theatre Organist Competition
- The Archive and Library at the University of Oklahoma—ATOS is funding two graduate assistantships

- ATOS Website, www.atos.org
- Theatre Organ Radio
- Convention CD Highlights recordings
- Endowment Fund
- Marketplace
- ATOS Annual Conventions
- Theatre Organ Journal

This list can be expanded to include Special Projects, such as the DVD lessons series, the Wurlitzer book and other projects.

When we look at the present, there is the old “good news-bad news” story. The good news is that the generosity of our membership has been great. The Endowment Fund, by which ATOS helps local chapters with dollars for projects, currently has just over \$1 million in principal—quite a jump from 2009, when the fund balance hovered near \$250,000.

The Reserve Fund has more than \$350,000 in principal.

But the “bad news” is annual dues, membership gifts, and the Annual Drive donations generate only about 65 percent of the monies needed for annual operations. ATOS needs Reserve Fund dollars to fund its annual programs and operations.

This is why fundraising is so important to the organization, and why we will continue to ask our membership to be generous.

As to the future, there are several programs and ideas that warrant attention and investigation.

Can we grow the membership once again? If so, dues will again better offset annual expenses.

Can we grow the Endowment Fund to \$5 million, or even \$10 million? If so, ATOS could focus attention on an annual “Significant Instrument” program, providing a major challenge grant to one major organ annually, thus growing the ranks of playing instruments, while offering greater financial assistance to local chapters.

Can ATOS produce major video productions? The need for video lessons on “how-to” repair and renovate instruments is vital. And the need to produce a high-level one-hour production suitable for cable TV, public TV, and educational television is crucial in helping to spread the word about ATOS and the theatre organ.

This is part of the future that demands attention, and demands our continuing efforts to seek funding.

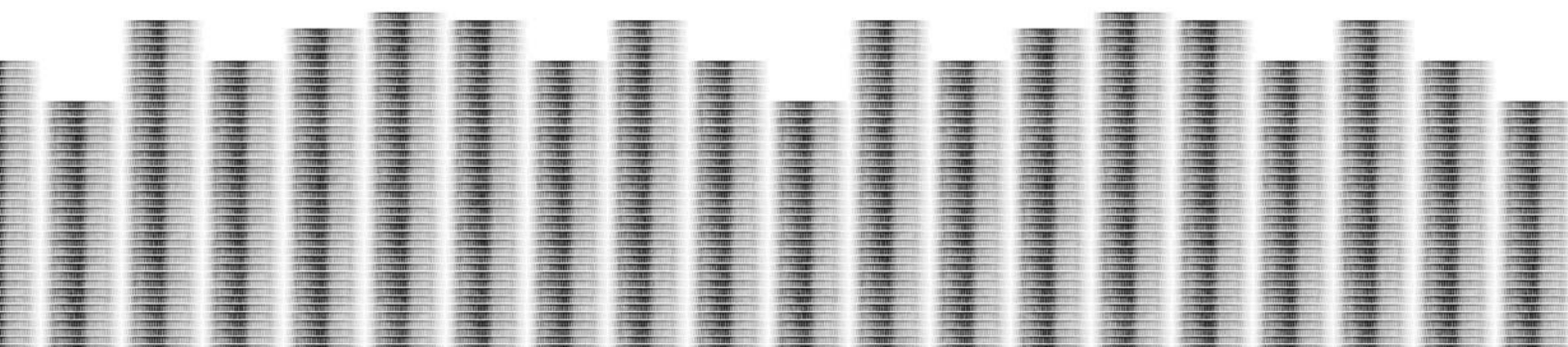
ATOS will continue to ask its members to be generous, particularly in the area of estate planning gifts, which can provide funding long into the future.

The new position of Grant Writer will provide us an expert who can seek out corporate and philanthropic dollars to help fund ATOS programs. More than that, this person can counsel and assist our chapters in their local efforts to find grants for their local instruments and programming.

With the so-called “quiet campaign” nearly complete, the next step will be a major campaign and an accompanying brochure outlining specific targets and projects, and goals to be reached.

Meanwhile, we say a heartfelt “Thank You” to those who have been so generous. The list of names is lengthy, and to those we might have missed, we apologize. Please let us know and we will update for the next issue.

And we appreciate and acknowledge with pride the great passion our membership has for the theatre pipe organ. Our goal is to guarantee your passion lives on, so many more can experience what our slogan says: “Feel the Music!”



We Can Never Say “Thank You” Too Often!!

As an organization based on the specific and very heartfelt passion of a group of individuals, ATOS has been blessed by the “can-do” volunteer spirit of thousands over the years who have pitched in to help, be it the national organization or one of our local chapters.

From maintenance of an instrument to cookies and punch at a chapter meeting, serving on a board or volunteering to sell tickets to an event, it takes all kinds of effort to make ATOS and the chapters function, and make ATOS great at its very foundation.

At the same time, the financial contributions are also key, as we continue to re-shape our efforts to ensure the music we love, and the organization we love, has a future.

In the March/April issue of the Journal, we will again list those who have donated during the Annual Drive and those who have donated with additional dollars with their memberships. Below we will begin by again thanking those whose donations have been significant, and have jump-started the fundraising campaign that has so far been successful.

Estate Planning Gifts Received

- Kenelm L. Lufkin—\$900,000

Major Donations

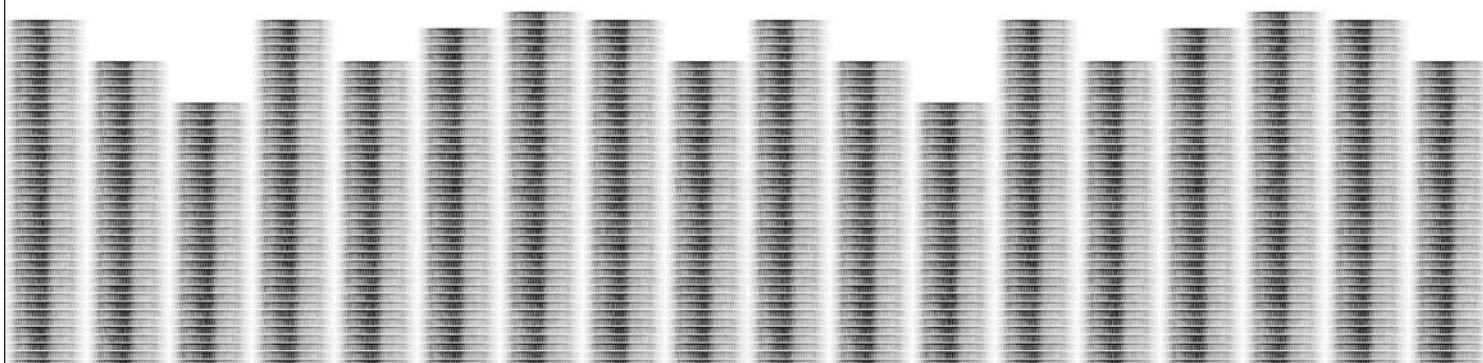
- Robert F. Mertz—\$100,000
- Lawrence Grundy—\$50,000 including Annual Gifts of \$10,000 pledged through 2016
- Richard Willson —\$ 40,000 including Annual Gifts of \$5,000 pledged through 2016
- Col. Jack Moelmann—\$40,000-plus including Endowment Fund Matching Grant, Technical Experience donation pledged for 2013, and dozens of personal contributions for projects over the years.

ESTATE PLANNING GIFTS PLEDGED

- Col Jack Moelmann
- Richard Willson
- Robert F. Mertz

Five additional gifts have been pledged from donors wishing to remain anonymous. There are two additional gifts awaiting the final formal/legal steps, which ATOS will announce in the May/June issue.

Personal finances, the writing of a proper will, leaving gifts to family, church, university or charity is a very private and personal activity. We at ATOS hope you will keep our organization in mind when making your estate plans. The estate gifts and major donations above have had a major impact on ATOS and the theatre organ.



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A SERIOUS QUESTION: What Should Chapters Do About Insurance?

This is an important, broad-based question with no single correct answer. Many chapters don't own any instruments, but Central Indiana chapter owns several. Some not only own an instrument, but also own the venue in which it's installed. Motor City chapter in Detroit, for example, owns the Redford Theatre.

Each situation is different, and different circumstances demand different answers.

What led us to writing on this important topic was an occurrence that was a disaster and, at the same time, a learning experience. An instrument owned by a local society was damaged by water streaming from a leaky roof. The organ is owned by the society, the theatre is owned by the city and run by a non-profit group.

The society erroneously thought the organ was covered by the city's insurance. The society had liability coverage only in place.

The society had never addressed the issue of responsibility for such damage with the city. When city officials disclaimed liability, the society had nothing on which to fall back.

Lesson Number One: The time to understand what coverage you should have is before you need it, not when you have already suffered the loss.

Much handwringing and consternation finally ended with a \$50,000 fundraising effort to restore the water-damaged chamber. And then, the search for property insurance coverage began.

What Do Chapters Need?

If a chapter does not own an organ, then the basic needs for insurance would be some form of liability coverage to protect the chapter should someone be injured during a chapter meeting, concert performance,

or while working on the organ. Today, most theatres renting to outside groups will demand proof of liability coverage.

The opposite situation sometimes occurs—sometimes the chapter damages the venue in some way. Suppose, hypothetically, that while moving some components through the theatre, some antique plaster ornamentation is damaged. If the chapter caused the damage, the chapter may well be liable to cover the costs of repair. Do you want to take a chance on having to cover the total cost out of chapter funds?



Sometimes it is also good to have what is called a Directors & Officers (D & O) policy. This protects the organization and its directors and officers who might be dragged into a lawsuit should there be an issue that forces legal action.

Lesson Number Two: Understand how much of a financial "hit" you can tolerate, and how much risk you are willing to accept.

What If A Chapter Owns An Instrument?

To avoid the disaster described above, which not only cost a full \$50,000 to repair but left the instrument unplayable for several years before the repairs, a chapter

or group which owns an instrument should have the organ covered by a property policy, whether it is installed in a chapter-owned venue, stored in a warehouse, or is a "guest" in a venue owned by another.

This coverage could be merged with liability and/or D & O coverage, which together might provide some savings by packaging or "bundling" several coverages.

Depending upon where the instrument is installed, it might be wise to also have insurance coverage to protect against theft. It is probably less expensive just to put good locks on the chamber doors.

For those installations in which the chamber doors are almost impossible to access, a theft policy might not be mandatory.

But if the organ is installed in a busy theatre with many people going in and out, this type of insurance might be a good idea.

The issue of double-cotton-covered wire (DCC) crops up from time to time. There seem to be about as many opinions on DCC as varieties of apples in the supermarket. We won't explore them here, but will address the topic with this cautionary statement:

Without regard to what is acceptable (or not) in your jurisdiction's electrical codes, your insurance company may have their own ideas. Remember that insurance is a contract: they are within their rights to limit or exclude coverage for any condition, and you are within your rights to either accept the limitation or shop elsewhere.

It is always advisable to be up front with your carrier. Not disclosing a potential issue is never helpful to your cause. If you have a claim and didn't disclose the presence of DCC (or, if you can't prove you did), they may use the lack of disclosure as a reason to deny the claim—even if DCC didn't contribute to the loss. You can certainly litigate that, and you may even prevail, but at what cost?

Another item of note—flood insurance. Depending on your area, this kind of disaster could certainly wipe out your pipe organ. Recall that Cedar Rapids, Iowa lost both the Wurlitzer at the Paramount Theatre and the Barton at the Iowa Theatre due to flood. (Both are being repaired and reinstalled as of this writing.)

Where Do We Go To Find Such Insurance?

Insuring a theatre pipe organ is not like insuring a car. This is clearly a singular and distinctive need.

Step One—find a local agent willing to work with you on this project.

Step Two—determine your chapter’s needs, i.e., simply liability coverage; or property and/or theft coverage.

Step Three—if you own an organ, determine if your coverage should be full replacement value of the organ, or simply a dollar figure, i.e., \$100,000, that you know would fix a chamber, a console, cover a new relay system, etc. Keep in mind that it will almost always take longer and cost more to “get back in business” than you think.

(In the example at the top of the story, the new insurance coverage is for \$355,000 which will replace the organ at today’s market value, with a \$2,500 deductible.)

Not every carrier will insure a theatre organ, particularly if it is in a venue owned and/or operated by an unrelated third party. You may have to shop around. If your own agent can’t provide the coverage, chances are he or she will have some resources to refer you to.

What Are The Costs?

Simple liability coverage for concerts or meetings can be as little as \$300 or \$400 per year. Bundling other policies together—particularly should there be a full replacement value property policy included—could cost anywhere from \$1,000 to \$1,500 per year, depending on the size of the instrument and the amount of coverage desired.

The intent of this article is not to scare you, nor is it to force a chapter into action. This is an exercise in education born of disaster in hopes that this information could be helpful to a group in ATOS that might benefit from insurance policies aimed at protecting instruments, chapters, officers, and members alike. If interested, a first step would be a meeting with a good local agent you know and trust.

ATOS Membership Application

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

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Zip/Post Code _____

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Help me contact local chapter

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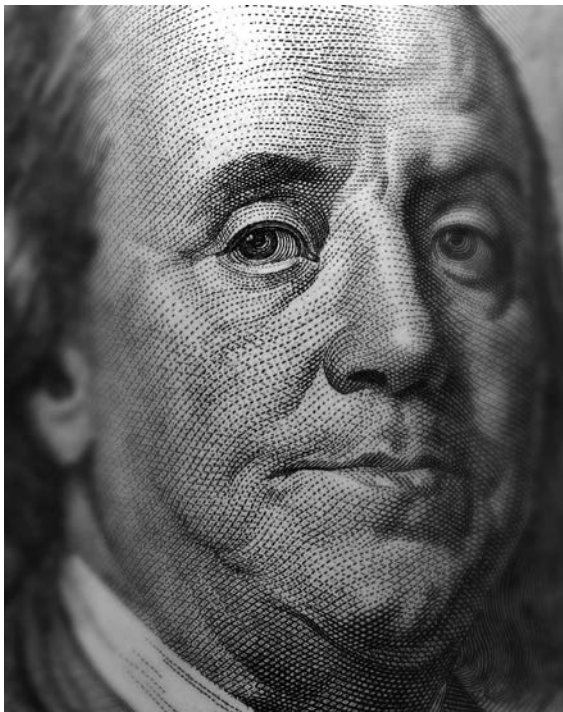
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714-773-4354, membership@atos.org

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An Interview With the Three Benjamins

Discovering their Fundraising Path across ATOS-land

Our intrepid reporter caught up with our three guests—Ben, Benji and Benjamin: three very individualistic \$100 bills—and asked them about their experiences as they passed through different adventures with the American Theatre Organ Society.

ATOS: Ben, Benji and Benjamin; welcome to our little gathering. And let's start with the basics. When were you born?

BEN: I'm the youngest of the group, "minted and printed" as we like to say, in 2009, and while I've been around, I ain't got half the stories old Benjamin has.

BENJI: Yeah, and I would be next. My "M and P" day was 2008 and, fresh out of the box, ink hardly dry, I remember my first big deal: cash on the barrelhead for a Horn Diapason. Ended up someplace in California, and from there it was pipe organ stuff left and right.

BENJAMIN: Indeed, I am the elder statesmen. My two youthful colleagues are still having some fun, but you found me retired and mounted in a frame after a stellar career in theatre organ, including changing hands for organs and parts involving big Wurlitzers, one big Barton, and one very suspect deal where I know the pipes were NOT as presented, but what could I do? Come to think of it, if I had fingers, I'd have counted them when I was handed to the seller.

ATOS: What is of major interest here is where you guys have been in terms of gifts, donations, grants, and general help for theatre organ projects.

BEN: Oh, ATOS is amazing. In just a short time, my semi-smiling face has been passed through several big donations. I remember one with the bunch there in New Jersey, not far from my home (ya know, where I was minted 'n' printed: Philly!). Gads, one fella left 'em a whole BUNCH'a Benjamins...like two-hundred G's. Helped 'em put that big Robert-Morton organ in the Loew's Jersey...or like youse guys in Joizy say, "Joizy!"

BENJI: I got that beat by a mile. My travels took me through the Midwest. Let's see, I was part of one big donation in Indiana; another big one in Michigan; got put in a HUGE donation...nine hundred-thousand bucks-worth of donation and right into the ATOS Endowment Fund. Got spent on a project out West and turned right around headed back to the Midwest to help fix a little Wurlitzer in Champaign, Illinois.

ATOS: Benjamin, your two younger associates have cut quite a swath.

BENJAMIN: Indeed they have. Amazing what these individual chapters can accomplish with these gifts, whether it's a small gift to the chapter, a big one to help buy or install an organ, or something serious like being left in a will so that even after an individual passes on, the legacy and name can continue because of the good accomplished with a donation.

Personally, I've left my mark on several organs, a scholarship or three, two trips to the youth event, and one time I was spent buying cookies for a fundraiser. Go back a

few years, and a hundred dollars could buy a LOT of cookies.

ATOS: Indeed. It doesn't take but one trip to a convention to know that a LOT of ATOS folks like their cookies.

So, Benjamin is retired and looking great in that plaque. Ben, and Benji, what are you looking forward to before the ink fades, the wrinkles set in, and it's time to hang it up?

BEN: Oh, I got lots of time. I'd love to be involved in one of those deals where one guy puts up a bunch of money and asks a whole bunch of others to match the money. Geez, Benji and I could end up working together on a deal like that!

BENJI: I already done that!! This one guy, I think he's nuts! One time, he spent me at Radio City Music Hall. Popped me into a bowl at one of their conventions another time, where a bunch of my little brothers...some tens and twenties, and even some ones—I'll tell ya, old George was blinking from the light that night!—got together and helped a couple organs in Iowa what got flooded out. And then he told the crowd that if they'd put up a bunch of money, he'd put up a bunch to match it to get the Endowment thingy to a million bucks. Yeah...Moelmann, that's his name...he don't let us burn a hole in HIS pocket, that's for sure!

BEN: Yeah, this is great stuff and fun! Beats getting all filthy and slimy at the bottom of a cash drawer at some greasy spoon joint!

BENJAMIN: Indeed, those two boys have much to look forward to, especially if

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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**

they can stay close to ATOS. I once said "Wealth is not his that has it, but his that enjoys it." It is good people like those of ATOS who know how to enjoy it; through their support of the Endowment Fund, the scholarships, the efforts at the University of Oklahoma, teaching the young artists and technicians, they bring so much joy to so many. Whoever said "Money can't buy happiness" (it wasn't me—I don't get to have all the great quotes) hasn't spent much time around ATOS.

ATOS: Benjamin, you have been known for your insight and wisdom. How can we keep Ben and Benji busy doing their good works for many years to come?

BENJAMIN: I only offer this, something I learned long ago, long before ATOS came to be: I advise you to apply to all whom you know will give something; next, to those whom you are uncertain whether they will give anything or not, and show them the list of those who have given; and, lastly, do not neglect those who you are sure will give nothing, for in some of them you may be mistaken.

ATOS: So there you have it. The Tale of the Three Benjamins. Our thanks to Ben, Benji and Benjamin for their insight, stories, and for doing so much good for the theatre pipe organ.



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:

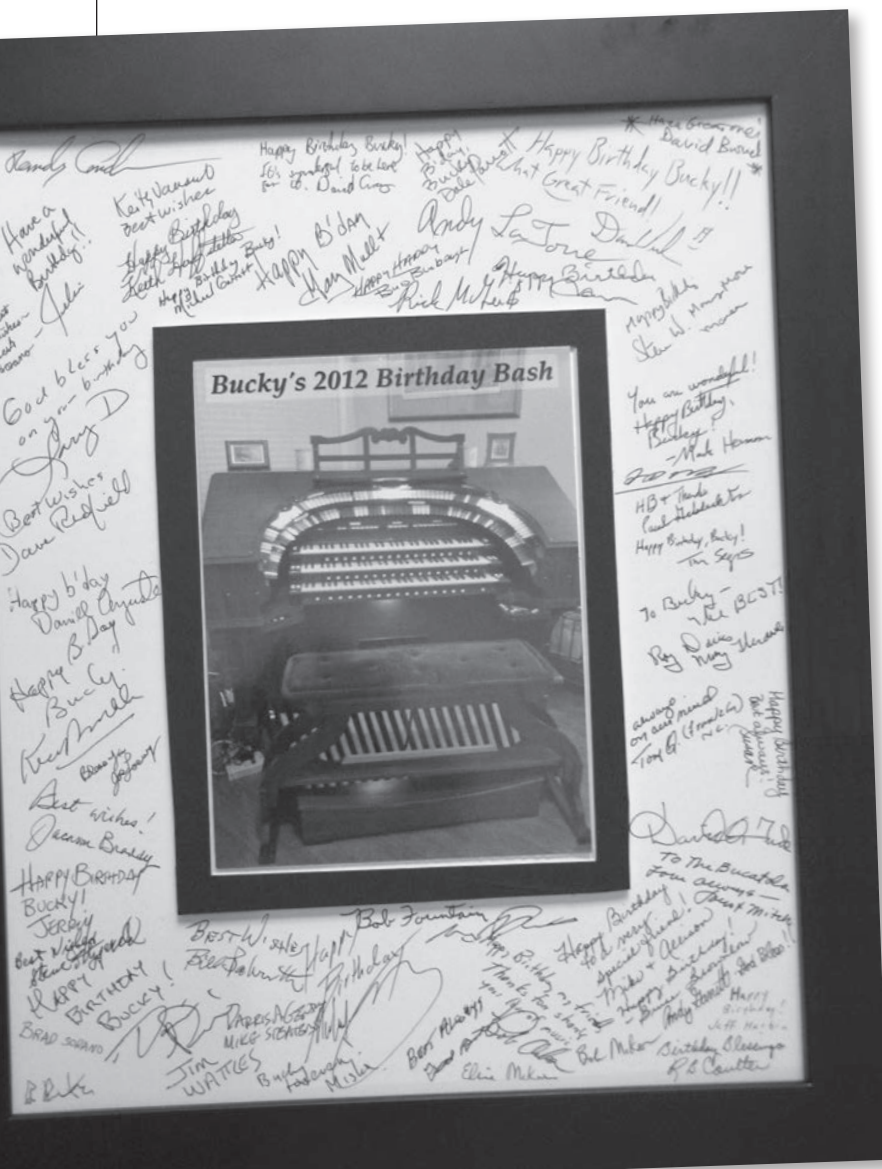
- The Endowment Fund—funds for chapter/organ projects
- Youth Initiatives—Scholarships, Summer Youth Camp, and more
- Education
- Marketing, Promotion
- ATOS Website and Theatre Organ Radio

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.

Bucky's Birthday Bash

BY LARRY DAVIS

(All photos by Elbert Fields)



At the conclusion of the Fabulous Fox Organ Weekend in May 2004, Walker Theatre Organ Opus 1 was moved from the convention hotel, where it had been on display, to the home of new owner Bucky Reddish in the Atlanta suburb of Mableton, Georgia. Bucky, for those who haven't yet met him, is the ATOS 2012 Member of the Year, a former president of the Atlanta chapter, a current director of ATOS and chairman of the Endowment Fund Board of Trustees, a great supporter of our young artists and the ATOS youth programs, champion of the ATOS Mentor program, and an all-around top ambassador for theatre organ in all its forms.

He's also one of the nicest guys you'll ever meet.

The Walker was installed in Bucky's home. Bob Walker had completed voicing and regulating to suit the acoustics, and just three months after the convention Dave Wickerham performed the inaugural concert in Bucky's home, heralding the start of an unforgettable era of music in Atlanta. For the last eight years Bucky and his Walker have been a central part of one of the greatest periods in the history of the Atlanta chapter. Bucky has welcomed members of the Atlanta community and theatre organ enthusiasts from all over the world into his home for events or just for fun.

The artists that have appeared in concert at Bucky's include Mr. Wickerham, Jelani Eddington, Lew Williams, Danny Ray, John

Lauter, Donna Parker, Ken Double, Larry-Douglas Embury, Chris Elliott, Richard Hills, and young artists Mark Herman, Donnie Rankin, Nathan Avakian and David Gray—a virtual Who's Who of the theatre organ world. And for his birthday celebration each August, instead of receiving gifts, he has given the gift of theatre organ to all comers in the form of "Bucky's Birthday Bash." Each year Bucky has invited the very best artists to come and entertain guests for an afternoon of music. The celebration this year served as a fitting and unforgettable conclusion to the eight years of music in Mableton as Bucky prepares to move to his hometown of Butler in southwest Georgia.

Jelani Eddington, Mark Herman, Donnie Rankin and Ken Double, regulars at the Birthday Bash for the past few years, returned for the Grand Finale. To that estimable list were added Dave Wickerham, at the keyboards of the Walker for the first time since 2004 to conclude the era that he began, and young David Gray of Glasgow and London. David and Jelani had not seen each other in six years, and he and Dave Wickerham had never met.

With the announcement of the opening of the "one-day ATOS regional convention," the fun began—and fun it was! This was no stuffy recital. Dave Wickerham opened the musical festivities, which began with each artist performing for twenty or thirty minutes.

When Dave concluded, he established the protocol for the afternoon by introducing Donnie Rankin, who underscored the relaxed nature of the afternoon by first referring to Jelani as a father-figure and then saying, “Your turn, Pops.” At the end of Jelani’s set, he moved to the piano and called Donnie back to the organ for the performance of a piano concerto in which the organ served as the unit orchestra. The conclusion of the concerto was the signal for a brief break and one was needed if only to allow those in the room to bask in the glow of the music they had just experienced.

Since Jelani had performed a certain transcription as part of his musical offerings, emcee Larry Davis took a cue from that and introduced David Gray as “the real youth of Britain.” As David reached the end of his part of the program, he introduced his final work by saying, “I hope you will enjoy this...well, you’d BETTER enjoy it; I’ve worked hard enough on it!” As Ken Double said, “A hilarious admonition that only a 21-year-old could get away with.” And that he could only have gotten away with in that casual atmosphere. Then David proceeded to wow everyone in the room with a marvelous and show-stopping transcription of an orchestral work.

Mark Herman concluded the formal part of the program with his usual stellar performance. Did I use the word formal? Ken Double again: “Mark Herman commented on all the fine players and referenced their ages: Mark in his mid-20s; David, now 21; Donnie is 21; it then got to ‘Dave Wickerham is still young...so is Jelani...and, oh, Hi Ken!’”

Ken Double played as people acquired refreshments and returned to their seats, and then it was time for the jam session. With a piano and organ in the room, every possible combination of musician and instrument was achieved in hours of first-class entertainment. The jam session was characterized by such events as Mark and Donnie on organ and Dave and David on the piano thundering out a Sousa march. And as much fun as listening was watching the artists enjoy each other’s artistry and taking the opportunity to work together to entertain each other and us.

Six great organists, playing one right after the other on the same instrument, and then joining together to make great music—it was

certainly an unforgettable afternoon and a fitting Grand Finale to eight years of unforgettable music in Mableton.

Although the “Atlanta one-day regional” is now history, the date is already set for the first “Bucky’s Butler Birthday Bash.”



Speakers are arrayed high up on facing walls in the two-story living room



...and along the second-floor landing



Bucky’s Walker theatre organ



Yes, that’s a blower...just to lend a little more authenticity



Dave Wickerham led off the afternoon...



...followed by Jelani Eddington...



...and Donnie Rankin



Donnie and "Pops" Eddington played a duet



David Gray



Mark Herman, 2012 Theatre Organist of the Year



Mark and Donnie at the Walker, Jelani and David (hidden behind Jelani) jam



More Jamming—Jelani at the Walker, Donnie and Mark at the piano



ATOS President Ken Double presents Bucky his "Member of the Year" award



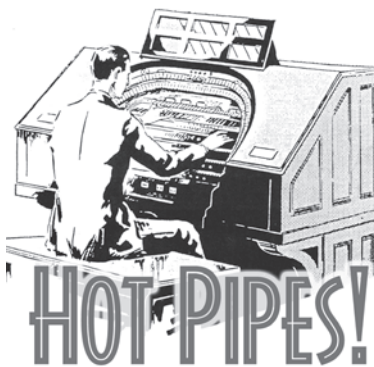
The award plaque



Ken Double entertains during refreshments



(front) Dave Wickerham (rear, l-r) Mark Herman, Bucky Reddish, David Gray, Ken Double, Jelani Edgington, Donnie Rankin



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Theatre Organ Music On Transcription Discs

JOHN W. LANDON, PH.D.



Standard Radio transcription disc

Serious collectors of theatre pipe organ music on record have long known that the large 16-inch transcription discs used in radio stations constitute a treasure-trove of material. Transcription discs came into use in the late 1920s. "The World Broadcasting Service in 1929 was the first transcription company to license the slower-speed Western Electric technology."¹ Western Electric, a subsidiary of the Bell Telephone Company, introduced electrical recording in the mid-1920s which utilized a microphone attached to an audio amplifier, the output of which was connected to a recording lathe that cut the master disc made of warm wax. From this a final electro-plated master disc

was made which could be used to press records. Before this invention, all recording was done before recording horns which captured only the mid-range of human hearing, transferring sound waves to wax.

The standard speed for the typical 10-inch record was 78 revolutions per minute although some companies did use 80 rpm and other speeds. The modern long-playing record was introduced in 1948 by Columbia Records but the slower speed of 33 1/3 rpm had been used much earlier. Sixteen inch transcriptions were recorded at 33 1/3 rpm and the result was often an improvement over the 78 rpm records of that era. In late summer of 1931 RCA Victor introduced



Buddy Cole (ATOS archives)

Partial Listing Of NBC Thesaurus Transcriptions By Richard Leibert

TITLE	NUMBER		
Accidentally On Purpose	849H	Up With The Sun	1212A
Adagio Pathetique	838K	Day Dreaming Of A Night	1019C
All The Things You Are	1061H	Delilah	995H
All Through The Night	816H	Entr' Acte Gavotte	838H
All Through The Night	1019E	Flatterer, The	571-1091G
All Through The Night	1043J	'Fraidy Cat	1007M
Always In My Heart	1043M	Full Moon	1064C
America The Beautiful	1056F	God Save The King	1056E
Andante	963J	Grand March	1015C
Andantino	1011M	Hands Off My Heart	1064E
Andante Religioso	1006C	Have You Changed	996B
Angel's Serenade	881E	Having A Lonely Time	996D
Angelus	1006A	Heritage Waltz	1054H
Au Printemps	571-1091E	How Do I Know It's Real?	962B
Ave Maria	1011K	I Can't Remember To Forget	881D
Barcarolle	571-1091H	I Don't Want To Set The World	
Berceuse	839B	On Fire	996E
Beside A Babbling Brook	818-1083A	If I Were The Moon	995K
Blanket Me With Western Skies	849M	If There Is Someone Lovelier	
Children's Prayer, The	1006E	Then You	816J
City Called Heaven, A	996A	I'll Wait For You	1019D
Cradle Song	963K	I Love You More, More Every Day	1007K
Dancing On The Ceiling	1061K	Intermezzo	962A
Bacchanale	1212H	Intermezzo	1006D
But It's Such Fun	1212K	It All Comes Back To Me Now	849K
Corky	1212B	This Love Of Mine	995L
Enchanted Harbor, The	1212C	This Love Of Mine	1019A
Fly Me High	1212D	Til Reveille	1029K
I'd Rather Waltz	1212J	Time Was	1029L
Love Is Where You Are	1212M	Tis Autumn	1043K
Music And Twilight	1212L	Two Hearts In Waltz Time	727C
Once In A Dream	1212E	Two In Love	1007J
Twilight On The Desert	1212F	Very Thought Of You, The	818-1083B
		Waltz In C Sharp Minor	733H
		Waltz In D Flat	727A
		Wasn't It You	1029H

both 10-inch and 12-inch discs recorded at 33 1/3 rpm, called Program Transcriptions. However the nation was suffering from the Great Depression and few of the new expensive machines were sold, so the experiment was abandoned.²

Sixteen-inch transcription discs did catch on with radio stations. Local stations could not prepare sufficient radio broadcasts to fill the hours that they were on the air. One solution was to subscribe to a transcription service which provided the station with 16-inch transcription discs on a leased basis. This included recordings of many of our best known theatre organists, but they also featured orchestras, dance bands, vocalists, instrumentalists, and even vaudeville performers. "Amos and Andy," a very popular radio show, was available on transcription discs.³ In the early days of radio the networks were just beginning to provide programming to their local station affiliates so transcription discs fulfilled a need.

The best equipment for reproducing the transcription discs on the air was manufactured by RCA. Usually this

included two RCA turntables capable of playing 16-inch recordings. A disc jockey could be playing one transcription disc on one turntable while he prepared a second disc on the second turntable. The sound was an improvement over 78 rpm recordings and the music was cleared by the transcription companies for radio broadcast. At this time most 78 rpm records were not licensed for radio broadcast.

By the mid-1930s there were several major companies supplying these transcriptions to local radio stations on a leased basis. The companies retained ownership of the discs and charged the local stations a fee for their use. The best known transcription companies were: World Transcription Service, Standard Radio Library (a subsidiary of RCA Victor), RCA/NBC Thesaurus, Lang-Worth (produced by Columbia Records), MacGregor Transcription Service and AMP/Muzak. Each of these companies featured organists playing theatre pipe organs in addition to other kinds of music and entertainment.

The AMP/Muzak Corporation was engaged in supplying background music

provided by direct wire to stores and offices, often referred to as "elevator music." Richard Simonton, founder of ATOS, joined the Muzak Corporation in 1940 and was to have a profound effect upon Jesse Crawford's career. Muzak had used Jesse Crawford's services from 1937 to 1942. Sometime in 1944 the Paramount Theatre Studio (9th floor, Times Square, New York City) became unavailable for use because the military began using it to record the identification sequence of United States and allied aircraft. This information was used to prevent our own anti-aircraft guns from firing on our planes. Muzak made these recordings for the U.S. military. After World War II the studio Wurlitzer was again available for use and Jesse Crawford recorded some transcriptions on it for the World Company and 78 rpm discs for Decca. The World Broadcasting Service (World Transcription Service) was eventually purchased by Decca Records, Inc.⁴

Some of the best known theatre organists who were featured on the transcription discs of the major companies were: Paul Carson,

We Could Make Such Beautiful Music	849L
Wherever You Are	1043L
Who Calls	1043H
You And I	996C
Young Prince And The Young Princess, The	963H
Your Eyes Have Told Me So	818-1083D
You Walk By	881A
Dancing With My Darling	1168D
Dusty Road	1168A
Moon Glow	1168B
Stars Fell On Alabama	1168C
It Had To Be You	1054L
I've Got Five Dollars	818-1083C
Japanese Sandman	733K
Jealousy	727B
Jim	995M
Johnny Doughboy Found A Rose In Ireland	1061M
Keep An Eye On Your Heart	881C
Largo(Second Movement)	1006B
Largo	1011L
Let The Rest Of The World Go By	818-1083E
Let's Call A Dream A Dream	1007H
Limehouse Blues	733L
Love Is A Song	1064B
Man I Love, The	1061L
Maple Leaf Forever	1056C
May I Never Love Again	881B
Memories	816L
Memory Lane	816M
Memory Of This Dance	1064A
My Heart At Thy Sweet Voice	1015D
My Heart Runs After You	1029J
My Sister And I	962D

Nocturne In E Flat	727D
Oh Canada	1056D
Pilgrim Chorus	1015A
Popocatepetl	1007L
Prelude In D Flat	839C
Prelude In E Major	1011H
Prelude In E Minor	838J
Reverie	1015E
Salut D'Amour	1011J
Same Old Story, The	849J
Serenade	963L
Serenade	1019B
Sextette	1015B
Shrine of St. Cecilia, The	995J
Solvejg's Song	571-1091F
Star Spangled Banner	1056A
Star Spangled Banner	1056B
Sweet Melody	962C
Sweet Stuff	1064D
They Didn't Believe Me	1061J
Thinking Of You	1054K

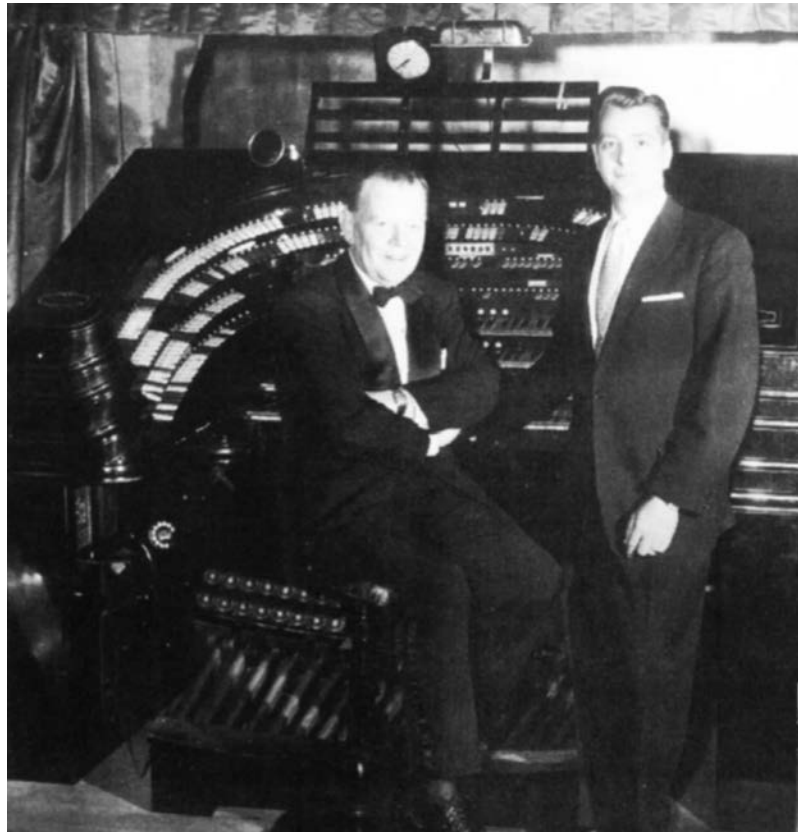
Partial Listing Of Transcription Discs Of Paul Carson

Standard Disc - S-125	Adagio Pathetique
Serenade	
Salut D'Amour	
Le Secret	
Pilgrim's Song Of Hope	
The Lost Chord	
Serenade	
Standard Disc - S-126	
Love's Death	
At The Brook,	
Minuet	
Serenade	

Adagio - Moonlight Sonata
June
The Pilgrim's Chorus
Poupee Valsante
Standard Disc - S-127
God Be With You 'Till We Meet Again
Face To Face
Softly And Tenderly
Pass Me Not
The Ninety And Nine
Whispering Hope
Chapanecas
Gavotte
Dance Of The Happy Spirits
Amaryllis
The Fifth Nocturne
Artist's Life
Standard Disc - S-157
Caprice Vennois
Narcissus
Jesu, Joy Of Man's Desiring
The Rosary
Valse Triste
Herd Girl's Dream
Sanctus
Arioso
Standard Disc - S-159
Giannina Mia
Smoke Gets In Your Eyes
The Flatterer
Song Of The Islands
Allah's Holliday
Holiday For Strings
Neopolitan Nights
La Rosita



Jesse Crawford (ATOS archives)



Richard Leibert (left) at the Radio City Music Hall console with assistant Raymond Bohr (ATOS archives)

Let Your Song Fill My Heart
The Bubble

Standard Disc – S-160
The Palms
Hosanna
Easter Chorus
Christ The Lord Is Risen Today
Agnus Dei
Cujus Animam(Stabat Mater)
Resurrection
Easter Parade

Standard Disc – S-161
Thine Alone
The Isle Of Our Dreams
Moonbeams
Because You're You
Gypsy Love Song
Ah, Sweet Mystery Of Life
Absinthe Frappe
Toyland
Kiss Me Again
Rose Of The World

Standard Disc – SW-162
Santa Claus Is Coming To Town
Ave Maria
Jingle Bells
Adeste Fidelis
In God We Trust
He Shall Feed His Flock
Come Unto Me
Silent Night
Joy To The World
White Christmas

Standard Disc – S-163
The Lord's Prayer
Lovely Appear
O Dry Those Tears
The Holy City
Inflammatum(Stabat Mater)
Easter Sunday With You
Gloria(Twelfth Mass)
Calvary

Standard Disc – S-164
You Will Remember Vienna
Auf Wiedersehn
Will You Remember
When I Grow Too Old To Remember
The Road To Paradise
Amor Coquette
Valse Lucille
L'Amour Tojourns L'Amour
Echoes Of Spring
Moonlight On The Lagoon

Standard Disc – S-165
Pagan Love Song
Two Larks
Siren's Song
I Passed By Your Window
Midnight Bells
On Miami Shore
Cradle Song
Just A Little Love, A Little Kiss
I Hear A Thrush At Eve
Aloha

Standard Disc – S-166
Clair De Lune
Pale Moon
Valse Parisienne
Reflections In The Water
Moonlight Madonna(Poeme)
Venetian Love Song
Choral Sea
Your Song From Paradise
Kashmiri Song

Standard Disc – S-167
Sweet And Low
Viennese Melody
Lullaby Of The Redwoods
From The Land of Sky-Blue Water
Beautiful Garden Of roses
Meant For Me
Nocturne
Bird Songs At Eventide
In The Luxemborg Gardens
Roses Of Picardy
My Isle Of Golden Dreams

Standard Disc – S-168
Forget-Me-not
Melody In E
Tango In D
Fur Elise
Pizzicato Polka
Entr'acte Valse
Playera
Hymn To The Sun
Amaryllis
Valse Bleue

Gaylord Carter, Milton Charles, Buddy Cole, Jesse Crawford, Eddie Dunstedter, Ivan Ditmars, Ralph Waldo Emerson, Ann Leaf, Richard Leibert, Lew White, Lorin Whitney, George Wright, Ken Wright and Erwin Yeo. Buddy Cole recorded under the name of Edwin LeMar.⁵

Some of these theatre organ recordings, in more recent years, were given wider circulation by one Bob Nicholas, a member of ATOS. Bob owned one of the RCA transcription turntables and transferred a portion of his large collection of transcription discs to open reel tape, selling the tapes at various ATOS conventions. His recordings were top quality and if not for his efforts, many of us collectors would never have heard some of these splendid theatre organ performances. This author had assembled a collection of about 200 transcription discs, but Bob Nicholas' tapes rounded out the collection and gave opportunity to hear recordings that I would never have known existed.

It appears that two organists stand out in terms of the greatest number of their own compositions which they recorded on transcription discs. Buddy Cole and Richard Leibert were prolific composers

and many of their compositions found their way onto transcriptions. I became aware of this a number of years ago in conversations with organist John Muri who was planning an article on the compositions of Richard Leibert. To the best of my knowledge this article was never completed, but his listing of Leibert's compositions made me aware of how many of the songs Leibert recorded came from his own pen.

Two other ATOS members became quite expert in the field of transcriptions. Walter Beaupre, who went to work in radio station WCOU in Lewistown, Maine in 1944 worked directly with the station's Standard Radio Library discs and wrote about his experiences.⁶ Lawrence Birdsong, Jr., another ATOS member, worked at radio station KLTI in Longview, Texas in the 1940s. In extensive correspondence over the years he shared his memories and files with this author. It is to him that we owe the partial listing of transcription discs which is a part of this article.

These transcription discs are still available from companies dealing in old records such as Nauck's Vintage Records in Spring, Texas. That any of these recordings exist in playable condition is remarkable in

itself. When radio stations no longer used the discs they were supposed to deliberately scratch them deeply in order to render them unplayable. By the mid-1950s most of the transcription companies were out of business. Some of them tried to get the radio stations to purchase the transcription libraries which had, up to then, been leased, but radio stations were turning to other sources of music and entertainment and radio networks were supplying more programs by direct wire to their affiliated stations. Individual collectors have saved the day—as they often have where vintage records are concerned. Copies of 16-inch transcriptions in excellent condition have been transferred to compact disc and have been circulated widely to fellow collectors. The result is that many of these recordings, which might have been lost forever, are now available giving us wonderful insight into the brief decades of transcription recordings and the artists who did remarkable work in this unusual medium.

Standard Disc – S-180
The Old Rugged Cross
Holy, Holy, Holy
Ave Maria(Bach-Gounod)
Shepherd Show Me How To God
Kol Nidre
Inflamatus Of Accensus(Stabat Mater)
Pilgrim's Song Of Hope
Nazareth
Calvary
Lead Kindly Light

Standard Disc – S-184
La Golondria
Drink to Me Only With Thine Eyes
Minuet L'Antique
Spanish Dance No. 2 In G Minor
By The Waters Of Minnetonka
Adagio(Mendelssohn)
Berceuse
At Dawning
Trees

Partial Listing Of The Transcriptions Of Jesse Crawford

TITLE	NUMBER
Ah! Sweet Mystery Of Life	60278-B
Anniversary Waltz	60425-B
April Showers	60425-B
Beautiful Ohio	60277-B
Because	60436-B
Before You Came	60426-B
Carolina Moon	60436-B
Cecile Waltz	60278-A
Connais-Tu Le Pays	60303-B

Desert Song	60446-B
Dream, A	60988-B
Easter Parade	60279-B
Embraceable You	60278-A
Here In My Arms	60278-A
Home To Our Mountains	60303-B
I Got Plenty O' Nuttin'	60425-A
Indian Love Call	60277-A
I Want To Be Happy	60277-A
Kiss In The Dark, A	60446-B
Kiss Me Again	60279-A
Look For The Silver Lining	60279-A
Lovely To Look At	60279-A
Lover, Come Back To Me	60278-B
"Lucia Di Lammermoor"	
Sextette	60308-A
Message Of The Violet	60277-A
Moment Musical	60303-B
Moonbeams	60425-B
My Blue Heaven	60277-B
My Dream Girl	60278-A
My Heart At Thy Sweet Voice	60303-B
My Heart Stood Still	60425-A
My Moonlight Madonna	60998-B
Neapolitan Love Song	60425-A
Nights Of Gladness	60988-B
Oh, Donna Clara	60425-B
One Night Of Love	60277-B
Only A Rose	60279-B
Pretty Girl Is Like A Melody, A	60279-B
Serenade(Romberg)	60277-A
Shine On, Harvest Moon	60277-B
Silver Moon	60278-B
Song Of Songs, The	60436-B

Sparklets	60988-B
Spring Song (Mendelssohn)	60308-A
Summertime	60425-A
"Symphony No. 5 In C Minor":	
Excerpt From 2nd Movement	
(Beethoven)	60308-A
Thine Alone	60278-B
Venetian Love Song	60436-B
White Dove, The	60279-B

Partial Listing Of Transcriptions Edwin Lemar (Buddy Cole)

Standard Disc S-128
Tango In D
Scarf Dance
Playera
Romance
Evening Prayer
London Bridge
Nocturne
Waltz
Serenade
On A Cloud
Standard Disc – S-130
Heaven Only Knows
That Lonely Tune
Let's Dream This One Out
Goodbye Summer
This Is Where I Came In
Blue Lament
Disillusioned
Shadows In The Night
Here's A Picture of My Mother
You're My Inspiration

Footnotes

1. Beaupre, Walter J. "Music Electrically Transcribed." Jerry Haendig Productions, 1996 - 1998. (internet). P.1.
2. Landon, John W. *Jesse Crawford, Poet Of The Organ; Wizard Of The Mighty Wurlitzer*. Vestal Press, New York, 1974, pp. 193 - 194.
3. Beaupre, op.cit.
4. Landon, op.cit, p. 143.
5. Beaupre, op.cit.
6. Beaupre, op.cit.

7. Correspondence between the author and Lawrence Birdsong, Jr., covered many years. The partial listing of 16 inch transcriptions shown here came from Mr. Birdsong, but the correspondence is not dated. However Mr. Birdsong indicated that the listings themselves came from 1949. This author added to the listings from his own files and transcription discs. The listing includes only recordings made by Paul Carson, Jesse Crawford, Edwin LeMar (Buddy Cole) and Richard Leibert. If there is sufficient interest, additional listings of other artists may be made available.

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- Beaupre, Walter J. "Music Electrically Transcribed." Jerry Haendig Productions, 1996 - 1998. (internet).
- Landon, John W. *Jesse Crawford, Poet Of The Organ; Wizard Of The Mighty Wurlitzer*. Vestal Press, Vestal, New York, 1974.
- Landon, John W. *Behold The Mighty Wurlitzer; The History Of The Theatre Pipe Organ*. Greenwood Press. Westport, Connecticut, 1983.

Standard Disc - S-138

You Really Fill The Bill
You'll Never Know
Sweet Night
Will You Still Be Mine
I'm Lonesome
Serenade
Why Try?
My First Edition
I Went Out Of My Way
Drop In Any Old Time

Standard Disc - S-140

Dust Off the Moon
Painted Desert Lullaby
In Santiago Bay
Before You
The Way You Look At Me
A New Aloha Moon
Once Again
One Stolen Kiss
Quito
When Love Is New

Standard Disc - S-142

Can't We Live This Dream Together
Lazy Mississippi Moon
Out Of The Night
The World Waltzes
The Moon Over County Fair
The Wind Blows Free
The Far off Hill
Forgetting All Others
Why Should I Forget
Pretty Please

Standard Disc - S-143

Far Apart
One Foot In Heaven
That's My Love For You
Hold Back The Dawn
I've Dreamed This Dream Before
Evening Prayer
The Mood I'm In
Wind Of Honomu
Starry Dawn
Yvonne

Standard Disc - S-148

For Whom The Bell Tolls
No More Goodbyes
Tapestry In Blue

My First Edition

The Vesper Bells Of Dover
Funnest Thing
Gone But Not Forgotten
Cheatin' On The Sandman
Lazin' In De Sunshine
For Dreaming Out Loud

Standard Disc - S-156

Our Love
My Romance
Mad About The Boy
Sweet And Lovely
Your Eyes Have Told Me So
They Can't Take That Away From Me
Easy To Love
Stars In My Eyes
Someday I'll Find You
I Didn't Know What Time It Was

Standard Disc - S-185

Doxology
The Palms
Over The Stars There Is Rest
Adeste Fideles
Rocked In The Cradle Of Thy Deep
Nearer My God To Thee
Blest Be The Tie That Binds
Onward Christian Soldiers
Holy Night, Peace Night
My Faith Looks Up To Thee
Sweet Hour Of Prayer
Work For The Night Is Coming

Standard Disc - S-187

You're An Old Smoothy
When The Moon Comes Over The
Mountains
River Stay Way From My Door
I Love Louisa
Laugh! Clown! Laugh!
Baby Face
Just An Echo In The Valley
I'm Sitting On Top Of The World
Dancing With Tears In My Eyes
Jericho

Standard Disc - S-188

Wabash Blues
Please
It Happened In Monterey
By A Waterfall

Ain't We Got Fun

When You're Smiling
West Of The Great Divide
Moonlight On The Colorado
Weary River
My Kinda Love

Standard Disc - S-189

Keep Smiling At Trouble
Beside An Open Fireplace
Wabash Moon
Rio Rita
Moanin' Low
Chant Of The Jungle
Louisiana Hayride
When The Organ Played At Twilight
Cryin' For the Carolines
Dear Old Southland

Mystery Photo



Challenge: what is this rank, and who built it?

It's been a while since we've run a Mystery Photo. What we had available seemed way too easy. Recently, though, we've come across a few things that might tax you just a bit more, and thus make it more fun.

Can you identify the front rank in this picture—and name the builder? Without giving too much away, we will tell you that the picture may be a bit misleading, but that's not an attempt to mask what the rank is.

Due to space constraints in the chamber, the chest on which the mystery

rank sits (originally a two-rank reed chest) has been cut between the C and C# sides and folded back on itself. Because both ranks were narrow reeds, it was possible to keep the two sections of the mystery rank and the Oboe Horn together rather than alternating.

Here's a hint: there weren't a large number of this rank made. Some sources put the number around a dozen, others slightly more.

Here's a second hint: Clark Wilson is not eligible to compete this time around. His expert knowledge of some

builders' output would give him an unfair advantage.

One final hint: One of the hints is a red herring, inserted just for obfuscation purposes (it might even be this one).

If you'd like to see a higher-resolution version of the picture, we've put it up on the website, www.atos.org. Go to Theatre Organs Online and choose the Mystery Photo link.

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The MacNeur Studio Project Update

BY MIKE BRYANT



The Morton Harp was missing several mallets and shanks when it was acquired, and a number of arms were badly warped



New arms were made by Rob Kingdom



The new arms were mounted in a fixture and run through the table saw with a fine-kerf blade to make the clamping slot



The arms were drilled to accept the shanks before the slot was cut



A mix of old and new; can you spot which is which? (The center three arms are new; the others are original)

(All photos courtesy of Bob MacNeur)

My, how time flies.

In the January/February 2011 issue, we ran an article on Bob MacNeur's studio organ project, and promised you periodic updates. "Periodic" seems to have taken on a new meaning, as some of you have pointed out to us recently. Frankly, we didn't realize it had been so long. We've been planning this update since much earlier this year, but until this issue, we didn't have adequate space in an issue to run it with a significant number of pictures.

First, a brief recap of the plans. Almost all of the components for the organ (chests, regulators, pipework, consoles, blowers, etc.) are "in stock" and at some stage of the refurbishment process. There is hardly anything that will go into the organ without being restored to factory-new condition (or as close to factory-new as it is possible to make it).

We poke fun at Bob for "polishing the screws" but we're only half-kidding. Wherever possible, original screws are being used in chests and other organ components (as opposed to frames, bearers and the like). This isn't out of any sense of preservationism, it is more a case of pragmatism. The blued-steel screws from 80 or 90 years ago are simply stronger than the imported screws available today. Taking the time to clean the surface rust and other gunk and crud from the original hardware seems worth the effort to us.

Some organ builders would no doubt criticize us, but we've stuck with plain old slotted screws; no Phillips or square-drive screws. Yes, square-drive screws have some good benefit (I've yet to strip out the head of one, for starters) but by sticking with slotted-head screws, we limit the number of tools anyone will ever need to carry into this chamber. We get frustrated when we encounter a variety of screw types while working on other organs, and figured if we did the same thing, we'd lose the right to gripe.

We have both a tumbler and an ultrasonic cleaner to help out the process. Just about every piece of hardware that comes off a bottom board, for example, goes into one or the other (sometimes both).

We are fortunate to have a very skilled woodworker on the project. Robert Kingdom can duplicate almost any chest component in a way that most can't tell from the original. Most recently, he's built replacement end-pieces for a Wurlitzer

manual chest that needed a different rank layout.

The woodworking capabilities in the shop have expanded a bit since our first article. The old drill press has been replaced with a Delta variable-speed press (just turn the dial—no need to open the top and move the belts) so there's never an excuse for overheating a Forstner bit by running it too fast; a new surface planer with dust collection capability has gone into service; and a Delta 48" edge sander has been added to the stable.

The work is still focused on the Main chamber, which will contain 15 ranks. As we write this, all but one of the offsets are in place with pipes on them. The one remaining offset is ready, but won't be put in place until the manual chests are installed. If it was installed now, it would just be in the way.

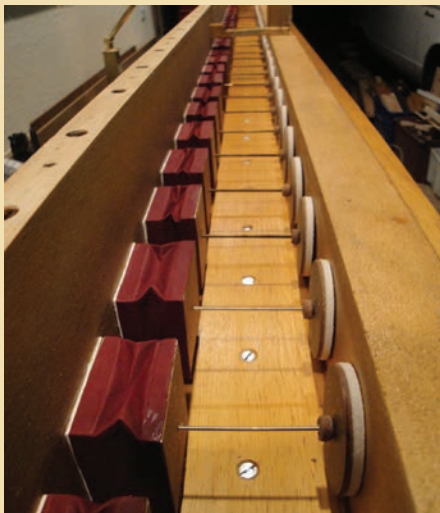
With the 15 ranks in the Main, we will have a fairly well-balanced medium-sized organ. The plan is to get one of the consoles finished and connected so the studio will be usable for teaching and some performance, at which time focus will shift to the Solo and percussion chambers.

The manual chests are the current focus. Work on the two Main-chamber seven-rank chests is progressing in parallel. That wasn't the original plan, but someone on the crew (cough-me-cough) restored the bottom boards from one chest, even though Bob and Rob were working on the other. No matter; both chests need to be done, and bottom boards go pretty fast.

So, what progress has been made since we originally reported on the project? We've included some pictures to illustrate.

First, the Robert-Morton harp was rebuilt and installed. Sharp-eyed readers will notice there are no hammers on it. They weren't installed to assure that none of the shanks were damaged during moving and mounting. As it was, there were a pretty fair number of broken shafts and missing hammers. Rob had to make several replacement arms, and it's tough to tell which ones are the replacements.

As the accompanying pictures show, this harp was in pretty fair condition when restoration began. It wasn't loaded with coal dust, the gasket paper was in good condition with no apparent leak points, and the brown leather on the primary pneumatics was still soft. The leather on the power pneumatics was in worse shape



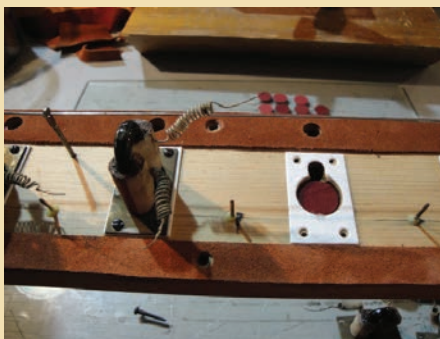
The primary box is ready for gaskets



The primary box ready to mount to the action



The action is assembled; next step is to mount the arms to the power pneumatics



The armatures received new leather



The author separating the cable pairs in preparation for wiring



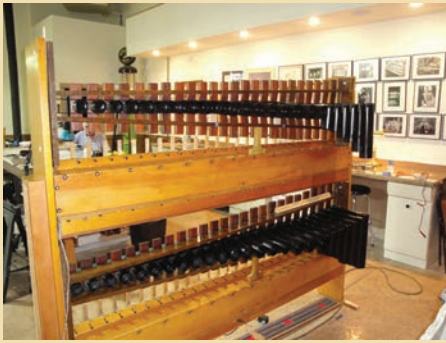
Let's see...white/orange is followed by...oh....



In order to install the mufflers, we needed to add a piece for it to attach to. Here, Bob MacNeur mounts the last one



The mufflers have been cut and fit, the inserts for the thumbscrews are installed, and they are ready for finishing. When installed, they make a huge difference in the noise of the action



Everything is assembled for test fitting; one muffler is visible on the floor, showing the dense felt lining and more porous felt covers for the vent holes. Now, the whole thing comes apart again for installation



Bob MacNeur (L) and Chris Nordwall (R) ready to install the C-side resonator assembly



Tom Skyles secures the C#-side action (That diaphone is at the perfect height to provide a seat)



Chris puts the last bolt in the resonator assembly



The almost-finished Robert-Morton harp. The mallets will be installed when it's wound



Below the harp, the framing for the upper toy counter is shown



Here, you see the lower toy counter trunk being test-fit



After everything was laid out on a paper template, the newly-plugged trunks received new poplar veneer

and clearly in need of replacement. Most of the other damage was cosmetic, and of course, there were a quite a few missing hammers, broken shanks, and broken (or badly warped) arms.

Nevertheless, once installed, it will be difficult to get to (it's at the top of the chamber, above a manual chest and two toy counters), and that, as much as anything else, dictated that it would undergo a full restoration. All wood parts were refinished, the metal hardware was refurbished, and all valves and leather were replaced. The only things that were pretty much left alone were the magnets and valve wires. There were only a couple of dead magnets, and the minimal surface corrosion on the valve wires (where the brass reacted with the leather nuts) was cleaned off and the wires reused.

About half the leather-faced magnet armatures were pretty badly deteriorated. The leather was cleaned off all, and new leather applied. When we put it on air for testing the first time, there was one note that would sometimes fire, and sometimes not. You could hear the armature lift against the magnet, and you could hear it drop. But it wouldn't always fire the power pneumatic.

Oddly enough, if you fired it by manually raising the armature, it always worked just fine. What could it be? Stuck primary valve? Bent valve wire? Badly-adjusted primary valve? Leaking primary gasket? Bad leathering job? We knew the primary was good (each pneumatic was tested before installation) and we could easily determine that the travel on the valve was fine. So we needed to take a look at the magnet and armature. If you've never had to remove an armature on a Morton action, take our word for it that it isn't the breeze of a job that a Kimball or Wurlitzer is. No, indeed. You must open the chest and take the magnet out.

When we removed the magnet and lifted out the armature, we found that the new leather hadn't adhered to the armature. Somehow, that one armature didn't get cleaned off well enough, so the glue didn't adhere to the metal. Normally, when the magnet is energized, the armature raises, opening the exhaust port and allowing the primary to exhaust, thus opening the channel for the high-pressure air to inflate the power pneumatic. But in this case, even though the magnet armature was raised, the exhaust port was still closed by the leather, so there was no place for the primary to exhaust. Lifting the armature manually (with a

screwdriver tip) got the leather out of the way, so it worked fine.

Pretty simple problem, but troubleshooting it occupied an hour or so....

The two sections of the harp were assembled (without the resonators), and the whole works was turned upside down for wiring and installation of some sound-deadening material. To keep our wiring color sequence consistent, we had to separate the pairs from a 25-pair cable: the C side gets the first wire in each pair, and the C# side gets the second. After mounting, we'll wire both sides to a spreader chromatically.

The actions on Morton harps can be fairly noisy due in part to the size of the magnet armatures and primary valves. To cut down on the action noise, we made muffler caps lined with quarter-inch felt which mounted to the bottom of the action box. To keep things simple, we mounted them with brass thumbscrews rather than hinges and hooks, as you would see on a Wurlitzer Xylophone or Chrysoglott. Since Robert-Morton actions seldom cipher, we don't figure we'll need to open up the bottom very often, and we therefore felt this would be an acceptable level of inconvenience.

We flipped it back over and, while it was assembled on the floor, installed the bars and resonators. It's a great sounding harp with a quiet action. We did our final tests on it, then took it back apart to prepare for installation.

When the time came to install it in the chamber, we called in a couple of favors and enlisted the aid of Chris Nordwall and Tom Skyler from Rose City Organ Builders to act as "chamber monkeys" for the heavy lifting. We opened one of the floor sections where a manual chest will reside, and brought the components up through the floor. The harp was assembled in place at the top of the chamber.

Following installation of the harp, the shutter motors were installed. The shutter blades were modified slightly from the original Wurlitzer design with the addition of a felt-lined muffler strip on the front of each blade. This increases the effectiveness of the Wurlitzer sound trap, and results in a greater dynamic range. Remember, this is a 31-rank organ in a relatively small (approximately 3,500 square-foot) room with a lot of very hard surfaces, so dynamic control is vital.

The toy counters were next on the list. This organ will have more than the usual complement of traps, both enclosed



Here's how it turned out



This Wurlitzer Shuffle unit went through a fire and suffered water damage. Although it isn't visible in this shot, the top plate was warped and required replacement



The finished product



This early-style tambourine (very early, it had a half-moon magnet) needed a new head as part of the restoration. A local music shop handled that, along with...



Just about ready to go back together



From left to right, the upper toy counter holds the Bass Drum, Snare Drum, Military Snare, early Tambourine ...



...new heads for the Snare, Military Snare, and Bass Drums. They also did some repairs on the tensioners, and a local plating shop plated the hoops, tensioners, and other parts



...Tap Cymbal, a somewhat rare Wurlitzer Jazz Cymbal, Crome Crash Cymbal, and a late-style (tree-type) Tambourine



The Klaxon draws a considerable amount of current, thus a separate circuit is needed to drive it. The hinged pneumatic on the bottom plate serves as a "pneumatic relay." When normal magnet power is applied to the magnet, the hinged pneumatic collapses, closing the circuit for the Klaxon.



From right to left, the lower toy counter holds a set of Temple Blocks (five blocks), toy counter manifold, Shuffle, Acme Siren, and Arndt double cymbal action

and unenclosed. The traps for the Main chamber are from a variety of sources; some pieces survived a fire, others were water-damaged. Very few were in good shape. Fortunately, the main Wurlitzer manifold-mounted traps were in pretty decent condition. No major restoration work had to be done.

The trunks had been previously drilled for a different assortment of units, and had a number of holes that were capped off with gasketed blanking plates. We farmed out the job of filling the existing holes to a local piano/band-organ/orchestrion/clock restorer, John Pohlpetter, who returned them ready to finish. Because of the number of fills, Bob decided to veneer the trunks in poplar, purely for cosmetic purposes.

The metal brackets on the multi-unit manifold were corroded, and were sent to a plater for refurbishing. As long as they were going, some of the other elements were sent along as well. You'll notice in the pictures that some things are just a little brighter than what you generally see.

The two Main chamber toy counters were installed in a stacked configuration. The upper trunk carries a Bass Drum (two actions: single stroke and roll), Snare Drum, Military Snare, Tambourine (early), Ride Cymbal, a fairly rare Jazz Cymbal, Crash Cymbal, and a second Tambourine ("tree" style). All are stock Wurlitzer actions except the Crash Cymbal, which is by Ken Crome, and the Military Snare. The Military Snare uses a Wurlitzer Snare Drum action modified to fit the larger drum.

The lower set carries a five-block set of Temple Blocks, Bird Whistle, Train Whistle, Castanets, Fire Gong, Triangle, Wood Block, Shuffle, Acme Siren, and Arndt cymbal roll action. At present, you'll see the action has one metal striker and one drumstick. After we hear everything, we may decide to change the configuration of the roll action. The Klaxon Horn is prepared for (the manifold has a pneumatic "relay" to switch a separate power source to the Klaxon), but the horn itself isn't mounted yet.

The original Wurlitzer horses' hoof effect is not being used. A three-stage unit off a Robert-Morton toy counter is being considered, if we can work out a way to get it to fire sequentially, pause, then repeat the sequence (think of the *William Tell* overture for the effect we're looking for). We're pretty confident we can do it with the Uniflex relay, but we're kind of

enjoying the mental challenge associated with solving it mechanically instead.

To someone looking in from the outside, it doesn't seem as though much progress has been made in the last two years. But to put it in perspective, not all the progress is visible. First, there are only three people who are doing 90 percent of the work, and all three of us have other responsibilities (i.e., "day jobs"). Bob MacNeur is in the boat business, a position that requires considerable travel. Rob Kingdom is chairman of the Oregon Chapter of ATOS, and heavily involved with the ongoing improvements to the Kimball at Cleveland High School. He's also a very active member of the board of directors of one of the local arts organizations, which occupies a considerable amount of his time. My responsibilities as co-editor of THEATRE ORGAN take up big chunks of my time at various times each month, and I'm also crew chief on another organ project with the Columbia River Theatre Organ Society. What I do to keep money coming in (computer relay and digital integrations) also requires a fair amount of travel.

So, on average we spend perhaps one to two days per week on the MacNeur project. But, there is light at the end of the tunnel, and we can see progress.

What's next? The offsets may well be wired by the time you read this. As we noted earlier, we're not too far from having the manual chests finished and ready to install. The winding for the offsets, toy counters, shutters, and harp will be installed and routed to the lower level, which will just about "button up" the upper level.

At that point, we'll move our focus to the lower level. We'll install the relay, trunks, regulators, and tremulants. Parallel to this work, we'll prep one of the consoles so the Main chamber can be played as soon as we finish winding. One of the consoles will require minimal work to get things playing, and it can control the organ while the other two are being rebuilt. When the others are finished, the first one will go in for a complete restoration and respecification. Meanwhile, we'll just re-label a few stop tabs....



The toy manifold contains the Train Whistle, Bird Whistle, Triangle, Wood Block, Fire Gong, and Castanets



...and this was in the toy counter manifold



Here's a better view of the Shuffle and Acme Siren



This was a power pneumatic on the manifold

Not everything was perfect...



We found a few gaskets covering holes: this was in a primary box...



Not only was it off side-to-side, but the fixed and movable halves were different lengths



A Tale of Two Consoles

A VTPO JOURNEY

BY IAN MCLEAN
(All photos by the author)

My interest in the theatre pipe organ commenced in the early 1960s when Owen Jones introduced me to an LP recording of George Wright playing the San Francisco Fox. I was amazed. The first LP that I purchased in 1964 (at age 15) was *George Wright Plays George Gershwin*, recorded on his famous Pasadena studio Wurlitzer. I found that even more interesting and stimulating. The ‘studio’ sound of that highly-prepared instrument combined with such an extraordinary level of musicianship became my benchmark.

My virtual pipe organ journey began with two Conn organs, interspersed with one Thomas, and then four Rodgers Century 340 organs with one Olympic 333. With my last Rodgers 340, purchased in 2002, I began adding more analogue generators and separate voicing boards (both from broken-up Rodgers 340s). I also expanded the audio from five channels to 12 and added a new combination action built by John Andrews, increasing the piston count to 45.

The 340’s analogue sound was warm and had a life to it that I was scared to lose, given the often sterile and lifeless sound of many commercial digital organs that I had encountered over the years. However, digital tuned percussions and traps were much more authentic than analogue, so that was my first move: replacing the analogue units with digital. To achieve this required an interface system to MIDIfy my stops

and keyboards without placing a load on the analogue voicing circuits, which could make the analogue ranks unusable.

After much research, experimenting with many systems, working and learning a great deal from electronics guru John Andrews, when Artisan released a new version of their input board for their new MicroMIDI system, I finally found a system which could co-exist with the original analogue. MicoMIDI provided a very flexible and reliable control and MIDI system. The Artisan support was highly responsive, creative, honest, and smart. For my digital sampling engine I chose Gigastudio.

A year or so later the digital tuned percussions and traps replaced the analogue (2004), Cameron Simpson and John Giacchi converted their Rodgers 340 using Artisan’s MicroMIDI. They ran a complete VTPO with the German Kontakt sampling engine with those that they had recorded. Meanwhile the person who introduced me to theatre organ in the early 60s, and my friend in VTPO crime, Owen Jones, had purchased some Artisan sound engines, and had converted his Conn 651-console custom analogue VTPO completely to digital. Owen was also experimenting with Gigastudio. However, the sounds that John and Cam were achieving were the best we had heard from a digital instrument.

One of the merits of the VTPO community is the willingness to share expertise, and even sharing samples.

One day, a couple of DVDs arrived in the post. These included John and Cam’s raw samples. By “raw,” I mean, they were unprocessed, and unlooped—pristine. Such incredible generosity! As I was “time poor” due to caring for my late wife, Audrey, I prevailed upon my friend Owen to prepare and loop most of these samples for me. I did what I could, and Owen did the rest. We used “Cam’s Secret Recipe for Sample Preparation.” Owen was able to build his own Gigastudio VTPO using these samples simultaneously as I built mine. It was incredibly satisfying work and we were able to assist each other even though we were 1700kms from each other! As I was losing someone I loved, I was building something I loved. Audrey was an uncritical supporter of my VTPO endeavours.

Carefully, one rank at a time, I swapped out the analogue for the sampled until the Rodgers 340 3/10 spec was fully digital, running on Gigastudio 3 as the engine. That outcome represented my first digital VTPO.

Over the years another sampling engine, which was created exclusively for pipe organ, had been developing. I have owned that engine, Hauptwerk, since Version 1.00 (now in Version 4.00). Jim Gallops has already mentioned in his article the history before Hauptwerk was ready for theatre organ tremulants. In 2006 we were all very encouraged by what Hauptwerk developer Martin Dyde and sample set creator Brett Milan were delivering to the market, so

Above: the nameplate, in the style of Wurlitzer, engraved by Hesco

much so that Neil Jensen decided to create his own sample sets.

First Neil released a 3/11, then a 3/19, a 3/27, and finally, a 3/35. Initially, I ran both my GS3 instrument and Neil's. However the superiority of his sample sets convinced me turn off my GS3 instrument forever. Then, as Neil's sets were released my VTPO kept on growing until the console was full! This occurred when the 3/19 was released. The Rodgers console required a rebuild and expansion.

As my theatre organ performance experience was limited to relatively small instruments like the 340's 3/10 spec, I was out of my depth when it came to specifying a larger organ than say, 15 ranks. Neil Jensen and Simon Gledhill came to my aid and created the new spec. I learned a great deal through that process. The console was respecified for 22 ranks.

My dream, since I was 15, was for a satin black console, and so, in 2006 the Rodgers console was refinished in satin black. This revamped Rodgers 340 console was excellent for controlling 22 ranks, and remained selectively useable for 27 (by using some tuned percussion tabs for ranks), but that was its limit—even with 42 lit pistons acting as stops (so, 171 stops including the SAM-driven tabs). I must admit that when the new spec was laid down, I had no idea how to use 22 ranks!

In 2008 my friend of over 40 years, Tony Fenelon and his gorgeous wife, Noella, visited. Tony was so taken with the sound that he decided to record some tracks which were publicly released on my website.

Although the Rodgers conversion was successful, indeed, beyond expectations, after a couple of years, I found that I was moving on musically, and the expanded Rodgers console was now the limiting factor. I decided in late 2008 to commission a new dream console from master craftsman, Don Clark.

However, it was still sad to have to sell my Rodgers console. That console represented 100 percent work by me, the likes of which I had never before undertaken before in my life. And, it was a symbol of even more important sentimental reasons. But, the only way to fund the new console was to sell, and a good home was found very quickly.

The new double-bolster three-manual console's specification would be for 44 ranks. Neil developed this specification with some input from me (who could have imagined that just a few years before?). A name was decided on. The new console would be known as "Ruby."



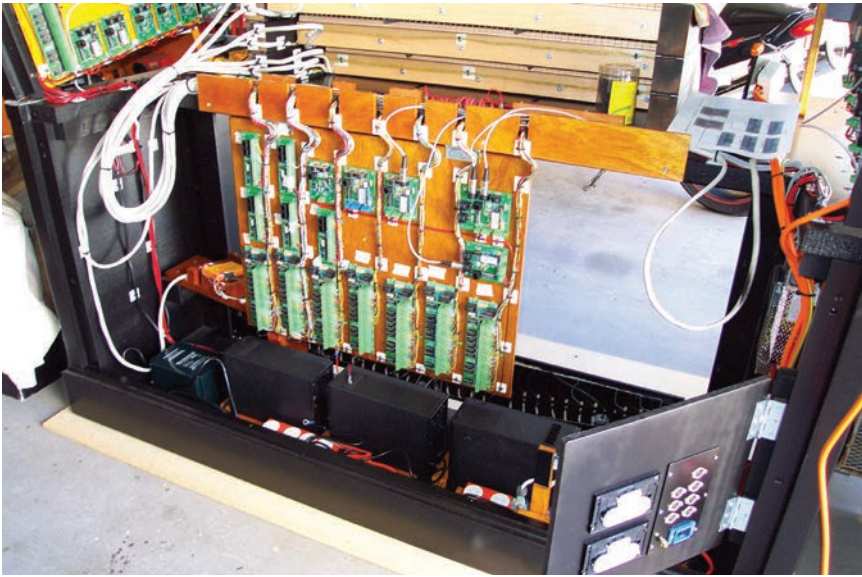
Ruby, the new custom console



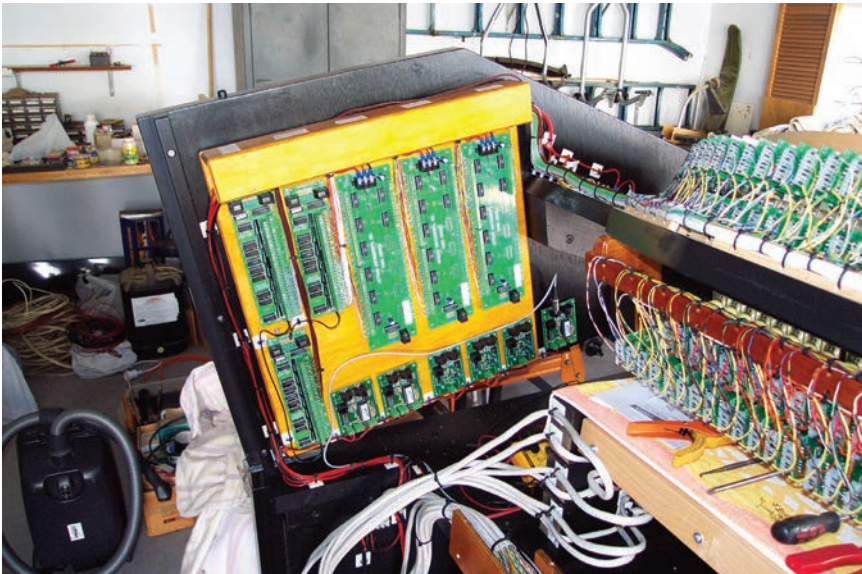
Tony Fenelon at the rebuilt Rodgers 340 console



Ruby, the Wurlitzer-style console



Artisan MicroMIDI installation



Artisan MicroMIDI driver boards



Ian McLean

While Ruby was being constructed by Don, I built a soundproof studio under my new house. Luckily the space was there (approx 12m x 6.1m x 2.2m) and has not one parallel surface, thereby making it an ideal target for conversion to use as a live music room. In previous homes, over decades, I had enjoyed the applause and encouragement of neighbours. But at one residence, in the 1990s, a neighbour came knocking on the door when I was playing the piano to complain (—with all doors and windows closed!). It only takes one complaint to ruin any enjoyment! Also for creative reasons it is a real luxury to enjoy privacy when playing, listening, or working. Once construction of the studio was complete, I then used my Roland RD700 piano and Tony Fenelon’s replay tracks to set up the 30-plus channels of audio.

All of my audio is reflected. None is directly facing the listener. While my target outcome is always that of a tight ‘studio’ installation like that of Ron Wehmeier, or Mike Coup’s Miller Theatre organs, with some elements of Pasadena, I attempt to create some acoustic three-dimensionality to the outcome. Sometimes this also follows the terraced rank layouts in a chamber, in a front-to-back sense. Almost all major and colour reeds are located further to the rear of the ‘chamber’ area of the room and reflected from different angles—in an attempt to recreate the pipe reality where reeds speak out of the resonator, and flues from the mouths.

The console is about 2.5m from the nearest loudspeaker, and where the organist sits is about 1m onwards from where the sound all comes together as a completely mixed outcome. Gradually walking towards the ‘chamber,’ the different elements, which make up the mixed outcome quickly begin to fall back into to their separate parts.

In July 2009, on my 60th birthday, Ruby was delivered!

The extra musical possibilities of the additional ranks—the gorgeous quieter ranks of the “Dolce” Division, and the Tuba Mirabilis at the opposite volume extreme (and in the “middle” the extra Tibia and extra two sets of strings)—quickly made the stress, time, effort and cost worthwhile. And, of course, Ruby is a work of art in herself. Don outdid himself.

Since Ruby came into being I have been thrilled and privileged to have had Mark Herman, Neil Jensen, Brett Valliant, David Johnston, Scott Harrison, John Giacchi, Cameron Simpson, Simon Gledhill and many others visit to play and listen. Mark, Brett, and Simon all agreed to public releases of their performance tracks on my website. Due to Don’s console workmanship he has been praised by many as “the Australian Kenny Crome.”

Despite my VTPO success, up until this year, I still believed that a residence pipe instrument was the only way to have that which I had always dreamed of. Not any more! While a VTPO will still never breathe with the life and presence of a pipe organ, what I now enjoy is moving closer and

closer to my ideal, in terms of preparation, that after 47 years I have finally given up that 'pipedream.' It would require a team of staffers to keep the real thing working at Ruby's ever-improving level of preparation. Not forgetting the large store of alternative sets of pipes which would be required until the right outcome was arrived at, I can continue to change samples when, and as, they become available if needed. No storage required!

I hope that I have communicated that a VTPO project can be an immensely satisfying project on many levels. They are scalable, from headphones to two audio channels to as many audio channels as you might conceive! Yes, it can be frustrating beyond belief, often worse than pipes, when computers or audio devices fail, but as one can crawl before one walks, you might find, as I have, that the skills that you learn on the way provide you with the capacity to support yourself. It also helps to have a supportive wife, as Katie is.

Although anyone can have a satisfying Hauptwerk VTPO up and running in hours, if you want to improve it, there remains so much to learn about the intricacies of Hauptwerk, and of samples, audio, terracing, voicing and trem regulation. Not unlike the real thing in many ways.

I am greatly indebted to Jim Gallops, Simon Gledhill, Don Springer, and John Andrews, as due to their skilled feedback "Ruby" continues to improve. Indeed, once again, samples are being shared. The support and insights of the others mentioned earlier in this article set the base from which to work. The creative and technical learning curves are exciting and rewarding if you want more than an 'out-of-the-box' instrument. The only holdup to Ruby's advancement these days is that very often I will sit down to do some more work, only to find that I have spent all of the available time playing!

For much more information and demo tracks from Tony, Mark, Brett, Simon, and me, please visit my VTPO website: www.theatreorgans.com/ianmclean/index.htm



Custom nameplate from Arndt

Specification For "Ruby"

Samples

To achieve the 44-rank specification, the additions to the standard 35-rank Neil Jensen Connoisseur Hauptwerk set are:

- Wurlitzer Violins
- Harmonic Flute
- French Horn
- Vox Minor
- Unda Maris
- Dulciana
- Spitz Flutes (2 ranks, Buzard)

These samples are from Neil Jensen and Brett Milan. However, there are some sample swaps beyond those listed above. More details, including chamber analysis, are available on my website, <http://theatreorgans.com/ianmclean/Ruby%20-%20Specification.htm>

All samples are played back at 96khz regardless of their original sampling frequency. This increases pipe-like presence and palpability.

COMPUTER

- MacPRO 1.1 (Mid-2007)
- 2.66Ghz 4-core Xeon processor, 16GB RAM
- Two 250GB application hard drives (one as clone)
- Two 10,000 rpm 37GB Raptors in RAID 0 array (for organ caches)

MIDI

- Edirol UM-880 and UM-1A

AUDIO

- Sound devices
- RME HDSPe MADI
- RME M-32DA and Echo Audiofire 12
- 39 audio channels consisting of:
 - Six four-channel groups
 - Six two-channel groups (incl. two groups with extended bass)
 - Two mono extended bass channels
 - One super sub woofer channel

Ambience System

- Roland/Rodgers RSS303a
- Five channels, including one sub woofer

SMPS noise filters

- Two Thoroughbred Interfaces

Audio Interconnect Cable

- Canare Multicore

Touring Oz 38 Years Later



This past summer I enjoyed playing a six-week tour of Australia, and my first visit to New Zealand, which is also alive and kicking in the theatre organ world. As my tour coincided with the London Olympics, I was surrounded by both New Zealanders and Aussies supporting their country's athletes. This was my tenth or so trip down under in 38 years which provided me opportunities to visit with many longtime friends and experience some great new instruments, plus my old standbys. The quality of theatre organs in public venues is very high due to a spirit that encourages continuous improvements to the instruments, and not just being satisfied with the status quo.

My first Australian tour was in the spring of 1974. I discovered a wonderful place full of friendly, courteous, and outgoing people living without McDonald's, Burger King, KFC, Target, or WalMart. You purchased meat at a butcher shop, bread at a bakery, vegetables from a greengrocer, fish from the fishmonger, cheese from a cheese shop, and so on. There were segregated bars for men and women in Sydney and I was fascinated with the superior picture quality of the PAL television system.

Most Australian Wurlitzers were voiced in the traditional British style with quick, shallow tremulants and tonal relationships different from American organs. Australian Wurlitzers had loud Diapasons, as it was an easy way for a local pipe voicer to increase the organ's power.

British organists had the major musical influences for many years. But the 1950s and '60s imported recordings of George Wright, Buddy Cole, and Ashley Miller created a desire for a fresh "sonorous transparent sound" which also popularized different playing styles.

Jonas at the console at Marrickville (Photo by Bill Schumacher)

Marrickville Town Hall, 2/10 Wurlitzer (Photo by Bill Schumacher)



A musical evolution for the Aussie Theatre Organ had begun.

On that initial trip I encountered a few instruments with some American voicing characteristics. Lyn Larsen had made some trips to Oz a few years earlier and coached technicians about American voicing styles. I noticed more public awareness of the theatre organ than we had in the US, with plenty of live performances, radio broadcasts on the ABC and even, occasionally, featured appearances on television.

My first concert was at the Town Hall in the Sydney suburb of Marrickville, playing the 2/10 Wurlitzer relocated from the Prince Edward Theatre. It had a unique one-of-a-kind specification with Solo to Accompaniment suboctave, unison, and octave couplers, but no Solo intramanual couplers. You had to reverse hand positions for full organ combinations—similar to playing a two-manual church organ. Since then the instrument has undergone major facelifts to become one of the world's finest small theatre organs. It was a great pleasure to play it again.

On my first trip I met legendary Aussie theatre organists Penn Hughes, Knight Barnett, and Ian Davies, along with many organists of my generation. My contemporaries Tony Fenelon, John Atwell, David Johnston, Bill Schumacher, Cliff Bingham, John Fuhrmann, Ray Clements, John Slater, the late Ray Thornley and the late Barry Bailey became very good longtime friends. Even Ian McLean was there developing his musical thoughts!

Since then, Tony, Bill, Robert Gliddon, Julien Arnold, Neil Jensen, John Andrews and many other Aussies made trips to the US and experienced many of our best theatre organ installations. They exerted their influences in Oz, beginning what can be called *The Great Australian Theatre Organ Reformation Movement*.

Each time I visited Australia, more theatre organs sounded like their US counterparts, but still retained some of their unique characteristics. With the development of solid-state and computerized relays and combination actions, almost every Australian theatre organ in a public venue has been equipped with some form of modern controls. The results are good-sounding, very user-friendly, commercially- and artistically-successful theatre organs.

Through the efforts of Puget Sound Theatre Organ Society member Russ Evans, many needed organ parts were located in the US and shipped to Oz. Even the largest theatre organ in Australia, located in Melbourne's Regent Theatre, is a fairly recent import. (Watch for more information regarding this 4/36 Wurlitzer in a future issue of THEATRE ORGAN.)

I also had opportunities to perform on many classical instruments throughout the country. While each instrument is excellent in its own way, my favorite is the 1885 five-manual, 159-rank tracker and pneumatic action William Hill pipe organ in Sydney's Town Hall. While famous for having the world's only 64' Reed stop, the organ is much more than that.

Sydney Town Hall's organ possesses what many musicians consider the finest example of the 19th-century Great, Swell and Pedal ensemble plus a stellar



From Top:

This is the lower section of the resonator of the world's lowest reed pipe, 64' CCCCC, on the 5/159 William Hill organ at Sydney's Town Hall (Photo by Robert Ampt)

This is the reed for that pipe (Photo by Robert Ampt)

For perspective of the size, Jonas stands next to it (Photo by Robert Ampt)

Solo Tuba Chorus. The sound is clear, warm, powerful, and glorious. I've played the instrument several times during various stages of its restoration including two public concerts, and each time I discover more elements of Hill's genius as an organ builder. Sonically, it was years ahead of its time.

*The Hollywood Theatre, Auckland,
New Zealand (Photo by L. Chan)*

Back to theatre organs

Australia and New Zealand theatre organ groups combine efforts organizing overseas artists tours. Sharing travel expenses reduces each group's expenses and provides additional presentation venues for artists.

Although substantially smaller in population than the US, the Australian continent is about equal in size to the lower 48 United States. An overseas artist must cover a lot of territory playing in five capital cities, some smaller communities, and New Zealand. For many years, Melbourne's Bill Glasson, Sydney's Bill Schumacher, and Rob Gliddon coordinated tours for US and British theatre organists.

In more recent years, John Fuhrmann from Perth has been the go-to person organizing the overseas artist tours and overseeing all the paperwork required by the Australian government. It takes up to 18 months to process applications for a temporary work permit to perform concerts. John is well acquainted with the Australian government which makes him very valuable to the theatre organ overseas artist concert business.

As with most volunteer organizations, 10 percent of the membership does 90 percent of the work to create an enjoyable experience for everyone. There are many people who have worked very hard in their areas to maintain and expand the theatre organ art form by installing organs in new venues, maintaining existing organs, organizing and promoting concerts and training young organists. For a number of years, the winners in the ATOS young organist competitions were Aussies.

I caught up with Chris McPhee, a former student and ATOS Young Organist Competition winner who is the same age as my son Chris. Now, both are married with children and have varying careers in the music business. Chris Nordwall is a working organist and organ builder, while Chris McPhee has expanded his interests into the wine marketing world. He is a great asset to Adelaide's theatre and classical organ scene, playing at the Capri Theatre and frequently at the Adelaide Town Hall.

Theatre Organ Society of Australia (TOSA) divisions are experiencing many of the same challenges as ATOS chapters: declining concert attendance, an aging membership and less exposure to the general public exist in Oz as well. But, they are working hard to maintain public visibility and awareness.

Their mission is more difficult from the financial perspective. Australian tax codes do not allow charitable donations to be deducted as we enjoy in the US, so non-profit organizations, churches, etc. must work extra hard to secure funding.

Several divisions and independent organizations, such as the Stirling Theatre Organ Productions in Perth, are attracting and, we hope, retaining new concertgoers with creative approaches. Instead of



*Close-up of the Hollywood console
(Photo by Chris McPhee)*



The three-manual Karrynup Wurlitzer (Photo courtesy of John Fuhrmann)

presenting infrequent scheduled organ concerts, they plan a complete concert season, then sell advance season tickets at a reduced price. Tickets are also sold at the door for each concert, but at a higher price. This is a traditional entertainment-marketing concept that is frequently overlooked in the US theatre organ world.

Here is another take: I played a Friday evening free-admission classical concert at Melbourne's Town Hall, jointly sponsored by the City of Melbourne and TOSA, Victoria. John Sutcliffe, president of the division, made a special offer to 700+ audience: "Bring your copy of the Friday evening program to our Sunday afternoon Wurlitzer pops concert at the Kingston Town Hall and receive a \$10 discount." That generated about 90 more people for Sunday's Wurlitzer show. FYI, the Aussies are not ashamed to charge \$20 to \$30 per ticket, placing a greater perceived value of performance quality to the larger arts world than the usual hobbyist \$5 to \$10 ticket fee.

The Brisbane division is even more innovative. They host a wine-tasting time one hour prior to the concert and serve sandwiches during intermission. This creates a happy audience for the artist and a novel combination of 21st-century organ and culinary arts.

What about New Zealand?

New Zealand was my first stop on this tour. The scenery is similar to my native Pacific Northwest, and the people are as great as the Aussies. Both Auckland and Christchurch groups work very hard to create new theatre organ fans.

In Christchurch I played an Allen LL-324 for a public concert at the Drury Theatre Organ Trust as their pipe organ is not yet finished. With little down time, I saw the remains of the devastating earthquake, creating a quick reality check of nature's power. I enjoyed visiting with Richard Hore, New Zealand's premiere theatre organist.

The Wurlitzer owned by the Wurlitzer Organ Trust in Auckland's Hollywood Theatre is a good sounding, solid organ. The three-manual console sits on a revolving lift that tops out about 12' above the auditorium floor (without a protection cage approved by the Australian equivalent of OSHA). This maintains the tradition of the Auckland Civic Theatre which boasted the world's tallest organ lift, carrying the Wurlitzer Style 260 console and organist some 24' up the sidewall.

The Denouement

The unstoppable elements in Oz are the growth of US-style fast foods (now including a McDonald's lamb and beetroot burger), US-style shopping malls, and Costco. I concluded this trip with a visit to Steve Irwin's Zoo Australia, just north of Brisbane, for a grand Aussie-style ending complete with koalas, wombats, kangaroos, crocodiles, Tasmanian devils, and poisonous snakes. Who could ask for more?

Are the Aussies and Kiwis in good TO shape? I certainly think so. Visit and see for yourself!



You can't have an article on Australia without a picture of Jonas with a koala (Photo by Bill Schumacher)



The 4/36 Wurlitzer at Kingston Town Hall, Melbourne (Photo courtesy of Julien Arnold)

Radio City Music Hall Gala: The Rest of the Story

BY JACK MOELMANN

On August 9, 2008, a unique event took place in New York. Radio City Music Hall was rented by a man with a dream and a plan, and he, along with a few very talented friends, presented a once-in-a-lifetime program on the RCMH Wurlitzer.

You probably saw the television coverage of the event, but now Jack presents the “back story” in his own words. Because of space constraints, THEATRE ORGAN has presented Jack’s story in serial form, spread over multiple issues.

In this final episode, Jack realizes his dream of performing at Radio City.



(Photos courtesy of Jack Moelmann)

PART THREE: Curtain up!

We got up Saturday morning and the adrenalin was flowing, at least mine was. This was THE DAY for each of us as well as the theatre organ world! We wanted to be at the theatre no later than 8:00am, as that was the earliest they would let us in. Our crew people were not allowed in until 12:30—only the organists and specialized crew people before that. I had developed a complete schedule outlining the activities of the day, which allowed equal time (2 hours) for each artist to practice, set pistons on the organ, or whatever else they wanted to do. I know my two hours were the fastest I have ever experienced.

The schedule would be: 8:00–10:00 Walt Strony; 8:00–12:00 Gus and Russell could be setting pistons on the second console for the various duets, but couldn’t play the organ until later. 10:00–12:00 was my turn. I took that slot because I knew I would be busy all afternoon with news people and rehearsing various routines that we were going to do. Lew Williams had 12:00–2:00; Russell Holmes from 2:00–4:00; and 4:00–4:30 was Gus Franklin’s time. From 4:30–5:30 Russell and I would rehearse our duets. Russell could adjust the pistons as needed on console #2.

From 5:30–6:00 Gus and I would rehearse the *Tribute to America* complete with the movie (Russell was to be the computer operator for this one). This *Tribute* rehearsal never really got off the ground because of time constraints, but I trusted Gus would know what to do—and he did. At 6:00 the theatre crew had to have an hour-long break for dinner, according to union rules, during which we couldn’t do anything with the organ as they turned it off. The doors opened at 7:00, and 8:00, Showtime! This was what we had to look forward to that day.

Nelson picked up Gus, Russell and me at the hotel and got us to the theatre just around 8:00am. Fortunately, they had blocked off the street by the stage door so we could park there. Walt had already arrived and was practicing in his time slot. When we got there, I said it was time to “load in the show.” That part of my \$43,000 for the crew to help was not to happen. The crew wouldn’t be arriving until 1:00. The only thing we could do was to “load in the show” ourselves, which we did. We had the T-shirts, programs, computer, hanging bags with clothes, and other miscellanea.

The outfit for most of that day would be the Music Hall T-shirt.

The day before, I had been given a tour of the dressing rooms and the combinations to the door locks. They were accessible by elevator on the second and third floor above the stage and we would have access beginning first thing in the morning. We had six of them, which was just the right number to take care of our artists and Nelson. Of course, I had the star's dressing room!

Each room was very well appointed with comfort items like chairs, mirrors, lights, etc. Diane had been very thoughtful and brought an assortment of edible goodies which we put on the dressing room level. In the small lobby area of the dressing room floor there was an old upright or spinet piano which anyone could use to practice. I don't think anyone did.

Each person adhered to the schedule precisely. The crew started arriving at 1:00 and then things were really underway. In the meantime, news people were given access to the theatre for interviews, which Nelson scheduled under the close supervision of the Music Hall publicity coordinator. Nobody was allowed on the stage or backstage except those whom I designated. Guards controlled the various areas—the guys who got their share of the \$43,000. We all wore ID badges for various access points. Most of our immediate group had free run of the place. I met with most of the news people out in the lobby. I remember that one news agency had asked Nelson if he could have me pose for a photo at the console about ten minutes before show time. I said “absolutely not.”

Then there was a cry from the stage manager for me to get my computer back there so “they” could connect it to the projection system. I wasn't going to be allowed to do anything with it except operate it—again union rules. When I had a break in the interviews, I got my computer and rushed backstage so they could connect it. The first logical step in connecting something like this is to plug it into the power line. But where was that? Nowhere to be found! They had forgotten to get a power strip there. They did have a large table by their stage control panels, which we used as our center of activity. With the power finally connected and the computer on, I was introduced to the one and only person completely in charge, without question, of the projection screens. He was the one to make the final connection of the screen input to the output monitor plug of

my laptop computer. He stood there holding the plug wondering what to do with it. I had a few thoughts of my own at that moment. I told him that the laptop wasn't that big and showed him where the plug was on the side. He said that it was the wrong plug for their equipment. I knew different. With almost potentially causing a workman's union uprising, I took the plug from him and I stuck it in the only receptacle on the computer that would do the job. We were up and running. This was about 2:00 in the afternoon and for the remainder of the day and night, this guy would sit at the end of our worktable with his little control box, which would turn the screens on and off—a single switch operation. We did test out the system and it worked fine. Gus was to run the sing-along slides and Russell, the *Tribute* movie.

I had developed several checklists of who was to do what and when. I hoped I hadn't left out any details. One such detail, for example, was to disable the screensaver function of the computer so it wouldn't shut down when not in use, but stay on for the duration.

When the crew got there at 1:00 they asked if we were ready to “load in the show.” I told them we had already done that (about that time I was wishing I was “loaded”). It was only when the crew arrived that they could turn on the sound system. Those practicing before 1:00 couldn't hear how the organ would sound amplified.

The organ crew was there, three of them—not sure what they were supposed to be doing, but they were there in case of trouble I guess.

A little bit about the organ itself. It has four manuals and 58 sets or ranks of pipes. The organ was designed by Kimball, but built by Wurlitzer to the Kimball specification. That made it quite different from other four-manual Wurlitzer organs. For example, the stop layout is different. On a four-manual Wurlitzer, the Solo stop tabs are generally straight ahead, in the center of the horseshoe. Not so at the Music Hall. The Solo stop tabs are over on the far right, where you'd normally find them on a three-manual Wurlitzer. Because of the specification or stops available, you had to play it essentially as a two-manual organ. There weren't effective 16' stops on the Great and many other voices were not available, so the top, or Solo, manual had to be coupled to the Great. Similarly, the third manual which is called the Orchestral, had to be coupled to the Accompaniment to provide a balance. This essentially made

the top two manuals somewhat limited in what they could be used for individually. That was part of the attitude readjustment necessary during the practice sessions. Another thing is that it had 99 memories for the combination action, as described earlier. However, there were only 10 generals and they were located “above” the top manual. For a console that size, 10 generals was a little limiting. The general cancel button was located to the left of these generals. The other pistons were divisionals and that was the end of that. Pistons could not be re-defined to perform functions other than the ones set. To make matters worse, the button for setting the pistons was the far upper-left toe stud in a three-row set of toe studs. One really had to lean over when setting pistons to see where the set toe stud was, and if it was the right one being pushed by the foot.

The organ had several hundred dead notes which made playing solo notes difficult. This resulted in a lot of ensemble playing with rather full registrations.

Then there was the difficulty dealing with the duets with the two consoles, which were literally a city block apart. Russell and I did two duets together. In rehearsing, we eventually had to use cell phones to communicate during the rehearsal to coordinate what we were doing. We had a



Rehearsal time—it won't be long now



Gus in the makeup chair

similar problem when Gus and I only briefly rehearsed the *Tribute to America* segment.

Meanwhile, throughout the day, there were the news interviews as I noted above. The *New York Times* had assigned a young guy as photographer and he followed me everywhere I went, taking pictures of me doing whatever (well, almost whatever) I was doing. The Music Hall news coordinator was on hand all the time checking what was happening with the news people—maybe even checking on the content of their items. I did find out that when the news people were allowed in for the show, they had to be unobtrusive, could not be backstage or on the stage, and could only be in the auditorium for a total of ten minutes to record whatever they were going to do. In addition, the TV news people were limited to being able to put up to only 90 seconds of video in any news item for broadcast.

CBS *Evening News* was the most prevalent news organization throughout the day. They had one of their head news reporters, Steve Hartman, a cameraman, and a technician there for the day. Video and interviews were going on all the time. When we got closer to show time, somehow they got permission to come to my dressing room, with my approval also, and do some interview stuff there. By the way, CBS was very cooperative during the day and even provided me a DVD of all the footage they didn't use in their broadcast.

Our TOSI Newsletter editor, Les Hickory, came to the show from his home near Richmond, Virginia. He was one of our designated crew people and had access to the dressing rooms, stage, and about any other place he wanted to go. Our official photographer had similar access. Les had been involved in law enforcement for a long time, and really helped serve as a

“bodyguard” for me by running interference when I needed to circulate among the crowd as we got closer to show time.

I had written out all of the detailed staging notes—where and when to have lights on, ditto for microphones on and off, curtain as needed, etc. They apparently didn't like my work, so we had to sit down that afternoon for about an hour with the stage manager to go through it again step by step. Nelson was our designated stage manager so he and I sat with the gal and went over things while Gus stood by in amazement that we had things so much under control and they didn't understand what we were doing.

As far as the program was concerned, I had worked out the order and timing for the show ahead of time. It was basically that Walt, Lew, Russell and I would play a set of no more than 20 minutes each. My time would also include a duet of “Mame” with Russell, using both consoles. Each artist would be given an additional 10 minutes in the second half, except Russell who would be opening the second half with me with a “Service Song” medley with both consoles in use again. Gus played the second console in a duet arrangement for our finale, the *Tribute to America*. Somehow, we all ended up wearing tuxedos, including Nelson, who was the emcee throughout and introduced all of the various parts of the show except for a couple which I did. An interesting fact is that we never formally coordinated who was going to play what songs, and it worked out fine—no duplication. Each artist adhered to the schedule very well. I ended up playing more than the others (but then again, it was MY show!). I had the sing-along and *Tribute* to add to my time. The last song of the *Tribute* was our National Anthem, and with that it is not appropriate

to have any encores, so there wasn't one. Note to aspiring artists: ending with the National Anthem is also a good way to guarantee yourself a standing ovation.

I had asked each of the artists and our primary crew to circulate in the lobby before the show and at intermission if at all possible. They did and it was very effective for friendly relations.

A visit to the lobby revealed that the audience that night was going to be a Who's Who of the organ world, as well as many of the general public. We did manage to draw about 1,000 people to the event. ATOS members whom I knew came from California, Arizona, Louisiana, Michigan, Florida, St. Louis and other places far and near. Seven members of the church where I play the organ back in O'Fallon were there. One of them, Roberta Clark, who arrived at the theatre with a walker, got searched and they found a camcorder that she had and they confiscated it. My entire family—brother and sister and their kids—were there and they had to buy their own tickets (no problem, they could afford them). A few people from the local St. Louis ATOS chapter such as Wallace Dittrich and Chuck Wiltsch came, including Al Haker, the curator of the Fox Theatre organs. I saw people I hadn't seen in years and met a lot of new ones.

When it came close to show time, we were all assembled back stage, but where was Nelson, the emcee? The stage gal had just made the usual housekeeping announcements on a backstage microphone announcing no smoking, no recording and all of the other things you couldn't do. When Nelson wasn't there yet, I asked the stage gal if I could have the microphone to make an announcement. She said NO. I said why not and she said that they just



I could go for one of those “Moelmann-tinis” about now, but the show must go on



That's an impressive console, isn't it?

didn't do that around there. I told her to just watch and I would show her how it is done. I got the microphone and said "This is Jack Moelmann. Would Nelson Page our emcee please report to the stage." Of course that got a lot of laughter from the audience. Actually Nelson had shown up back stage just a couple of minutes before I did that but I did it anyway.

The other surprise or unexpected thing for the stage crew was when Lew Williams was doing his second half set and played the Lone Ranger Theme Song—the *William Tell* overture. Walt Strony, in his shy bashful way, suggested that I go out on the stage and pretend to be riding a horse. I thought, why not? I asked the maintenance guy standing there (another part of the \$43,000 task force) if he could get me a broom. He went down the hall and got one, actually a brand new one. I didn't have my tux coat on but thought what the hell. I told the stage gal that I was going to go out there and she said I couldn't because it wasn't rehearsed, lighting would be wrong, you name it, she had a reason. I said, just step aside—I opened the end of the curtain went out and rode the broom back and forth on the stage (just like the Rockettes would have done!). The audience laughed and Lew didn't really know what was going on because from the console position you can't see that sort of thing. I don't think the stage manager has ever forgotten how we did things. But it was MY HOUSE for a day and they needed a little help in not dealing with their tired traditions and rules.

The show generally was flawless, everyone was on schedule, Nelson did a great job as the emcee, the duets worked well, and the video presentations worked well, thanks to the guy at the end of the table who pushed the switch and was

probably getting \$25 an hour for watching out for it. Total show time was about 2-3/4 hours with a 25-minute intermission.

I had announced in my final comments that the last number would be our National Anthem (in order to get a standing ovation, remember) and that it would be full organ, everything that the organ had. As it ended up, it was full organ. If I missed a tab or rank someplace, Gus found it on the other console. We had a curtain call from the middle of the stage with everyone there. I was inducted into the TOSI Hall of Fame, the first person for that honor, and presented a bouquet of flowers from my home church, St. Michael's Episcopal Church of O'Fallon, Illinois.

We would be nearing midnight soon and that would be overtime for the already overpaid stage crew. We did manage to get the necessary photos taken at the console. The audience wasn't allowed on the stage, but gathered around the orchestra pit area for the customary "grip and grin" photos, chit chat, etc.

We had to get out of there before our time ran out. So we quickly "loaded up and out the show." Again no one around to really help with it, but we managed. We left the Music Hall with the thought that WE DONE GOOD! We went to a nearby fancy hotel, the Marriott Marquis, and had a party for key personnel in the top floor bar. We stayed until they closed and then headed back to our hotel in New Jersey after saying goodbye to all of the great people who made the show the great success that it was. Everyone agreed that the audience all left with a smile on their faces, and that made it all worthwhile.

We got back to the hotel in New Jersey (not much traffic at this time of night). We had to do an epilogue of the event. Gus,

Russell and I were up until around 4:00am talking about it and having a few cocktails.

In the morning the New York Post had a review in the paper by their music critic, Dan Aquilante, which was really quite nice. In the final sentence of his critique he said: "Music needs more Jack Moelmanns—guys who do it for love, not money." That made my day!

It was Sunday afternoon, and we had some of the TOSI board members at our hotel. So, we had a TOSI Board of Directors meeting in the lobby and reminisced about the evening before. Some of the recorded material was already available. As far as the recordings were concerned, the battery units ran down for the video camera so the only video we have is from the first half. Lew Williams took the audio recordings and edited them for final presentation.

Gus and I stayed over until Monday just to relax and then came back to St. Louis. Guess what? CBS *Evening News*, Steve Hartman, and crew followed us back to my house in O'Fallon and were at my doorstep bright and early Tuesday morning to complete the news item on the Radio City concert—now that it's over we can refer to it as a concert, because that's really what it was. It was hard to believe that CBS would go to all that trouble. They admitted that the news feature they aired later in the week was the longest of its type for the CBS Evening News.

As far as the finances are concerned here they are as finally tabulated:

Total Expenses: \$127,273.41
 Total Income: \$30,302.68
 Net cost: \$96,970.73

Would I do it again? MAYBE!

And there you have it: The Rest of the Story.



I'm on!



And, that's a great bunch of friends who helped me pull this off. Nelson Page, Walt Strony, Russell Holmes, Lew Williams, and Fr. Gus Franklin

Vox Pops

A New Identity

BY NATHAN AVAKIAN

(As we thought it might, Chuck Bielski's Vox Pops submission in the July/August issue generated some discussion. Nathan Avakian, who is known for performing *Outside the Box*, and Charlie Balogh, who produced and performed the *Maestro!* album referenced by Chuck, each contributed their perspectives, and each approached the topic from a different angle.

Charlie's article appeared in the September/October issue. Now, we bring you Nathan's.—Ed.)

I am writing in response to Chuck Bielski's article in the July/August issue of THEATRE ORGAN, "Is the Theatre Organ Facing an Identity Crisis?" The simple answer to that question is "yes." And it is about time.

Changing identity is far from threatening, and hardly a new concept in the history of the theatre organ. The instrument faced an identity crisis in 1927 when *The Jazz Singer* put it out of business in theatres across the world. It faced an identity crisis in the 1950s when George Wright experimented with recording techniques such as overdubbing and speed manipulation. It faced an identity crisis in the 1970s when the pizza parlor restaurant industry used pop music and special effects to sustain interest.

For more than a half-century public interest in the theatre organ has been declining. Instruments have been neglected, audiences are dwindling, membership in preservation groups is decreasing, and public awareness is nearly absent. No one can deny there is already a crisis concerning the identity of theatre organ.

In the 21st century, the organ community is just beginning to experience a new surge of public interest as organists create music that reflects contemporary trends, appeals to the general public, and showcases the versatility of the instrument. This development pays tribute to the heritage of the theatre organ and promotes interest that is necessary to keep it alive.

As an organist, I perform music from a wide variety of eras and styles, as well as my own compositions. For the past several years I have been creating and performing with backup orchestration tracks. When digital MIDI voices are available on an instrument, I usually end up incorporating them into my registrations. My goal in

performance is to showcase the versatility of the instrument, and my priority as a musician is to make the best music possible using the resources available to me.

I share many of Mr. Bielski's concerns, especially with regard to the unique theatre organ quality being lost in the midst of "foreign" orchestrations. For me, arranging a backup track is a delicate balance. I agree that simply recreating original recordings would be a disservice to the theatre organ and its musical art form, not to mention the original artist and recording. I would be surprised to hear any theatre organist who has incorporated supplemental orchestration say that this was their objective.

I disagree that the recordings mentioned, *Maestro!* and *Tales from the Chambers*, are headed down this path. The progressive style may sound more like a popular recording than a solo theatre organ arrangement, certainly. But I see it as a hybrid of the two styles that pays tribute to them both. It bridges the gap between the theatre organ community and the popular entertainment industry.

Perhaps backup orchestration does not do justice to the theatre organ's capability as a standalone instrument, but why should it have to? There are thousands of recordings that do, and a century of history to prove its success. In a time when that kind of presentation is no longer commercially viable, it is more important than ever that we encourage new methods of presentation. The history and standalone presentation of the theatre organ will never be appreciated if its music doesn't appeal to people in the first place.

I understand why it might seem that these progressive recordings "threaten the legitimacy of the theatre organ as a standalone instrument." But we must

remember that, although the theatre organ was created as a standalone instrument, it was never intended to provide standalone entertainment. It was created as an accompaniment tool used to enhance an auxiliary art form. Whether that was silent films, vaudeville performances, soap operas, or skaters, the theatre organ always functioned most successfully in a role that is supplemental to other entertainment. Concerts, recordings, and other applications that feature solo theatre organ rely on nostalgia and a rare appeal to be appreciated.

It is, therefore, unreasonable to expect the theatre organ to achieve the popularity it needs to survive by promoting it as standalone entertainment. Only for a brief moment in its history was this method a viable way to encourage new interest, and that moment ended more than fifty years ago.

There is no longer an industry demand for the theatre organ as there was during the silent movie era or for the demonstration of hi-fi recording technology. Backup orchestration has proven a successful way to inspire interest in an instrument that has been gasping for recognition for fifty years.

Furthermore, why is the theatre organ the only instrument with restrictions about the way in which it can be used? Violins are not manufactured with the expectation that they will only be played solo or with classical ensembles as originally heard in the 17th century. They are created as a tool for making music, and the rest is left to artists and audiences. The theatre organ is no different.

I believe it is extremely important to preserve the opportunity for others to become familiar with the unique voices of the theatre organ. The trouble is that something has to spark their interest, and

in a society of rapidly changing musical tastes, the mere sound of Tibias and Voxes no longer does the trick.

One original novelty of the instrument was its dynamic range of frequencies and acoustic power. This dynamic range can now be achieved through a pair of headphones smaller than a dime, and its acoustic power can be dwarfed by any rock concert sound system. The theatre organ makes it possible for a single person to simulate the sound of an entire orchestra, but fifth graders with little musical knowledge do this everyday (and with far greater authenticity) with Garage Band on their laptops. The mechanical complexity of a pipe organ remains unrivaled, but without the intrigue of cutting edge technology.

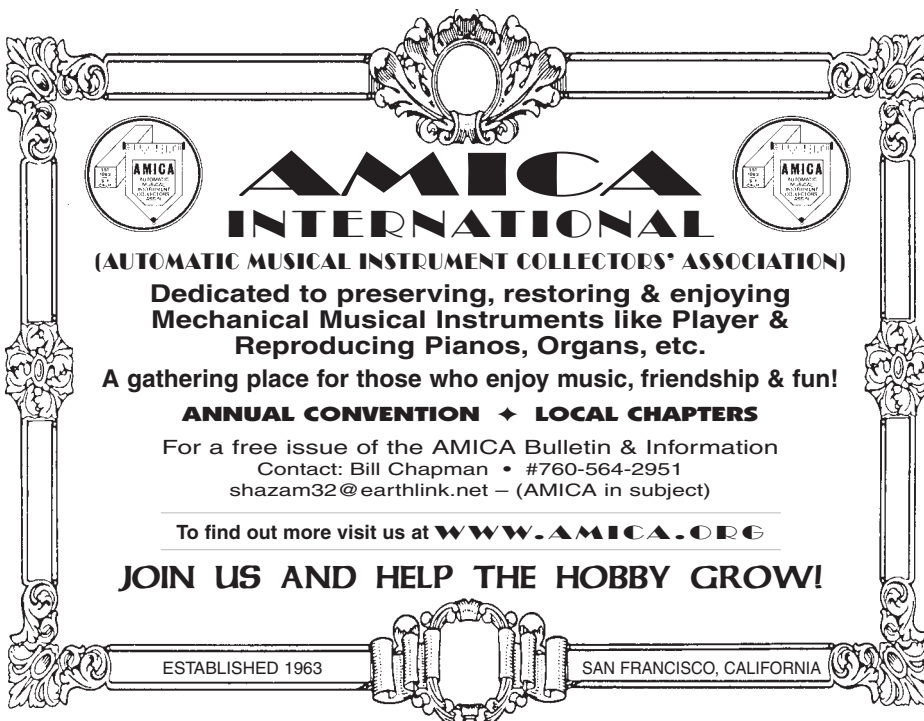
In addition to an emerging style, backup orchestration serves as a new 'hook,' a way to get people engaged to the point where they are inspired to learn more. It provides a chance to introduce people to the rich history and traditional presentation of theatre organ. I have witnessed the success of this method firsthand on numerous occasions. It is an opportunity—not a threat—and one that, as caretakers of a struggling art form, we would be foolish not to embrace.

Evolution to meet the demands of industry is a timeless concept that indicates the success of any device. The day the identity of theatre organ ceases to evolve will be the day it loses its significance in the modern entertainment industry altogether. And the blame would lie within the very community that is dedicated to keeping its music alive.

That would certainly be a shame.

It is time we pop the bubble of nostalgia that is suffocating the theatre organ community. Digital orchestration can help lay the foundation of a new identity for the instrument, inspiring recognition that is a half-century overdue. The theatre organ has already established a tremendous legacy, and it is ready to evolve once again

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Chapter News

ATLANTA

Atlanta, Georgia—The central event of the summer for the Atlanta chapter was the August 18 “Bucky’s Birthday Bash,” an account of which is presented elsewhere in the Journal.

The summer began with thirteen members of the Atlanta chapter making their way to Los Angeles for the Annual Convention. At that convention, the 2013 Convention, *Here With the Wind*, to be held in Atlanta and environs, was formally announced.

Throughout the summer, organists from the Atlanta chapter made appearances throughout the South, showcasing the music of the theatre organ to diverse audiences. On successive evenings in July, Larry Davis and Ken Double opened on the 3/13 Wurlitzer at the Tivoli Theatre in Chattanooga for classic movie nights—the first films to be screened in the theatre in many years. The Wurlitzer will be featured in the 2013 Convention Overture.

Ron Carter has been active as usual, appearing—part of the time in costume—for all performances of a lively and successful musical revue, *The Best of Broadway*, at the Strand Theatre in Marietta. He also traveled to Mississippi to accompany *The General* at the 3/8 Robert Morton in the Temple Theatre in Meridian in a public program presented by the Magnolia chapter of ATOS.

The Strand Silent Film Series continued with an afternoon of comedy silents. Larry Davis, Rick McGee, Ken Double, and Ron Carter each accompanied “two-reeler” comedies featuring a variety of actors, to a responsive and enthusiastic audience. Mr. McGee and Misha Stefanuk opened for films presented during the summer film series.

—Larry Davis

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

CHICAGO AREA

Chicago, Illinois—CATOE, along with the owners of the Arcada Theatre in St. Charles and many friends and family, paid tribute to Jim Shaffer on Sunday, July 29. Jim has spent many years working on the Arcada and other CATOE instruments. In addition, he has held many positions within CATOE, including convention chairman and, most recently, club treasurer.

Onesti Entertainment President Ron Onesti, operators of the Arcada, emceed the day’s event. He began with a short history of the theatre and spoke with a lifelong St. Charles resident about the early days of the city. He then brought CATOE President David Rhodes to the stage and asked questions about the organ and how and why he was involved with such a unique hobby.

Ron then introduced Jim Shaffer, who rose from the pit on the 3/16 Marr & Colton/Geneva organ. The audience rose as one in a standing ovation as the organ was dedicated to Jim Shaffer.

After the presentation of the commemorative plaque, organist Dennis Scott accompanied the Buster Keaton silent film *The Boat*. Dennis showed off the recently-installed Post Horn several times during his performance.

After the film, at Jim’s request, theatre manager Johnny Maggio sang a few impromptu songs accompanied by Dennis at the console.

A special “Thank You” to CATOE member Jim Shaffer for all his many years of dedicated service to the club and the Marr & Colton/Geneva organ in the Arcada Theatre, and to Onesti Entertainment for their continued support.

—Taylor Trimby

David Rhodes, President
630-687-0380, DVRhodes85@gmail.com



Jim Shaffer (Photo by Luciano J. Bilotti/Onesti Entertainment)



Ron Onesti (Left) and Jim Shaffer (Photo by Luciano J. Bilotti/Onesti Entertainment)

CENTRAL FLORIDA

Pinellas Park, Florida—Before our traditional summer hiatus, a potluck dinner was held on June 10 at the Pinellas Park Auditorium. Since many of our members travel elsewhere for extended periods in the summer, we end general membership meetings until the fall. Discussion centered on having a fall concert on the Pinellas

Park theatre pipe organ. Members had the opportunity to play open console.

On August 12 the Tampa Theatre, as part of their *Summer Classic Movie* series, screened the Alfred Hitchcock silent film of 1927, *The Lodger*. While *The Lodger* was his third film, Hitchcock referred to it as his first true Hitchcock film because it is the first of his films to contain many of what would become his stylistic and thematic trademarks. Steven Ball provided authentic accompaniment on the Wurlitzer theatre pipe organ. The dark and brooding movie held about 600 moviegoers in rapt attention.

Central Florida Theatre Organ Society volunteers not only maintain the Tampa Theatre organ, but also provide organists for the pre-show entertainment several nights each week.

The Central Florida Theatre Organ Society would like to wish Tara Schroeder, formerly of the Tampa Theatre staff, best wishes on her new endeavors. Tara worked at the theatre for 20 years and was a huge proponent of the pipe organ and the showing of silent films. We will miss her spirit and support.

—Gary Blais

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

DAIRYLAND

Racine/Milwaukee, Wisconsin—Sunday, July 29, DTOS had a rare social at the Riverside Theatre in Milwaukee. Our club owns the Wurlitzer organ there, but it’s been two years since we’ve turned on the organ. The theatre is used for big-name acts, and our cost would be huge if we used it for an organ concert, so we just had an open-console social. Those who took advantage of the chance to play were John Cornue, Zach Frame, Fred Hermes, Bill Gans, Gary McWithey, Gary Kay and Dave Broskowski.

Jack Moelmann invited Dairyland to his place on Lake Geneva on Sunday, August 19. This marks the 20th year we’ve had our picnic at this beautiful lake. Jack played his Hammond for us and we enjoyed open console time, along with the delicious picnic food.

We have two deaths to report: Winnie Sawyer, former DTOS board member, passed away on June 6. She was a member of the Daughters of the American Revolution and a watercolor artist, with her work displayed in various art museums. Winnie was in her 90s.

Jim Vaughn died on July 4, three days shy of his 97th birthday. Jim retired as Vice President of the Square D Company in Milwaukee. He was a busy man, playing the organ at churches, was a member of the North

American Guild of Carilloneurs, an active train fan, and an expert photographer.

—Sandy Knuth

John Cornue, President
262-248-3458, musicman-2939@yahoo.com

DELAWARE VALLEY

Cheltenham, Pennsylvania—On the morning of Tuesday, July 24, we hosted the ATOS 2012 Summer Youth Adventure at the Colonial Theatre in Phoenixville. Instructors Jelani Eddington, Donna Parker, Martin Ellis and Lance Luce arrived with the participants, their parents and friends.

The young people attending this year had a chance to try out our 3/24 Wurlitzer theatre pipe organ. Everyone was impressed! Looks like these future theatre organists are well on their way to keeping our passion for this crazy instrument alive and vibrant. Kudos!

—Dick Metzger

Wayne Zimmerman, President
610-429-5378, WayneZimSr@aol.com



The 2012 Summer Youth Adventure attendees
(Photo by Wayne Zimmerman)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—In summer, many members of the chapter took in the convention, and the officers worked on plans for what promises to be another sensational concert season.

This is an opportune time to recognize the contributions of several chapter members to an unusual activity. For many years the Zeiterion Theatre in New Bedford, Massachusetts, has held the School Time Performance program, which offers quality curriculum-based performances for 25,000 schoolchildren in grades pre-K through 12, serving schools throughout southeastern Massachusetts.

EMCATOS' predecessor at the Zeiterion, South Eastern New England Theatre Organ Society (SENETOS), now combined with our chapter, had some members who volunteered to provide, at the theatre's Wurlitzer, a little program of songs familiar to schoolchildren as students arrive. This practice continues

and, in the most recently completed school year, several EMCATOS members performed this service, to the delight of many of the attendees. Occasionally the students sang along with a familiar song. This has been a fine exposure of the theatre organ in New Bedford, and provides a community service at the same time. The members participating are too many to mention without omitting somebody, but we thank them all!

—Roger Austin

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

GARDEN STATE

Little Falls, New Jersey—The summer months in New Jersey had fewer concerts but no less music than the rest of the year for Garden State members. July marked the annual gathering at Bob and Cathy Martin's home on Lake Hopatcong. Beautiful weather made the day especially enjoyable. Henry Romanczyk serenaded the group with his accordion while everyone shared great food and company. During the day, some members traveled to another lakefront home, one with its own theatre pipe organ. Pete and Pat Panos welcomed members to visit and play their 2/7 Robert Morton.

In August Ed Alstrom, organist for the New York Yankees, played a mini-concert on the Bob Balfour Memorial Wonder Morton at the Loews Theatre in Jersey City. He let us in on a few pieces of insider information from the ball club's organist's perspective, and then entertained us with a wide variety of music. A business meeting followed, then a long list of eager members took turns at open console on the bench of the 4/23 powerhouse.

Sy Mendel played the Rainbow Room Wurlitzer for the First Thursday Arts event in Rahway accompanied by his wife, violinist Sheila Mendel. Thom Madura took over the organ bench in August. That concert culminated a full afternoon visit by Thom's friends from a popular organ store in southern New Jersey, Royal Music of Toms River. Owner Jeff Mazza and those who study organ at his shop carpooled for a visit with the Rahway crew. The guests got to see the chambers, hear about the special features of a theatre pipe organ, and take turns playing the 3/10 Wurlitzer. After a pizza supper with the crew and the concluding concert, the group was eager to plan another trip to experience even more theatre pipe organ music.

—Catherine Martin

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



Enjoying a picnic at the Martins' Lake Hopatcong cottage (Photo by Carole Rustako)



Ed Alstrom at the Loews Jersey Wonder Morton (Photo by Tony Rustako)

HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter is based in the tri-city area of upstate New York. Its focal point is the historic Proctors Theatre, home of Goldie, the fabulous 3/18 Wurlitzer. The theatre, in association with a corporate sponsor, and the Hudson-Mohawk chapter, presents free monthly noon concerts from September through June. Chapter artists and guests provide organ shows featuring Goldie, with occasional guest presenters and instruments. The concert on May 22 featured John Wiesner and Jim Brockway. The final show of the 2011-12 season was presented on June 26 by Avery Tunningley. The series resumes in the fall on September 25 with Ned Spain and guests.

The general meeting of the chapter on May 21 consisted of an old-fashioned ice cream social, election of officers for the 2012-13 season, and open console. The returning officers include: Frank Hackert, chair; Richard Calderwood, vice-chair; Marion Hackert, treasurer; and Norene Grose, secretary. The season-ender was our usual picnic at the home of John VanLaak in Schenectady. John and his daughter Carol were, as usual, excellent and welcoming hosts.

In other genre-related activities by our members, Bill Hubert and Carl Hackert presented the annual *Dual Organ* theatre

Chapter News

organ “pops” program at Round Lake Auditorium in historic Round Lake on August 16. The program included new arrangements for two organs (antique 1847 Ferris tracker and modern electronic organ) and dueling musical pieces. Guest performers included Claudia Bracaliello on harpsichord, Ned Spain, who entertained with a novelty piece using a typewriter, and C. Ryder Cooley who amazed the audience with her musical saw abilities accompanied by Carl Hackert. Avery Tunningley played a major role in the Capitolfest weekend (August 10-12) at the Capitol Theatre in Rome; accompanying several silent films on the Capitol Grand Organ.

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



Bill Hubert (left background) and Carl Hackert (right foreground) at Round Lake Auditorium (Photo by Carl Hackert)



Carl Hackert (left) and C. Ryder Cooley (right) at Round Lake Auditorium (Photo by Norene Grose)

JOLIET AREA

Joliet, Illinois—We had a fantastic social on July 8 with JATOE board member Don Young playing a tribute to his teacher, the late Kay McAbee. Don was a professional entertainer for many years and is a real crowd pleaser. He showcased Kay’s unique style of theater organ. His family was in attendance, including his adorable grandchildren who we all loved. We went on to hear much open console as we fed our faces.

On Sunday, August 19, we had artist Paul Johnson who plays at the Bonfire Steak House in Homer Glen. Paul did an outstanding program for us including a wonderful medley from *Cabaret*. Kay McAbee’s niece, Ellen Schroll—who has a wonderful soprano voice—sang several songs for us including a medley from *My Fair Lady*. It was an exceptional program and they both received standing ovations from our 180 attendees. We are so fortunate to have such professional entertainment at the Rialto. As usual our members outdid themselves in the food department and we all ate as many members played open console. And we are so blessed to be able to enjoy the wonderful Barton organ as often as we do.

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

LONDON & SOUTH OF ENGLAND

Woking Surrey—In the November/December 2009 issue of THEATRE ORGAN, Len Rawle reported on the installation of the former City Cinema, Leicester, Wurlitzer into the Villa Marina Arcade, at Douglas on the Isle of Man.

In May of 2012 our chapter arranged a coach tour for members and friends to sample the delights both of this beautiful installation and of the island itself, culminating in a concert on the Wurlitzer by the man who knows it best, Len Rawle.

Our June concert found versatile musician Matthew Bason entertaining our Woking audience with a varied selection of music. The following month, The Welsh Wizard, Byron Jones enjoyed himself at our Wurlitzer and his choice of popular music meant that our audience did too!

Our chapter was delighted to support Anthony Meads in his entry to the Young Theatre Organist Competition, with practice and recording facilities at our Woking Wurlitzer. We were delighted to learn of his success as a finalist, resulting in a performance at the 2012 Annual Convention

and we have heard excellent reports of his playing.

Anthony is a fine musician with a keen interest as a technician, being involved in several projects, including re-leathering, installation and leading a team in the rebuilding of a Discus blower.

In August Anthony shared a concert with Chris Barber at Woking, contrasting stylings and fine musicianship, making for a quality concert from two up-and-coming organists.

Earlier in August, Anthony gave a cameo performance during David Shepherd’s concert at the home of our former treasurer, Veronica Trott. The concert celebrated the 40th anniversary of the opening of the ex-Ritz, Leeds Compton, a wonderful occasion bringing together many who have enjoyed the instrument during its time in Veronica’s care.

We wish Anthony well and offer our encouragement to him for the future.

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



Len Rawle at the Isle of Man Wurlitzer (Photo by Mike Clemence)



Anthony Meads and Chris Barber at Woking (Photo by David Coles)

NEW YORK

New York, New York—After more than five years of not having access to the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer, New York chapter members and friends gathered at LIU (the former Brooklyn Paramount Theatre) on Saturday, August 18, to enjoy open console and a mini-concert by organist Bernie Anderson, Jr. Thanks to support from LIU President, Dr. David Steinberg, the New York chapter and the University entered into a new agreement permitting NYTOS to again take over the repair and maintenance of the organ, and in exchange, have use of it for chapter- and University-sponsored concerts and other events. NYTOS member, Joe Amato, now the organ's curator, and his crew, Dan Minervini, Tom Stehle, and John Zych, began working on the instrument in March to restore it to playing condition. Those who attended the August event all agreed that the Mightiest Wurlitzer was sounding very much like its old self again. Joe and crew will continue working to bring the instrument back to concert-ready condition over the coming months.

On Saturday, July 25, we were treated to an outstanding pops concert by Walt Strony at the chapter's 3/12 Mighty Wurlitzer at the Middletown Paramount Theatre. Walt put the organ through its paces playing a wonderful and varied program that included a wide range of music from Broadway to Hollywood to opera to selections from the "Great American Song Book," arranged and performed as only Walt can do. The enthusiastic response of the audience brought Walt back for two encores. Thanks to the efforts of Paramount crew members Tom Stehle, Jack Stone, and Lowell Sanders, the Wurlitzer was concert-ready and performed flawlessly. Thanks also to Nelson Page who operates the Paramount and co-sponsored the concert, and to his staff for their assistance and support.

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



Bernie Anderson, Jr. at the LIU/Brooklyn Paramount Wurlitzer (Photo by Tom Stehle)



Walt Strony at the Middletown Paramount Wurlitzer (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—This summer's efforts by the chapter were dedicated to preparing for our big program in August, *Summer Sizzle II*. The NTC Wurlitzer at MPAC was gone over with a fine tooth comb by the maintenance crew. Several tuning sessions were included. On the Bass Drum a bad gasket was located and replaced. Danny Wesley Ray, Artistic Director and pianist, was very busy getting all groups and activities coordinated. By the program date, August 25, all was ready to go.

Our featured artist, Brett Valliant, arrived on Friday and last-minute rehearsals ironed out any glitches that showed up. The show on Saturday, a revue called *Around the World in 80 Minutes*, went off without any hitches. Music included selections from the USA, South America, Mexico, England, the World of Disney, and the Africa/Australasia/Pacific region. Also included was a Charlie Chaplin silent movie short, *Tango Tangles*, accompanied by Brett Valliant on the Wurlitzer. Other performers involved to make this program a success were Jamie Rawson, Tuba artist, the Summer Sizzle Singers, consisting of Plano, Texas High Schoolers, Andrew Clark, Jake Barden, Heather Clark, Brendon Conway, Kevin Hoodwin, Daniel Johnson, Audrey Reidling, and Stevie Michel from Covenant School in Dallas. Danny said it best: "They knocked it out of the park." Our behind-the-scenes crew was equally terrific!

Our next program will be on October 27, when we will present the silent movie *The Cat and the Canary* with Clark Wilson at the NTC-MPAC Wurlitzer.

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



Brett Valliant and Danny Wesley Ray at the NTC-MPAC Wurlitzer (Photo by Ken Brown)



The Summer Sizzle Singers (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—The ATOS Convention held in Southern California this July featured a concert at Plummer Auditorium by Chris Elliott, and also the premiere of the Robert Trousdale Castle studio in North Orange County. This venue represented eleven years of work to install the 3-manual/26-rank organ.

Mr. Trousdale's previous studio organ in Santa Ana was the basis for the present instrument, starting with the Style 260 console from the Circle Theatre in Indianapolis. Many ranks were replaced with others with more suitable tonal qualities to achieve just the right sound. Chests, regulators, and tremos were cleaned and rebuilt, and there was such a rush to finish that the cork stoppers for the 16' Solo Tibia were being fitted the day before the concert! During the Preglow on Monday, two shows were held to accommodate all who had registered, with standing room only at the first performance. Lyn Larsen introduced the organ and played a few pieces before handing off to Christian Elliott. Chris had actually practiced at the original Trousdale Studio as a teenager.

Chapter News

Mr. Trousdale received a plaque from his sons dedicating the Castle to his hard work, and to all who enter the doors herein, that they may enjoy the music for generations to come, and he also received an Award of Special Merit from ATOS for his Lifelong Contributions and Enhancements for the Theatre Pipe Organ.

—Randy Bergum
Edwin Bridgeford, Chairman
714-529-5594, ebridgeford@sbcglobal.net



Bill Trousdale, Dave Trousdale, Bob Trousdale, and Chris Elliott (Photo by Journal Staff)

PUGET SOUND

Seattle, Washington—The event was billed as *Riggs Rocks the Paramount*, and did he ever! The Sunday afternoon of July 29 found the audience at the Paramount Theatre enraptured by the mighty Publix 1 Wurlitzer with Jim Riggs at the console, along with Paul Hansen in command of a dazzling array of percussion instruments. The occasion was a fundraiser for the Publix 1, specifically the re-leathering and rewiring of the Solo chamber, part of the ongoing restoration being carried out by PSTOS volunteers. This was the first organ concert at the Paramount since the ATOS convention in 2010, and the organ sounded even more magnificent than it had then, thanks to tireless work by the restoration crew headed by Tom Blackwell.

Riggs put on a true tour de force, showing off the organ's full volume as well as the sweetest, softest sounds, with percussion support from Hansen that was always tastefully matched to the music.

Besides the added percussion, the concert had a number of unique features. One was the "chamber-cam," a novel setup in which multiple video images from the pipe chambers were projected on a giant screen. This allowed the audience to see close-up views of the marimba, swell shades, toy counter, etc. in action while the organ was played.

Another highlight of the concert was the 1927 silent movie comedy *Fluttering Hearts* starring Charley Chase, Martha Sleeper, and Oliver Hardy. Riggs and Hansen accompanied

the film with great inventiveness and drama, as well as impeccable synchronization.

The event raised significant funds for the organ restoration, thanks in part to volunteer work by members of the Paramount staff as well as PSTOS members. Many thanks to all who contributed time and money!

—Jamie Snell
Jon Beveridge, President
425-337-6840, jon@pstos.org



Jim Riggs appeared at the Seattle Paramount (Photo courtesy of PSTOS)

RIVER CITY

Omaha, Nebraska—The chapter's annual picnic pot luck was held at the Frank and Jeanne Sabatka residence in Omaha. The residence is now home to a recently acquired and reconditioned Conn 651 electronic theatre organ in addition to Kimball electronic theatre organ and upright piano. Jeanne Sabatka, a local entertainer and our host, started the afternoon's program with selections on the Conn 651. Greg Johnson and Jerry Pawlak were included in the program as they accompanied Jeanne on the other instruments. The weather was great and chapter members and guests enjoyed a picnic pot lunch on the residence patio.

RCTOS' August 21, 2012 annual concert at the Rose Theater in Omaha was a phenomenal success with entertainers Rob Richards and Alex Zsolt and the 80-man Fremont, Nebraska-based chorus "The Pathfinders." This year's concert attracted an audience of 650. The program featured Rob at the Rose 3/21 Wurlitzer Theatre Pipe Organ, the only theatre pipe organ in a theater in the state of Nebraska in concert condition, with Alex at the Yamaha grand. RCTOS maintains the organ with the expertise of Zollman Pipe Organ Services. Rob and Alex's program was extremely well accepted with audience remarks "How are you going to top this one next year?" The Pathfinders chorus proved to be a great added attraction to the event. An

after-concert party was held at the Markworth residence.

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

—Jerry Pawlak
Bob Markworth, President
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www.rctos.com



Jeanne Sabatka & Greg Johnson
(Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Members of the Niwot Community Semi-Marching Free Grange Band made this year's *July Jamboree* another memorable one. Paul Schafer's piccolo trumpet fanfare opened the show, followed by Dr. Jenn Hronkin's clarinet solos. Jenn is a family physician, a member of the Boulder County Bombers roller derby team and the mother of Maggie, an eight-year-old fiddler who amazed us with her enthusiasm and excellence. At the National Western Stock Show earlier this year Maggie won the Colorado Fiddle Championship for her age group, and certainly won the admiration and hearts of our audience. Brendan Murphy soloed on his euphonium and played duets with Paul on flugelhorn, Jim Calm played the Theremin and shared accompanist honors with Bob Castle. The combined band closed out the show with several traditional favorites joined by Biff Warren on trombone and Lee Shaw on drums. The GW4Q digital organ performed well in its role as a supporting member of the ensemble, showcasing its ability to whisper as well as roar.

Our August "Sunday Surprise" at the Denver Paramount showcased the considerable talents of six of our AGO church organist friends playing the original Mighty Wurlitzer Publix I. An enthusiastic audience enjoyed the artistry of organists Brian Dunnewald, Ingrid Gardner, DeLoy Goegelein, Ken Mervine, Frank Perko and Joel Trekell playing with music and by memory. The organ performed flawlessly thanks to the outstanding preparation by technician Don Wick, assisted by house organist Bob Castle.

Additional technical assistance was provided by Mike Schuh and Lee Shaw.

The RMCATOS is very proud of our “Man Behind the Curtain,” Mr. Lee Shaw, who was honored at the ATOS national convention as an Honorary Member.

—Jim Calm
jimcalm32@yahoo.com



Maggie Hronkin plays a toe-tapper accompanied by Jim Calm (Photo by Bill Kwinn)



Joel Trezell at the Denver Paramount Wurlitzer (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The Saint Louis Theatre Organ Society (SLTOS) met at the home of Jerry and Rosalie Brasch in July. It had been a very hot and dry month in the St. Louis area with temperatures on that day hovering around 100. So, it was good to take a break from the heat and listen to a great program of music by Jack Jenkins. Jack teaches music and organ at Maryville University here in St. Louis, and it’s always a pleasure to hear him play. Jerry’s organ is a three-manual Allen digital computer organ probably manufactured sometime in the 1980s. The organ is unique in that Jerry has added not only MIDI capability to it, but two wind-driven xylophones and other percussions. The organ performs and sounds

great. Thanks to Jerry and Rosalie for a great time!

The August meeting was at the home of our host, ATOS board member Jack Moelmann. A meeting at Jack’s never fails to amaze and entertain. This time we were surprised to see, in addition to the multitude of toys around the room playable from the organ console, a wonderful model railroad layout with dozens of moving models, controls, and switches. There is also an addition to the organ: a wind-driven Trompette en Chamade rank. This is a very loud rank of trumpets mounted horizontally rather than vertically. As usual, Jack played a varied program of music on both his Rodgers/Wurlitzer hybrid and the Hammond H100 accompanied by his witty commentary. The bench was shared with Dave Stephens, who played a couple of songs. Jack also played duets with Dave Stephens and Ed Plitt. Many thanks to Jack for an entertaining and interesting meeting!

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



July featured organist Jack Jenkins (Photo by Gary Broyles)



August host and featured organist Jack Moelmann (Photo by Gary Broyles)

SIERRA

Sacramento, California—August 5 brought our Sacramento-based group back to our chapter 3/13 Wurlitzer with the Buddy Cole Morton console at the Fair Oaks Community Club House played by another, well, Coale. Thanks much to Bill Coale for entertaining at the organ for one of our largest turnouts in recent years to the *Hot August Pipes* ice cream social. Bill prepared a grouping of titles, many of which tied in to either hot weather or August. Fortunately, by summer in Sacramento standards, the day was not really hot. Thanks to Craig Peterson and Tom Norvell for the ice cream. Carol Zerbo and none other than Dick Taylor were seen serving the ice cream, so you know it was done very precisely with none on the floor. Thanks to all who contributed to the fun this summer afternoon.

The Fair Oaks Wurlitzer continues to be upgraded as the bugs in the Clarinet chest and some regulation issues are being ironed out. We are evaluating the purchase of a new combination ac-tion memory. As others are occasionally realizing, the solid state circuit designs of roughly fifteen or twenty-odd years ago may become orphans as technology and dwindling component re-placement availability leaves them behind.

As of this writing 49 members have responded to an online survey on basic issues relating to programming our events put together by Bill Coale. This response is very close to 50 percent, so overall is an excellent measure of the members’ sentiment. With this information we can better match our programs and activities to the desires of the majority of the membership.

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



Bill Coale at Fair Oaks (Photo by Beverly Harris)

Chapter News

SOUTHERN JERSEY

Franklinville, New Jersey—The chapter's pride and joy is the 3/8 Kimball in the Broadway Theatre in Pitman. Both the theatre and the organ are over 80 years old. The theatre underwent a complete refurbishment about five years ago and the organ is kept in first class condition by chapter member Chuck Gibson. Chuck operates an outstanding organ service business and was the subject of our column several issues ago.

In previous issues we have highlighted the organists who take turns playing the Broadway Kimball before every stage show. Now, the spotlight shines on one of these organists, John Breslin. John is a retired school teacher who has enjoyed organ music for virtually all his life. He has had the joy of playing a huge range of organs from the Hammond electronic to the Atlantic City Boardwalk Convention Hall 7/449 Midmer-Losh. The Hammond was in the Methodist Church in Mauricetown, New Jersey, where he was the church organist for several years. John is a member of the Theatre Historic Society. During his travels he makes arrangements to visit and play the organs in theatres that still have playable organs and are happy to have such visitors.

At home John has an Allen digital theatre organ. He has invited groups, such as local historic societies, to his home for presentations and demonstrations of the theatre organ sound.

Tours of the Atlantic City Boardwalk Convention Hall organs are still available. There is the 7/449 mentioned above in the main hall and a 4/55 Kimball in the ball room. An e-mail to acchostour@gmail.com will get you the information for the tours.

—Fred Oltmann
Joseph Rementer, President
856-6944-1471



John Breslin at the Broadway Theatre Kimball (Photo by Fred Oltmann)



Don Kinnier at Opus 501 (Photo by Doug Eyman)

SUSQUEHANNA VALLEY

York, Pennsylvania—The SVTOS picnic was held on August 11 at the home of Larry Fenner and Barry Howard and “Opus 501”—their Wurlitzer under installation. We had a great picnic with 30 members attending and enjoying lots of good food and good music. We had both the Rodgers and Wurlitzer organs being used along with the Yamaha piano. Several of our members were playing the organs and piano and at times we also had Judy Townsend singing along. Although the Wurlitzer pipes were not playing yet, the console was playing the Artisan sound engine. Don Kinnier is at the Wurlitzer console as Dan Umholtz, Lorraine Stetts, and Don and Nancy Schoeps are enjoying the music. It was an enjoyable experience for everyone.

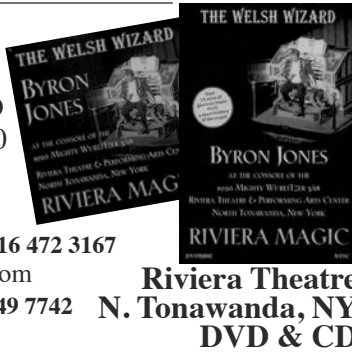
—Roy Wainwright
Barry Howard, President
717-274-2254, pres@svtos.org

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Around the Circuit

Theatre Organ Programs
and Performances

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

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

UNITED STATES

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 E Southern Ave, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Evening Entertainment. Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm; Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm; Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams.

CALIFORNIA

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

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

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, starting at the box office.

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.

Copley Symphony Hall—1245 7th Avenue, San Diego, 619-235-0804 (4/48 Robert-Morton) www.sandiegosymphony.org. Winter Pops Silent Film Series featuring Russ Peck, organist; December 2, 2:00pm: Laurel and Hardy in *Big Business* plus two Chaplin shorts. 2013 Silent Film Series dates: February 16, May 11. Visit the website for ticketing details. Organ demonstration available during monthly Hall tours by prior request.

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 Dave Moreno before and after each movie.

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.

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.

Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/73 Wurlitzer) www.nethercuttcollection.org. December 7, 8:00pm and December 8, 2:00pm and 8:00pm: Martin Ellis in concert; December 14, 8:00pm and Saturday December 15, 2:00pm and 8:00pm: Jelani Eddington in concert. All events are free, limit 4 per household. Call or visit website for ticketing and more information.

COLORADO

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). November 11, 2:00pm: Save the date, specifics on website, www.rmcatos.org.

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.

Grace Baptist Church—8000 Bee Ridge Rd, Sarasota, 941-371-0070 (4/32 Wurlitzer). November 10, 2:30pm: *Your Packard Hit Parade: 2nd Edition* with John McCall at the organ. No admission charge.

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.

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/26 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, 6 nights a week, monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel and Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

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: November 25, 3:00pm: *Pandora's Box*.

HAWAII

Palace Theatre—38 Haili St, Hilo, 808-934-7010 (4/23 Robert-Morton) www.hilopalace.com. Hawaiian show every Wednesday at 11:00am, occasional silent movies, concerts and special events featuring the organ. Organists Rick Mazurowski, Tommy Stark, and Walter Greenwood.

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.lincoltheatre-belleville.com. Movie overtures: Friday, David Stephens; Saturday, volunteers.

Around the Circuit

Theatre Organ Programs
and Performances

Rialto 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.

IOWA

Orpheum Theatre—528 Pierce St, Sioux City, 712-258-9164 (3/21 Wurlitzer), www.orpheumlive.com. Organ to be featured in the following events: December 7: Briar Cliff University's Christmas; December 15, 7:30pm: Sioux City Symphony Orchestra's Christmas spectacular; April 13, 2013, 7:30pm: Sioux City Symphony—A Voyage to the Sea (Vaughan Williams' Symphony No. 1 "Sea Symphony"). Visit website for ticketing details.

MARYLAND

Weinberg Center for the Arts—20 W Patrick St, Frederick (2/8 Wurlitzer), Silent film series with organ accompaniment by Ray Brubacher and Mike Britt: October 12, 8:00pm: *The Kid Brother*; November 18, 8:00pm: *Tell it to the Marines*; January 12, 2013, 2:00pm: *Peter Pan*; March 2, 2013, 2:00pm: *Running Wild*; March 23, 2013, 2:00pm: *Beau Geste*.

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.michtheater.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 Candea, 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). 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

Grand Ledge Opera House—121 S Bridge St, Grand Ledge, 517-394-9881 (3/20 Barton), www.lto-pops.org. All concerts 3:00pm. November 18: Clark Wilson with music of Burton Lane; February 10, 2013: Donnie Rankin; April 7, 2013: Chris Elliott.

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. November 4, 3:00pm: Fr. Andrew Rogers, tickets \$10, general admission, available through the website or from the theatre box office.

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.

MISSOURI

Kansas City Music Hall—301 W 13th St, Kansas City, 913-568-2613 (4/28 Robert Morton) www.kctpo.org. All events 2:00pm. November 18: Mark Hermann; January 13, 2013: John Ledwon; March 3, 2013: Scott Foppiano; July 21, 2013: Jack Jenkins; September 15: Lew Williams.

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/rochester. All concerts 2:30pm. November 18: Scott Foppiano; December 30: Mark Herman; February 24, 2013: The Eastman Bunch.

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.cinematolovers.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.

Schedules subject to change.

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

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.

RHODE ISLAND

Stadium Theatre Performing Arts Centre—28 Monument Square, Woonsocket, 410-762-4545 (2/10 Wurlitzer) www.stadiumtheatre.org. March 14, 2013, 7:30pm: *The Mark of Zorro* (1920). Tickets available at www.stadiumtheatre.org.

TENNESSEE

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

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

UTAH

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

VIRGINIA

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

Haller Lake Community Club—12579 Densmore Ave N, Seattle, (3/9 hybrid). December 2, Annual PSTOS Holiday Party, featuring Mike Bryant. www.pstos.org

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

WISCONSIN

The Phipps Center for the Arts—109 Locust St, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. December 22, 2:00pm: Nathan Avakian in concert; January 19, 2013, 2:00pm: Dave Wickerham in concert; May 11, 2013, 2:00pm: Lynn Trap in concert with Andrew Staupé at the piano. Tickets are \$22 for adults and \$15 for students of all ages.

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.

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.

Orion Function Centre—155 Beamish St, Campsie, Sydney (3/17 Wurlitzer), www.tosa.net.au. 4 November, 2:00pm: Dave Wickerham (USA) in concert. Tickets at the door or online, www.tosa.net.au/events; Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm.

Marrickville Town Hall—303 Marrickville Road, Marrickville, Sydney, +61 2 6798 6742 (2/11 Wurlitzer), www.tosa.net.au. 2 December, 2:00pm: Tony Fenelon Christmas Show; Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm.

NEW ZEALAND

AUCKLAND

Hollywood Cinema—20 St Georges Road, Avondale, +649 5257067 (3/16 Wurlitzer). 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. 2nd December and 9 December, 2:30pm: Christmas Spectacular starring Christian Cartwright; 8 December and 16 December, 2:30pm: Christmas Spectacular starring Stephen Foulkes.

DEVON

The Congregational Church—Fore Street, Beer (2/6 Wurlitzer), www.beerwurlitzer.co.cc. 8 December, 2:00pm: Matthew Bason Christmas Show.

MANCHESTER

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

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer), www.ryewurlitzer.co.cc. All concerts at 2.30pm. 25 November: Robert Wolfe; 27 January 2013: Michael Wooldridge; 24 February 2013: Kevin Grunill; 24 March 2013: Jean Martyn; 28 April 2013: Nigel Ogden; 19 May 2013: Phil Kelsall MBE; 22 September 2013: Chris Powell; 27 October 2013: John Mann; 24 November 2013: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 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. 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). 2 December, 2.30pm: Stephen Austin.

Victoria Hall—Victoria Road, Saltaire, +44 8454 002208 (3/11 Wurlitzer). 11 November, 2.30pm: David Lobban; 9 December, 2.30pm: Robert Wolfe.

Minutes

MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

Marriott LAX Hotel
June 30-July 6, 2012

Chairman of the Board COL Mike Hartley called the meeting to order at 8:34 a.m. P.S.T.

The board convened in Executive Session at 8:45 a.m.

The board adjourned from Executive Session at 9:12 a.m.

Chairman Hartley gave his opening remarks.

Secretary Bob Evans called the roll: Officers Present: COL Mike Hartley, Chairman of the Board; Bob Dilworth, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** John Ledwon, Allen Miller, Jack Moelmann, Tim Needler, Donna Parker, Don Phipps, Nathan Avakian. **Director Excused:** Bucky Reddish. **Staff Members Present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Mike Bryant and Don Feely, co-editors of THEATRE ORGAN; Jelani Eddington, Contract Administrator/Director-Elect. **Guests Present:** Larry Fenner, Director-Elect, Mary Ann Dilworth, Michael Weaver-assistant to Col. Moelmann.

Business will be conducted following Robert's Rules of Order, Mike Bryant, Parliamentarian.

Chairman Hartley declared a quorum present.

Treasurer's Report: (Hutcherson)

a. Revenue/Expense Statement: (as of June 20, 2012)

Unrestricted Funds / Assets:	\$ 441,158.04
Restricted Funds / Assets:	\$1,088,251.55
Total Funds:	\$1,529,409.59

b. Review of New Financial Initiatives:

The new budget will be put into the hands of the Finance committee. This committee will have the task of working with the treasurer to handle any new financial initiatives that are presented. The Finance committee will make a presentation to the board at the Mid-Year and Annual Meetings.

Financial transactions from the website will be conducted using a "lock box." This is a separate page that is administered by a bank. The selected bank will do all money handling.

OLD BUSINESS:

Archive and Library Relocation Update (Miller):

Allen Miller reported that the entire ATOS Archive and Library (including the Reeve Collection) was now located at the

American Organ Institute at the University of Oklahoma. Much of the initial shipment has been unpacked and is in storage.

The two graduate assistants assigned to the ATOS Archive and Library will begin work in September.

Five file cabinets of ATOS corporate records have been shipped to Jack Moelmann. He is in possession of the documents.

Awards and Recognition (Moelmann):

Awards are ready for distribution at the ATOS Annual Awards Banquet.

Convention Planning Coordinator (Kinerk):

Attendance at this convention is approximately 320. Current average attendance is 345.

All is progressing smoothly for the Atlanta convention in 2013, and for the Indianapolis convention in 2014.

Summer Youth Adventure (Parker):

Registration is expected to number between 14 and 16 students.

Young Theatre Organist Showcase (Ledwon):

This year's judges were Steven Ball, Charlie Balogh, and Wayne Hawthorne.

John feels the need to expand the program and provide more outreach.

Technical (Miller):

Both the 2012 and 2013 Technical Experience will be held at the American Organ Institute at the University of Oklahoma.

Theatre Organ Registry: The Dickinson 3/66 Kimball has been added to the registry with "Landmark Status."

ATOS Technical DVD Initiative: (Phipps, Evans): Don Phipps and Bob Evans updated the board on the ATOS Technical DVD initiative. This will be a series of instructional DVDs designed to help the non-professional organ technician to maintain and restore instruments according to acceptable industry standards.

Awards for Conventions (Ledwon, Avakian):

Mentor Program (Needler): One person applied for the mentor program and will receive a lesson from one of the performers at this year's convention.

Strategic Planning (Parker, Double):

Ken Double and Donna Parker gave a strategic planning presentation, and Ken Double presented an updated schedule for Strategic Plan milestone events.

The Task Force on Committee Restructuring presented its findings.

Endowment Fund (Needler, Reddish):

Tim Needler announced the award recommendations of the Endowment Fund committee (the awards were approved in New Business, and were published in the Sept/Oct issue, page 21)

Elections and Nominations (McCall):

(The results of the board election were published in the July/August issue, page 6)

Publications (Parker):

THEATRE ORGAN: (Parker, Bryant, Feely) Upcoming issues of THEATRE ORGAN will feature a series of articles on virtual theatre organs.

ETONES: (Reddish) little activity in the past year.

ATOS Website: (Parker, Bryant, Feely) A professional web developer (designer), Lindsay Ogden is at work on a major overhaul of the ATOS website. Progress, thus far, on the website is evident.

A job description for the website manager is under development.

Organist Scholarships (Smith):

Carlton Smith was complimented on his report to the board.

MOVED (Moelmann) to accept the report of the Scholarship committee as presented and approve the amounts granted (Motion **CARRIED**)

(Scholarship awards were published in the Sept/Oct issue, page 21)

Chapter Relations (Phipps, Needler, Evans):

Chapter Handbook Update (Evans): Bob Evans suggested that the committee act as consultants to handle new chapter requests. Most material needed to form a chapter is available electronically. Most material can be listed on line. Chapters may request information on various subjects.

MOVED (Ledwon) that in recognition of Dickinson Theatre Organ Society becoming a chapter of ATOS, associate members of the Dickinson Theatre Organ Society be offered one-year memberships in ATOS at the rate of \$20. (Offer good until November 1, 2012. (Motion **CARRIED**)

Public Relations (Parker, Double):

Nathan Avakian reported that the recently held Portland Youth Silent Film Festival was a resounding success.

The International Youth Silent Film Festival will be held in Australia this summer. ATOS has shown its support by donating \$2500 to the International Youth Silent Film Festival.

Youth Initiatives:

Social Media/Facebook (Avakian): ATOS' participation in the movement is growing.

Theatre Organ Student of the Year (Avakian): The ATOS Theatre Organ Student of the Year is Stephen Kucera.

ATOS Marketplace (Vastine):

The transition from Erie, Pennsylvania to Oregon is now complete.

All Providence CD orders have been fulfilled.

Marketplace manager Rob Vastine hopes to move old inventory in a "garage

sale" and develop new inventory for the Marketplace.

Finance and Investment Update (Hutcherson):

Mike Hutcherson has been successful in working with the ATOS financial advisor in raising interest received on ATOS accounts and lowering the fees charged for managing ATOS funds.

President/CE (Double):

Fundraising: ATOS has received a recent estate-planning gift. Several other gifts are imminent.

The November/December issue of THEATRE ORGAN will feature a detailed report on fundraising activities.

Theatre Organ Radio: Listening hours are now above fifteen thousand hours per month.

Mr. Double explained the grant-writing process to the Board.

Mr. Double shared his activities and visits with chapters for the past year.

Executive Secretary: (Merry)

Current membership is 3146.

Half-price membership initiative netted 173 new members.

Mr. Merry feels that in order to attract new members ATOS must demonstrate the added value of belonging to chapters.

Officer Report Updates:

Chairman of the Board: COL Hartley commended the Board for putting much time and effort into the ongoing work of ATOS.

Vice Chairman: Bob Dilworth reported that he has enjoyed the past year and the opportunity to assist the Chairman.

Secretary: Bob Evans reported that digitization of official documents is progressing slowly.

Treasurer: Mike Hutcherson has established a credit card account for conventions. The host chapter will be able to use this account in the record shop. Mr. Hutcherson also filed two tax returns with the State of California.

The meeting was recessed at 6:45pm and called back to order at 8:37am July 1.

The Chairman (on behalf of the Board) recognized outgoing Board member Donna Parker.

Bob Dilworth (3 years), Jelani Eddington (3 years), Larry Fenner (1 year to fill a vacancy), and Jack Moelmann (3 years) were seated as Directors.

The first order of business for the incoming board was the appointment of officers for the 2012-2013 term.

There being no additional members presenting themselves for nomination, the following were nominated and appointed by acclamation:

Bob Dilworth, Chairman of the Board

Tim Needler, Vice Chairman of the Board
Bob Evans, Secretary

Mike Hutcherson, Treasurer

Bob Dilworth presented outgoing Chairman of the Board Mike Hartley with a plaque honoring his service to ATOS for the past three years.

COL Hartley expressed his appreciation to ATOS and the board. He stated that he considers the board his "adopted family" and is happy to consider all board members as friends. Immediate Past Chairman Hartley also used the familiar quote "Old soldiers never die, they just fade away."

Board Orientation (Moelmann):

Jack Moelmann presented a PowerPoint presentation to acquaint new board members with their duties and to refresh current board members' knowledge of their duties.

Convention Update (Kinerk):

Mike Kinerk reported that the Great Salt Lake chapter would like to host a convention but does not feel they have the resources to host a convention in 2015. Ken Double met with David Massey, chapter president, who stated that the local chapter does not have the human resources to effectively host a convention.

Ken suggested that ATOS might want to consider sponsoring the event.

Mr. Double stated that the Mormon Tabernacle and the Mormon Conference Center would be available, along with performing artist(s) for the convention.

MOVED (Moelmann) to approve the concept of an ATOS-sponsored convention in Salt Lake City in 2015. (Motion **CARRIED**)

MOVED (Moelmann) to approve the Central Indiana Chapter's bid as convention host for 2014 and to approve Tim Needler as convention chair of the 2014 ATOS Annual Convention. (Motion **CARRIED**)

Strategic Planning Initiative (Double, Parker, Powers):

MOVED (Evans) to approve the continuation of the ATOS Strategic Plan for 2012-2013 and continuation of the ATOS five-year plan. (Motion **CARRIED**)

Recommendation of the ATOS Task Force on Committee Restructuring:

The ATOS Task Force on Committee Restructuring presents the following changes for consideration:

Combine Musselman Award with Member of the Year

Eliminate Mentor Program (The Board decided to retain the program.)

Eliminate Student of the Year

New focus on George Wright Memorial Fellowship

New focus on David Junchen Technical Scholarship

Eliminate ETONES or move to non-Board reporting activity.

Move "Historian" to non-Board reporting activity. (No action taken.)

Discussion of each of the recommendations followed with Board members expressing their views.

MOVED (Moelmann) to expand the scope of the George Wright Memorial Fellowship to include the ATOS Annual Convention, ATOS Summer Youth Adventure, and ATOS Technical Experience. (Motion **CARRIED**)

Allen Miller spoke to David Junchen's original wish that a young person be sent to an AIO convention. Mr. Miller recommends keeping the spirit of this award true to David's memory but reallocate funds (\$500)

MOVED (Miller) to expand the David L. Junchen Technical Scholarship to include the American Institute of Organ Builders Convention and the ATOS Technical Experience with a limit of \$500. (Motion **CARRIED**)

MOVED (Eddington) to move ETONES to a non-board reporting activity.

MOVED (Moelmann) to rename the Ron Musselman Member of the Year Award to Member of the Year Award. (Motion **CARRIED**)

Discussion of Policies and Procedures for ATOS-sponsored events. (Double, Moelmann)

The 2012 Leadership Roundtable presented by ATOS has been postponed due to local support staff unavailability and hotel issues.

Ken Double presented a form that applies to the ATOS Summer Youth Adventure and the ATOS Technical Experience. This form generated much discussion and the consensus of the board was that the form needs further study and should be revised and presented for consideration at a later date.

Appointment of Archive and Library Liaisons (Board):

Allen Miller was appointed Board Liaison to the Archive and Library. Jeremy Wance was appointed Staff Liaison.

Endowment Fund:

MOVED (Moelmann) to appoint Tim Needler, Bucky Reddish, Bob Maney, Mike Hutcherson, and Bob Lachin as members of the 2012-2013 Endowment Fund Board of Trustees. (Motion **CARRIED**)

Chairman of the Board Bob Dilworth appointed Tim Needler chairman of the Endowment Fund Board of Trustees.

MOVED (Moelmann) to approve the 2012 Endowment Fund Grant recipients as presented

(Motion **CARRIED**)

Nominations and Elections (Board):

MOVED (Eddington) to reappoint John McCall as chair and Jonas Nordwall, Russ

Minutes

Shaner, and Mike Cippoletti as the 2012-2013 Nominations and Elections Committee. (Motion **CARRIED**)

Chapter Relations (Phipps, Needler, Evans):

a. Review of Chapter Liaison Program: Don Phipps spoke to the fact that the liaison messages are not reaching the majority of the membership. E-mail addresses are out of date, chapter officers have changed (and not updated) along with many other obstacles that make the liaison system inadequate.

A plan is underway to contact every chapter by phone to update the necessary information.

b. Ken Double explained that plans were underway to compile a master e-mail list of members so that individual members can be contacted directly. The master list should be done by the first of August and a trial e-mail "blast" will be sent at that time.

c. Don Phipps expressed the opinion that a chapter census should be undertaken along with the review of the Chapter Liaison system. This census would help determine which chapters are active and which are inactive. This will be accomplished during the first three weeks of August.

Contract Administration (Eddington/Board):

MOVED (Phipps) to reappoint Ken Double as President/CE for a period of two years at a cost of \$85,000 per year. (Motion **CARRIED**): Yea: Dilworth, Evans, Hutcherson, Miller, Needler, Phipps, Avakian, Fenner, Eddington, Nay; Ledwon, Moelmann. Abstain: Hartley)

MOVED (Needler) to allow Jelani Eddington to consult with a California Corporate Attorney at a cost of \$1750 to determine employment status of the President/CE as an independent contractor or an employee. (Motion **CARRIED**)

MOVED (Needler) to offer the position of Membership Secretary to Donna Parker for a period of fourteen months beginning July 1, 2012 at the rate of \$1000 per month. (Motion **CARRIED**)

MOVED (Hartley) to approve the contract for ATOS Membership Secretary (Motion **CARRIED**)

Information Technology (Website Manager) contract status (Double):

Ken Double reported that the position is in the process of redefinition.

Development Director (Grant Writer) contract status (Double):

This position needs to be clearly defined. After a clear definition of duties is generated, the position will be advertised.

Budget Review (Hutcherson, Board):

Mike Hutcherson reviewed the proposed 2012-2013 budget. The budget was reviewed line-by-line with each board member having input and adjusting his/her line item(s) as necessary.

The meeting was recessed and reconvened on July 3, 2012 at 2:45pm.

Budget Review (Continued)

(The approved budget is printed following the "Minutes" section in this issue)

MOVED (Evans) to approve the 2012-2013 budget as presented. (Motion **CARRIED**)

Appoint ATOS Executive Committee:

The chairman nominated Jack Moelmann and Jelani Eddington to the Executive Committee for 2012-2013.

MOVED (Phipps) to approve the 2012-2013 ATOS Executive Committee. (Motion **CARRIED**)

Committee Actions Requested, Establishment of Committees, Appointment of Committee Chairs

(The committee structure has been revised; the 2012-2013 assignments are printed following the "Minutes" section in this issue.)

MOVED (Needler) to accept the committee structure as presented and amended. (Motion **CARRIED**)

Approval of Great Lakes Bay Chapter:

MOVED (Moelmann) to approve the Great Lakes Bay Chapter pending receipt of membership verification. (Motion)

Document Reviews (Board):

Job descriptions will be revised, by the chairman of the appropriate committee, according to the new committee structure.

Code of Ethics, Self-Dealing Transaction Documents, and ATOS Binder (Evans):

Code of Ethics documents to be signed by new directors at the Annual meeting.

Self-Dealing Transaction documents to be signed at Mid-Year meeting.

The ATOS Binder will be distributed electronically in the fall.

Schedule of Upcoming Meetings:

Telephone Conferences will be scheduled as needed.

The ATOS Mid-Year meeting will take the form of a telephone conference at a date to be determined.

The ATOS 2013 Annual meeting will take place on Sunday, June 30, 2013.

Good of the Order:

Mike Bryant (THEATRE ORGAN Co-Editor) assigned the following "Directors' Corner" report dates:

September/October: Dilworth, Fenner

November/December: Eddington, Moelmann

January/February: Ledwon, Needler

March/April: Miller, Evans

May/June: Reddish, Hutcherson

July/August: Phipps, Dilworth (Annual Chairman of the Board Report)

The meeting recessed at 2:45, and reconvened at the conclusion of the Awards Banquet, July 6, 2012.

MOVED (Moelmann) to adjourn the Annual board meeting. (Motion **CARRIED**)

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

/s/ Bob Evans, Secretary ATOS

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

Monday, August 27, 2012
9:00pm EDT

Chairman Bob Dilworth called the meeting to order at 9:04pm.

Secretary Bob Evans called the roll: **Officers Present:** Bob Dilworth, Chairman; Tim Needler, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, Larry Fenner, COL Mike Hartley, John Ledwon, Allen Miller, Jack Moelmann, Don Phipps, Bucky Reddish, Nathan Avakian. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Bryant, co-editor THEATRE ORGAN/Parliamentarian

Chairman Dilworth declared a quorum.

The minutes of the 2012 ATOS annual board meeting were approved as corrected.

OLD BUSINESS

Reports and Updates

Treasurer (Hutcherson):

STATEMENT OF FINANCIAL POSITION
as of August 27, 2012

Unrestricted Funds / Assets:	\$ 373,804.17
Restricted Funds / Assets:	\$1,107,024.64
TOTAL:	\$1,480,828.81

Jack Moelmann asked three questions:

1. When will monthly income/expenditure reports be generated for the board on a regular basis? Mike Hutcherson replied that it is his intention to publish an income/expenditure report each month starting soon.

2. When will the board receive an income/expenditure statement for the past fiscal year? Mr. Hutcherson stated this report should be available in approximately 30 days.

3. Why was the fiscal year changed to August 1 to July 31? Mr. Hutcherson replied that the change was made in order to make it possible for the board to approve an annual budget at the annual board meeting.

IT position update (Double):

- The IT position has been posted on the website and will be published in the upcoming issue of THEATRE ORGAN. Ken has conferred with several people knowledgeable in this area to create the job description for the position.

- Jelani Eddington and Tim Needler have been working on a suggested procedure to follow for filling compensated positions. Bob Dilworth asked Jelani to send a copy of the proposal to the board for consideration.

Grant Writer position update (Double):

Ken double has worked with John Fischer to create a job description for the Grant Writer position. This will be posted on the website and published in an upcoming issue of THEATRE ORGAN.

Ratification of President/CE Contract:

The board convened in executive session at 9:34 to consider the issue of the President/CE contract, and returned to regular session at 9:54. The following actions were taken:

MOVED (Eddington) that the motion previously adopted on July 1, 2012 relating to the position of President and Chief Executive be amended to approve a one-year contract for Ken Double at the rate of \$80,000 per year. (Motion **CARRIED**).

MOVED (Eddington) that the ATOS contract administrator is authorized to prepare a contract for the position of President and Chief Executive reflecting the changes suggested by attorney Armen Shagzho (Motion **CARRIED**).

When prepared, the President/CE contract will be presented to the board for ratification.

Good of the order:

- Jack Moelmann reiterated his request for an increase in expenses for travel for the physically challenged. Jack suggests an increase to \$300. This would require a change in policy and subsequently a vote by the board. Allen Miller will work with Jelani Eddington to construct language for presentation to the board.

- Don Phipps reported that the Chapter Survey committee has finished the preliminary survey. We have 67 active chapters and 12 inactive chapters. Three chapters are on "life support."

- Don mentioned that chapter officers are supposed to be members of ATOS; some chapter officers are not. This situation must be examined in the future.

- Allen Miller reported on the 2012 Technical Experience, saying that this year's event was very successful. The hotel used this year is ready to accept room reservations for next year's Technical Experience, at a rate of \$79 including a full (complimentary) breakfast. The American Organ Institute at the University of Oklahoma has expressed a desire to become the permanent home of the Technical Experience.

The meeting adjourned at 10:13pm EDT.
/s/ Bob Evans, Secretary

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

ATOS COMMITTEE ASSIGNMENTS 2012-2013

As part of the restructuring, the committee structure has been revised and streamlined. Six top-level committees have been formed, with a variable number of related subcommittees and/or tasks responsible to each. Each of the top-level committees must include at least two Directors; subcommittees and tasks are not required to have Directors as members, but with the exception of the nominating committee, there is no prohibition against a Director serving as a member or chair of a subcommittee.

The committees fall into two groups: Governance and Operations. All Governance responsibilities fall under the Leadership committee. All Operations responsibilities fall under one of the remaining five committees.

I. LEADERSHIP (Eddington, Dilworth)

Bylaws, Policies, Legal/Contract Administration (Eddington, Moelmann, McAlpin)

Finance, Investments, Budget (Hutcherson, Needler, Dilworth, Avakian)

Budget Subcommittee (Ledwon, Hartley, Fenner, Moelmann)

Nominations and Elections (McCall, Shaner, Nordwall, Cippoletti)

Election Teller (TBA)

Conventions - Site approval (Kinerk, Needler, Reddish)

II. ENDOWMENT FUND (Reddish, Needler)

Trustees: Bucky Reddish, Chairman; Tim Needler, Secretary; Bob Maney; Bob Lachin; Mike Hutcherson

III. EDUCATION, SCHOLARSHIPS, YOUTH PROGRAMS (Ledwon, Avakian)

Summer Youth Adventure (Nordwall, Parker, Eddington, Ellis)

Archive/Library - OU Grant Assistantships (Miller, Wance)

Student Scholarships (C. Smith)

Outreach (Social Media) (Avakian, M. Bisson)

Young Organists' Competition (Ledwon)

Youth Rep Nominations (Ledwon, Avakian)

Student of the Year (Avakian)

George Wright Memorial Fellowship (Avakian)

Stan Kann Scholarship (Double, Ledwon)

IV. TECHNICAL (Miller, Phipps)

Technical Experience (Miller, Phipps)

Assistance to chapters (Miller, Phipps)

Technical Video Series (Phipps, Evans)

Technical awards (Miller)

David L. Junchen Technical Scholarship (Miller)

Technical operations (Miller)

V. IT - JOURNAL - MARKETING (Eddington, Fenner)

Journal Operations/Publisher (Parker)

Editors/Design (Bryant, Feely, Stark)

Staff (Bisson, Jacyk, Orloff)

IT/Web operations (Feely, Ogden, Bisson, Jacyk, Rappley)

Web Content Managers/editors (Feely, Rappley)

E-mail blasts/member communications (Feely, Fellenzer, Avakian)

Theatre Organ Radio (Double, Worthington)

Marketing/Promotions (ATOS and Chapters) (Fenner, Evans, Double)

VI. OPERATIONS/PROGRAMMING (Moelmann, Needler)

Conventions (operations/negotiations) (Kinerk)

Awards (Moelmann)

Membership/Chapter Relations-assistance (Parker, Evans Double)

Presentation Assistance (Double, Eddington, Avakian, Siekmann)

Marketplace (Vastine)

Special projects (Double)

Mentor Program (Fenner)

Fundraising/Grants Writer (Double, K. Riley)

Strategic Planning (Fenner, Hartley, Double)

Day-to-Day Operations (Double, Parker)

Other general ATOS operations/staff:

Parliamentarian: Bryant (Feely)

Historian: Moelmann

Ethics Committee: J. Hardman, J. Evans, R. Carter

Minutes

ATOS 2012/2013 PROJECTED REVENUE

Membership	
Dues	\$ 120,000.00
National Convention	
40% Share	\$ 14,000.00
Convention CD	\$ 7,500.00
	\$ 21,500.00
Donations	
Annual Fund Drive	\$ 30,000.00
Membership	\$ 28,000.00
Programs	\$ 8,000.00
Matching	\$ 30,000.00
	\$ 96,000.00
Grants	\$ 20,000.00
Investment Income	\$ 15,000.00
Projects	
Ferguson and Friends DVD	\$ 8,500.00
Marketplace	\$ 16,000.00
Summer Youth Adventure	
Registration	\$ 4,000.00
Donations	\$ 23,000.00
Technical Experience	\$ 15,000.00
Theatre Organ Journal	\$ 19,000.00
Website Advertising	\$ 1,000.00
Web Radio	\$ 2,000.00
	\$ 88,500.00
Revenue Grand Total	\$ 361,000.00

ATOS 2012-2013 EXPENSES

Detail	Totals	%
Administrative		
ASCAP	\$ 500.00	
Accounting	\$ 3,000.00	
Bank Fees/Payment Proc. Services	\$ 8,000.00	
Insurance Liability and D.O.	\$ 3,000.00	
Officers		
Chairman Office Supplies	\$ 150.00	
Secretary Office Supplies	\$ 500.00	
Treasurer Office Supplies/Postage	\$ 2,100.00	
Fax	\$ 180.00	
Staff		
President/CE Contract	\$ 80,000.00	
Office Supplies	\$ 200.00	
Telephone Conference	\$ 1,500.00	
Member's Good Faith Audit		
Travel	\$ 400.00	
Lodging	\$ 125.00	
Office Supplies	\$ 20.00	
	\$ 99,675.00	28%

Membership

Secretary's Service Contract	\$ 12,000.00	
Credit Card Fees	\$ 1,000.00	
Election/Special Ballot Costs	\$ 3,800.00	
Renewal Notices	\$ 4,025.00	
Office Supplies	\$ 750.00	
Postage	\$ 2,000.00	
Telephone/Internet Service	\$ 1,000.00	
	\$ 24,575.00	7%

Mid-Year Board Meeting

\$ 2,500.00 1%

Conventions

Lodging	\$ 9,500.00	
Travel	\$ 5,000.00	
Convention Planning Coordinator	\$ 2,000.00	
Convention CD Production Costs	\$ 5,000.00	
	\$ 21,500.00	6%

Fundraising

\$ 2,500.00 1%

PROJECTS

Awards and Recognition

Awards	\$ 600.00	
Restoration and Preservation	\$ 100.00	
Technical	\$ 100.00	
	\$ 800.00	0%

Archive

Graduate Assistants	\$ 22,000.00	
Progress Review	\$ 1,000.00	
	\$ 23,000.00	6%

Grant Writer

Service Contract	\$ 10,000.00	
Office Supplies	\$ 250.00	
	\$ 10,250.00	3%

Marketplace

\$ 6,000.00 2%

Summer Youth Adventure

Production Costs	\$ 300.00	
Instructor's Fees	\$ 7,000.00	
Vehicle Rental	\$ 2,000.00	
Meals	\$ 1,600.00	
Faculty Lodging	\$ 2,800.00	
Faculty Travel	\$ 1,000.00	
Office Supplies	\$ 300.00	
	\$ 15,000.00	4%

Technical Experience

\$ 6,500.00 2%

Technical DVD

\$ 6,500.00 2%

Theatre Organ Journal			
Postage	\$	15,000.00	
Production Cost	\$	38,000.00	
Office Supplies	\$	150.00	
Lodging	\$	2,000.00	
Editor 1 Contract	\$	12,000.00	
Editor 2 Contract	\$	12,000.00	
Advertising Commissions	\$	1,750.00	
Travel	\$	1,000.00	
Telephone	\$	200.00	
Design (Sleeping Giant Contract)	\$	24,000.00	
	\$	106,100.00	29%
Website			
Hosting, E-Mail, Licenses	\$	6,000.00	
Theatre Organ Radio	\$	3,000.00	
E-Commerce Development	\$	3,000.00	
IT Manager	\$	10,000.00	
	\$	22,000.00	6%
Scholarships			
Stan Kann Match—St. Louis Fox	\$	1,000.00	
Young Artist's Scholarships	\$	6,000.00	
Young Artist's Competition	\$	6,500.00	
	\$	13,500.00	4%
Historian	\$	600.00	0%
Expense Grand Total	\$	361,000.00	
PROJECTED REVENUE	\$	361,000.00	
PROJECTED EXPENSES	\$	361,000.00	
NET RESULTS		BALANCED	

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		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		3583	3500
b. Paid Circulation (By Mail and Outside the Mail)	(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	2787	2721
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 Date: 9/26/12

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PS Form 3526, August 2012 (Page 2 of 3)

Closing Chord

Tom Smerke

(1940–2012) What can you say in only a few hundred words, about a man who touched so many lives over his 72 years? He was a person who lived to help others. His interests were many and his passion unending. If you were a friend (and who wasn't, once you met him?) you were a friend for life.

I first met Tom at the Keswick Theatre, about nine years ago. Being a theatre rat, I can't pass up an opportunity to visit a theatre, especially when they promise to take you into all the nooks and crannies underneath. As the tour was ending, we came back into the house and headed toward the pit. On cue Tom signaled his sidekick Tom Rotunno and the Möller started to play. Wow, a double header! Not only a tour of a theatre but being able to hear a pipe organ at the same time. The 3/19 Möller being one of the best-kept secrets in the area, everyone was taken by surprise.

After letting it run through a couple of numbers, Tom started to explain what we were hearing and a bit about the Theatre Organ Society of the Delaware Valley (TOSDV). As the group started to thin, I went up to Tom to find out more about the beast. Talking to Tom was like talking to an old friend. We started chatting about things other than organs, and when he found I had been involved in scouting for many years, that sealed the deal. I was now part of his "family."

He asked if I would be interested in helping to work on the Möller. This being late December or early January, I said that I would be busy for the next couple of months, but as soon as I had time I would give him a call. Of course, I forgot to get his phone number. Once April arrived and I had finished up my projects, I sent a note to Judith, my contact at the Keswick, asking for Tom's phone number.

After a couple of days I gave Tom a call. It was like I had just talked to him last week. He invited me over to see the insides and explained what they were doing.

I stopped by expecting a quick tour and talk, but found myself pulling pipes and poking at chests. That was Tom's way. He would "sucker" you in and put you to work—and I loved every minute of

it. For the next several years I would spend several hours a day, several days a week, helping the two Toms, until I took a full time job at radio station WGLS.

Shortly after "roping" me in to help them, Tom asked if I would like to attend a board meeting. The next thing I knew, I was working on a new website for the group. I must not have been paying attention somewhere along the line, because the next year I ended up on the board. Tom was always looking for "good" people to help him with his projects, be it with TOSDV, the Scouts, at his church, or some community project he was organizing.

Tom's health was never an issue with him. Sometimes when the medications would fight each other he could get cranky, but you knew it was the meds talking and not him. And within a couple of days you would get a call apologizing for whatever he thought he had said or done. He was like the Energizer Rabbit. Where he got the energy to do everything, I don't know. I only wish I had half the stamina.

I wish I had been able to spend more time with him over the last couple of years but, as they say, life gets in the way of doing things you want or should do. When I heard what had happened, my first thought was, only Tom would pick a fight with a backhoe. (*He was struck by a backhoe while in a crosswalk, and died from his injuries the following day.—Ed.*) He was fearless; he would take on almost any project and see it to completion. Unfortunately, this was one he was not able to win.

Work will go on with the Möller and, some day—if we can raise the money, it will be totally restored and sounding like the instrument that Tom knew it could. The interesting thing is that over that last couple of months the theatre has started to put together plans to restart the tours, and to include the Möller as part of them. I'm working with Judith and her staff to see that that happens. If anyone has material about the Möller and its history, please forward copies to us so that we can continue Tom's legacy at the Keswick, and maybe "rope" some new "suckers" in to help continue progress on one of Tom's dreams.

—Bill Gellhaus, TOSDV



2007 Christmas party hosted by Tom (Photo by Dick Auchincloss)



Jack Gustafson (l) and Ralph Wolf (r) at Ralph's home in 1968 (Photo courtesy of Jack Gustafson)

Ralph Wolf

(1918–2012) It seems like only yesterday that I met Ralph. We met through a longtime friend of mine, Tom Sheen, in 1965. Tom brought Ralph to my parents' house in Elmhurst, Illinois to see my theatre pipe organ installation. Tom met Ralph at the NAMM show which was held that year at the Palmer House hotel in downtown Chicago. At the time, Ralph lived in Ft. Wayne but made frequent trips to the Chicago area. I was invited to Ft. Wayne to visit him at his mother's home. We went to the cocktail lounge where Ralph was playing the organ. He had many friends in Ft. Wayne and they all seemed to be there to cheer him on.

In 1966 he visited me at my new apartment in Des Plaines, Illinois, and I mentioned I was thinking about moving to California. He was working in Ft. Wayne and said he didn't come out to California more than about once a year. He offered me the use of his home in Sherman Oaks, rent-free, paying only the utilities. I took him up on his offer and moved to Sherman Oaks in August 1967. I credit Ralph with my career as an organist and, more than anyone else, helping me feel at home right away in California.

Ralph always surrounded himself with young, energetic people which, I'm sure, led to his long life. He was 93; I'm 74, yet I always thought of us as the same age—and that we would both live forever. I talked with him only a few weeks before his death; his spirits were high and I thought he was on his way to a full recovery.

Although Ralph is no longer with us in the flesh, he will always be in my heart. I will never forget you Ralph, and what a wonderful person you were.

—Jack Gustafson



Ralph at Jack Gustafson's Kimball, 2011
(Photo courtesy of Jack Gustafson)

About eight or nine years ago, while I was living in Colorado, the Rocky Mountain chapter invited Stan Kann and Ralph Wolf out to do a program. I was the "artist liaison" for the event, so at the appointed time on Friday afternoon I headed to the airport to pick up Stan and Ralph, whose flights were scheduled to arrive within an hour of each other.

Stan asked if I knew Ralph, and I replied I did not. He said "You'll like him. He's a great guy." Truer words were never spoken. Ralph phoned shortly to say his flight had arrived, and he was going to have the airline bring him to baggage claim in a wheelchair. He suffered from macular degeneration, and Denver International can be a very daunting place if you can't see well. When we met, I knew we'd get on just fine through the weekend.

I took them to the hotel to get checked in, then later we went to meet some folks for dinner. I pulled into a parking space, and started to get out of the car. From the back seat Stan said, "Ralph, be careful, there's a..." and was immediately interrupted by the sound of my front passenger door slamming into a dark green Toyota parked next to my car, which was also dark green. Stan didn't bother to finish the sentence. Ralph apologized profusely, saying he just didn't see it. I looked at both cars and didn't see any damage. I made a mental note not to park next to dark cars at dusk. (Nevertheless, over the weekend Ralph managed to get in a few more good whacks....)

The next morning I met Stan and Ralph for breakfast, and we found there were several people we knew in common, and he had something nice to say about each one. Proving the "small world" theory, Ralph mentioned he had been the rehearsal pianist for the Mickey Mouse Club back in the '50s. I told him my grandfather, George Eldredge, had been part of the cast for a show called "Spin and Marty," which ran as a serial in the Mickey Mouse Club show. Ralph said "Oh, I remember him—he had a great voice." Ralph told how he'd sometimes stop by rehearsals when he wasn't needed on the set, just to listen and watch the kids.

Ralph and Stan played off each other so well, sometimes it was hard to tell whether they were serious, or were just trying out new material on me.

Saturday afternoon, we had the concert, and despite his vision problems, Ralph never missed a note. The audience would have kept both of them there—and they'd have been glad to do it—if we hadn't had a time constraint in the building.

Sunday mid-day, I took them back to the airport, and later found they had left a box of CDs behind. I phoned Ralph Monday morning and said I'd send them on to him. He phoned back a little later and asked how many there were. I told him what I estimated, and he read off a list of about a half-dozen people. "Make sure they each have one," he said, "I'm not sure we got to all of them at the end of the day."

Ralph Wolf was a true gentleman in every sense of the word, a class act, a great musician, and someone I thoroughly enjoyed getting to know—to the extent you can get to know someone in only three days. But they were a very enjoyable three days, spent with two guys who, despite their well-advanced ages, were very young at heart. We'll miss them both.

—Mike Bryant

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	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
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1/3 Page	\$400	\$200	\$190	\$180
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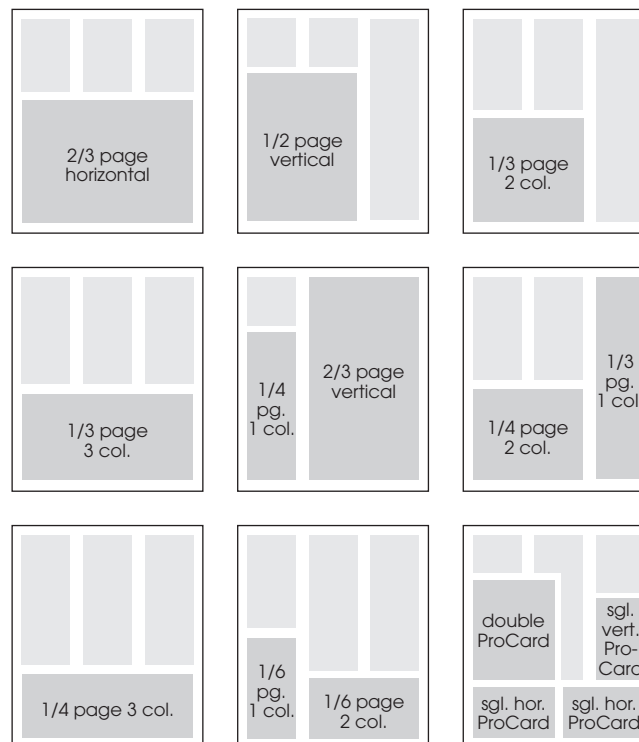
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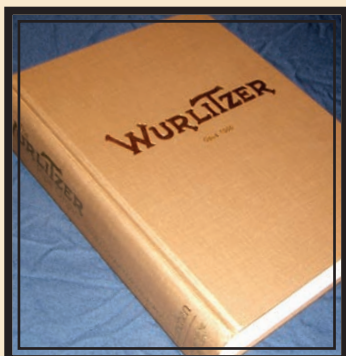
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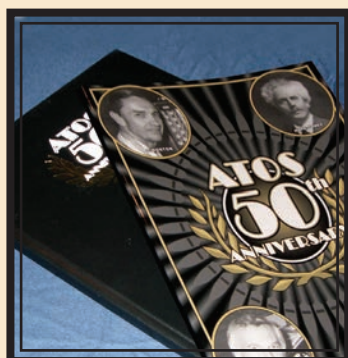
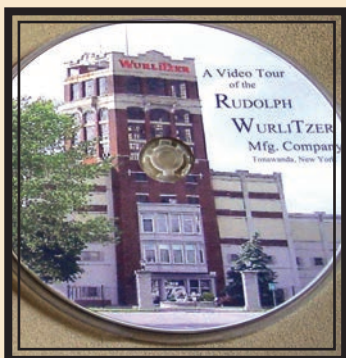
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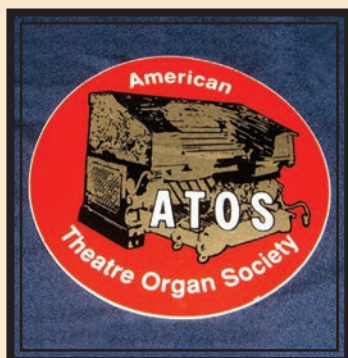
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