

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

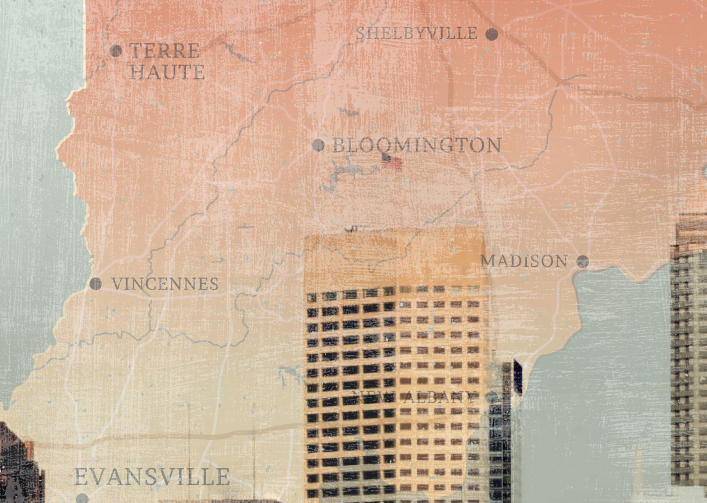
MAY | JUNE 2014

www.atos.org



Back home again in Indiana

ATOS
Annual Convention
July
2014
24-9



ARTISTS

(in order of appearance)

Richard Hills*
Scott Smith
Simon Gledhill*
Nathan Laube
Mark Herman*
David Gray*
Dave Wickerham
Justin Stahl*
Pierre Fracalanza*
Walt Strony
Clark Wilson
Ken Double*
Jelani Eddington*
Mark Herman*
(Cincinnati Encore)
*Member of Central
Indiana Chapter

ORGANS

3/24 Wurlitzer*
3/18 Barton
3/12 Page
4/90 Casavant*
4/16 Page
4/50 VTPO*
3/12 Hybrid*
2/11 Page-Wurlitzer
3/21 Wurlitzer
4/36 Wurlitzer
3/31 Wurlitzer*
*New since 2008 ATOS
Convention

HOTEL 450-room Hyatt-Regency, downtown Indianapolis. Guaranteed rate: \$99 (single or double) with free Internet access in all rooms.

Banquet Optional Gala Banquet at the 1928 atmospheric Indiana Roof Ballroom.

Encore Optional Cincinnati Encore with visits to Ron Wehmeier's residence and Music Hall Ballroom, plus cocktails/dinner cruise on the Ohio River.

Visit www.atos2014.org
for more information or to
register online.

To register by mail use the
registration form included in
this issue.

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*Jesse Crawford at approximately age 12
(Photo courtesy Landon Collection)*

On the Cover: The Old Town Music Hall in El Segundo, California, as it appears today (Photo by Richard Neidich)

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www.atos.org

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AMERICAN THEATRE ORGAN SOCIETY

Feel the Music!

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

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

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

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

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We are pleased to accept manuscripts for review. Contact the editors (editor@atos.org) to discuss length and content.

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Vox Humana

The convention is getting close!

By now you've probably heard that the Encore day has been opened up to more convention-goers. Our latest information is that it is filling fairly rapidly, but don't let that stop you from signing up. If there are no slots available when you register, you can be placed on a waitlist and when (if) an opening comes up, you'll be automatically added. First come, first served, of course.

Good news and bad news in this issue. Let's get the bad news out of the way first. For the first time that I can recall, we have five Closing Chords. While a couple of folks had good, long lives, others left us way too soon. Our hearts go out to all they left behind.

Now for some good news. A considerable amount of information—some no doubt solid and accurate, and some no doubt questionable—has floated around concerning the Landmark (now the "Altria") Theatre in Richmond, Virginia, and the future of its original-installation Wurlitzer 260 Special. All we know for sure at this minute is that the console is in storage, but beyond that we won't try to sort out the details here. We were very pleased to hear from Charles Hague of Richmond, who forwarded a link to the Virginia General Assembly website where

we read House Joint Resolution No. 395, commemorating the 100th anniversary of the birth of Harold Warner.

Warner, you may recall, was instrumental in saving the organ 50-odd years ago, and it is hoped this recognition will be a worthwhile tool to aid in raising the funds needed to restore the organ this time around. We've covered this resolution in the Fanfare department.

Another good news piece is a great article by Jon Palanuk, better known as "JP." JP is the founder of the International Youth Silent Film Festival, now in its fifth year. It's a great program, and the story of how it came to be is absolutely inspiring.

We often hear about such past luminaries of the theatre organ world as Jesse Crawford, but it isn't often that we hear from them in their own words, if not necessarily in their own voice. Frequent contributor Dr. John W. Landon has given us a two-part piece, a transcribed recording Crawford made shortly before his death. The recording was intended to form the basis for an autobiography. He's come up with some rarely-seen pictures of Crawford from his early years to go along with it, and it makes for great reading.

Although the board election is over, publication deadlines don't allow us to

publish the results in the May/June issue (the deadline for getting your ballot in is only one day ahead of our deadline to get the issue to the printer). However, the votes have been tallied and the results are up on the ATOS website. We had candidates with a very diverse set of skills and talents from which to choose, and our final selection was not easy. Congratulations also to Bill Coale and the nominating committee for recruiting such an outstanding slate.

We goofed in the March/April issue and left out the specification and stoplist for the Niemiec Wurlitzer. We apologize, and you'll find it in this issue.

Some of the best news, at least in our eyes, is that we have finally heard the last of missing January/February Journals. The last of the replacements went out just before the end of March, and so far we haven't had a single report of a missing March/April copy. I guess the weather gremlins have had their share of fun at our expense...for now, at least.

Keep in touch.

—Mike Bryant
—Don Feely



Ciphers

Sharp-eyed reader Pete McCluer wrote to let us know that in the review of the book "Richard Purvis, Organist of Grace" (January/February) page 53 contains a misspelling of Bill Thomson's last name. Bill's last name did not contain a 'p,' although that is a common misspelling. Since it is such a common mistake—easily as common as "Hazelton" and "Vanucci"—it was surprising that none of the five people who proofread the issue caught it, including those of us who knew Bill rather well. We apologize for the error.

President's Message

Why conventions are so important, and why you should consider hosting one.

Once again in these pages, you will read more about the plans in place for our 59th Annual Convention in Indianapolis.

Stop and think about that number for one moment. Wurlitzer built its first instruments about 1910. Less than 30 years later, theatre organ building had ceased. ATOS has been around twice as long as the “heyday.” Amazing to think about!

The Central Indiana Chapter is playing host to ATOS for the sixth time since its first convention in 1984, and every one of them has been a wonderful success. That success has been measured in terms of simply having a great time; hearing fantastic players; seeing wonderful theatres; and enjoying financial success as well.

For most conventions since 1984, both ATOS and the local chapter have enjoyed financial success and generated revenues due to these events.

For Central Indiana—and I know because I was around for many of these events while living in Indiana—they have reinvested much of this revenue in new instruments. The Barton at Warren Center; a rebuilding of the Page/Wurlitzer at the Hedback Theatre; the acquisition of a Wurlitzer destined for installation soon; the assistance in the Circle Theatre/Indianapolis Symphony Orchestra installation. Indiana has become theatre organ rich, and five successful conventions have helped in this process.

More recently, the Western Reserve chapter used convention proceeds to install the big four-manual Wurlitzer in the Masonic Auditorium in Cleveland. The Atlanta chapter used the convention to spearhead the completion of the Page installation at Stephenson High School.

ATOS is set for its 60th anniversary convention in Philadelphia/Wilmington in 2015.

Sites under consideration going forward include Salt Lake City; Detroit; the Tampa area; a trip back to Cleveland; Portland; and New York City, which hopefully will have not only the LIU/Brooklyn Paramount Wurlitzer in top shape, but a new installation to show off at Loew's Kings in Brooklyn.

Why should your chapter consider hosting a convention? There are a lot of reasons. In Atlanta, taking on the convention triggered a wonderful response from many in the membership. They jumped in to assist in every aspect of the event, and it was a rallying cry for support and action. And it was a lot of fun. Hard work, indeed, but fun! And it was incredibly rewarding. Not only did the financial success guarantee the funding to complete the Page organ, a major donor came forth with \$50,000 in funding, meaning those convention proceeds can now be earmarked for a NEW organ installation!

How tough is it? The Internet has made the registrar's job orders of magnitude easier than it was just a few short years ago.

One strong leader and a good committee of six can organize and execute what is needed with the understanding that there will be work. ATOS, through Convention Planning Coordinator Mike Kinerk, can assist with hotel negotiations, transportation negotiations, and other aspects of planning. Mr. Kinerk has done this successfully now for nearly 20 years, and is invaluable in guaranteeing a successful event.



We anticipate Indianapolis will host yet another stellar event. We know the 60th anniversary in Philadelphia will be spectacular. Maybe your chapter leaders need to think about playing host to the world? We are here to help. And it can be a lot of fun, and a real “shot-in-the-arm” for your chapter.

See you in Indy!!

—Ken Double

Letters

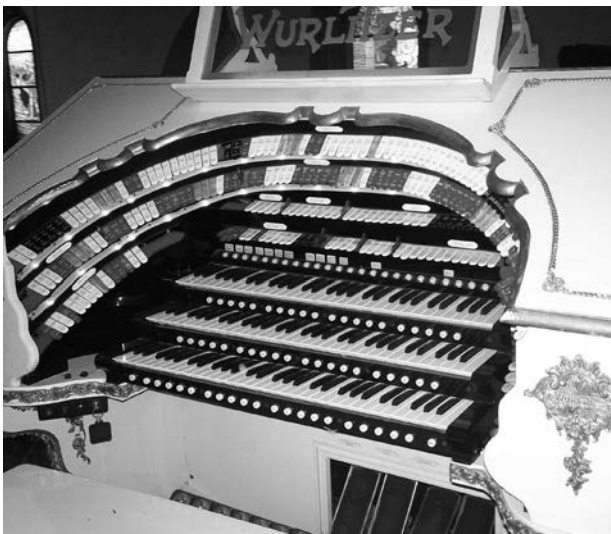
Don Baker Memorial Organ

Coming across Bill Murdock's article in this month's Journal [March/April] I can imagine what it must feel like to have somebody walk on your grave, even though at 81 I'm still here.

There was little information about this magnificent instrument in this piece except for the venue from which the organ was removed. The close-up of the console brought to mind the countless hours I spent mating the 144 Hesco tabs with their respective switches at my kitchen table in my Merrit Island home; the UK-style music rack which was a gift from the local sign shop where then-chapter president Cliff Shaffer and Vince Mirandi were employed; and the many hours and dollars the membership spent in this endeavor.

The console itself was originally a two-manual Devtronix shell which was expertly enlarged to its present three-manual configuration by our crew chief, the late Ted Campbell, and his partner and companion of many years, Leroy Lewis. Leroy was also the donor of many of the organ's components, such as the Solo Tibia from the Boston Metropolitan Theatre. This was a labor of love for all in the Orlando Area chapter (nee Mid Florida chapter). I would have hoped to see an article about the installation itself but, alas, that ship has sailed. If anyone would like more information on this organ please contact me at jack_doyle@bellsouth.net.

—Jack Doyle
Merrit Island, Florida



INVEST IN ATOS

Keeping the Music Playing

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

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

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



How You Can Invest in ATOS:

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

So ATOS Can Invest In:

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

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

Save the dates for the eighth annual ATOS

SUMMER YOUTH ADVENTURE

August 4-8, 2014
Portland, Oregon
(and surrounding areas)



3/24 Kimball at Cleveland High School
(Portland, Oregon)



3/21 Virtual Theatre Pipe Organ at the
Hollywood Theatre (Portland, Oregon)

The ATOS Summer Youth Adventure returns to the beautiful Pacific Northwest this August with an impressive array of instruments. Among our teaching facilities will be **Cleveland High School** (3/24 Kimball), **First United Methodist Church** (4/107 Classical/Theatre), **Scottish Rite Temple** (2/8 Wurlitzer & 3/16 Wurlitzer), **Bill Keller Residence** (Allen TO-5), **St. Columban Parish Hall** (3/10 Robert Morton), and the **Hollywood Theatre** (3/21 VTPO).

Our core faculty of Jonas Nordwall, Donna Parker, Jelani Eddington, and Martin Ellis will return to guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of “hands-on” time at each of the instruments. We are also delighted to welcome our visiting instructor, **Chris Elliott**.

Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements have been made for students to stay at a nearby hotel at a reduced group rate. Please see the details posted on the ATOS website (www.atos.org) for hotel reservation information.

If you have any questions, please feel free to contact Jelani Eddington at 262/995-4627 (rj.eddington@atos.org) or Donna Parker at 503/642-7009 (d.parker@atos.org), or visit us online at www.atos.org.

Directors' Corner

DON PHIPPS



Having served for the last three years on the ATOS Board of Directors, I have been proud to create and participate in several initiatives in addition to my regular board activities.

Working in cooperation with Jack Moelmann, Ken Double, Mary Ann Dilworth, Tim Needler, and Bob Evans we completed a chapter census. Every listed chapter in ATOS (as of a year ago) was contacted by e-mail, phone, or in person. From this census current information such as a chapter contact, current number of members, and the chapter's status (active/inactive) was gathered and compiled. After an update this summer the latest information will be posted to the web site.

As chair of the ATOS Chapter Liaison Task Force I am currently working with two groups who are well on their way to becoming affiliated with ATOS. Once the qualifications have been met, ATOS will welcome these two new groups into the fold.

I have recently been assisting Charles Hague of Richmond, Virginia. Many of us "old timers" will remember the Byrd Theatre and the great Eddie Weaver. Many will also remember the iconic Mosque (Landmark) made famous through the Cook Lab recordings with the great Reginald Foort at the console. Charles has been working hard to rekindle chapter activity in this organ-rich area, and he already has had success in bringing public attention to the possible restoration of the now-silent Mosque Wurlitzer.

While we have a steady crop of talented young organists coming along, the supply of technicians has not been as forthcoming. This lack of a new generation of organ technicians is of great concern. Since the mission of ATOS is to preserve and protect the theatre organ, it is logical that a source of readily available lessons on proper maintenance and restoration techniques be produced by ATOS.

I have spearheaded the creation of the ATOS DVD Instructional Series Initiative Task Force. This group has been charged with the development of a series of instructional DVDs that will illustrate the current best practices in theatre organ maintenance and restoration. Materials have been partially assembled for two projects:

Keyboard Adjustment—Allen Miller wrote the defining article in "Shop Notes" which, up to now, has been considered the "Bible" of technical aspects of the theatre organ. He has been a major contributor to this project. Scheduling and other problems have held up the completion of this lesson, but Allen intends to finish the project soon.

Reservoir Rebuilding—Carlton Smith, a foremost authority on theatre organ restoration who is widely respected for his work, will demonstrate the proper procedure(s) for rebuilding theatre organ reservoirs. Considerable material for this presentation is "in the can," and it is Carlton's intention to finish this lesson shortly as his schedule permits.

The Production Team:

- Richard Neidich—Richard is the official videographer for the project. He has assembled the necessary equipment (property of ATOS) after much research.
- Bob Evans—Bob is an experienced educator who will advise and construct "lesson plans" for future projects.

- Don Phipps—Don is the project director and has supplied "studio space" (his shop) for the keyboard adjustment presentation. He also has a relatively unlimited supply of "props" for use in the various productions. Don's shop is also in close proximity to several well-maintained instruments.

- Tony Wilson—Tony is a longtime theatre organ enthusiast and accomplished theatre organist. He also is a professional video editor and operates "Motion Picture Magic" a well-known video editing and production facility. Tony has offered to edit and assemble the finished lessons.

Since the subjects covered in these video lessons can be somewhat controversial, we intend to use only recognized authorities to present the subject matter.

The years ahead will be challenging for ATOS on both the chapter and international levels. I look forward to continuing my association with the dedicated board members and talented staff of ATOS.

— Don Phipps

News & Notes

OFFICER CANDIDATE SUBMISSIONS

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS officers (Chairman, Vice Chairman, Secretary, and Treasurer) each year at its annual board meeting. This year the board of directors will hold that meeting in Indianapolis, Indiana, at the Hyatt Regency Hotel on Thursday, July 3 2014, beginning at 8:30am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS Chairman, Bob Dilworth, by Saturday, May 31, 2014. It is strongly recommended that nominations be sent via “return receipt” or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS chairman. Any written materials that are submitted to the ATOS chairman by the above date will be distributed to the board of directors prior to the board meeting. In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the board for a personal interview at 10:00am on July 3 (check the registration desk at the hotel for location). Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

NEW DUES STRUCTURE IN PLACE

Effective January 1, 2014, Regular membership dues increased from \$40.00 to \$50.00 annually. Many members took advantage of our “early-bird” renewals (before January 1) to extend their membership an additional year at the lower rate.

A reminder to chapters: if you list the ATOS dues on your website, please be sure you have updated the amount. Updated brochures are being prepared, and should be available by the time you read this.

All other membership levels remain at previous amounts. Since none of the higher-level memberships (except Lifetime) involve any additional benefit to members, you may be able to deduct the difference between the regular membership (\$50.00) and the higher-level membership from your taxes. You should consult your tax advisor on this.

If you join or renew at a level between “Contributing” and “President’s Club” we will provide you with a letter of donation annually (during the first quarter of the year) acknowledging your remittance in excess of the Regular membership amount. This letter will also include the amounts of any additional contributions you have made during the previous calendar year.

You have the option, for any amount in excess of Regular membership, of either directing your contribution to any of our programs, or leaving it “unrestricted” and allowing the leadership of ATOS to direct it where it is most needed and will do the most good.

Whichever you choose, we are very grateful for your continued support; it is through your generosity that we are able to continue our support of this unique art form.

ATOS MENTOR PROGRAM

The ATOS Mentor Program gives a selected qualifying member of ATOS the opportunity to participate in a private coaching session with an internationally known theatre organ concert artist/educator, to be held during the ATOS Annual Convention in Indianapolis.

Please note that you must be planning to attend the Annual ATOS Convention as no expenses will be provided.

To qualify for this opportunity, you must be a member in good standing of ATOS. Please submit an e-mail to the ATOS Mentor Program, m.fellenzer@atos.org. Included should be a few things about yourself and your present playing skills and abilities. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Please include why you would like to be selected and what you would expect to gain from the session. Please include your age, type of instrument you normally play, and the number of years you have been playing/studying the organ. Also include your musical activities and any other information about yourself that you would like to have considered.

To be considered, please reply by **May 15**. If you are selected, you will be notified no later than June 1.

ATOS TO RE-MASTER THE ATLANTA CONVENTION CD

During the recent mid-year meeting of the ATOS Board of Directors in Atlanta, one major topic of conversation focused on the issue of the Atlanta Convention CD release.

Without hesitation, the board determined the recordings must be re-mastered, issues corrected, and the new CDs distributed to those who have purchased the recordings.

The board unanimously agreed with Jelani Eddington, who summed up the issue this way: "There were simply too many errors involved, and ATOS should not be presenting this product as a representation of the great performances of the Atlanta convention."

Ken Double, who also served as convention co-chair, took full responsibility. "There were many factors involved. Taken together, the result was somewhat a comedy of errors. And the bottom line is that in an attempt to rush the product, some oversight was lacking, and that rests with me as the overall producer of the discs."

The entire production will be re-mastered and the artwork updated, and all who had received copies of the discs will receive copies of the newly re-mastered discs at no cost. The ATOS Marketplace has already disposed of the remaining stock of "bad" discs.

Furthermore, there will be strict policies set forth for future productions so this will not repeat itself. We had wonderful recordings from the Cleveland, Eastern Mass, and Southern California conventions; and while the convention recordings do not allow for the same strict control of the product as a regular recording would, ATOS will produce great recordings for future conventions, and correct these Atlanta CDs.

Watch the website (www.atos.org) for updates as the shipping date of the new recording draws nearer.

WELCOME NEW MEMBERS

September 16, 2013 to March 15, 2014

Charles Arkens, Cudahy, Wisconsin
Carole Ann Ball, Lakewood, Colorado
Kevin Ballard, West Chicago, Illinois
Peter Baratta, North Bergen, New Jersey
Jon Best, Saginaw, Michigan
Daniel Boin, Chicago, Illinois
Lawrence Boldt, Toledo, Ohio
Raymond and Mary Anne Braun,
St. Louis, Missouri
Barbara Breidenback, Franklinville,
New Jersey
Carroll Brown, San Antonio, Texas
Daniel Brumett, Cathedral City, California
Wendell Brunk, Tukwila, Washington
Stuart Bull, Crook, UK
John Carlisle II, Indianapolis, Indiana
Robert Carlyon, Fairlawn, Ohio
Henry Cook, Natchez, Mississippi
David Cory, Strongsville, Ohio
Jonathan Costa, Paramount, California
Peter Eveland, Elk Grove, California
Peter Fluchere, Carmel, New York
Marc and Marsha Jorge Gerlack,
Portland, Oregon
Henry Golson, Gadsden, Alabama
Charles Hague, Richmond, Virginia
Heidi Hartmann, Minneiska, Minnesota
Michael Hoff, Inverurie, UK
Dan Horst, Citrus Heights, California
Paula Hubner, Put-in-Bay, Ohio
Jeffrey Johnson, Fallbrook, California
Paul Jordan, Berkley, Michigan
Andrew Kasznay, Harwinton, Connecticut
Robert and Carol Kirk, Indianapolis, Indiana

Gilbert Kirkman, Woking, UK
Jonathan Kleefeld, Newton Centre,
Massachusetts
Sheila and Tom Kneeshaw,
Detroit, Michigan
Denis Kuwahara, Port Orchard, Washington
Francois Lembree, Henniker, New Hampshire
Vicki Levi, New York, New York
Derrick Lusch, Estes Park, Colorado
Theodore Mathues, Las Vegas, Nevada
Fran Mayer, Bloomfield, Connecticut
Daniel Morgan McDannell,
Rock Island, Illinois
Susan Norris, Westland, Michigan
Ruth Oberg, Wheaton, Illinois
Gary N. Orpe, Shafter, California
Dorothy Pickering, Bellevue, Ohio
David Plantz, Roslindale, Massachusetts
Ronald Propst, Quakertown, Pennsylvania
Charles Reynolds, East Berlin, Pennsylvania
John Richards, Kenmore, Washington
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Patrick S. Ryan, Crestwood, Kentucky
Paul Sauerbrey, Munds Park, Arizona
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Memphis, Tennessee
John Tosaw, Sugar Grove, Illinois
Robert Walker, Rancho Mirage, California
Mark Wagner, Norwalk, Connecticut
Richard Wild, Albuquerque, New Mexico
Jeffrey Wildin, Dallas, Texas
Charles and Lindakay Wood,
Sturgis, Michigan
James Wozney, Lafayette, Louisiana
J. L. Zoeren, Almere, Netherlands

NOTICE: ANNUAL MEMBERSHIP MEETING

The 2014 Annual Meeting of the membership of the American Theatre Organ Society will be held on Saturday, July 5, 2014 beginning promptly at 8:30am.

Check the information boards at the hotel for the meeting room.

AGENDA

1. Approval of the minutes of the 2013 annual membership meeting as printed in THEATRE ORGAN (see page 10 of this issue)
2. Presentation of the Treasurer's report
3. Report of board actions during the past year
4. Other status reports, as needed
5. New business to come before the membership
6. Announcement of the next Annual Membership Meeting

/s/ Bob Evans, Secretary

News & Notes

As the first order of business at the 2014 annual membership meeting, the members in attendance will be called upon to approve the minutes from the 2013 annual membership meeting. Please notify ATOS Secretary Bob Evans (b.evans@atos.org) of any needed corrections to these minutes by e-mail as far in advance of the meeting as possible. The minutes have been formatted as an outline; please refer to the specific line item in your notification, and be specific with regard to the correction.

MINUTES OF THE ATOS ANNUAL MEMBERSHIP MEETING

**J.W. Marriott Hotel, Buckhead
(Atlanta) Georgia
July 3, 2013**

1. Chairman of the Board Bob Dilworth called the meeting to order at 9:05am.
2. Chairman Dilworth declared a quorum present.
3. The meeting will be conducted in accordance with *Robert's Rules of Order, Newly Revised*, with Mike Bryant acting as Parliamentarian.
4. The Secretary is recording the meeting for purposes of producing the minutes of the meeting.
5. The recording is not available to anyone for any other purpose.
6. Bob Dilworth introduced ATOS board and staff members.
7. The minutes of the 2012 ATOS Annual Meeting were accepted as presented.

OLD BUSINESS:

Reports:

8. Secretary: The secretary read his report of board actions since the last annual membership meeting.
9. Treasurer Mike Hutcherson presented the Treasurer's Report.
 - a. Mr. Hutcherson reported that our net worth has been growing.
 - b. Membership dues and the Annual Fund do not generate enough revenue to run the organization. We have been fortunate to receive a \$500,000 donation this past year.
10. Chairman Dilworth told the membership of the good faith financial review. This review is an informal "internal audit" conducted by several knowledgeable ATOS members outside of the board of directors. The results of that review indicate that the bookkeeping and accounting practices of ATOS are in good order.
11. Bob Dilworth described the creation of the ATOS Budget Committee. John Ledwon chairs this committee. We have found that we cannot operate under the present dues structure. We must raise our dues a modest amount to help stem the tide of increasing expenses.
12. Budget Committee: John Ledwon spoke of the following:
 - a. The goal of the Budget Committee is to balance the budget over the next four years.

- b. This goal is not realistic. Most of our expense is from staffing and programs. This coming year will see a possible \$80,000 deficit. This amount was reduced from a larger number by some judicious budget cuts.
 - c. Mr. Ledwon asked if any of the membership had any suggestions to create revenue. Several members responded.
13. President/CE Ken Double reported the following:
 - a. The good news is that the generosity of ATOS members continues.
 - b. The board will continue to address the deficit.
 - c. The dues increase will take place on January 1, 2014. Current members will be able to renew at the \$40.00 rate.
 - d. A new fundraising brochure is in process.

- e. Ken Introduced Mike Kinerk (Convention Planning Coordinator) who reported on conventions in the future. Most conventions will be four days in length with possible overture and encore events.
 - i. 2014—Indianapolis, Indiana
 - ii. 2015—Philadelphia and Surrounding Area
 - iii. 2016 (tentative)—Salt Lake City
 - f. Ken Double recognized former ATOS Board Members in the audience.

Good of the Order: (Items for discussion not on the agenda.) Bob Dilworth opened the meeting to comments and concerns from the membership.

14. Russ Shaner: Guidelines for the Nominating Committee are needed.
 - a. Ken Double informed Russ and the membership that a revamped Nominating Committee is in the works.
15. Richard Neidich expressed a concern that reports have not been posted to the web site.
 - a. Ken Double responded that this has been a problem because of issues with the web site.
16. Mike Cipolletti: What is the Board doing about publicizing ATOS?
 - a. Mike Bryant responded that the best ambassadors for ATOS are the local chapters.
17. Bob Soeffel: Why do we use the British spelling "theatre"?

- a. Don Feely explained that British roots notwithstanding, "theater" is a building, and "theatre" is a genre. Mike Bryant further noted that when referring to a place or facility name, we use whichever form the venue itself uses in its name.

18. Allen Miller noted if there isn't a theatre organ to play there won't be anything for young organists to perform on. He expressed, at length, his dissatisfaction with how ATOS has been run. He was especially critical of Ken Double's performance as President/CE and Bob Dilworth's performance as Chairman of the board.

19. John Sibley: The ATOS Technical Experience should be carefully nurtured and maintained.

20. Tim Needler pointed out the positive aspects of Ken Double's role in ATOS.

21. John Riestler (American Organ Institute) thanked ATOS for the Archive and Library and acknowledged the ongoing partnership between ATOS and the AOI.

22. Rob Vastine (ATOS Marketplace) offered past ATOS journals as promotional devices for chapters.

Chairman Dilworth adjourned the meeting at 10:32am.

/s/ Bob Evans, ATOS Secretary

2014 THEATRE ORGAN STUDENT OF THE YEAR AWARD

ATOS is now accepting applications for the Theatre Organ Student of the Year award, honoring a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Students age 27 or younger may submit an application or be nominated by a third party. The recipient will receive a complimentary one-year ATOS membership as well as recognition in Theatre Organ. Applications are due by May 1, 2014. For an application and further information visit www.atos.org or contact Dan Minervini, Youth Representative to the Board, at d.minervini@atos.org.

FROM THE MEMBERSHIP SECRETARY

I'd like to bring you up to date on some great happenings in the membership area, and to clarify a couple of issues which regularly arise.

First, when you have a membership issue, please contact me directly at membership@atos.org. This includes inquiries about missing Journals. If you contact the Journal editors or other staff, they will have to forward the information to me, and that will only delay resolution of your issue.

Next is a clarification of where to send things. Monetary transactions only (new memberships, renewals, donations) should go to the lockbox at the address shown on the renewal notice. Please do not send letters, notes, or anything other than the renewal notice and your remittance to the Atlanta PO box. If your remittance is by credit card, we encourage you to use the ATOS web site (www.atos.org) for your transaction, if it's possible for you to do so.

All other correspondence—and I stress correspondence only—should come to me at the membership PO box shown on the masthead page of every issue of the Journal. If you send a renewal notice or a check to me, I can't do anything with it other than send it on to the lockbox, and this will just slow down the process.

Next, renewal issues. Over a year ago, we switched from mailing out renewal notices as separate mailings (at considerable cost) to including the renewal notices in the Journal mailings. This has worked well overall, but we've encountered a couple of fairly minor things that bear explanation.

Many of you have sent us e-mails saying you renewed your membership, but still received a renewal notice with your Journal or the mailing label said you were expired. If you renew by mail, it takes time for your renewal to get to the lockbox in Atlanta, for the bank to collect and process the payment, and for the bank to get the information to us so that we can update your record. Renewing by credit card on the ATOS secure web site is faster, but it is still not immediate because automation doesn't yet exist for the web site to communicate directly with our new membership system. We still must manually update your member record.

In order to hit our deadlines for production and mailing of the Journal, we must pull the mailing lists on the 20th of the month at the latest. If your membership renewal hasn't made it all the way through the process by then, and therefore your expiration date hasn't yet been updated, you will receive a renewal notice. If you only receive one Journal with a renewal notice after you've renewed, chances are it is a "crossed in the mail" situation.

Before you contact us about a possible missing renewal, please be patient a little longer. If you receive two Journals with renewal notices after you've sent in your renewal, then please let us know so we can research and resolve the issue for you.

We are planning to make one change to the renewal form the next time we reorder: we'll change "Time to Renew!" to "Time to Renew?" in the hope that it will serve as a reminder to you rather than appearing to be a statement saying you haven't renewed yet.

By now you have probably heard of some changes in our membership management system. Since January 1, we have been working with a brand-new system which gives us the ability to do much more, and do it much more efficiently, than our old system did. Overall, it represents a huge step forward in our ability to serve our members and chapters.

We converted the membership data from the old system, and in that process we identified a number of areas where information was either inconsistent or just missing. If it wasn't there, we couldn't convert and import it. If it was there but was inconsistent or inaccurate, it probably is the same in the new system.

One thing we found is that we don't have original membership dates for most members. It would be nice to be able to recognize long-time members, but we're just not confident of the data. In this and the next issue of the Journal, we're going to put what our records show is your original membership date on the label. You'll see a string of numbers something like this:

02468 1014 10/02/97

The first group of five digits is your member number; the group of four is the month and year your membership is due for renewal (in this case, October 2014); the last is what our records show as the date you joined ATOS.

If we don't have it, all you'll see are the first two groups of numbers with no date. If that's the case, or if the date is wrong, please let us know and we'll update it.

The old system didn't have a means of tracking donations effectively, especially where a single member made multiple donations throughout the year, or split a donation among two or more programs. A separate spreadsheet had to be maintained. The new system has extensive tracking and reporting capability for donations, but it only applies to transactions since the new system went live on January 1.

As a 501(c)(3) organization, IRS regulations require that we acknowledge donations made in excess of \$75. If you made such a donation during 2013 but have not yet received an acknowledgement letter, please let us know so we can get one out to you. If you sent in \$75 or more for membership dues (exclusive of the international surcharge or the first-class mail option), you should receive an acknowledgement letter for the amount in excess of the basic renewal.

One last plea: It seems many members are fond of saving envelopes and renewal forms from ATOS. I would respectfully ask that you use the proper envelope for the purpose you are sending us something. If it is an election, please just include your ballot—nothing else. Our tellers have received a death notice, a change of address, and credit card information for the payment of dues, which should never have crossed their desk. Please contact me. And please throw away the old renewal forms too. As mentioned, your renewal form will come in the Journal packaging. Annual dues increased to \$50 as of January 1, 2014, and it does not revert back to \$40 by using an old form.

In future issues, we'll let you know more about the new membership system, and how it will help us serve you and your local chapters better.

— Donna Parker

CRAWFORD

In His Own Words

BY JESSE CRAWFORD

INTRODUCTION BY
DR. JOHN W. LANDON

(Photos courtesy
Landon Collection)



JESSE CRAWFORD was the first theatre organist to attain celebrity status, yet little is known of his early years. He was always reticent to discuss his humble beginnings. Placed in an orphanage by his impoverished mother, educated in the rudiments of music by his teachers there, his life story has all the qualities of an Horatio Alger “rags to riches” saga. In the years when he reached the “big time,” from Grauman’s Million Dollar Theatre in Los Angeles to the Chicago Theatre in Chicago’s Loop, on to the Paramount Theatre in Times Square, New York he preferred to talk about his more recent achievements.

The advent of electrical recording and the expansion of radio broadcasting had the effect of propelling his fame forward. What other organists do we know whose celebrity was used in advertising to help sell Dewar’s Whiskey, Barbasol Shaving Cream (his picture was featured sitting at the New York Paramount Wurlitzer console), and Dunhill Straw Hats? The Dunhill ad reads, “Jesse Crawford, World’s Premier Organist Featured Every Week at the Paramount, Times Square, wearing a Dunhill Straw Hat for Style and Comfort.”

Richard Simonton, founder of ATOE (later ATOS), prevailed upon Crawford to dictate his autobiography. This he did, although he never finished it. The original tape recording seems now to be missing but this author listened to it at Simonton’s home many years ago and was given a typed copy of the text. It is this autobiography which we present here in Crawford’s own words:



I was born in Woodland, California, December 2, 1895. My father was a barber, my mother was a simple country girl who saw her first railroad train when she was 18 years old. My father died when I was about one year old leaving me a half-orphan. And from then on it was quite a struggle for my mother to take care of herself and me. The first music I can remember hearing was that of a merry-go-round organ. This was about 1898 when I was around three years old, and I can even remember the piece. It was a little waltz song called, “Just One Girl.” The merry-go-round organ could have been, prophetically, a Wurlitzer.

By the time I was five years old my interest and absorption in music was much greater than that of the average child of five. I loved melody of course but I was much more interested in harmony. I sensed the presence and beauty of chords as a background to music and from that time on I have never lost that interest in harmony. I recall that at this time. In fact, I remember distinctly that I used to sing duet parts to my mother’s melody lead. I recall that one song on which we sang duet parts was called, “When The Harvest Days Are Over

Jessie Dear.” I was unaware of course of the difference in the spelling of the name, Jessie, but I naturally was quite flattered that my name was part of a song.

My next vivid recollection concerning music is when I was about six years old. We were then living in Seattle, Washington. I had my first harmonica or as we called them in those days, mouth organ. I became quite a virtuoso on this little instrument, and I have a memory of being invited off the street one afternoon up into a business building where I played for a gathering of men, among them two or three harmonica players. They took up a collection and I walked away with the tremendous sum of eighty cents. To me in those days it was untold riches.

Though I was tremendously interested in music, as I have been saying, I was still a normal boy—all boy, full of curiosity and mischief and full of the ability to get into little troubles. And my mother, of course, was working and away from home all day long and she wisely then decided to place me in an institution where I could get good training and have the company of other boys and an outlet for my boyish physical

enthusiasm. So she placed me in an institution called the College Of Our Lady Of Lourdes.

It was a school that formerly, in its hey-day, had been a college for young men but by now it had come upon less prosperous days and took in boys for schooling and boarding and even, as in my case, half-orphans at very low fees. I am very happy that my mother did this, although I wasn’t very happy about it at the time, because it was here that I graduated from the mouth-organ to a band instrument.

I learned how to read music. It came about in this manner. One day another boy and I, bent on mischief and curiosity (I think it was on a Saturday) were prowling the forbidden precincts of the school, up one hall and down another, and up to one floor and down another looking into forbidden rooms and seeing what we could find when, to my delight upon opening one door, an array of band instruments met my gaze. They were all over the room: on tables, on chairs, on the floor, different kinds of old-fashioned (what I know now to be old-fashioned) brass band instruments.

And this delighted us and we each fell upon one and began to play them.

We were so absorbed in what we were doing that we had no thought of getting caught. We completely forgot, as children will do, that we might be heard and discovered. Well, to shorten this incident, the telling of it at least, by the time we had been in there an hour, blowing away, we had attracted the attention of one of the Brothers who opened the door of the room and discovered us. I was terror-stricken for the moment with the anticipation of the punishment that would be ours, but after this hour of tootling away on this horn I had learned to play, "The Holy City," while my little friend who was utterly unmusical was making the same insane meaningless noises that he had made when he started an hour before.

Instead of being angry, the Brother was quite interested and delighted in what I was doing and the whole episode resulted in their reviving the idea of a school band. And it was as a member of this school band that I was taught by one of the Brothers how to play my particular horn, and furthermore how to read music...that is, the treble clef, which was the only clef used in those days on these particular band instruments. Well, from then on my interest in the harmonica was gone and I spent another two or three years at this school, happy years in which I learned to progress—in which I had some musical progress.

However, of course, the thing I wanted to get my hands on was a harmony instrument. I felt limited by an instrument on which one could play only a melody or a counter-melody or one note of harmony. I wanted to play harmony. However, they distrusted me and would not permit me to try my luck at the piano, probably fearing that I would carve my initials on it.

The next musical event transpired in my life as a result of our moving to Portland, Oregon where my mother again, wisely to keep me off the streets and to curb my tendency to be tough, placed me in a Catholic institution, this time St. Mary's in Beaverton, Oregon—a little town about three to five miles from Portland. My life was gladdened by her gift to me of a cornet, the horn I had learned to play at the Brothers' College up in Seattle. It was



Crawford at approximately age 12



actually what would be called today a solo alto, a three-valve horn much larger than a cornet but with a similar appearance. So finally I had my own cornet and it was a good thing too because there was no band at St. Mary's although there was a piano. And again I had the frustration about being allowed to learn to play it. So, I played my cornet whenever I had any leisure time, especially on Saturdays, Sundays and holidays.

We had a very fine young priest as head of this institution. His name was Father Murphy. Father Murphy contracted tuberculosis and died and he was so well known and loved throughout the state that

priests from all over the state of Oregon came to his funeral. Well, this day of the funeral was a holiday from school work so as usual I got out my cornet and began to play through my repertoire of popular songs of those days. My musical repertoire was always popular songs because I had no opportunity to hear anything else. So, tootling happily away I came to the attention of a priest named Father Lavesque who had a parish in Woodburn, Oregon, a little town in Willamette Valley. My tootling away caught his ear for the reason that he was just organizing and financing a boy's band in his parish in Woodburn. So in response to his questions they brought him to me and asked me to play for him. I played several of

my pieces for him and he invited me than to come and live with him in his home and be assistant instructor of the parish band. And upon being told that he had a piano which I would be free to play and practice upon I very gladly consented to join him.

My mother also was delighted with this invitation and gladly gave her consent. So I was sent to live with Father Lavesque in Woodburn, Oregon where I had the pleasure of playing in the band and not only of playing but being assistant instructor and the great delight of practicing whenever and as much as I wished upon the piano.



Crawford in Chicago

I had no instructions and my first problem upon buying sheet music for the piano was to find that there was such a thing as the bass clef. I had to make out the difference between the bass and treble clef on my own and largely through my “ear” and by instinct I managed to solve this puzzle and proceeded to learn to play the piano by learning to play pieces that were popular at that time or that came to my attention although they may have been popular for eight or ten years prior. Two that I remember particularly were “The Flower Song” by Lange and “Hearts And Flowers,” music by Tobani. These were the tear-jerker successes of those times. In those days people loved to cry at plays and through the medium of music and songs and these were real tear-jerkers. In fact, “Hearts And Flowers” has acquired comedy implications because it was so overdone and so much identified with tear-jerking scenes and plays and early motion pictures.

After living with Father Lavesque in Woodburn, Oregon for about one year, he accepted a parish in eastern Oregon, Ashland, I believe, was the name of the town [*Ashland is on Interstate 5, just north of the California border, not in the Eastern part of Oregon—Ed.*]. I decided that I would like to go and live in the city, so I returned to Portland to live with my mother who had, in the meantime, remarried.

My father was a teamster whose earnings were very modest and we lived in a very modest flat. We had no piano but I kept my hand in by playing the exit marches for recesses, etc., at public school. The school was Ladd’s. I also visited the homes of my school mates and entertained their parents by playing through my limited repertoire.

My step-father was injured one day while at work and hospitalized and I had to quit school. This was about 1908 when I was a little more than thirteen years old. I had to quit school in order to go to work to support my mother and myself. I got a job with the Great Atlantic and Pacific Tea Company at \$4.50 per week delivering coffee and teas and premium dishware that they gave away with purchases. This was very hard work as I was not big and

strong and I certainly couldn't say that this was a happy period. However, it was necessary.

Then, about this time a friend of my step-father's learned that I could play the piano and very kindly put up \$10 toward my \$25 initiation fee in the Portland Musicians Union. I had to pay off the rest of the initiation fee out of earnings which, I am happy to say, was shortly forthcoming. This new-found friend introduced me to a Mr. Stiles who sold real estate by day and booked private dance orchestras by night as well as playing drums in one of the orchestras that he booked. I suddenly found myself a full-fledged professional musician playing piano in the dance orchestras two, three, four and sometimes as many as five and six nights a week at four dollars a night. My mother and I felt rich when I began to earn twenty and twenty-four dollars a week.

The days of affluence were not to last long, however, as by the time we reached the season of Lent (this would be in about 1909) dances were no longer given and I began to hang around the union hall afternoons hoping to run into some kind of musical work. One afternoon I saw on the bulletin board a notice for a pianist who could double in brass to travel with a show company. I asked the secretary about it at last but the salary was \$7.50 a week plus room and board and when I assured them that I could double in brass (and, of course, here is where my prior band experiences came in handy) he promised to introduce me to the manager of the show company who was coming back later in the afternoon.

I waited and was introduced to the manager, a Mr. Bob McKenzie. He was a breezy, happy-go-lucky individual. I liked him immensely. It seems that he had been forming a little band to travel with his show. They traveled through the northwestern states, Oregon, Washington, Idaho, etc., and he had been picking up young musicians when he could find them in different towns that they played but they had not been able to find one who played the piano and who also played a band instrument. I suppose I was so struck like any boy of that age that I accepted the job eagerly. I ran home to bid my mother goodbye, to tell her the good news, and then ran back to Mr. McKenzie at the union in time to catch the train to a small town not far from Woodburn, Oregon.

I played the show that night, overture and between acts and I was delirious with joy. I was in show business! Next day I borrowed an alto horn from one of the local town band men to play in the band for our noon and evening parades. I no longer had the cornet. Therefore the first thing we did in arriving in each town was to hunt up a horn for me to play. This kept up for a few weeks until in one town we found an old trombone we not only could borrow, but it was for sale for \$7.50 plus leather case. I had of course been playing brass horns with three valves such as altos, cornets, baritones and I had never tried trombones but I was eager to learn to play the slide trombone and I learned to on the job by playing for our daily parades. This was lots of fun and I was very happy.

There were two boys, members of this band and their names were Austin and Art Edwards. They were very talented young brothers who played trumpet and trombone, respectively, and they were just as enamored of music as I was and we spent most of our leisure time rehearsing new band numbers. They were the first boys I had ever known who were born to music and I learned much from them. During the summer of 1910 we added a male quartet, the Taylor Brothers, to our show and the baritone, Slade Taylor, later was unwittingly instrumental in starting me on a path to a career of a movie organ. He enjoyed writing song lyrics and he encouraged me to write music for his song poems. This apparently-innocent collaboration proved decisive in my career in this manner. Slade and quartet left the show during the summer and later played engagements in Seattle and then to Spokane, Washington.



Part II continues in the July/August issue.

Five Premieres in One Convention

BY MARK HERMAN



Of the fifteen artists performing at the 2014 ATOS Annual Convention in Indianapolis, five are making their ATOS Convention concert debut. These talented individuals are all true artists, each with his own distinctive style and energy. In case you haven't had the pleasure to hear them perform before now, here is a brief introduction for each.

Pierre Fracalanza

The legendary Buddy Cole has a kindred musical spirit in Pierre Fracalanza, a theatre organist and Steinway Artist™ who has risen to fame recently through his widely circulated YouTube videos (check them out by searching for "TheatrePierre"). Pierre's extremely faithful recreations of Buddy Cole's arrangements and stylings have received praise from his peers throughout the world. In addition, he crafts his non-Cole arrangements of popular titles with a highly elegant and expressive flair. His friendly stage presence and skill for incorporating audio-visual elements into his programs continue to make him a popular rising entertainer throughout theatre organ concert circles.

Pierre will be performing on his own custom Paramount 450 digital organ setup in the historic Pennsylvania Baker Street Station in Fort Wayne. Just two blocks from the Embassy Theatre, this space was recently beautifully restored and offers a live acoustical environment that will enable Pierre's magical "Tribute to Buddy Cole" to come to life in what is sure to be an especially captivating and memorable performance.



Nathan Laube

A rising superstar in the classical organ world, Nathan Laube started his studies at the prestigious Curtis Institute at the age of 15. Now, at age 25, he is one of the most sought-after concert organists in the world. His virtuoso transcriptions of orchestral works for organ (such as "The William Tell Overture") have mesmerized critics and audiences alike and will turn the 4-manual organ into a magnificent orchestra under his expert direction. After recently concluding his own studies, Nathan joined the faculty of Eastman School of Music in Rochester, New York. He is one of the youngest members of the faculty at the storied institution, an achievement in its own right.

Nathan will be performing on a 90-rank Casavant organ, installed at St. Paul's Episcopal Church in Indianapolis. Nathan is no stranger to this instrument, having appeared on it a few years ago in a well-received solo performance for the local American Guild of Organists. Its symphonic character will certainly complement his all-transcription concert, which is sure to include several orchestral showstoppers. Check him out on YouTube by searching for "Nathan Laube Organist."

Scott Smith

Some people are perfectly content with one career or one field of expertise. Conversely, Scott Smith is a talented theatre organist, organ builder, marketer, and historian. Since he wears many hats and carries a demanding workload, many theatre organ enthusiasts still have not had the pleasure of hearing Scott perform live. He recreates the classic “Detroit style” made popular by the late Fr. Jim Miller and reminiscent of the haunting smoothness of Billy Nalle and John Seng. This fusion makes for a toe-tapping style filled with unexpected and delightful harmonies and memorable arrangements. He is also one of the few organists who really knows how to play the blues.

Having heard Scott perform on the Warren Performing Arts Center 3/18 Barton in the past, it is obvious that Scott knows how to exploit the unique sounds this Barton offers. In fact, perhaps because of his technical expertise, he has an innate knack for finding the sweetest or liveliest sounds from any instrument he encounters.



Justin Stahl

First intrigued by and introduced to theatre pipe organ at the now-gone Paramount Music Palace in Indianapolis, Justin Stahl has been making a name for himself in the past few years, performing highly acclaimed concerts at venues such as the Senate Theatre in Detroit and the Alabama Theatre in Birmingham. He studied theatre organ with Martin Ellis, which led to his involvement with the Indianapolis Symphony Orchestra as the organist for their “Yuletide” shows each Christmas season, where his exciting music introduces thousands attending the month-long daily shows at the Hilbert Circle Theatre to the recently-installed 3/24 Wurlitzer. By day, he is a choral director in Indianapolis but is in demand year-round as a staff organist at the Warren Performing Arts Center. (See Justin on YouTube: Justin Stahl)

Justin’s fresh take on repertoire from the past 40 years shows us a side of the theatre organ we don’t often hear. A child of the 1980s, he loves to show off the music of Journey, Abba, and their contemporaries, but also loves to recreate the classics from an earlier era. As a result, he’s winning over audiences of all ages. Justin will be performing the ATOS debut of a new organ in Fort Wayne rebuilt and installed by Scott Smith and Associates. The 3/12 “Composite” theatre pipe organ, which is controlled by a Wurlitzer console, was originally from the Harding Theatre in Chicago. More recently residing in the residence of the late John Polsley in Urbana, Ohio for a number of years, it now speaks beautifully in the spacious parish hall of the 1920s-era Trinity English Lutheran Church. The room boasts a barrel ceiling, good acoustics, and shallow organ chambers, all of which contribute to a fine sounding installation.

Justin LaVoie

Adjudicated the winner of the 2013 ATOS Young Organist Competition last July in Atlanta, Justin Lavoie is an 18-year-old prodigy from Canton, Michigan. A student of Jelani Eddington, he has the dexterity and polish of a veteran concert artist. With his imaginative arrangements and a winning smile, he is sure to be “on the map” in a big way following his performance on the 3/26 Wurlitzer in the Carl Wright Auditorium at Manual High School in Indianapolis.

Justin’s love of playing is plainly evident. At last year’s convention in Atlanta, he impressed both artists and attendees with his vast repertoire in Allen Organ’s display room. He also did an excellent job on the vintage Hammond tonewheel organ in the “Hammond Lounge.” Since then he has appeared to critical acclaim for several ATOS chapters. It is a rare occurrence to encounter a young gentleman of this caliber, and his first ATOS concert is sure to be thrilling for all as he enters the world of professional theatre organ performance with a very bright future ahead.



In closing...

While the Indianapolis convention will include a host of renowned organists and instruments, we are delighted to introduce new organists, new organs, new music, and new friends to our community. The theatre organ tradition must constantly grow and evolve, and the excitement these individuals will bring to an ATOS convention is sure to make it a memorable and worthwhile event for everyone involved.

Back home again in Indiana

The exciting 2014 Annual Convention of the American Theatre Organ Society in Indianapolis, Indiana, will begin on Friday, July 4, and run until Tuesday, July 8, with an Encore in Cincinnati, Ohio on Wednesday, July 9.

Our headquarters hotel will be the beautiful downtown Hyatt Regency with its soaring 21-story atrium, and 499 newly redesigned rooms. An added benefit to the Hyatt's location is the wide variety of dining choices of all styles and price levels—from fast food to world-class dining and everything in between—mostly all within easy walking distance.

ATOS
Annual Convention
2014 July
4-9



Ken Double



Jelani Eddington



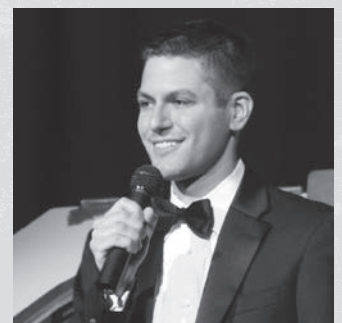
Pierre Fracalanza



Simon Gledhill



David Gray



Mark Herman



Richard Hills



Nathan Laube



Justin LaVoie

Convention Schedule

Fri., July 4	Morning	Registration	Hyatt Regency	
	Afternoon	Cocktail Reception	Hyatt Regency, Ballroom w/Hammond	
	Evening	Richard Hills	Hilbert Circle Theatre, 3/24 Wurlitzer	
Sat., July 5	Morning	ATOS & Seminars	Hyatt Ballroom, Annual Meeting & Forum	
	Afternoon	Scott Smith	Warren PAC, 3/18 Barton	
	Evening	Simon Gledhill	Paramount Theatre, 3/12 Page	
Sun., July 6	Morning	Justin LaVoie and Young Artists Competition	Manual High School, 3/26 Wurlitzer	
	Afternoon	Nathan Laube	St. Paul's Episcopal, 4/90 Casavant (2006)	
	Evening	Mark Herman & David Gray	Warren PAC, 3/18 Barton	
Mon., July 7	Morning	Dave Wickerham	Embassy Theatre, 4/16 Page	
	Afternoon	Justin Stahl	Trinity English Lutheran, 3/12 Wurlitzer/Hybrid	
	Afternoon	Pierre Fracalanza	Penn. Train VTPO, 4/450 Paramount VTPO	
	Evening	Walt Strony w/ <i>The General</i>	Embassy Theatre, 4/16 Page	
Tues., July 8	Morning	Clark Wilson	Hedback Theatre, 2/11 Page/Wurlitzer	
	Afternoon	Ken Double	Long Center, 3/21 Wurlitzer	
	Evening	Banquet & Awards	Indiana Roof Ballroom, w/Bill Tandy keyboards	
Wed., July 9	Morning	Jelani Eddington	Ron Wehmeier Residn., 4/37 Wurlitzer	
	Cincinnati	Afternoon	Mark Herman	Music Hall Ballroom, 3/31 Wurlitzer
	Encore	Evening	Dinner Cruise	B&B Riverboats, Cocktails & Dinner



Scott Smith



Justin Stahl



Walt Strony



Bill Tandy



Dave Wickerham



Clark Wilson

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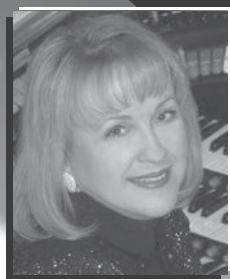
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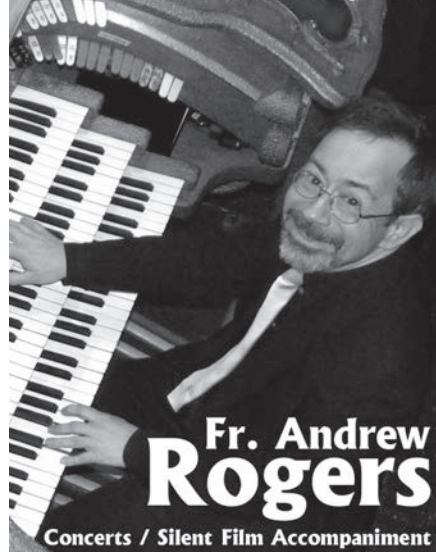
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The International Youth Silent Film Festival

BY JON "JP" PALANUK

This is a story about epiphany, creation, inspiration, and how a junior in high school was the spark of a festival that has changed the lives of countless people. More importantly to you, dear reader, this is the story of how the theatre organ was, and is, the center of it all.



Young filmmakers from Bend, Oregon, with JP and teacher Pat Welch (Photo by Barb Cornish)

Epiphany.

Personal journeys with life changing significance often start in unexpected ways. My life story began predictably. I come from a wonderful family, and my brothers and I were taught by our parents to live open and curious lives. They challenged me to do well in school and sports, and I progressed on to a successful education and career that allowed me the chance to sell the company I had built and retire. The American dream at the ripe old age of 45! Having “hit my number” so early I thought I would simply travel the world, drink fine wine, tend my garden, and improve my cooking skills. I was in for a rude awakening.

In the process of selling my company professional associates and friends counseled me that I would need to do something with my life after the sale. Leisurely pursuits would not satisfy, they admonished. It turns out they were right. After eighteen months of directionless existence I found myself without purpose, bored, and a bit depressed. When one lives a life of challenge and accomplishment

going cold turkey without challenge doesn't work. Another life lesson learned.

Enter Richard Lawson.

My life needed a new challenge. Finding it came about in an unexpected way. Those of you who know Richard Lawson will not be surprised to hear that he is a very generous man. Philanthropy runs in his veins, and he frequently hosted parties at his Vancouver, Washington home he affectionately named Boulderview. The home was designed and built by Richard, and has an organ installed within adding a fascinating quirk to a modern home. Richard invited me to a benefit concert that would feature the theatre organ. I had not listened to a theatre organ since I was a little boy. The neighborhood I grew up in had lots of kids around the same age, and every Friday our parents would take us out for pizza, soda (beer for the adults, of course). The pizza parlor had a theatre organ, and played Charlie Chaplin, Harold Lloyd, and other silent movies while the organist played along. These were fond, but distant memories. Quite frankly, I imagined the concert at Richard's to be something akin to sitting in church, contemplating the reason

for existence while the reverberations of the church organ vibrated to the depths of my soul. In other words solemn, forceful, and a bit terrifying.

The evening at Richard's progressed with cocktails, some speeches, and then the concert. I fortified myself with a wet martini, prepared for the judgment of the heavens to come down upon me. As the first organist began to play it seemed the entire house reverberated with the power of the sound. I was stunned. The sound was not solemn, but fantastical. Music frequently ignites my imagination, and I found myself in a bit of a trance, letting my mind wonder with the sound. Occasionally I would come back to the real world, and let my eyes wander across the home and crowd. It became quite apparent to me that the majority of the audience was elderly, and I was a bit disappointed to realize that a younger audience was not present to enjoy the magical sounds coming from the theatre organ. I wondered to myself how the instrument could even make its way to young people.

Enter Nathan Avakian.

Richard had designed the concert to feature four organists, and the third one to ascend the bench was a seventeen-year-old by the name of Nathan Avakian. What? A young and proficient theatre organist? I was taken aback for a moment. An instant ago I was bemoaning the fact that there were no young people in the audience, yet here was a boy getting ready to play. And play he did. As I listened to Nathan perform one composition after another my mind began to move into overdrive. Why aren't young people more interested in this? Could they be? How could they be? Then the question and potential answer exploded in my mind like a cannon shot: "Wouldn't it be great if young people reinvented silent movies?"

Creation.

After the concert ended, I sought out Nathan and Jonas Nordwall (who heads up the ATOS Summer Youth Adventure program) and proposed the outline of my idea. Since I had done a film project for the inauguration of Portland, Oregon's mayor the year before I had met many of the folks who headed up the film industry in Portland. I asked Nathan if he would consider getting involved in a film competition that would feature silent movies. He looked at me with a mix of confusion, wariness, and curiosity, but said he would give it serious thought. After all, this was the first time he had met me! I asked him to let me do some leg work on the idea, and that I would contact him in a couple of weeks once the concept was more formalized.

That night I shot off emails to Ellen Thomas at the Northwest Film Center, and Ellen Bergstone Wasil, who at the time was with Film Action Oregon. Meetings with them helped fine tune my idea. The festival would be a competition for filmmakers under the age of twenty to create a three-minute silent movie. We would host the festival at the historic Hollywood Theatre in Portland, Oregon and feature the Columbia River Theatre Organ Society's digital theatre organ. Now, I had to convince Nathan to come along for the ride.

The immediate challenge for the festival to start was the creation of musical scores from which the filmmakers would make their films. I had to create some boundaries for the competition, so that the boundless energy and imagination of young people could be focused enough to create great films. Limiting the films to three minutes was a start. Using silent movies helped in that young filmmakers would not have to

worry about background noise when filming, and sound editing of their films would be eliminated. Providing music from which the filmmaker would choose ahead of filming would guide their visual storytelling in that the music would inspire by tempo and mood. Moreover, we could then accompany the films with live theatre organ music as was done during the silent movie era.

I shared this with Nathan, and thankfully he loved it! He agreed to be my composer, and I commissioned him to create five musical scores for the theatre organ that would have distinctly different moods and feeling.

I asked him to complete them in six weeks!

And he did!

While Nathan was busy composing and recording the music for the festival (using Richard Lawson's 3/11 digital Allen organ), I was off contacting my friends in web design, legal, accounting, movie preservation and graphic design. If I was going to create a festival I was going to build a structure and format that would be sustainable, and that could handle growth beyond Portland, Oregon. After all, being a successful business person requires a bit of optimism, and I was convinced that the idea would take off.

Nathan's first five scores (Horror, Action, Mystery, Romance and Slapstick) left me speechless. George Domurot's gorgeous web design included graphics by Patrick Zender. Again, all completed within six weeks! I was introduced to Ned Thanhouser, whose grandfather founded The Thanhouser Company at the turn of the previous century. The Thanhouser studio produced hundreds of silent movies, and was a leader in filmmaking at the birth of the silent movie era. Ned enthusiastically joined the effort. I reached out to Donna Parker who was, at the time, a board member of the American Theatre Organ Society. She, too, enthusiastically offered to help, and provided insight about theatre organ installations around the world, and how and where the festival might expand.

For more advice, and to verify I was on the right track, I took meetings with several school teachers in the Portland, Oregon area. I wanted to share with them the idea, and to hear if their students would be inspired to enter. My meeting with Kevin Bennet of the Arts and Communication Magnet High School in Beaverton, Oregon confirmed my hopes. Kevin had me meet with his entire class of film students, and the excitement was palpable. The students

loved the idea of seeing their films on the big screen to a live audience, something they never before had the opportunity to experience. They couldn't wait to hear the organ music! I could actually see some starting story boards, the beginning process of creating a movie script. I left the classroom on cloud nine, convinced the festival would be a great success!

One element that needed to be addressed was convincing parents that their children should take the time to create a film and enter the competition. I was afraid the conversation would go something like, "Mom and dad, I heard about the Youth Silent Film Festival, and want to make a movie," and the mom and dad replying, "That's nice, now go finish your math homework." In other words, I wanted the festival to resonate with prestige and respect in the minds of the parents to convince them this was a worthy endeavor for their children. I made a call to the Portland Rose Festival. This is a 100-year-old highly respected organization that has garnered local, national and international fame throughout the years. Over 100,000 people annually gather along the Grand Floral Parade route that winds its way through downtown Portland, the climatic event of the weeks long festival.

I met with Jeff Curtis, CEO, and Marilyn Clint, COO of the Portland Rose Festival Foundation to explain the silent film competition, and see if they would consider endorsing it. Again, the reception I had been receiving with almost everyone I talked or met with was repeated with Jeff and Marilyn. They not only endorsed the idea, but asked to make the festival a featured event on the Rose Festival calendar. They explained to me that the Rose Festival continually looks for ways to reconnect with a younger audience. Without a growing youth presence at sponsored events the Rose Festival would dwindle and lose relevance within the community. We were the perfect program to add to the Rose Festival for just this reason. "Manna from Heaven," I think was the description. Not only did they feature our event on their website and marketing efforts, but they also put us in touch with youth-oriented social media teams to help promote the Youth Silent Film Festival to our target audience.

I also began to put feelers out to members of the film industry. I envisioned big names from acting, directing, writing and producing to become our celebrity jurors. I texted Academy Award nominated director Gus Van Sant first. Gus and I had



International Youth Silent Film Festival founder Jon "JP" Palanuk at the 2013 Northwest Regional festival in Portland, Oregon, with the young star from the film *Stranded* (Photo by Barb Cornish)

met during the mayor's inauguration film project, and had hit it off. I described the silent film festival to him, and asked if he would be willing to pick the winner. He agreed without hesitation, and our Celebrity Jury system was born. That same year Tom DeSanto, who has since become a huge fan and friend of the festival, joined the Celebrity Jury pool. Tom is the producer of the *X Men* and *Transformer* movies, and his films had great name recognition with our filmmakers. Now the students who enter their films can be inspired knowing that top name industry professionals will see their work.

On January 9, 2010 the Youth Silent Film Festival was announced to the world! The website was launched, press releases were sent out, and I began calling on more and more teachers to make them aware of the festival. We set the submission deadline for April 15, and booked the Hollywood Theatre for the third week of May. In our first year we received 45 films, and filled the theatre over three nights of screenings (showing fifteen films each night). Nathan Avakian was contracted to play at all of the festival screenings, accompanying each film with the live score the filmmaker had chosen.

Opening night was brilliant. I was incredibly nervous, but Ned was in the control room acting as my technician and projectionist, and Nathan was ready at the keyboard. We started the festival by having Nathan and me on stage to introduce the audience to the idea behind the festival,

and to the theatre organ. Then we asked the filmmakers in the audience to come on stage and take a bow. From there the house lights were dimmed, and the camera rolled. From the moment the first note was struck I knew we had a winner. The audience reception was wonderful, and seeing newly created silent movies on the big screen for the first time sent chills down my spine! Lucky for all of us the thrill got to be repeated for two more nights!

The Rose Festival asked us to delay announcing the winners for two weeks. We were to be part of the Rose Festival's night at the Hollywood Theatre, where our film-festival-winning films would be screened with the *From One Rose* documentary about the Rose Festival's beginnings. It was a thrilling finale to our first year.

Inspiration.

As we entered our second year, planning expanded. Those of us involved in the first year of the film festival were encouraged from every angle. The filmmakers who came to the festival told us how much fun they had making their films. The teachers told us how exciting it was to add to their curriculum a task that had such a great reward at the end of the process. They all indicated the learning for the students took a noticeable leap! The Rose Festival was so pleased that they entered the Youth Silent Film Festival in an industry competition for festivals. We won Gold for "Best New

Event" from the International Festivals and Events Association!

As we began to develop our second year of the festival we concentrated on adding video clips to our website and marketing efforts. Ned's son Michael Thanhouser is a filmmaker, and works in television. We asked him if he would be able to film our filmmakers, celebrity jurors, VIP guests, parents and audience members in the lobby of the Hollywood Theatre. The idea was to capture the excitement of a night at the festival from all those different perspectives. We created a backdrop with the festival logo, and set up in the theatre lobby with lights and camera. Almost everyone we asked agreed to be interviewed on camera, and the project was off to a good start. Later the following week Michael and I outlined the story the film should convey, and within a couple of weeks Michael emailed me the file. I will never forget watching it for the first time. I cried like a baby, I was so moved. Michael's film not only captured the heart and soul of the festival, but it looked incredibly professional. The film motivated me to continue to push forward, knowing that what I was watching from Michael reflected the first-class event we had created.

We began to focus on how to bring the festival opportunity to more and more young people. There is no fee to enter the festival, but we wanted to verify that there were no economic barriers for young people to make a film and enter. The good news was that many filmmakers told us shooting their footage worked on their cell phones, and editing software to edit their films was free on the Internet! Accessibility is one of the missions of the festival, and despite the fact that we do have filmmakers using high definition cameras and film editing suites, we were relieved to know winning films could be done with affordable technology. The look and feel of silent movies lends itself beautifully to low tech filming techniques.

We challenged Patrick to create more graphics for the festival. He inspired us with posters that we took to school districts across the state of Oregon and Southwest Washington to encourage entries.

I continued to reach out to the education community. State Superintendent of Public Education Beverly Castillo was kind enough to send out a missive about the Youth Silent Film Festival in her monthly email newsletter. This went out to every educator in the state of Oregon!

Ned and I looked at the operational side of the festival. We needed to develop systems that could handle numerous entries, log them, prepare them for the jury process, and finally screen the finalists at the theatre. At this time we also formalized a three-night festival, showing fifteen original films each night (called Screening Finalists). We set up systems to communicate to each filmmaker that we had received their film, and to congratulate them on their efforts. Award plaques, filmmaker badges, on screen logos all were filed in our Drop Box folders for easy access.

We stuck with our April 15 submission deadline, and again screened the top forty five films in mid May, 2011. To our delight in the second year of the festival submissions increased to 74 films!

Inspiration continues...

The third year of the festival was perhaps the most significant thus far. Two important things happened that would set us on our current course of national and international expansion.

First, I decided to formalize the organization, and with the help of the law firm of Stole Rives, LLP we applied for, and were granted a 501c3 not-for-profit status. I asked Nathan Mocerri from Stole Rives, LLP's intellectual property division to join our board. Nate helped formalize our articles of incorporation, and all matters relating to contracts and legal. I was introduced to Carrie Novak, a film student and professional accountant with a focus on nonprofit organizations. I asked her if she would join our board of directors, and she said yes! Patrick Zender's wife Rhonda had been a friend of mine before the project had began, and she had introduced me to Patrick for the graphic design work. Rhonda has an extensive background in organizational development and marketing, and she enthusiastically joined the board, along with Patrick. Donna Parker added her enthusiastic yes. George and Ned, both of whom were absolutely critical to the success of our first two years rounded out the eight member board. We were now an official charitable organization focused on introducing and inspiring a whole new audience to film making, and the theatre organ.

We also changed our name.

In the months intervening between our second and third year of the festival Nathan Avakian, who we asked to be our official festival organist, asked if he could use some

of the winning films on tour. He created a concert format that added the visual elements of the silent movies to a theatre organ concert. I agreed immediately.

While touring in Australia, Tasmania and New Zealand the films from the Youth Silent Film Festival caught the eye of many members of TOSA, the Theatre Organ Society of Australia. Barb Cornish from the Capri Theatre, and a TOSA member contacted me to ask if they could also put on a Youth Silent Film Festival in Adelaide, Australia. I agreed immediately, and called Ned. We now needed to add more structure to allow for expansion of the festival to multiple sites across the globe, while at the same time insuring the quality of each festival, and provide the support each regional festival would need to be successful.

We changed our name to the International Youth Silent Film Festival.

Moreover, with Ned's help I created the official International Youth Silent Film Festival Handbook, which outlines the activities starting eight months prior to opening night that the producers of the festival need to do to insure success. Barb Cornish loved the handbook. It gave her the roadmap she needed to comfortably move forward. We also reviewed all the documents, contracts, letters, and graphic arts and made sure they were updated to not only help Adelaide, but also be ready for any other theatres that showed interest. And this was all offered to them at no fee.

Barb Cornish and I began to work together, and prepared for the South Australia Regional of the International Youth Silent Film Festival to be hosted at the Capri Theatre in Adelaide, Australia.

Meanwhile, the festival in Portland was renamed the Pacific Northwest Regional of the International Youth Silent Film Festival. I asked Nathan Avakian to compose an additional score for the festival, and the Sci-Fi theme was recorded at Franklin Delano Roosevelt High School in Hyde Park, New York, on the Gus Pratt Memorial Digital Allen organ provided by the New York Theatre Organ Society. At this time the Columbia River Theatre Organ Society also wanted to become more involved, and we agreed to host a special night within one of our three nights to introduce CRTOS to our audience. Fliers about CRTOS were included in our program, and the audience was invited to come and explore the organ after the show. Seeing dozens of kids surrounding the organ and asking to play reinforced my hope that the festival would

reawaken the instrument to a younger audience.

Inspiration from around the world.

Year four of the festival witnessed our expansion to not just Adelaide, Australia. We were contacted by Brenda Globus at the Renaissance Theatre in Mansfield, Ohio, and Allison Holloway at the Kingston Art Center in Melbourne, Australia about the festival. Again, the request was if they could host an International Youth Silent Film Festival in their theaters, and invite filmmakers from their community and region to enter and compete. With our Official Handbook, excellent governance, supporting documents, and an enthusiastic Board of Directors we pulled out all the stops to help make 2013 a year to remember. I flew to Ohio to help open the Mid West Regional in April of 2013, and both Ned and I flew to Australia to help open the South Australia Regional and the Victoria Regional in October of 2013.

Back home in Portland, the fourth year of the festival saw over one hundred entries, continuing year over year growth in submissions and attendance.

Happy Anniversary!

The fifth year of the festival is upon us, and I continue to be awed at the global support and interest for what the festival is doing. In late 2013 Portland State University selected the International Youth Silent Film Festival as a project for their Business School's student-run advertising agency called FIR. The students at FIR completed a full market research project about the festival. We asked them to specifically focus on how we can increase the awareness of the festival, and what our audience thinks of the festival in hopes of improving their experience. They recommended we update our web site to make it more mobile friendly, as our filmmaker audience use mobile devices as their preferred method of communication. They updated our graphics, and shared with us social media programs to expand the "brand" that is the International Youth Silent Film Festival. They even created a "Silence Your Cell Phone" film clip that we are currently showing in Portland theatres. Instagram, YouTube and Facebook pages for the festival are filling with inspiring content. We also asked Nathan Avakian to compose one more score for the festival,

and the “Hero” theme will debut this year, again recorded at the Franklin Delano Roosevelt High School.

So, dear reader, that is my story to date. As you read this article the Mid West Regional and Pacific Northwest Regionals of the International Youth Silent Film Festival will have come and gone, and we will be booking our flights to head to Australia once again for the South Australia and Victoria Regionals. For the first time we will be adding an International Youth Silent Film Festival Award Night and Screening that will feature the top three films from each Regional to be juried live at the Hollywood Theatre. These films will compete for the first International Prize, and filmmakers from Australia have already emailed me confirming their attendance!

But my hopes and dreams for the festival don't end there. I have seen the power of the theatre organ in action, and how the music can inspire young people. I have seen parents, with tears in their eyes, come up to me after a screening and share how they had no idea of the talent residing within their child. More importantly, I have seen shy and nervous young people enter the theatre, slowly meet and start conversations with me and other officials, take the stage to take their bow, excitedly hear the applause after their film is shown, and by the end of the evening as they mingle in the lobby not wanting the evening to end their chests are high and they show the confidence of a young person knowing they can accomplish anything. These young people

literally transform in the space of ninety minutes. In my mind there is no greater gift adults can give to them than the gift of confidence in themselves, and a profound sense of accomplishment.

I have also learned of the importance of preservation of the theatre organ. Without this historic instrument our festival would not have been created or exist. To that end we continue to forge stronger ties with you, members of the American Theatre Organ Society. We also ask for your help.

If my story has inspired you, know that you can experience this feeling by attending an International Youth Silent Film Festival Regional competition near you. There is no greater gift for a young filmmaker than to have a packed theatre to see their film.

Many of you reading this may work or volunteer at theatres. Help us spread the word about this opportunity for young people by using our “Silence Your Cell Phone” in-theatre film clip. We offer it free to any ATOS member. The festival offers highlight reels for screening, as well as the potential to support the launch of an actual festival in your region. Members of the festival will be attending the Indianapolis conference, so look for us on the program, and we welcome meeting and talking with you.

Finally, you may be moved to support the festivals performing artist fund. Each of the past two years donors from ATOS have funded the performances of Nathan Avakian and Donnie Rankin. You will find the International Youth Silent Film Festival in your donor listing. I urge you to give the gift of exposing the theatre organ to a younger audience, and be inspired as you see these young filmmakers transform into the confident young people we all hope they will become.

(Past winners of the regional festivals can be viewed online at www.makesilentfilm.com/winners.—Ed.)



(From left) Nathan Avakian, JP, and one-third of the finalists from the 2013 Portland festival (Photo by Barb Cornish)

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Although it doesn't look too bad in these views, as we got farther and farther into this seven-rank chest we found more and more internal problems, including a significant amount of dry rot. Some of the bottom boards were able to be salvaged, but most were parts donors.

It has been a while since we gave you an update on the progress at the MacNeur studio. Progress has been somewhat slow, as two things have prevented more attention to the project: One, those pesky “day jobs”; two, paying projects.

What both Bob and I do to put bread on the table involves a considerable amount of travel (most months, it’s rare for us to both be in the Portland area for more than a week out of the month) and, from time to time we do get calls to make this or restore that for someone else, and they don’t expect that their paying project will be put on the back burner, behind what can only be reasonably characterized as a long-term project.

We have achieved a few things, though. One of the most interesting (and, to some extent, periodically frustrating) things was dealing with a problem we encountered on one of the chests for the Main chamber.

To recap, the Main chamber will have three manual chests: two seven-rank chests, essentially “Style E” chests, and one single-rank reed chest. When we began to rebuild one of the seven-rank chests, we found it had far more problems than we had originally thought. It had apparently been improperly stored at some point before Bob acquired it, and it now suffered from dry rot.

A lot of dry rot.

When we began to break it down, we found rot all through one end, on nearly every rank. Glue joints, such as they were, were about all that remained relatively sound. The rot had attacked so much of the chest that we found air leakage (“crosstalk”—the topic of our next troubleshooting article) between more notes than we thought would be practical to repair. Screws would not hold, even in newly-drilled test holes, and the brass inserts were staying in place primarily because they were bigger than the holes in the bottom boards. But removing a bottom board would usually bring most of the inserts along with it.

E chests don’t exactly grow on trees, so we spent some time scratching our heads. We had already built the floor structure to accommodate those dimensions, offsets and pipes were already installed, and any change in chest configuration was going to be a major problem.



The five-rank chests were in good condition; we found very few repairs needed



Enter Dick Taylor, Ed Stout and an explanation of how $5 + 5 = 7...$

Dick was in the process of moving from the San Francisco Bay Area to Rocklin, California, and was attempting to reduce his inventory. He had two five-rank chests, which between them had all the ranks you'd find on an E chest: Vox Humana, Flute, String, String Celeste, Tibia, Trumpet, and Open Diapason.

Our challenge, though, was that we have 15 ranks in that chamber, split 7-7-1, not 10-4-1 and no practical way to change that configuration. Ed and Dick suggested we break down the two chests and make one seven-rank chest from the parts.

A deal was struck, and soon two chests in fairly decent condition appeared in the shop. The biggest problems with those two chests were the usual: loose brass inserts, and minor inter-note crosstalk, both easy problems to deal with.

An interesting side note: one of the five-rank chests was from a theatre in Youngstown, Ohio, part of an original Style H (Opus 1219, shipped on December 8, 1925). The interior of that chest, though, was stamped "Los Angeles Cal Main." Coincidentally a Style 215, Opus 1214, had been shipped to the Manchester Theatre in Los Angeles four days earlier. Since the rank complement of the two styles is identical, speculation is that the shipping department got things just a bit mixed up.

Back to the saga.

Work began. The bottom boards came off and were stripped down. No major problems there. Off came the toe boards, and they were in as good shape as the bottom boards. The old leather cleaned off nicely, and there were no major flaws in either top or bottom surfaces. Secondary pneumatics came off fairly cleanly, and there was no sign of major issues. Just a whole lot of soot—something those who work on these old organs are more than accustomed to. Things were definitely looking up.

As we noted in the text, we suspect this chest was mis-shipped from the factory. If you look closely, you can see it is stamped "Los Angeles Cal" although it came out of a theatre in Ohio.

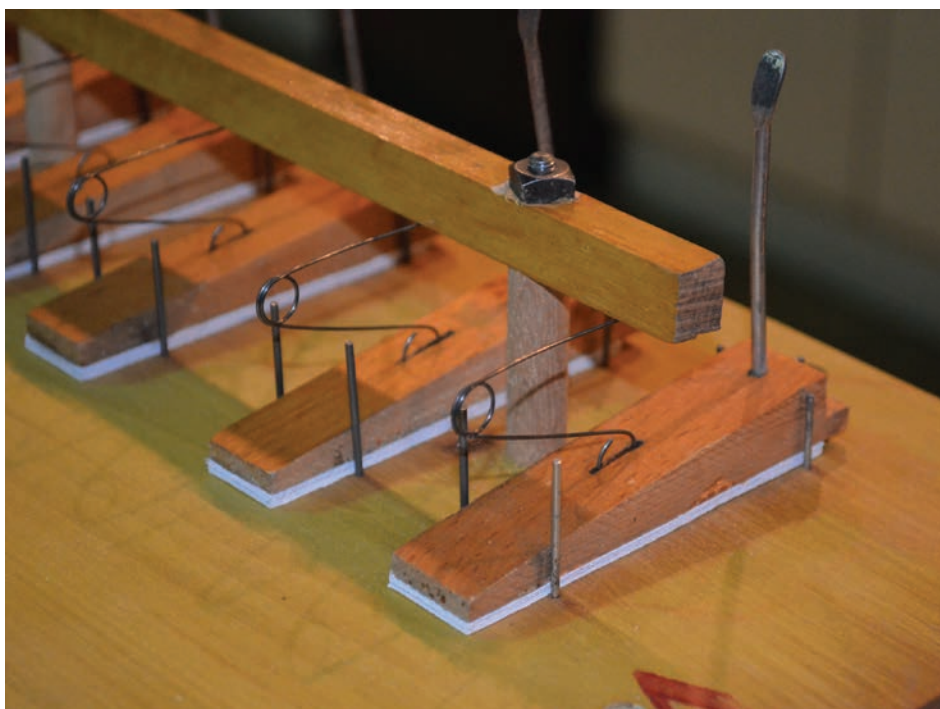
After the five-rank chests were broken down, the wind bars were resurfaced and refinished, and the newly-covered secondary pneumatics mounted.

The third member of our little band, Rob Kingdom, made two new end-boards patterned from the original E chest. Works of art, they were. You could lay the new one on top of the old and see perfect alignment through the screw holes and the grooves for the wind bars.

After installing the new secondary pneumatics, we began reassembly, beginning with fitting the wind bars to the ends. Being fairly competent woodworkers, we did a complete dry fit before plugging in the glue pot.

We've known for years that some things are not readily interchangeable on Wurlitzers. Moving manual keys from one keyframe to another is a monumental task, for example, not for the faint of heart, and generally recommended only as an alternative to contracting some nearly-always-fatal tropical disease. Even then, you may find yourself hesitating as you weigh the options. But we were surprised to find that the precision and consistent work found in most Wurlitzer pieces didn't apparently extend (a) over time or (b) to the chest department. The two five-rank chests, while both being from the same general era (as estimated by the magnet, pallet spring, and primary valve configurations) were far enough apart that things just didn't match up.

We found that the wind bars were different heights between the two five-rank chests; location of threaded inserts varied, as did the position of the locator pins for both bottom- and toe boards; position of screw holes in the ends of the wind bars varied; the location of the center cross-brace was different between the two; width of the toe- and bottom boards varied between the five-rank and seven-rank chests. While we can't fault Wurlitzer for that last item, the rest was unexpected.



The first step was to make new end pieces for the seven-rank configuration. The spacing of the grooves was taken from the original seven-rank chest. Looking from left to right, the ranks on this chest will be Vox Humana, Concert Flute, Salicional, Tibia, Voix Celeste, Open Diapason, and Trumpet.

The toe boards were resurfaced and new leather applied to the pallet valves. The springs were run in a vibrating hopper for a day to clean them, as was the rest of the metal hardware.



The chest's sides were veneered with Poplar for cosmetic purposes

After the "new" seven-rank chest was assembled, we found that the location of the center cross-brace varied between the two five-rank chests, so it was necessary to fill and recut the half-lap joint on two of the wind bars. A dado cutter on the table saw made that a simple task.

First step was to get all the parts the same height. We measured all the vertical pieces, and found the shortest dimension, which became our target dimension. Now the dilemma: do we skim down the top, which might impact the position of the pallet spoon, bringing it too close to the secondary, or do we skim the bottom? After careful consideration, we decided to leave the tops and trim the bottoms. This, of course, required the removal of all the brass inserts. That wasn't a big issue, since we figured we'd be removing them anyway to either replace them or reposition to match up to the bottom boards.

Once all the parts were the same height, we needed to address the screw holes in the ends of the wind bars. We doweled every end-screw hole then realized we couldn't just clamp the wind bar in place with the end and re-drill. We had the issue of the varying rank widths (relative to the original seven-rank chest) to deal with.

Our solution was to make up some dowel pieces to use as guide pins. Instead of putting the guide pin into the original holes, we made them to fit the secondary exhaust channel. This allowed us to flip the chest over, tap in a couple of dowels on each end, clamp the bottom board and wind bar together with a 90-degree block for square, and mark the position where the wind bar would wind up along the end piece. Doing it this way assured we had the bottom boards properly positioned relative to the exhaust channels. We found we needed to widen a few of the grooves, and only one was widened to the point where we thought it would be advisable to put a shim back in to fill the gap.

Once the grooves were recut, we checked the positioning of the screw holes. We found that none of the screws in the wind bar would wind up too close to the edge and require re-drilling the end piece. A stroke of good fortune, that.

Having worked all that out, we drilled and mounted the wind bars. So far, so good. The chest was a near-perfect rectangle, with the difference between the two diagonals less than 1/16 inch.

Once the wind bars were in place, we found that the position of the notch for the half-lap joint on two of the wind bars didn't line up with the mating notch on the cross brace. They were off by nearly a quarter-inch.

We inlaid a block to fill the existing notch in the wind bars, and after the glue was set we trimmed it down flush using a router with a flush-trimming bit and a couple of guide pieces. We then marked the required position of the notch.

The table saw in the mill room has a wide extension on the table, so it was an easy matter to install a tall extended fence on the miter gauge. We clamped the wind bar to the extended fence and, using a dado cutter, we cut a new notch.

Next, we needed to fit the bottom boards. What we did was install the boards for the outside ranks first, since we would have one side attached to its own chest and, therefore, the location of the inserts would match between the bottom board and the chest—on one side. We began with the exhaust channel side, since that's the more critical side for alignment.

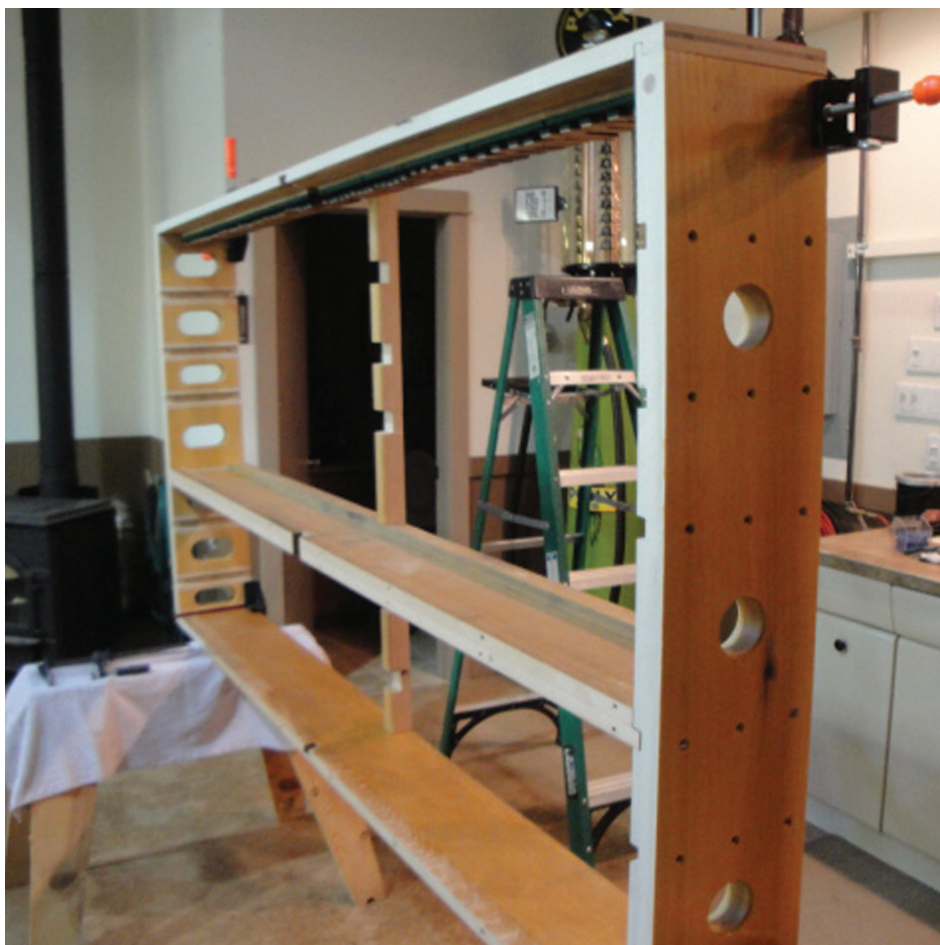
With the first side in position, we could mark the desired position for the second side's threaded inserts. Nearly every one needed some sort of adjustment. If the position was off a small amount, less than 1/8", we simply enlarged the hole on the bottom board. Any more than that, and we doweled and re-drilled the hole. Of course, if the hole had been previously marked to be re-drilled, which was the case for several, we did re-drill the insert hole rather than enlarge the bottom board hole.

We did the same for the locating pins. Since the locating pins had been taken off with the saw when we trimmed the bottoms of the wind bars, we had already doweled the holes. All we needed to do was mark and locate the proper drill point and install new pins.

Once the bottom boards were properly fitted we removed them and drilled the new holes for the inserts. New or old, we epoxied all the inserts in place, assuring they aren't likely to come loose for the duration of our lifetimes.

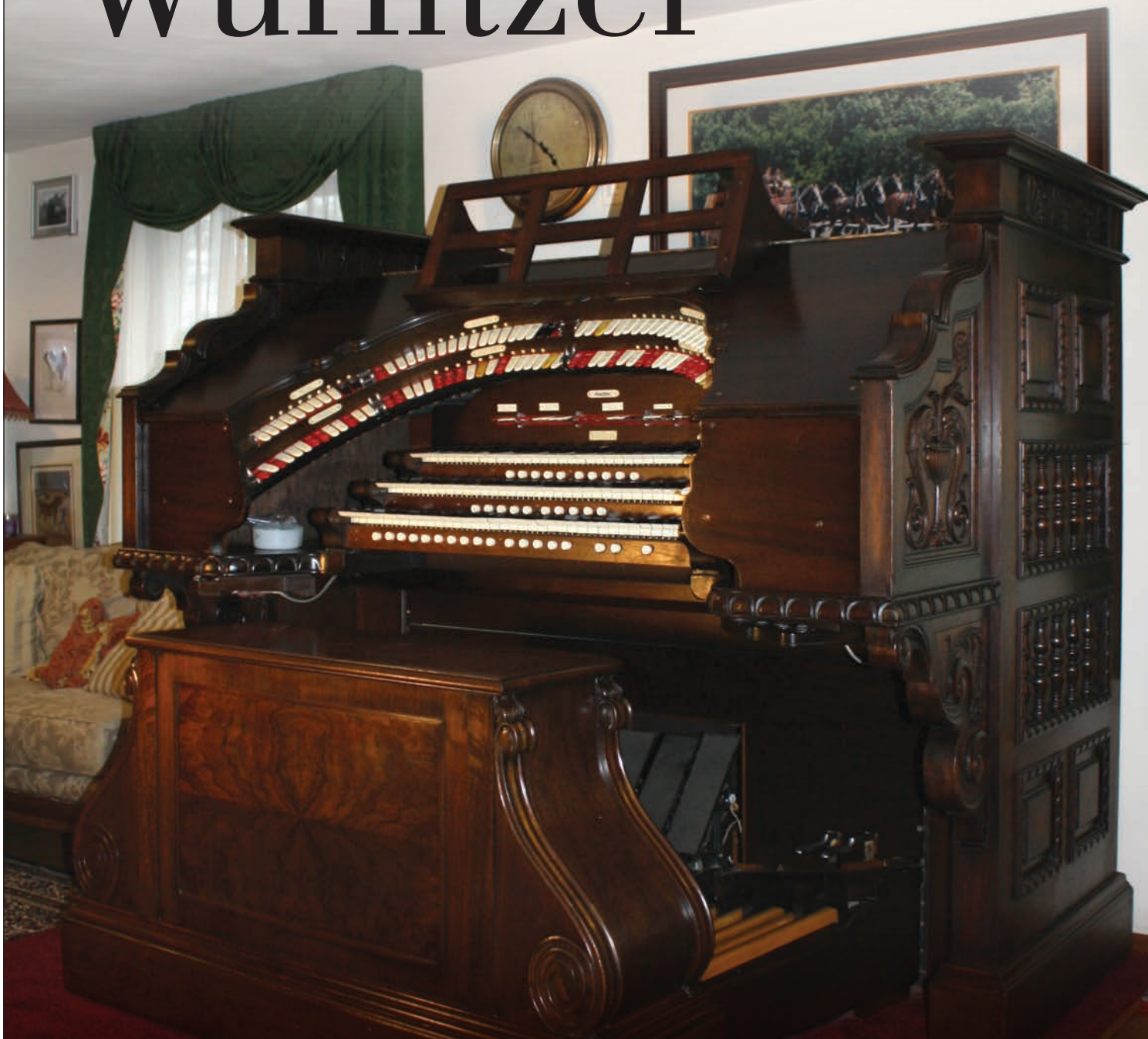
Next, we needed to fit the toe boards. Our procedure was very similar to that for the bottom boards. Once the first toe board was fixed in place using the original holes, we marked for the location of the locating pins and the screws on the opposite side.

(Continued on page 46)



The re-cut half-lap joints were tested for fit before the newly-doweled ends were redrilled. The bottom cross brace on the original seven-rank chest was unusable, so a replica was made

The Niemiec Wurlitzer



In the last issue, we left off the specification and stoplist from the article on the Niemiec Wurlitzer, thanks to (ahem...) an editorial error. We apologize for the omission, and present it here, along with a bigger picture of that wonderful console.

The Niemiec Wurlitzer Console (Photo by Ned Niemiec)

Niemiec Wurlitzer

3 Manuals / 14 Ranks
Lakeville, Massachusetts

CHAMBER ANALYSIS

Main Chamber

	Pipes
8 English Horn (Trivo)	61
8 Trumpet (Wette)	61
32 Tuba*	85
16 Open Diapason	85
8 Tibia	85
8 Clarinet	61
8 Oboe Horn	61
8 Kinura	61
8 Salicional	73
4 Voix Celeste	61
8 Vox Humana	61
16 Concert Flute	97
16 Cor Anglais (Austin)	73
8 Dulciana	73

*Bottom octave Austin Contra Bombarde

Percussions

	Notes
Xylophone	37
Glockenspiel (Kilgen)	37
Chrysoglott	49
Chimes	18
Piano	85
Traps and effects	15

Console

3 61-key manuals
1 32-note pedal clavier
2 expression pedals (unused, Main)
Pistons
35 (adjustable from relay)
1 Tremulant Cancel
1 General Cancel
1 Sforzando
Key Cheek Controls
Accompaniment Bass End
Pedal Backbeat
Accomp. Backbeat
Great Bass End
Transposer up, neutral & down
Accompaniment Treble End
Accomp Cancel
Great Treble End
Great Cancel
Solo Treble End
Solo Cancel
Right Swingout Tray
Record / Playback
Record Button
Finish Button
Combination Action
Range Button
Set Button

Left Swingout Tray

Siren
Ships Bell
Chinese Gong
Bird Call
Crash Cymbal
Bass Drum
Auto Horn
Surf
Boat Whistle
Tom-Tom
Train Whistle
Snare Drum

Toe Studs

7 (functions assigned through relay)

Piano Pedals	2
Cymbal Roll/Crash	
Drum Roll/Crash	

Wind Supply

Blower: Spencer 5-hp, 1750 RPM
7 Regulators and 5 Tremulants

Stoptist

Solo

Trumpet (Ten C)	16
Ophicleide	16
Tibia Clausa (Ten C)	16
English Horn	8
Trumpet	8
Tuba Horn	8
Diapason	8
Tibia Clausa	8
Kinura	8
Clarinet	8
Vox Humana	8
Cor Anglais	8
Piccolo	4
Tibia Twelfth	2 2/3
Tibia Piccolo	2
Tibia Tierce	1 3/5
Piano	8
Chrysoglott	
Glockenspiel	
Xylophone	
Cathedral Chimes	
Solo Sub Octave	

Great

English Horn (Ten C)	16
Trumpet (Ten C)	16
Ophicleide	16
Bass	16
Tibia Clausa (Ten C)	16
Vox Humana (Ten C)	16
Contra Viol (Ten C)	16
Bourdon	16
English Horn	8
Trumpet	8

Tuba Horn	8
Diapason	8
Tibia Clausa	8
Kinura	8
Clarinet	8
Oboe Horn	8
Salicional	8
Voix Celeste (Ten C)	8
Flute	8
Vox Humana	8
Cor Anglais	8
Dulciana	8
Tibia Quint	5 1/3
Clarion	4
Octave	4
Piccolo	4
Salicet	4
Octave Celeste	4
Flute	4
Dulcet	4
Tibia Twelfth	2 2/3
Twelfth	2 2/3
Tibia Piccolo	2
Piccolo	2
Tierce	1 3/5
Fife	1
Piano	16
Piano	8
Piano	4

Chrysoglott
Glockenspiel
Xylophone
Cathedral Chimes
Sostenuto
Great Sub Octave
Great Unison Off
Great Octave
Solo to Great

Great Second Touch

English Horn (Ten C)	16
Trumpet (Ten C)	16
English Horn	8
Trumpet	8
Tibia Clausa	8
Glockenspiel	
Solo to Great	
Solo to Great Pizz	

Accompaniment

Trumpet	8
Tuba	8
Diapason	8
Tibia Clausa	8
Blank	
Kinura	8
Clarinet	8
Oboe horn	8
Salicional	8
Voix Celeste (Ten C)	8
Flute	8
Vox Humana	8
Dulciana	8

Octave	4
Piccolo	4
Salicet	4
Octave Celeste	4
Flute	4
Vox Humana	4
Dulcet	4
Twelfth	2 2/3
Piccolo	2
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Maracas	
Triangle	
Chinese Block	
Cymbal	
Sleigh Bells	
Horse Hooves	
Sand Block	
Accomp. Octave	
Solo to Accomp.	

Accompaniment Second Touch

English Horn	8
Trumpet	8
Piano	8
Xylophone	
Cathedral Chimes	
Traps to Second Touch	
Solo to Accomp.	

Pedal

Contra Bombarde	32
Resultant	32
Ophicleide	16
Bass	16
Contra Viol (prepared-for)	16
Bourdon	16
Cor Anglais	16
English Horn	8
Trumpet	8
Tuba	8
Diapason	8
Tibia Clausa	8
Clarinet	8
Cello	8
Flute	8
Flute	4
Piano	16
Piano	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	
Accomp. To Pedal	
Great to Pedal	

Pedal Second Touch

Ophicleide	16
Cathedral Chimes	
Traps to Second Touch	

DOUBLE BILL:

The Story of the Old Town Music Hall in El Segundo, California

AS RELATED IN INTERVIEWS WITH ORGANIST/OWNER BILL FIELD
BY RICK WILD



The Music Hall, as it appears today (Photo by Richard Neidich)

On February 26, 1925 two organs were shipped from the Wurlitzer factory. Opus 1000, a significant milestone by anyone's standards, traveled to snowy Austin, Minnesota, while Wurlitzer Opus 1002 left the factory bound for the sunny shores of Long Beach, California and the Fox West Coast Theatre. 89 years later she still plays weekly for two matinees and two evening shows that feature a short concert, a sing-along, a silent comedy, and a full-length silent or sound classic film. What follows is the story of this amazing instrument and its owner, Bill Field of the Old Town Music Hall in El Segundo, California.

In 1958 the organ world was booming. George Wright recordings on the 5-manual Richard Vaughn instrument were eagerly purchased by Americans ready to put their newly purchased hi-fi systems to the test. The Hammond organ was a status symbol in many middle class homes. Organ clubs, sponsored by local dealerships, sprang up around the United States. And, also in this year, in Los Angeles, the Fox Theatre chain decided to offer for sale its remaining instruments.



The Music Hall, as it looked in the 1960s (Bill Field Collection)

DOUBLE BILL:

The Story of the Old Town Music Hall in El Segundo, California

Partners and organists Bill Field and Bill Coffman (“The Two Bills”) decided to get the best one of the lot. For \$2,000 (\$16,000 in today’s dollars), they purchased an intact 3-manual 11-rank Style 235 with piano from the Fox organization. The Fox West Coast theatre, the largest in Long Beach with a seating capacity of 2,038, was designed by noted architects Meyer and Holler, who were better known for their work as designers of Grauman’s Chinese Theatre and the Egyptian Theatre in Hollywood.

Bill Field described the organ as being in “pristine” condition, mostly due to the fact that it was a proscenium installation. The organ chamber was located 80 feet above the main floor of the theatre, and was accessible by a single ladder. Bill Coffman, who at the time was playing Hammond in a bar in Wilmington, California, had many patrons and friends from the Matson Shipping yards in the Port of Los Angeles. With block, tackle and volunteer dock

workers, every part of Opus 1002 was lowered the 8-story distance out the front of the chambers. The two largest chests, a four- and a seven-rank, had all their parts removed (even the bottom boards) for the descent. One of the original installers of the LA Paramount organ, Buster Rosser, was among the helpers. Buster brought the air of authenticity as he had been employed by Wurlitzer in the 1920s.

The console and piano weren’t in the theatre. They were located some 30 miles away in downtown Los Angeles amidst the Byzantine splendor of St. Sophia’s Greek Orthodox Cathedral. The Wurlitzer upright piano was found in the choir loft, while the original 3-manual console, now uninstalled from the church, had been removed to a storage area. The story goes like this: the console had served as a secondary chancel console for the cathedral’s main instrument, a three-manual Wurlitzer located in the balcony choir loft. It seems that parish children had played once too often during

services on the easily accessible pedals of the second console while the stops were registered and on from the main console! Hence, the removal to storage.

The now-reunited organ was installed in one-half of a building owned by Bill Field’s great aunt in downtown Los Angeles. 60 folding chairs were set up, and concerts were played for friends and for theatre organ aficionados. The other half of the building



Bill Coffman (Bill Field Collection)



Installing the organ in the theatre
(Bill Field Collection)



Bill Field (L) and Bill Coffman (R) in the
chamber (Bill Field Collection)



Bill Field at the console (Date unknown)
(Bill Field Collection)

housed a woodcarving shop, so local wags christened Opus 1002 the “Woodcarver Wurlitzer.”

As a youngster, Bill Field would go with his grandmother three to four times a week to hear concerts in Los Angeles’ Barker Brothers Department store. Barker Brothers was the local representative for the Welte Organ Company, and they had three instruments in the large downtown store, a 3-manual 11-rank theatre organ on the 11th floor, a 2-manual in the mezzanine, and the large 4-manual, 65-rank main instrument. Harry Q. Mills was the staff organist. Dick Simonton eventually acquired the four-manual Welte for the upstairs in his Toluca Lake home, in contrast to his famous Bijou Theatre Wurlitzer downstairs.

With a friend, Bill began to take the streetcars to the downtown Los Angeles organ salesrooms. The store owners were thrilled when mere kids would show the potential customers how easy it was to play the organ. Of course the two boys just wanted a chance to try out all the organs they could. Bill and friend rotated their organ playing trips between Burkell-Richardson, the Wurlitzer electric organ dealer, and the Hammond dealerships. While the owners were grateful, the salesmen weren’t. It seems that the arrangement for which salesman got the next customer was based on who came out of the elevator. Whenever the boys arrived, that particular salesman had just lost a sale and had to go to the back of the salesman line.

There were many organ clubs in Los Angeles at the time. Bill joined up with the Wurlitzer Organ Guild and visited home installations where friends of the organ shared potlucks and music. When it came time for Bill’s family to host—Bill was in his early teens—he scandalized the

group by playing his HAMMOND of all things! He had received this instrument when he graduated from eighth grade. He remembers Ed and Vivian Benedict, real theatre organists from the old days, now retired, coming to the Organ Guild meetings and supporting him.

Bill played at his church every Sunday. He talked his priest into giving up their old reed organ and installing a 7-rank pipe organ. The resident organist, decades long at her post, was scared to death of the new pipe organ and resigned her position. The church was a room where you could “drop a bucket of nails” and it would sound wonderful, according to Field.

Bill Field started out his musical life taking piano lessons like many others. In the early 1950s radio programs abounded, and one in particular caught Bill’s interest. This show taught one how to play by ear. Bill listened and learned. He quit his traditional music-reading based lessons, and found a studio that promised to teach him how to play by ear. His teacher was impressed enough by Bill’s ability to hear and to discern music that she suggested he accompany her to hear an organist playing a Hammond in a local establishment. The teacher wanted to use Bill’s talents to figure out what was different about this man’s style from all the other organists she had been hearing.

It didn’t take Field long to figure out what was going on. Most organists at the time played in a style espoused by noted Hammondist Porter Heaps and others—palm glissandos for example. However, this organist, one Bill Coffman, executed his runs and rolls in the style of his teacher, Jesse Crawford. Crawford’s trademark fillers were the specialty of pipe organists, not Hammond players, as Bill Field

explained to his teacher. Quickly forming a bond, the two Bills were inseparable until Bill Coffman’s death in 2001.

About this time, Bill Field began volunteering to play for matinees at the Los Angeles Theatre, in downtown Los Angeles. It featured a 2-manual, 10-rank Wurlitzer. Bill Coffman became excited about this instrument too, and before long they were traveling back and forth to the theatre in Coffman’s jet black ’57 Thunderbird. Field recalls learning to drive in that new T-Bird on the recently built Harbor Freeway at two in the morning, returning from visits to the theatre. It was in that same T-Bird that the two went and checked out the instruments newly listed for sale from the Fox theatre chain.

As many teenagers did in the ’50s, Bill Field enjoyed skating. There was a roller rink in South Gate, California that he frequented not only to skate at, but mostly to listen to the 2-manual, 4-rank Robert-Morton (Tibia, Diapason, Kinura, and Post Horn). Bill says of the organ, “It was a real bomb. It was wonderful!” One of the skaters convinced the owner to replace the pipes with a more modern B-3. Bill and Bill purchased the Morton and added the Post Horn to Opus 1002. They also were able to double their toy counter, glockenspiels and xylophones.

The “Woodcarver Wurlitzer” continued to grow. Some regulators, tremes, and chests were salvaged from the Circle Theatre nine-rank Wurlitzer in Los Angeles. The two Bills decided to relocate their instrument and began looking for a suitable theatre, which was found in the old State Theatre in El Segundo. The State Theatre opened on April 1, 1921. It had a piano during the silent era. The theatre was in terrible



Interior of Old Town Music Hall (Bill Field Collection)



Interior of Old Town Music Hall (Bill Field Collection)

shape, “ripped to pieces,” but it would do for this labor of love.

Bill Brown, of Organ Stop Pizza fame, had purchased the four-manual Wurlitzer console from what was originally the Metropolitan Theatre in Los Angeles, later to become the Los Angeles Paramount Theatre. He had already moved it to Phoenix, when the five-manual console from the Richard Vaughn organ became available. This was the instrument on which George Wright did his seminal organ recordings. The original console controlled a 32-rank instrument, so there were plenty of stopkeys to go around. For \$1,900 Field and Coffman had a new used console. The original Opus 1002 console was sold to Rob Reichart.

The badly needed renovation of the State Theatre proceeded in a deliberate fashion. Plenty of height helped out the three 11-foot-wide and shallow organ chambers. Girders were built to elevate the chests, and regulators were placed off the floor so everything was accessible from a standing position. The organ had now grown to about 23 ranks.

In an earlier organ gig in the country of Panama, Bill Coffman played a Wurlitzer at the Hilton Hotel. The organ was installed “under glass” and the patrons could enjoy watching the tuned percussions, toy counter, and traps by means of fluorescent paint and black lights. This technique was followed in the reinstallation in the now newly named Old Town Music Hall, and being able to see as well as hear the percussions is a favorite of many theatergoers.

Later on came three more ranks (a reedless Estey Tuba Mirabilis, a Dulciana and Celeste), some percussions (Wurlitzer Master Xylophone, Robert-Morton Glockenspiel) and a set of English

Handbells. A very large exposed Chinese Gong adds a bit of Oriental mystery and fun. The console was stripped of its gesso and gold paint, and is currently stained mahogany. Bill Field did the work himself. A new velvet cover was added and this is the same cover that one sees on the front of the “Pioneers of the Theatre Organ” CD.

Bill Field began subbing for the organist at the South Gate Roller Rink on the Hammond B-3. Then the regular organist died, and Bill was called to work at the rink full time. He played six nights a week from 8-11pm and 8-12:30am on Saturday. He did this for the next nine years.

Most likely you have seen a Zamboni ice resurfacing machine at work, whether in the Olympics, or in your local ice skating arena. Here is where Zamboni meets the theatre pipe organ, meets Bill Field. One day Bill’s teacher called him and told him “Congratulations. I hear you are the new organist at Iceland.” Of course, Bill had heard nothing about this, and this turned out to be another case of a dead organist. Truman Welch, organist and manager at Iceland in Paramount, California had played the 3-manual, 19-rank Wurlitzer and Hammond at the famous skating rink. Both consoles were on a turntable in the 20,000 square foot facility. Sonie Henie skated at Iceland.

Did I mention that the Zamboni brothers, icemen turned refrigeration specialists, turned rink operators when iceboxes went out of style, owned the rink? Frank Zamboni worked for years to provide a solution to the problem of scratched, roughened, uneven ice. After years of work and tinkering, he received his patent for an ice resurfer in 1953. The machines are still made a few blocks away from the rink, and yes, the Wurlitzer is still playing at Iceland. Bill

played during the late ’60s when teenagers wanted rock music to skate to, and more than once he was cussed at and flipped off while he pushed the Wurlitzer to its limits in order to clear the rink of the counterculture element.

Field was now working three jobs—he was organist at Iceland (a “dream job,” Sunday through Thursday only, with another organist playing on Friday and Saturday nights), he had the Old Town Music Hall business, and he was on staff at the Nethercutt Museum, where he helped maintain instruments and played in the afternoon for J.B. Nethercutt of Merle Norman cosmetics fame. Mr. Nethercutt would often nap during these musicales, and when Bill came to the end of his piece, J.B. would say “Well, I heard every note you played.” To which Bill thought, “and I heard every note you made—[snoring].” Bill also worked for Ken Simpson Pipe Organs in Los Angeles during this time.

If your local theatre pipe organ is controlled by a computer software system, then you owe a debt of gratitude to the Old Town Music Hall. Back in the day, the Wurlitzer “nerve center” (relay) was a large, complex and cumbersome device built of wind, wire, and wood where the multitudinous connections were made that enabled the organ to play. Today, the antiquated 1920s technology has been replaced in many large theatre pipe organs by a computer software system. Dick Wilcox, inventor, computer specialist, and friend of the theatre organ, devised a system where a computer would control the electrical switching demands of the pipe instrument. He contacted the two Bills and asked if he could prototype his new design on the Music Hall instrument. The computer was installed alongside the



The Bosendorfer grand and the Old Town Music Hall Wurlitzer console
(Bill Field Collection)

The Old Town Console (Photo by Peter Beames)

antique Wurlitzer relay and both systems ran simultaneously until the bugs were worked out. This prototype became the first installation of what is now known as the Uniflex Relay System.

If you ever have the opportunity to take in a show at the Music Hall, the format begins before you enter the theatre. Patrons are brought into the lobby by the sounds of ragtime piano, ably played by volunteer John Reed-Torres. At the appointed hour, Bill Field, now using a motorized scooter as a result of two separate leg accidents, comes down the side aisle and takes his seat at the Mighty Wurlitzer. He offers a few words of introduction, and jumps into a theatre organ mini-concert. The selections are chosen from his memorized repertoire of over 3,000 pieces—spanning the entirety of the 20th century. “That’s what happens when you play every night,” says Bill of his gigantic repertoire. If the feature film was made in 1925, he will select songs that were current and popular in that year for his concert. If the feature is a musical,

Field will select songs from the show and concertize on the themes.

After the mini-concert, a sing-along follows. Old Town Music Hall has a collection of vintage sing-along slides, including some antique glass slides. Next comes a short silent comedy, which provides the perfect opportunity to show off the toy counter and the glow-in-the-dark tuned percussions. We are now about 45 minutes into the show, and it is time for a visit to the snack bar before the main feature begins.

The sale and consumption of macaroons is a long standing tradition at the Music Hall. Every visitor knows about these, and they have been a staple for decades. Goey, gigantic, wonderful, tasty, wrapped in brown paper, can one say enough? Originally made by a corpulent Grandma, they now come from a Cuban bakery in Glendale. Patrons come especially to have these delectable treats, and sad indeed is the theatergoer that is late to the concession stand! Four dozen are consumed each week. Bill Coffman said it all when he would

proclaim from the organ bench: “They are not only good for you; they look good on you, too!”

In its 45-year history, one of the legacies of the Old Town Music Hall has been its outreach to the theatre organ world. A list of organists who have attended the Music Hall and relived the glory days of the silent film reads like a Who’s Who of first and second generation theatre organists: Lloyd Del Castillo, Gaylord Carter, Milton Charles, Ann Leaf, Eddie Dunstetter, Rex Koury, Johnny Duffy, Larry Vannucci, Tom Hazleton (along with Richard Purvis, an avid Wurlitzer fan, in the audience), Buck Taylor, Buddy Nolan, Bob Mitchell, and George Wright. Pianists who have enjoyed the 92-key (!) nine-foot Bosendorfer Model 225 have included Eubie Blake, Johnny Guarneri and Lincoln Mayorga.

One of the biggest draws ever at Old Town Music Hall was the iconic Korla Pandit. Pandit, who never spoke on camera during his locally broadcast television show, had fans lined up around the block



The console and the unenclosed “goodies,” complete with fluorescent paint (Photo by Richard Neidich)

for admission. Extra shows had to be added for the crowd wanting to be in the presence of the legendary organist.

At the height of the theatre organ renaissance, Old Town Music Hall was sending out quarterly mailings to over 16,000 people. Current high postal rates have pared the list to an annual mailing of 10,000. Contemporary media and more volunteers help “get the word out,” as Bill Field is fond of saying. You can connect with Old Town Music Hall through its website, www.oldtownmusic hall.org, or on Facebook, Twitter, YouTube and Yelp.

Modern day concert organists who perform on the Wurlitzer include Ron Rhode, Jelani Eddington and Tony Wilson. But, to this day, Bill Field is the only organist who plays for the silents. When Bill was asked about retiring he replies, “I’m not gonna quit. What would I do?” Indeed a great answer. When asked about what his legacy would be, he replied “that’s a hard question.” The answer can be found in the many glowing reviews of the

Music Hall experience on the Internet. It is a trip back in time, a treasured cultural landmark, and an inspiration to many. He has reached the younger generation in a way that few organists have been able to do. A typical comment from the web goes like this: “Where else can you take a date to a movie, a concert, and a sing-along, for only 20 bucks?” And, I must add, make that \$25 if you want macaroons. The mighty sounds of Wurlitzer Opus 1002 continue to sing and charm their siren song with Bill Field masterfully executing the great art of the theatre pipe organ. Like another legendary theatre and silent film organist, Rosa Rio, I hope he makes it to 107.

Tax deductible donations are welcome to ensure the future of the Old Town Music Hall, a 501(c)(3) non-profit organization. Please visit www.oldtownmusic hall.org for more information. Old Town Music Hall is located just minutes from Los Angeles International Airport.

About the author: Rick Wild grew up in Culver City, California, the home of MGM, RKO, Selznick, Desilu and Hal Roach Studios. He is an organist, pipe organ builder and music teacher in Albuquerque, New Mexico. His latest passion is accompanying silent pictures. Although new to ATOS, he has served as District Convener for New Mexico for the AGO for many years, and has both the AAGO and ChM certificates from the Guild. He apprenticed with Abbott and Sieker Organbuilders of Los Angeles.



Tony Wilson played to a packed house during the 2012 national convention (Photo by Richard Neidich)

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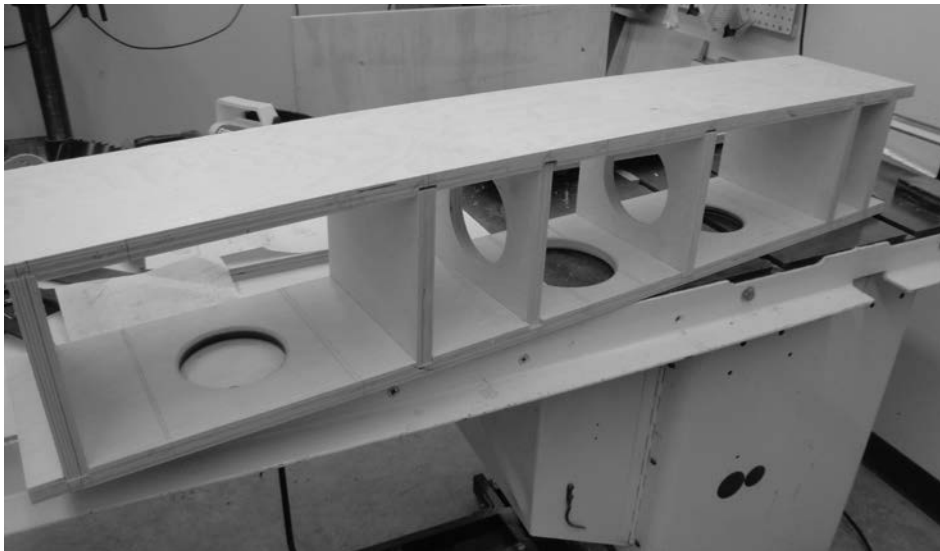
We continued in this fashion until we had done all the ranks, and in the process found that we needed to trim down a couple of the toe boards. This required removing the pallets, springs, and spring rail in order to remove the bolts which hold the spring rail in place so we'd have a flat surface to run through the saw. A slim strip, barely the thickness of the saw blade, was all it took.

Early on in the process, we veneered the sides of the chest, since they had enough scars and scrapes to make veneering more practical than trying to fill and match the color. It wasn't likely we'd achieve a close enough match to make the chest look like it "belonged" with the rest of the stuff in that chamber, so veneer was the order of the day.

We built a new manifold for the inlet end from $\frac{3}{4}$ " Baltic Birch plywood. With the Tibia being on its own regulator and the rank being dead center in the chest, we put a four-inch ABS line through the Tibia plenum to connect the ranks on either side of the Tibia (two strings and a flute) so they could be winded together.

As you can see from the pictures, the chest came out looking pretty good, all things considered. The bottom boards still need to be finished and populated (they'd be done, except Yours Truly did the bottom boards from the other seven-rank chest first by mistake...).

Once that's done, we'll be ready to put air on the chest and, with any luck at all, admire our handiwork!



As this picture shows, we applied leather strips at the juncture between each wind bar and the end piece to ensure that no tremulant bleed-through would occur. (This picture shows one being applied to the other seven-rank chest.)

A new manifold was made; the two strings and the Concert Flute are winded together, with the Tibia in between. Notice the provision for getting the wind past the Tibia to the string celeste. All ranks are fed from the bottom

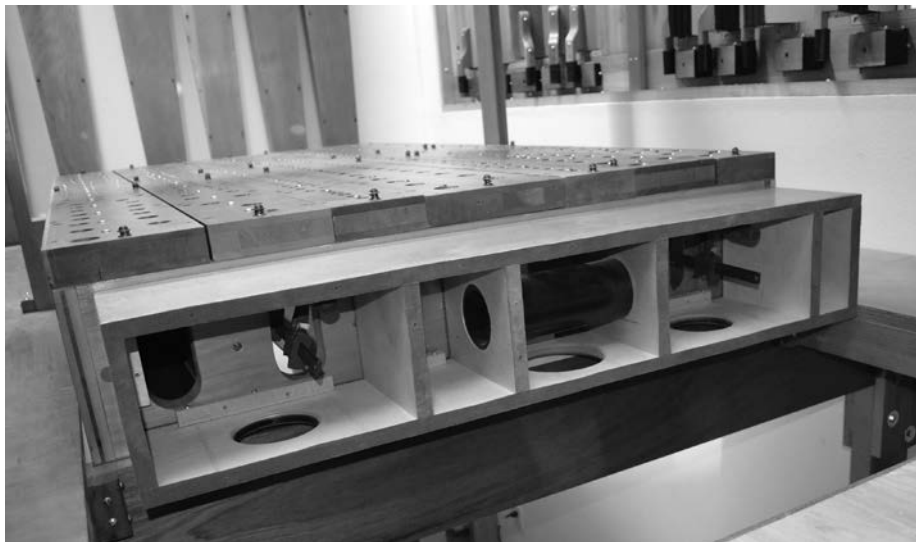
As you might remember from previous articles, this organ will have three consoles. The four-manual console is the slave console from the St. Louis Fox. A Fox Special slave console was built on a Publix shell, with a few differences:

- No partial stop rails;
- No active stops—what you see is decorative only;
- Second touch on Accompaniment only, not on Great or Bombarde;
- No piano pedals or toe studs; and
- A single swell pedal—no crescendo.

A new specification for the four-manual console was drawn up and the console sent down to Ken Crome in Reno for a few modifications. Ken added second touch to Great, made new stoprails for the horseshoe, made partial stop rails, added five piano pedals on the right side, a double row of toe studs on the left side, two swing-out trays, enlarged the kneeboard opening to accommodate three expression pedals plus a crescendo, made new piston rails and installed 20 pistons per manual, plus a few keycheek buttons, and made a new backrail to accommodate the expanded specification. Remember, this organ is greater than half again as large as a Publix 1, so fitting everything in without too many compromises is somewhat of a challenge.

Carlton Smith has the original front plates to reproduce the appliquéés, and the new front plates on which to apply them after the molds are made.

At this writing, the console has been primed in preparation for refinishing. The final décor scheme hasn't been settled upon yet, but we have no doubt it will be a thing of beauty.



The finished manifold clamped in place during test fitting on the chest

The finished product in place in the chamber

Fanfare

Richmond's Altria Theatre



A WHOLE ORCHESTRA AT HIS FINGER TIPS. Harold Warner, Jr., seated at the console of the concert organ in the Richmond, Va., civic center. This famous organ, dusty and mute for many years, was about to be dismantled until it was restored by Mr. Warner, a telephone company craftsman.

The Once Proud Pipe Organ That Played Again

For ten long years, the great organ had stood mute. Time and dust had robbed it of its song.

Now it looked as if it would never play again. For the cost of restoring it was \$30,000, and that was more than the city's auditorium could afford.

But before it could be dismantled, Harold Warner, Jr., offered his services. He was a central office repairman for the Bell Telephone Company in Richmond, Va., and a fine

amateur musician. He loved organ music and he had repaired and maintained several other fine instruments. The city gladly gave him permission to work on the big organ.

It took most of his spare time for two years. Thirteen hundred and eighty-four pipes had to be cleaned. Hundreds of small parts had to be checked and polished; thousands of electrical connections tightened.

It was a big job but he got it done. The cost to the city? Just \$32.50 for small parts.

You can imagine the thrill when he seated himself at the organ and its mighty voice was heard again. In recognition of his work, the Mayor of Richmond, Dr. Edward E. Haddock, presented him with the Sertoma Club's Service to Mankind Award.

Harold Warner, Jr., is just one of many thousands of telephone people who give their own time and talents to helping the communities in which they live. In all things, on and off the job, they aim to be good citizens.

BELL TELEPHONE SYSTEM Local to serve the community. NATIONWIDE to serve the nation.



From time to time, news comes to us from unexpected sources. Such was the case with this issue's Fanfare piece. Charles Hague of Richmond, Virginia, let us know of some activity surrounding the organ at Richmond's Altria Theatre.

Formerly the Mosque Theatre (and, most recently, the Landmark) and home to an original Wurlitzer 260 Special, the Altria is undergoing a \$60-million restoration, and the console has been removed to storage during the restoration. At least one member of the board of CenterStage Foundation, the group which oversees the operation of the theatre for the city, has committed to returning the organ to regular use. However, the restoration project does not contain any funds designated for the organ.

A campaign is now underway to raise awareness of the organ, in the hope that as awareness grows, it will help the effort to secure funding for the rebuilding.

Enter Harold Warner, who was born in 1914 and passed away in 1961.

Warner was a driving force behind the salvation of the organ in 1950. He and a group of volunteers restored the organ at virtually no cost to the City of Richmond, owners of the theatre, and brought it to prominence on the national stage. It continued in frequent use until fairly recently.

Since Warner was born 100 years ago, a good starting point seemed to be to find a way to tell his story, especially as it relates to the Mosque / Landmark / Altria organ. John M. O'Bannon III, member of the House of Delegates to the Virginia General Assembly from the 73rd District, introduced a resolution commemorating the 100th anniversary of the birth of Harold Leslie Warner, Jr. The text of the resolution is reproduced here and describes Warner's activities and efforts throughout his short 46-year life.

We'll watch the progress of this project with great interest, and look forward to the day when the Mosque / Landmark / Altria Wurlitzer once again fills the theatre.

HOUSE JOINT RESOLUTION NO. 395

Offered February 27, 2014

Commemorating the 100th anniversary of the birth of Harold Leslie Warner, Jr.

Patron-- O'Bannon

WHEREAS, Harold Leslie Warner, Jr., was born on April 9, 1914, in Texas, and moved to Richmond in 1921; he graduated from Thomas Jefferson High School and was the school's first drum major; and

WHEREAS, at the age of 11, Harold Warner suffered partial paralysis and began playing the organ as a means to help strengthen his left arm; he was a natural musician who played by ear with no technical training; and

WHEREAS, in 1932, at the age of 18, Harold Warner restored the historic Trinity Methodist Church organ, built in 1839 by Henry Erben, one of the most eminent American organ builders of the 19th century; at the time, the Trinity Methodist Church organ was the oldest in Richmond and one of the oldest organs in the country; and

WHEREAS, Trinity Methodist Church acquired the organ in 1861, shortly after the church was built in 1860 at 20th and Broad Streets, and Harold Warner was organist of Trinity Methodist Church from 1933 to 1935; Trinity Methodist Church relocated to Forest Avenue in Henrico County in 1945; and

WHEREAS, in 1950, the Wurlitzer pipe organ in the Landmark Theatre (formerly known as the Mosque and also the Richmond Civic Center) was to be junked when the City of Richmond was unable to fund the estimated \$30,000 needed to recondition the instrument after years of neglect; Harold Warner volunteered his services to save the organ; and

WHEREAS, Harold Warner and other volunteers, notably William Spencer Jones, spent nearly two years of their own time repairing and refurbishing the organ; the city was billed just \$32.50 for parts; and

WHEREAS, after Harold Warner completed repairs to the organ, the magnificent instrument was widely heard over nationally broadcast concerts and through recordings by international and local artists, including Reginald Foort of the British Broadcasting System and Richmond's own Eddie Weaver; these broadcasts and recordings brought fame to the City of Richmond and the Commonwealth; and

WHEREAS, Harold Warner was presented the Sertoma Club Award for Service to Mankind in April 1954 by the Mayor of Richmond, Dr. Edward E. Haddock, in recognition of his work to restore the organ; and

WHEREAS, Harold Warner was a valued Bell Telephone employee for over 26 years; in November 1953, Harold Warner played during the Bell Telephone Company presentation of the 50 millionth telephone to President Dwight D. Eisenhower; and

WHEREAS, on March 15, 1954, Harold Warner was featured performing on the mighty pipe organ during a live broadcast of the Bell Telephone Hour radio show, heard coast to coast in the United States; and

WHEREAS, the Bell Telephone Company featured Harold Warner in a full-page advertisement that was published in many national magazines during the 1950s, recognizing him as one of the company's outstanding employees who gave of his own time and talents to help his community; and

WHEREAS, Harold Warner entertained thousands of Virginians as the organist of the Byrd Theatre from 1958 to 1961; and

WHEREAS, Harold Warner was an active member of the Association of Theatre Organ Enthusiasts (sic), now known as the American Theatre Organ Society; he worked tirelessly to arrange the June 1961 national meeting of the group in Richmond; this was the first national meeting of the organization to be held on the East Coast and attracted a record attendance of over 400 members from across the country; and

WHEREAS, Harold Warner passed away on February 14, 1961; he brought great honor to the Commonwealth through his craftsmanship, talent, dedication, and community service; now, therefore, be it

RESOLVED by the House of Delegates, the Senate concurring, That the General Assembly hereby commemorate the 100th anniversary of the birth of Harold Leslie Warner, Jr.; and, be it

RESOLVED FURTHER, That the Clerk of the House of Delegates prepare a copy of this resolution for presentation to the American Theatre Organ Society as an expression of the General Assembly's gratitude to the organization for its dedication to the preservation of historic theatre organs.

Chapter News

ALABAMA

Birmingham—The Alabama Theatre and Alabama chapter celebrated an exciting Christmas season with screenings of Christmas films at the theatre, several of which sold out the vast auditorium. As always, the Mighty Wurlitzer was a premiere feature of the Alabama Theatre experience and thrilled thousands over the weeks of the film screenings.

The New Year was hardly past when the chapter was back at the theatre for an early January program by one of the South's favorite artists, Dolton McAlpin from Mississippi. Dolton is well-known for his phenomenal artistry in extracting every possible resource out of the smaller instruments scattered around the Deep South. When the limitless resources of Big Bertha are placed at his disposal, it is an exciting and wonderful experience, and so it was that Sunday afternoon.

April 27 will be a very special day, when the Alabama chapter will present the delightful Donna Parker in a full program at the keyboards of the Wurlitzer.

—Larry Davis

Gary Jones, President

205-942-5611, smg4music@me.com



Dolton McAlpin at the Alabama Theatre
(Photo by Larry Davis)

ATLANTA

Atlanta—Atlanta and environs experienced record-breaking low temperatures in the first weeks of the new year, but the activity of the Atlanta chapter was sizzling hot as always. Chapter members continued making progress on the chapter's Page Organ in Stone Mountain, and chapter organists continued to entertain at the Strand Theatre in Marietta.

2014's first program took place at the Allen Organ Studios of Atlanta, courtesy of Jeff Ayers. The event provided an opportunity to showcase the new Allen Classical Organ that has been donated to the Atlanta Symphony Orchestra by chapter members Bob and Elsie McKoon. The Symphony will use the instrument as a touring organ for their

community programs. Chattanooga concert organist Bruce Clark explored the resources of the organ in a diverse program, exhibiting his formidable classical skills.

Not part of the program—because it was continuing a convoluted journey from its former home—was the chapter's newest acquisition: an Allen LL-324Q theatre organ. The instrument, donated to the chapter, is destined for an exciting new public venue in the Atlanta area.

For our February program, the chapter returned to the beautiful home of Pam and Billy Hudson in Mableton. Home to Pam's Allen 311 organ and her grand piano, it was the perfect venue for a special appearance by Larry-Douglas Embury, Organist-in-Residence at Atlanta's Fox Theatre. The consummate entertainer, he played both organ and piano, and duets with himself via recording.

Later in February, the Strand Theatre hosted two special theatre organ events. Young Daniel Mata, recipient of the first-place "Stars of Tomorrow" award from the Fox, appeared in concert at the Strand Theatre with Ken Double accompanying him on the Allen GW4. The following weekend, Ron Carter served as accompanist, this time for Harold Lloyd in *Safety Last*, presented to a wildly enthusiastic audience.

—Larry Davis

Tim Stephens, President

404-725-1155, tcstephens@gmail.com



Bruce Clark at Allen Organ Studios
(Photo by Elbert Fields)



Larry-Douglas Embury at the Hudson
Residence in February
(Photo by Elbert Fields)

CHICAGO AREA

Chicago, Illinois—In January, CATOE, along with the Arcada Theatre, celebrated the life of longtime member and volunteer Jim Shaffer with an afternoon of music and videos. Performing on the unique Marr & Colton/Geneva organ were Glenn Tallar, Taylor Trimby, and David Rhodes. Each of the organists played music associated with Jim: train songs and music of the '70s. Glenn accompanied the silent comedy *Two Tars*, starring Laurel and Hardy, and Taylor got the audience involved with an old-fashioned community sing. All proceeds from this event will go towards the maintenance of the Marr & Colton/Geneva.

February brought us back to St. John Cantius church in Chicago to hear Carl DeSanti at their 2/7 Wurlitzer. Carl played many favorites, showing off all that the mighty Wurlitzer has to offer. Special guest Kenned MacIver and Carl teamed up to perform three songs from their current CD, *To God be the Glory*, an inspiring collection of classical sacred vocals with pipe organ. The audience really enjoyed the afternoon of music and responded with a well-deserved standing ovation.

Unbeknownst to us, Carl had a special encore planned: Brother Andrew from the church stepped up with his trumpet and they performed two wonderful songs for the crowd. They had only a brief run-through the day before, but it sounded like they had been practicing for weeks! It certainly was a great way to end the afternoon.

Several people took turns at open console after the performance and we all enjoyed treats and socializing with fellow CATOE members and those from the church who were in attendance.

—Taylor Trimby

David Rhodes, President

630-687-0380, DVRhodes85@gmail.com



Carl DeSanti and Kenned MacIver
(Photo by Taylor Trimby)

CENTRAL INDIANA

Indianapolis, Indiana—It's still cold outside, but I promise, it will be warmer for the convention here in July! Have you registered yet? We have been busy here at CIC planning and prepping for what we intend to be one of the best conventions ATOS has ever offered.

With two new organs debuting at the convention as well as some new-on-the-scene artists, combined with the best hotel rate going right in the heart of downtown Indianapolis, and the fact we are centrally located, this convention is sure to please! Did I mention there will be Wi-Fi available on the buses?

Aside from preparing for the convention we still have our monthly socials. In January Tim Needler was gracious enough to host a social at his wonderful home where Mark Herman and Michael Davis played a duo performance using the Conn organ and Mason & Hamlin and Steinway pianos. It was a great performance that several new members were treated to. I think they just might stick around! In February we welcomed Juan Cardona Jr. and his parents to Manual High School where he played a wonderfully varied and balanced program consisting of some light classics as well as a few modern pieces throughout.

See you at the convention!

—Justin Nimmo

Tim Needler, President
tneedler@needlersales.com

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—January has, for several years, been the time for EMCATOS' traditional annual Young Organist Concert, sponsored by member Charlie Briggs. This year's concert featured Justin Stahl, who is well on his way as an ATOS organist, and a couple of generations ahead of some of us.

Beginning his traditional piano study at age five and graduating from Marian University with a Bachelor's degree in piano performance, Justin not only has added

organ performance to his talent, but has also held roles as choral accompanist, church music director, community theatre musician, member of the Indiana Army National Guard Band, participant in the Indianapolis Symphony Orchestra Yuletide Celebration, house organist of the Warren Performing Arts Center, AND organist on the 3/24 Wurlitzer at the Hilbert Circle Theatre. Such broad experience translated well to his concert repertoire. Many of his selections were modern pieces, and his arrangements of old familiar numbers were refreshingly unique—all proving the flexibility and timeliness of the Mighty Wurlitzer. His anticipated appearance at the 2014 ATOS convention promises to be interesting and exciting.

Also featured, for one number each, were local young organists Peter Rudewicz and Seamus Gethicker, students who have performed ably at recent EMCATOS social meetings. They carried out their share of the program magnificently.

—Roger Austin

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



Seamus Gethicker, Justin Stahl, Peter Rudewicz, and Charlie Briggs
(Photo by Royal Hoyt)

GARDEN STATE

Little Falls, New Jersey—The year began by featuring two great young talents. Andrew Van Varick, ATOS 2011 Theatre Organ Student of the Year, entertained us at the Trenton War Memoria Möller, which responded beautifully to his nimble hands and feet. His sister, Katie Van Varick, joined him in several duets on cello. Organ and strings together made a particularly lovely combination. Several of his companions from the ATOS Summer Youth Adventure came to support Andrew, driving in from New York and Pennsylvania.

February's business meeting at Rahway Senior Center included open console time on the Rainbow Room 3/10 Wurlitzer. Playing the historic instrument was good reward for the hard work of decision making. Food played

an important role in the day, too, thanks to Thom Madura.

Rahway's First Thursdays continued to include a free theatre organ concert. Bernie Anderson provided lively music on the Rainbow Room Wurlitzer.

At Loews Jersey, Paul Citti, Eric Fahner, Bernie Anderson, and Bob Mайдhof accompanied monthly classic movies. Patrons at the Landmark Loews continue to show their enthusiastic appreciation for the music of the 4/23 Wonder Morton.

Last fall, GSTOS members got the chance for an exclusive tour of The Peragallo Pipe Organ company. Peragallo curates two very well-known organs, St. Patrick's Cathedral and Radio City Music Hall. The Peragallos awed members who saw what exquisite work they do. This opportunity was followed by another rare event, a concert of fabulous music by Jerry Mendelson. Jerry wowed with his amazing skill on the keys and pedals of the Martins' 3/24 Griffith Beach. He was joined by vocalist friends for this incredible day.

Between concerts and meetings, our crews continue to dedicate themselves to restoring various organs including our Brook Arts Center 3/11 Wurlitzer and 3/20 Wurlitzer Opus 2115, the most recent addition to our preservation efforts.

—Catherine Martin, President
973-256-5480, cmartin@cse.edu



Jerry Mendelson talks to the audience from the bench while playing the Martins' 3/24 Griffith Beach (Photo by John Van Varick)

Chapter News



Andrew Van Varick at the console of the Trenton War Memorial Møller
(Photo by John Van Varick)



Our video system allows the audience to see Nigel in full flight, close-up, on the big screen
(Photo by Keith Reeve)

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Our first show of 2014 saw the welcome return of Nigel Ogden, popular concert organist and host of BBC radio 2's *The Organist Entertains*.

Nigel very kindly drove all the way from his home near Blackpool, especially for us, then returned immediately afterwards as he had to play for a church service the following morning. Nigel gave us a super show and there were lots of appreciative comments from the audience as they left the hall. One of our committee commented that Nigel had brought the very best out of the organ and had created for us all a very “happy” evening, just as the legendary Blackpool Tower organist Reginald Dixon always aimed to do!

Our lighting system at Woking helps to lift our shows and transform our leisure centre hall into a place of entertainment. In addition to recently installed lamps to light our wall banners, Nick Ashton and Keith Reeve have now completed a major clean and re-fit of all the lighting equipment, so that we now have a fully working, brighter and more flexible system.

Back in 1978 our chapter launched our Young Theatre Organist of the Year Competition. Since then, many now-well-known names have benefited from the experience. In recent years a lack of entries has forced us to abandon the competition. This year, spearheaded by former winner, organist Michael Wooldridge, we are re-launching the competition using the Cinema Organ Society's Compton organ at Fentham Hall, Hampton in Arden—a venue almost at the centre of the country. We have already received much interest and we look forward to a good competition on Sunday 27th July 2014.

—Peter Collett

Nick Ashton, Chairman
+44 7580 332217,
chairman@atos-london.co.uk



Nigel Ogden during rehearsal
(Photo by Keith Reeve)

LOS ANGELES

Los Angeles, California—On January 27, LATOS hosted an open console session at the Wilshire Ebell Theatre. Members and guests had an exciting opportunity to play the LATOS Barton theatre organ. In attendance were approximately two dozen members and friends. Most came to hear the organ, but those who played ranged in skill levels from hobbyists to professionals. That did not seem to matter as all were there for one central purpose: to enjoy music from this magnificent instrument. Those who tried their hand at the console included Bob Kambeitz, Dr. Roger Leir, Bill Peterson, Esther Pineda, Ty Woodward and the newest member of LATOS, Roger Chausse.

This event was planned to take place mid-day on a weekday. This served to allow access to the theatre at a time when it was not otherwise booked and to facilitate travel over the inner Los Angeles city roadways during non-peak traffic hours. The idea proved to be very popular and will be given serious consideration for future sessions.

During the afternoon several members of the Ebell staff came into the auditorium to hear the organ and become better acquainted with LATOS and its mission of preserving the

theatre organ as an art form. Already, plans are being made for future presentations at this venue, which will include concerts and silent movies.

Our technicians, Ed Burnside and Ken Kukuk, arrived early to make certain the organ was in top playing condition. They remained to watch over things and gave conducted tours of the chambers for the guests and Ebell staff, many of whom had never seen the inner workings of a pipe organ.

In light of this experience another open console session at the Ebell is in the works for next summer.

(Angie Hougen and Steve Asimow contributed to this article.)

—Dorsey Caldwell

Angie Hougen, President

818-667-4785, hougen@sbcglobal.net



Bill Peterson at the Wilshire Ebell open console session
(Photo by Angie Hougen)

MAGNOLIA

Jackson, Mississippi—The Magnolia chapter held its February 2014 meeting at the residence of Bob and Tippy Garner in Jackson, Mississippi. Bob has a fine 13-rank mostly Robert-Morton pipe organ, recently expanded by the addition of a Chickering reproducing grand piano, playable from the organ console.

The artist of the day was the chapter's own Dolton McAlpin of Starkville. The Garner organ is Dolton's “home” organ; he played it during his college years when it was still a 2/6 Morton in its original home, the Paramount Theatre in Baton Rouge, Louisiana. Dolton has served as primary consultant for the expansion of the instrument to its current 3/13 configuration.

Dolton presented members and guests with a delightful musical program. Following Dolton's concert, open console followed with several members and guests providing additional entertainment.

Members of the Magnolia chapter are associated with several instruments in the area, including three original in-theatre

installations: the 3/8 Robert-Morton at the Temple Theatre in Meridian, Mississippi, which is currently playing; a 3/8 Robert-Morton in the Strand Theatre, Hattiesburg, Mississippi, which will soon be playing again after a complete restoration; and the 2/10 Robert-Morton in the Strand Theatre in Shreveport, Louisiana, rebuilt, but unfortunately now unavailable due to theatre restrictions. Other installations include the Garner Robert-Morton, a 2/10 Wurlitzer in Jackson, Louisiana; and a 2/10 Wicks now installed in a church in Ponchatoula, Louisiana.

—Richard Ahlvin
Richard Ahlvin, President
601-636-9110, rahlvin@rahlvin.com



Dolton McAlpin at the Garner Robert-Morton
(Photo courtesy of Magnolia chapter)



Bob Garner, Magnolia chapter's host for February's program (Photo by Jonathan Fox)

NORTH TEXAS

Dallas/Ft. Worth, Texas—A nearly packed house was on hand at the McKinney Performing Arts Center for the North Texas chapter's opening event for the 2014 calendar year. Keeping with the theme for Academy Awards season, the chapter presented the original Oscar-winning film, the 1927 silent classic *Wings*. The event was brilliantly brought to life with the talents of Dallas organist Dr. Bill Hansen, who himself is a former Air Force pilot. From the quietest

love scene to the fury of aerial combat, Bill's combination of World War One-era popular music and original scoring was gently interwoven into a riveting tapestry that provided a masterful tonal accompaniment to the film's wide-ranging themes. The audience, which included many first-time attendees, gave the artist a much deserved standing ovation as the program concluded.

The February 1 audience actually got a bonus. Just to make the evening more authentic to a 1920s movie theater experience, chapter organist Bob Whiteman did a great job providing 20 minutes of walk-in music as the audience was being seated. It too was well received, and certainly got the crowd prepared for the main event.

The chapter concluded a busy month with the election of new officers, and a special performance by chapter member Benjamin Kolodziej who managed to put the 3/18 Wurlitzer through its paces with a mix of everything from Bach to the Beatles. Kolodziej is a member of the organ staff at Southern Methodist University in Dallas. He has also served as a former president of the North Texas chapter of the American Guild of Organists.

—Mike Tarzis
Don Peterson, President
972-422-7757 dpete.tx@verizon.net



Bill Hansen and Bob Whiteman at the Wings performance (Photo by Ken Brown)



The crowd began to assemble early for the evening's performance (Photo by Ken Brown)

ORANGE COUNTY

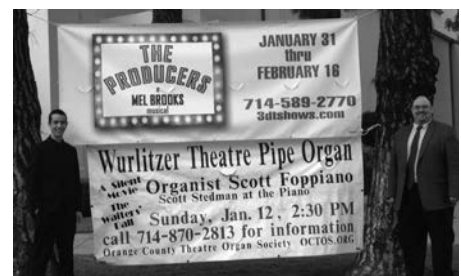
Fullerton, California—The kick-off show for the 2014 season of the Orange County Theatre Organ Society was presented January 12 at Plummer Auditorium in Fullerton, featuring Scott Foppiano. Needless to say, Scott was very happy to exchange the eight-degree temperatures of Kansas City for the comfortable 70 degrees and sunshine of Los Angeles. It only took him a few days to thaw out!

For you who attended the Southern California Convention in 2012, at Scott's concert at Founders Church, he was joined by Scott Stedman, a piano student from Chapman University for the opening show of the convention. With Scott at the Plummer Auditorium Wurlitzer and young Scott at the piano, we were in for an afternoon of wonderful music. From Saint-Saens to Star Wars, and a little down-and-dirty in between, as a tribute to the late Tom Hazleton, the music soared! Thank you, Scott and Scott.

On February 1, Orange County Theatre Organ Society lost one of our founding members. Our dear friend Jack Townsend went to his church Saturday afternoon to prepare his music for Sunday services. While seated at the console, he was summoned to Valhalla. Jack went with his boots—or, in this case, his organ shoes—on.

Way to go Jack, and God speed! We will all miss you.

—Don Near
Ed Bridgeford, President
ebridgeford@sbcglobal.net



Scott Stedman (l) and Scott Foppiano (r) appeared at Plummer Auditorium in January

RIVER CITY

Omaha, Nebraska—RCTOS dedicates programs in the months of January and February to visit and entertain seniors in independent living facilities where organs and pianos are available. This year was no exception, as on January 19 the program was hosted at Elmwood Tower and, on February 16, at the Skyline Retirement Community in Omaha. Vice President Jeanne Sabatka hosts the program with entertainers Gregory Johnson, Greg Owen, Naomi Emmack, Janet

Chapter News

Domeier and Jerry Pawlak. The seniors are very appreciative and enjoy the program laced with classic standards and a *Name That Tune* section. Open console followed the formal program, then RCTOS members gathered at a local restaurant afterwards to continue the afternoon.

RCTOS annual concert at the Rose Theater in Omaha will feature world-renowned organist Jonas Nordwall at the theater's 3/21 mighty Wurlitzer theatre pipe organ with a special appearance by local favorite Johnny Ray Gomez. Visit our website to view the informational flier under the PUBLIC EVENTS tab.

RCTOS has collaborated with Omaha Performing Arts to present a silent movie, *The Phantom of the Opera* with Clark Wilson on October 22, 2014 at the Orpheum Theater in Omaha.

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

—Jerry Pawlak

Bob Markworth, President

402-573-9071, kimballorgan1@msn.com



Janet Domeier, Gregory Johnson, Naomi Emmack, Greg Owen, Jeanne Sabatka, and Jerry Pawlak at Skyline Retirement Community (Photo courtesy of Jerry Pawlak)



Gregory Johnson, Jerry Pawlak, Jeanne Sabatka, and Greg Owen at Elmwood Tower (Photo courtesy of Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—DeLoy Goeglein was the featured musician at the Holiday Hills ballroom for our January club social. He played a variety of old standards on the GW4Q digital organ. He has been a church organist for many years and brought one of his choirs to perform as he accompanied them on the piano.

An audience of a thousand joined us at the Paramount in February for *Pipes and Stripes VIII*. The Flatirons Young Marines Corps performed the color guard ceremony with a full display of armed services flags. Organists Bob Castle and Jim Calm performed individually and with the 101st Army Band of the Colorado National Guard's concert and Dixieland bands.

Visit our web site www.rmcatos.org for lots of photos.

—Jim Calm, President

jimcalm32@yahoo.com



DeLoy Goeglein at the GW4Q (Photo by Bill Kwinn)



Pipes and Stripes VIII (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The Scottish Rite Cathedral in downtown St. Louis had voluminously more than adequate space for the January 19 SLTOS meeting. The meeting was hosted by SLTOS board member Al

Haker, and featured Scottish Rite resident organist Ed Plitt, also an SLTOS member. Ed shared the bench with Wes Kamischke, another SLTOS member, who is one of the technical crew who worked with Al Haker on the organ restoration.

The organ is a Kimball 4/53 (KPO 6763) which was built in 1924 specifically for the cathedral. It has nine divisions, five of which reside behind the grates above the choir loft, and three antiphonal divisions behind the grates above the orchestra loft. The remaining division, the echo division, resides above one of the grates in the ceiling. The organ was recently restored by Al Haker and the SLTOS technical crew, and sounds fabulous! It's wonderful to know this magnificent instrument will continue to be enjoyed for years to come.

SLTOS board member Wallace Dittrich had a very full house for the chapter meeting at his residence on February 16. The meeting was hosted by another board member, Sharon Theurer, who provided lots of yummy snacks, and invited SLTOS member Larry Krupp to be the featured organist. Larry played a varied program of music on Wally's Allen 3/19 George Wright series organ. Larry's favorite type of music to play is Latin style, and he thrilled us by playing three Latin pieces.

Some sad news to report: Gerry Kamishke, wife of Wes Kamischke, passed away Tuesday night February 25. Gerry was a valued member who supported Wes in all he has done for our organization. Our condolences, prayers, and sympathy go out to Wes and his family.

—Gary Broyles

Jim Ryan, President

314-416-0146, jim@sltos.org



Featured organist Ed Plitt, left, with Wes Kamischke at the Scottish Rite Kimball 4/53 in January (Photo by Gary Broyles)



Larry Krupp at Wallace Dittrich's Allen 319 in February (Photo by Gary Broyles)



Silent Movie Night at Fair Oaks; Dave Moreno at the Wurlitzer (Photo by Randy Warwick)



Bill Rowland as Harold Lloyd (Photo by Rudy Geissler)

SIERRA

Sacramento, California—The year started with a co-promoted event, “Silent Movie Night” with the Fair Oaks Parks District, owners of the Community Club house auditorium where resides the chapter’s 3/13 Wurlitzer. Sierra member Dave Moreno, with his blend of well-played movie accompaniment mixed with some “console humor,” brought a very entertaining evening to the near capacity crowd in the approximately 190-seat room.

With the attendance consisting of at least two-thirds non-members, we have been able to reach out to new people with this and the prior three dates in this series, consisting of two movie events per year. And, many of these newbies are actually under age 60! The films this time were all silent comedies, like the outrageous Laurel & Hardy *Finishing Touch* of 1928—which seem to have a universal appeal to all generations that are easier for many in today’s general public to be entertained by compared to the often more-difficult-to-digest silent dramas.

The chapter acknowledges the help of of Fair Oaks Parks staff including Sabrina Bernardo, Nick Davisson and Katy Albers, in organizing and promoting these events.

—Randy Warwick

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

SOONER STATE

Tulsa, Oklahoma—The new year for the Sooner State chapter started with a showing of the silent film *Safety Last* starring Harold Lloyd. Our own talented Bill Rowland accompanied the film on our Robert-Morton, wearing a Harold Lloyd straw-type hat and black horn-rimmed glasses. Before the film, Bill gave a brief history on the making of the movie and provided the music for a sing-along consisting of songs from the era of the 1920s.

The film consists of all types of emotions such as hilarious comedy, tenderness, excitement, and suspense. Bill was exceptional in being able to capture each scene with perfect musical timing. Refreshments of popcorn and lemonade were served to all 280 in attendance of all ages. It was a great time for all.

February is our chapter’s month to honor Gospel music, and this year was no exception. Members and guests look forward to an evening of church music played on our Robert-Morton and Kimball grand piano. Various styles of gospel music are always presented, including country, spirituals, hymns, Southern gospel singing convention, and contemporary.

Our program chairman, Carolyn Craft, started the evening on the organ with a medley of arrangements of standard church hymns. Wayne and Myra Underwood followed with two piano/vocal arrangements, the first being a Bill Gaither song.

We then heard from Wes Eaton, Joyce Hatchett, Bill Rowland, and Phil Judkins with each giving us a variety of different styles in gospel music on the organ.

The evening closed with Ed Bridgman singing a song he wrote, followed by his sister Joyce on piano and Carolyn Craft on organ playing four Southern-style gospel songs.

—Paula Hackler

Phil Gray, President
918-492-2519, phillipgray@earthlink.net



Gospel Music Participants (Photo by Rudy Geissler)

SOUTHERN JERSEY

Franklinville, New Jersey—An enormous project being undertaken here in South Jersey has received very little note: the restoration of the world’s largest pipe organ. In Atlantic City’s Boardwalk Hall is the Midmer-Losh 7/449 which, for years, has had little or no maintenance by its owner (the city). It had fallen into almost complete disuse. The rehabilitation is a monster project that has been undertaken by the Historic Organ Restoration Committee (HORC). Several members of HORC are members of our South Jersey Society. Anyone who has seen the insides of a pipe organ knows that the work requires much painstaking skill and knowledge.

The skill and knowledge of this group has been demonstrated in the restoration of the much smaller organ, a 4/55 Kimball in the ballroom of Boardwalk Hall. The work is complete and the instrument is used for concerts and silent movies.

Although complete rehabilitation is still several years away, sufficient work on the Midmer-Losh organ has been completed to make it usable during the 2013 Miss America Pageant. HORC has engaged Dr. Steven Ball to play, talk, and display the instrument. He plays free concerts at 12:00 noon Monday

Chapter News

through Friday, followed by a chance to meet Dr. Ball and take a free half-hour organ tour.

Also, on the first and third Tuesday of every month there are complete tours of the Hall's organs which include short concerts. An optional donation to benefit the ongoing HOCR work is suggested. For details contact Dr. Ball at sball@accenter.com or 609-348-7499. No reservations are necessary for any of the concerts or tours.

—Fred Oltmann

Joseph Rementer, President
856-694-1471

VALLEY OF THE SUN

Phoenix, Arizona—Our January 18 chapter meeting was held at the First Christian Church Student Center. Chapter president Johnny Sharp enthusiastically invited us to “share your passion” as he outlined chapter goals for 2014. Some of these included increasing membership, updating our website, and changes in the newsletter. The musical portion of the afternoon featured a members’ showcase. Dwight Beacham, John Bittner, and Johnny Sharp played about six songs each.

Chapter member Tim Versluys played the Wurlitzer for a tour group at the Orpheum Theatre on February 13. The visitors were very positive and enthusiastic, and were eager to ask questions of “the organ guy.”

We returned to FCC for our February 15 meeting. Bubbly Ellen Brown was our guest artist for the afternoon. Ellen teaches class piano at Phoenix College, and has been very supportive of our organ restoration there. Since it was right after Valentine’s Day, Ellen said her program would have sort-of a sweetheart theme to it. She played a variety of romantic tunes—some ballads, some more upbeat. She also included a Valentine sing-along, which was fun. Chapter member John Bittner added five more love songs during open console. It was a “love-ly” afternoon!

—Madeline LiVolsi

Johnny Sharp, President
623-377-5961
johnnysharp55@yahoo.com

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Join us this summer for the 6th Annual

ATOS TECHNICAL EXPERIENCE



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Carlton Smith Pipe
Organ Restorations

ATOS is pleased to offer the 5th Annual Technical Experience for participants 18 years of age and older. This year the Technical Experience will be presented as last year. There will be two main seminars presented over the four days. The first seminar focuses on the complete rebuilding of theatre organ tremulants for Wurlitzer, Barton and Robert Morton of which there will be hands-on experience for all participants. The second seminar will be on the basics of winding manual chests and tremulants. The last day will consist of a field trip to the Hilbert Circle Theatre 3/24 Wurlitzer, Warren Performing Arts Center 3/18 Barton and the Paramount Theatre 3/12 Page

Carlton Smith, Clark Wilson and Justin Nimmo will be the primary instructors this year, with additional teaching assistance from special guests.

The official hotel is the Comfort Inn East. A special rate of \$79.00+tax (single or double) for king or double and includes continental breakfast. When making your reservation mention "ATOS" for the group rate by August 6, 2014.

Tuition for the experience is \$385.00 per person. Space is limited to 15 persons.

The Comfort Inn East 2229 Shadeland Avenue, Indianapolis, IN (317) 359-9999

For more information and registration form, visit www.atos.org, or contact Carlton Smith – (317) 697-0318 – c.smith@atos.org, or Bob Evans – b.evans@atos.org

Deadline for registration is July 12, 2014

(Photos by Richard Neidich)

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 Avenue, 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 Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Charlie Balogh, Lew Williams. 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.

CALIFORNIA

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) www.ecatalina.com/about-movie-theatre.html. Pre-Show concert, Friday and Saturday, 6:15pm, John Tusak.

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

Fox Hanford Theatre—326 N Irwin Street, Fresno, 559-583-9528 (2/10 Wurlitzer) www.FoxHanford.com. May 3: Dean Mora, Silent Film; July 12: Dean Mora, Silent Film; October 18: Dean Mora, Silent Film.

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.

El Capitan Theatre—6838 Hollywood Boulevard, 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.

Harmony Wynelands—9291 E Harney Lane, 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.

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

Grand Lake Theatre—3200 Grand Avenue, 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 Saturday at 10:00am, starting at the box office.

Stanford Theatre—221 University Avenue, 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 theatre is open for the evening.

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

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

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

Bob Hope Theatre—242 E Main Street, Stockton (4/21 Robert-Morton). Organ played monthly by Dave Moreno before and after each movie.

The Nethercutt Collection—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74 Wurlitzer) www.nethercuttcollection.org. October 24 8:00pm, October 25 2:00pm, October 25 8:00pm; Dean Morra; December 5 8:00pm, December 6 2:00pm, December 6 8:00pm; Ron Rhode; December 12 8:00pm, December 13 2:00pm, December 13 8:00pm; Chris Elliott. All events are free, limit 4 per household, accepted by phone on available date only between 4:00pm and 6:00pm. No voicemail, e-mail, or fax reservations accepted.

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

FLORIDA

Polk Theatre—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Lenker, and Darrell Stuckey.

Pinellas Park City Auditorium—4951 78th Avenue, North Pinellas Park, 727-557-6087 (3/11 Wurlitzer). Free concert, third Tuesday of every month from 11:30am to 1:00pm.

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-371-0070 (4/32 Wurlitzer). Open console following most monthly meetings Sept. thru Dec., April and May. Professional concerts in January, February and March.

Tampa Theatre—711 N Franklin Street, Tampa, 813-274-8981 (3/14 Wurlitzer) www.tampatheatre.org. Pre-show concert. Wednesday: Chaz Bender; Thursday: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan.

GEORGIA

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

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

Grand Theatre—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 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 & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

Earl Smith Strand Theatre—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13 Robert-Morton) www.palacehilo.org. Hawaiiana 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

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

Tivoli Theatre—5021 Highland Avenue, 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.

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

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

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

INDIANA

Warren Performing Arts Center—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) www.cicatots.org. June 8 2:30pm; Jelani Eddington.

Schedules subject to change.

IOWA

Orpheum Theatre—528 Pierce St, Sioux City, 712-258-9164 (3/21 Wurlitzer). www.orphelumlive.com. Organ featured by the Sioux City Symphony and other programs. Visit website for ticketing details.

MARYLAND

Weinberg Center for the Arts—20 W Patrick, Frederick (2/8 Wurlitzer) Style 120 Special. June 6 8:00pm: Michael Britt.

MASSACHUSETTS

Hanover Theatre—Southbridge Street, Worcester, 508-831-0800 (4/35 Wurlitzer) thehanovertheatre.org. The Hanover organ is regularly used for pre-show music at events. For a list, please visit: <http://thehanoverorgan.org>.

MICHIGAN

Michigan Theater—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. Lance Luce, Fr. Andrew Rogers, Stephen Warner, Henry Aldridge, Newton Bates. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions. Henry Aldridge, Chief Organist; Stephen Warner, Andrew Rogers, Newton Bates, House Organists.

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) www.redfordtheatre.com. Before every film presentation by various local artists. Every other Friday at 8pm. Every other Saturday at 2pm and 8pm. Call to confirm.

Senate Theater—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) www.dtos.org. Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. May 18 3:00pm: Justin LaVoie; June 22 3:00pm: Tom Hoehn; September 21 3:00pm: Nathan Avakian; October 19 3:00pm: Tom Fortier; November 16 3:00pm: Melissa Ambrose-Eidson; December 7 3:00pm: Donnie Rankin. Organ concerts, \$15 at the door.

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 Wednesday mornings year-round.

Ironwood Theatre—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) www.ironwoodtheatre.net. Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. May 4 2:00pm: David Wickerham.

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

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

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11 Wurlitzer). Organ concert every Friday and Saturday before the first evening's show.

MISSOURI

Kansas City Music Hall—301 W 13th Street, Kansas City, 913-568-2613 (4/28 Robert-Morton) www.kctpo.org. All events 2:00pm.

City Museum—701 N 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 the St. Louis Theatre Organ Society.

Fox Theatre—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) Fox Special 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 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

Loews Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) www.gstos.org. Organ played before movies and events on a regular basis. Bernie Anderson, Paul Citti, Eric Fahner, Bob Maidhof

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

Rahway Senior Citizens Center—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) Organ originally from New York Rainbow Room in Rockefeller Center. www.gstos.org. Organ played monthly and for special events. Free public concert-first Thursday of every month This organ originally from New York Rainbow Room in Rockefeller Center.

NEW YORK

Long Island University (Brooklyn Paramount)—1 University Plaza, Brooklyn, NY (4/26 Wurlitzer) Publix #4 www.nytos.org/liu.html. May 18 3:00pm: Richard Hills.

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 Hudson-Mohawk chapter of ATOS. 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.

NORTH CAROLINA

Carolina Theatre—310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) w/ digital augmentation www.carolinatheatre.com. Organ played before and after the Carolina Classic Film Series.

NORTH DAKOTA

Fargo Theatre—314 N Broadway, Fargo, 701-239-8385 (4/21 Wurlitzer) www.fargotheatre.org. Organ plays Friday, Saturday, and Sunday evening, 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.

Palace Theatre—Playhouse Square, 1615 Euclid Avenue, Cleveland, 330-454-9181 (3/15 Kimball) www.playhousesquare.org. Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events.

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

OKLAHOMA

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

OREGON

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

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

Oaks Amusement Park Roller Rink—1 SE Spokane Street, 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 organists with Gary Russell, Marc Gerlack, and Dean Lemire as associates.

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.

PENNSYLVANIA

Keystone Oaks High School—1000 Keltan Avenue, Dormont (3/19 Wurlitzer) theatreorgans.com/PATOS/. May 3 2:00pm: Clark Wilson.

Grand Theater—252 Main Street, East Greenville (2/6 Marr & Colton) www.thegrandtheater.org. Organ is played before selected events.

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

Strand-Capitol Performing Arts Center—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. Various Artists. Pre-Movie Organ Music provided by members of the Susquehanna Valley Theatre Organ Society on selected Sunday afternoons from 2:30 pm until 3:00 pm. Check the theatre or SVTOS website for dates.

Around the Circuit

Theatre Organ Programs
and Performances

TENNESSEE

Tivoli Theatre—709 Broad Street, Chattanooga, 723-757-5156 (3/13 Wurlitzer) www.chattanooga.gov/education-arts-and-culture/tivoli-theatre. Organ is played for occasional pre-shows and special events.

Tennessee Theatre—604 S 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.

UTAH

Peery's Egyptian Theater—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 W Carey, Richmond, 804-353-9911 (4/17 Wurlitzer) www.byrdtheatre.com. Overtures Saturdays at 7:15pm and 9:30pm, Bob Gullede.

WASHINGTON

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

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

Spokane First Church of the Nazarene—9004 N Country Homes Boulevard, 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 Street, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thehipps.org. June 13 7:30pm: Dennis James.

Organ Piper Music Palace—4353 S 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Regulars include Dean Rosko, Zach Frame, Ralph Conn. 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.

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 appointments. Open console on weekends.

AUSTRALIA

NEW SOUTH WALES

Orion Theatre—155 Beamish Street, Campsie (3/17 Wurlitzer). Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm. Players and listeners welcome. July 20 2:00pm: Donna Parker; October 19 2:00pm: Dwight Beacham; November 15 2:00pm: Richard Hills.

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

Marrickville Town Hall—Marrickville Road, Marrickville, +61 2 9798 6742 (2/11 Wurlitzer). Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm. May 18 2:00pm: Dr John Atwell; December 7 2:00pm: Tony Fenelon.

QUEENSLAND

Kelvin Grove State College—Victoria Park Road, Kelvin Grove (3/11 Christie) www.tosa-qld.org. 1st Sunday of each month—open console etc July 6 2:00pm: Donna Parker; August 29 7:30pm: Walt Strony; August 30 7:00pm: August 31 2:00pm: Tony Fenelon; October 5 2:00pm: Dwight Beacham.

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. May 25 2:00pm: Chris Powell, Dave Brookes Collective; June 29 2:00pm: Donna Parker; September 14 2:00pm: Rob Richards, Alex Zsolt; October 12 2:00pm: Dwight Beacham; November 9 2:00pm: Richard Hills.

VICTORIA

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

Malvern Town Hall—Glenferrie Road, Malvern (3/17 Compton). June 3 8:00pm: Howard Terrill; June 8 2:00pm: Neil Jensen, Hetty Kate and the Irwell Street String Band; August 24 2:00pm: Tony Fenelon, Military Band; October 26 2:00pm: Dwight Beacham.

Kingston City Hall (Moorabbin Town Hall)—Corner of South Road and Nepean Highway, Moorabbin (4/21 Wurlitzer). May 7 8:00pm: June 22 2:00pm: Donna Parker.

WESTERN AUSTRALIA

John Leckie Music Centre—Melvista Avenue, Nedlands (3/12 Compton) www.tosa-qld.org/. Regular player afternoons on the first Sunday of each month (March to November) at 2:00pm. Free admission. Players and listeners welcome. Contact Rodney Raymond at email@tosawa.org.au for more information. May 18 2:00pm: Mathew Loeser; October 19 2:00pm: John Atwell.

UNITED KINGDOM

MANCHESTER

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

WEST MIDLANDS

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



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Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK
Crow Residence, 2/16 Wurlitzer, Olympia, WA

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Minutes

SUMMARY OF THE MINUTES OF THE ATOS MID-YEAR BOARD OF DIRECTORS MEETING

JW Marriott Airport Hotel South-Atlanta, Georgia

Chairman of the Board Bob Dilworth called the meeting to order at 8:32am EST.

Officers Present: Bob Dilworth, Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors Present:** Jelani Eddington, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Bucky Reddish, Carlton Smith. **Staff Present:** Ken Double, President/CE; Mike Bryant, Parliamentarian and Co-editor of THEATRE ORGAN; Greg Bellamy, IT Manager. Guest: Mary Ann Dilworth.

The chairman made opening remarks.

The minutes of the January 22, 2014 Virtual Board Meeting were accepted as written.

OLD BUSINESS:

Mid-Year Reports:

(Only reports which were discussed in session are included. A complete list of submitted reports can be found at the end of these minutes, and all submitted reports, as well as the unabridged minutes, will be posted online after the minutes of the meeting are approved.)

Officer Reports:

- Treasurer Mike Hutcherson explained the CPA financial review. ATOS is required to have a CPA perform a financial review every three years. In the interim two years a "Good Faith Financial Review" is held. The review staff consists of the Treasurer, a board member and two ATOS members at large. The results of the CPA review can be seen in the attached reports. (The January 31, 2014 balance sheet is printed at the end of these minutes.)

Committee/Task Force Reports:

- Membership Secretary Donna Parker addressed the implementation of AMMS, the new ATOS Membership Management System

Mike Bryant gave a presentation on the new system, which will enable the membership secretary to work much more efficiently and provide a more robust platform for our member data.

Donna reported our current membership at 2,428

She again urges chapters to be diligent in filling out the ASCAP reports for their presentations. These reports can be found on the ATOS Web Page.

- Endowment Fund (Tim Needler): Update on unused grant funds. Pam Hudson from Atlanta is researching unused grants. Ten grants have been tracked down. In the future any unused grant monies will be added to the amount available for ATOS Endowment Fund grants.

- The Atlanta convention CD did not come out as expected. Purchasers complained of clipped audio, limited frequency range, and mis-labeling of selections.

Mr. Double noted that the policy going forward would be to use professional recording engineers to record and master the convention CD sets. He also stated that the release date for the CD will be later than the current October 1 date and that we get a definitive list of selections and composers from the performing artists. Also under consideration will be a possible change in contracts with artists.

MOVED (Eddington) that ATOS expend not more than \$2,500 to re-master and reproduce the Convention CD sets. (Motion **CARRIED**)

MOVED (Eddington) to approve the contract for the hotel for the 2014 ATOS Summer Youth Adventure. (Marriott Residence Inn, August 2-8, 2014. Rate: \$127 per night) (Motion **CARRIED**)

- Young Theatre Organist Competition (Ledwon): No official entrants as of yet. Dan Minervini knows of at least two who are entering the competition. The actual number of entrants will be known after the application deadline of April 1, 2014.

- Greg Bellamy gave an update on web site progress.

The Web site machinery is very stable, and all data is backed up regularly. Our target goal is for the web site to be the authoritative source for information.

Currently the presentation to the public is largely unappealing and navigation is difficult. The web site needs a graphic revamp. Greg recommended that a small group be engaged to work with Danielle Stark (graphic designer) to prescribe a new look for the web site.

MOVED (Dilworth) to accept all written reports. (Motion **CARRIED**)

NEW BUSINESS:

The board convened in executive session to address two issues. When the board reconvened in general session, the chairman announced for the record:

1. Jack Moelmann will serve as interim Vice Chairman (replacing Larry Fenner) until the 2014 annual meeting;

2. Bill Coale will be asked to present a pre-retreat training session to the board during the convention.

MOVED (Smith) to approve the hotel contract for the 2014 ATOS Technical Experience. (Comfort Inn East, Indianapolis, Indiana; Rate: \$79 per night) (Motion **CARRIED**)

The following dates were set:

- ATOS Annual Board Meeting: Thursday, July 3, 2014, 8:30am;
- ATOS Annual Membership Meeting: Saturday, July 5, 2014, 8:30am;
- ATOS Member's Forum: Saturday, July 5, 2014, 9:30am;
- Next ATOS Virtual Board Meeting: Wednesday, April 9, 2014, 9:00pm EDT.

Discussion of possible board retreat:

Chairman Bob Dilworth distributed a short survey asking each Board member to state what he thought the current problems of ATOS are and what each thought the future of ATOS might be.

Ken Double cited the recent experience the Organ Historical Society. The OHS found themselves facing declining membership, stagnant activity, and a myriad of other problems.

Bob Dilworth, Ken Double, and John Ledwon interviewed three of the OHS Councilors. They were highly impressed with the reports of the work done by Dr. William Weary who ran a three-day workshop for the OHS.

The board convened in executive session to discuss the concept of a retreat. When the board reconvened in regular session, the chairman announced for the record that Ken Double would seek a proposal for a retreat from Dr. William Weary.

Good of the Order:

Chairman Bob Dilworth polled each board and staff member for any further comments or concerns.

The meeting adjourned at 5:32 p.m.

/s/ Bob Evans, Secretary

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

List of submitted reports

1. 2014 ATOS mid-year meeting agenda
2. Chairman of the board report
3. Secretary's report
4. Treasurer's report
5. Budget committee report
6. Archive and library report
7. Awards and recognition committee report
8. Bylaws and policies committee report
9. Chapter census report
10. Contract administrator's report
11. Convention planning coordinator's report
12. Endowment fund report
13. Endowment fund advisor's report
14. DVD initiative report
15. President/CE reports
Travel
Strategic planning
Fundraising
Convention CD (w/discussion of Atlanta CD problems)
16. Historian's report
17. Marketplace report
18. Summer youth adventure report
19. 2014 ATOS technical experience information
20. Young theatre organ competition report
21. Youth representative's report
22. Information technology committee report
23. Balance sheet as of January 31, 2014
24. CPA financial review

**American Theatre Organ Society
Balance Sheet
As of January 31, 2014**

ASSETS

Current Assets		
Checking/Savings		
Checking Account		91,157.62
Endowment Grants		23,592.68
Endowment Money Market		9,087.02
George Wright Money Market		8,393.13
Reserve Money Market		5,038.02
Endowment Loans		15,000.00
Synovus Endowment		
Endowment Investment Account	1,136,753.41	
Endowment Unrealized Gain/Loss	62,481.58	
Total Synovus Endowment		<u>1,199,234.99</u>
Synovus GW		
George Wright Fund		46,000.00
George Wright Unrealized G/L		<u>.92</u>
Total Synovus GW		<u>46,000.92</u>
Synovus Reserve Account		
Reserve Investment Account	520,781.38	
Reserve Unrealized Gain/Loss	17,945.50	
Total Synovus Reserve Account		<u>538,726.88</u>
Total Checking/Savings		<u>1,936,231.26</u>
Total Current Assets		<u>1,936,231.26</u>
Fixed Assets		
Fixed Assets		
Accumulated Depreciation		- 2,292.76
Fixed Assets - Other		<u>3,467.56</u>
Total Fixed Assets		<u>1,174.80</u>
Other Assets		
Marketplace Inventory		<u>500.00</u>
Total Other Assets		<u>500.00</u>
TOTAL ASSETS		<u>1,937,906.06</u>

LIABILITIES & EQUITY

Equity		
Restricted Net Assets		982,875.00
Unrestricted Net Assets		991,264.56
Net Income		<u>- 36,233.50</u>
Total Equity		<u>1,937,906.06</u>
TOTAL LIABILITIES & EQUITY		<u>1,937,906.06</u>

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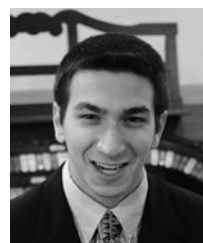
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It shall be the duty of the board of directors (elected or appointed) to accept full fiduciary responsibility for the governance and operations of the American Theatre Organ Society, in accordance with all established bylaws, policies, and job descriptions.

Closing Chord

Jeff Barker

We were saddened to learn that theatre organist Jeff Barker passed away suddenly in his apartment on December 31, 2013. A native of Manchester, England, Jeff studied piano at the Manchester School of Music, and studied organ with Eric Lord and Doreen Chadwick. Jeff came to America in 1964 to play a summer season at the 3/14 Wurlitzer then installed at the Surf City Hotel in Surf City, New Jersey, and he decided to stay in America and become a United States citizen.

Over the years he played most of the major theatre organs throughout the U.S. and England, and was a featured artist at three ATOS national conventions, including the 1970 New York convention where he performed at the United Palace (Loew's 175th) Wonder Morton, which he had helped to restore. In the 1970s he moved to San Francisco and was a featured staff artist for several years at the then-popular Capn's Galley pipe organ restaurants in the Bay Area.

Over the past nearly 20 years Jeff served as house organist at several theatres operated by Nelson Page including the Galaxy in Gutenberg, New Jersey, and the Cedar Lane in Teaneck, among others. For the past 12 years, audiences at the Lafayette Theatre in Suffern, New York enjoyed Jeff's music at the 2/11 Ben Hall Wurlitzer every Friday night, and on Saturday mornings for the Big Screen Classics film series, as well as for other special events at the Lafayette.

Since 1990 Jeff has played at the Palace Theatre in Lake Placid for the Adirondack Film Society's film festivals, and he served as crew chief for the restoration of the Palace's Robert-Morton organ. He was also organist at Immaculate Heart of Mary Chapel of St. Joseph's of the Palisades in North Bergen, New Jersey, where he had also worked on restoration of the chapel's 3/12 Robert-Morton.

Jeff recently led the crew which reinstalled the 3/12 Kimball from the Galaxy Theatre into the school auditorium at Our Lady of Consolation Church in Wayne, New Jersey, which he was still working to complete until the time of his death. A member of the New York Chapter since the 1960s, Jeff was one of the most

talented theatre organists in the New York/New Jersey area, and he and his music will be greatly missed.

(Thank-you to Garden State chapter "Pedals & Pipes" editor John Becica and the New York Theatre Organ Society for this Closing Chord)



Jeff Barker at the Lafayette Theatre Wurlitzer
(Photo courtesy of NYTOS)

Ray Brubacher

The organ and piano world lost a dear friend on February 27 when Raymond A. Brubacher died in Olney, Maryland. He taught hundreds of students and was still very active playing at a large Methodist church nearby. He was once a contributing editor to THEATRE ORGAN and past chairman of the Potomac Valley chapter.

His house recently housed an Aeolian player organ, Opus 1675, a 3/16 originally installed in the New York City apartment of Sigmund Romberg, the famous composer. An inveterate collector, there were several pianos, a large collection of rolls, a harpsichord, antique electrical apparatus, professional cameras, fine recording equipment, and over 1,000 pieces of Heisey glass which he and his late lovely wife Susan treasured.

Ray accompanied countless silent films at Kennedy Center's American Film Institute over the years and often held forth in Frederick, Maryland on the 1926 original Style 190, 2/8 Wurlitzer which he helped maintain. Each year Richmond was thrilled to have him accompany *Phantom of the Opera* on the Byrd's glorious Wurlitzer helping restore that ailing instrument which he loved so much.

Ray was an original member of ATOE along with Dick Simonton and Judd Walton.

He leaves behind two sons, Keith and Paul. He was 73.

Friends will miss his salty humor and endless recipes for superb food.

—Dick Kline



Ray Brubacher at the Kline console many years ago (Photo by Dave Whitmore)

Joyce Ann E. Markworth

(January 30, 1948 – March 14, 2014)

Joyce was the loving wife of Bob Markworth, nurturing mother and proud involved grandmother of seven. As ambassador of good will for the River City Theatre Organ Society, she was an inspiration and very involved in the chapter and its members. Joyce enthusiastically promoted the theatre pipe organ throughout her near-24 years of marriage to Bob. Joyce loved music and was an accomplished pianist. Although not an organ technician or player, she shared Bob's passion, even working with her partner in removing and reinstalling organs. Joyce was very much involved in the design of their present residence, which is home to the Kimball 3/24 theatre pipe organ, with a large listening room and two pipe chambers. Joyce and Bob hosted many social events, chapter concerts and potlucks at their home and became friends with most noted theatre organ artists throughout the years who were guest artists at these events. All guests enjoyed her exceptional culinary skills. Joyce also participated in the chapter's annual concerts at the Rose Theater including planning, working at, and hosting the after concert receptions at their home.

Joyce's most remarkable attribute was volunteering and helping people, including those in need. Joyce Ann retired from

Metropolitan Community College as an Executive Assistant, and was a volunteer for Seven Oaks at Notre Dame Retirement Center, member and volunteer for St. Philip Neri Church, Union Pacific Steamliner Club-board of directors & Hug-A-Bear group volunteer.

Joyce Markworth had a terrific personality and an ability to make everyone she touched feel special. She will certainly be missed.



Joyce and Bob Markworth (Photo by Lifetouch, Inc., used by permission)

Doris Edwards Stovall

(1934-2013)

As a general manager of a major theatre, she might have been the best friend ATOS and a great theatre organ ever had.

Doris Edwards Stovall, former general manager of the Pasadena Civic Auditorium and the Embassy Theatre in Fort Wayne, Indiana, passed away in Snellville, Georgia on February 1, 2014. She was 79.

A Georgia native, she never lost that famous Southern charm. She graduated from Toccoa High School in 1951 and the Harrison Draughon School of Commerce in 1953.

In the late 1970s, Ms. Stovall was named general manager of the famous Pasadena Civic Auditorium, and it was she, with lead input from J.B. Nethercutt and Gordon Belt (Mr. Nethercutt purchased and donated the organ) who helped champion the installation of the great five-manual Möller "touring" organ first made famous

by Reginald Foort. The late David Junchen installed that one-of-a-kind instrument, which premiered April 23, 1980. And while Doris was running the show, that organ was heard—and heard often.

Confessing that her fear of earthquakes made living in Southern California too difficult, Ms. Stovall moved to Ft. Wayne, Indiana and took over the reins of the Embassy Theatre. Her efforts led to major fundraising that paid for a massive, multi-million dollar renovation of the stage house and dressing rooms, allowing for the biggest Broadway productions to play the Embassy. Her leadership and forceful personality led to many major successes at the Embassy Theatre during her tenure there, including major restoration work on the Grande Page theatre pipe organ.

Upon her retirement from the Embassy Theatre, Doris returned to her native Georgia. She is survived by her son, William B. Stovall, and four grandchildren. In lieu of flowers, donations may be made to the Embassy Theatre Foundation in Fort Wayne.



Doris Stovall (Photo courtesy of Gordon Belt)



Doris Stovall at the Embassy Theatre's 75th Anniversary Celebration (Photo Courtesy of the Embassy Theatre Foundation)

Jack Townsend

Jack Townsend, 78, of Fullerton, California, passed away on February 1, 2014, after suffering a stroke while doing what he loved: playing the organ at First Christian Church in Fullerton. He was born in Hollywood, attended Mercersburg Academy in Pennsylvania, and graduated from Fullerton High School. He received his B.A. and M.A. in School Administration from Chapman University.

He began his teaching career in the Buena Park School District in 1960, later advancing to become a Principal, Assistant Superintendent for Business Services, and finally Superintendent of Schools.

Music was an integral part of his life, and he was an accomplished pianist and organist. He played in prominent dinner houses, taught organ for adult education classes, and served as organist for First Christian Church and Plummer Auditorium. He was actively involved as a board member of the Orange County Theatre Organ Society.

He acted as a school spokesperson during negotiations with the Trousdale Organ Company for renovation of the four-manual 36-rank Wurlitzer pipe organ in Plummer Auditorium. He went on to help in creating the Orange County Theatre Organ Society.

Jack had an avid interest in the restoration of antique autos, amateur radio, and creation of KBPK 90.1, an educational radio station.

Above all he was a devoted family man, and is survived by his loving family: wife Connie, son Steven, daughter Nancy and granddaughter Milana.

—Bob Trousdale



Jack Townsend (Photo courtesy of OCTOS)

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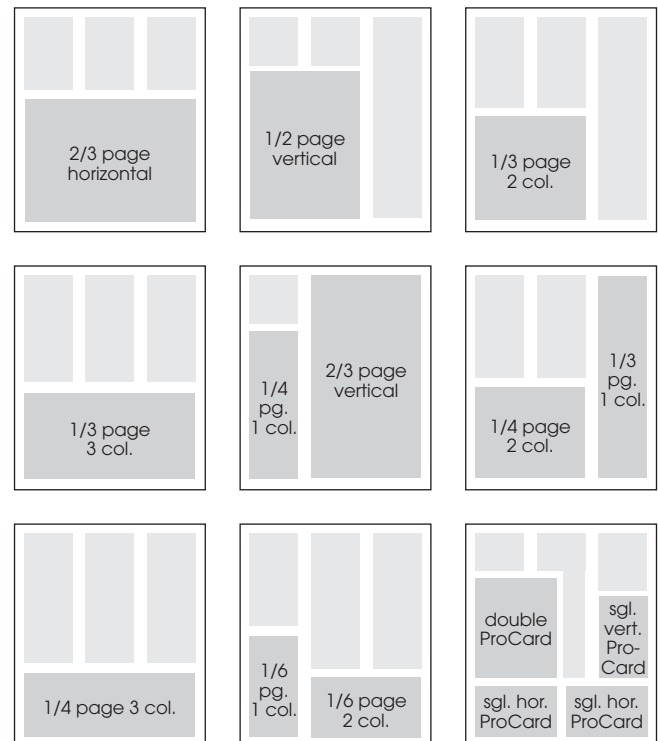
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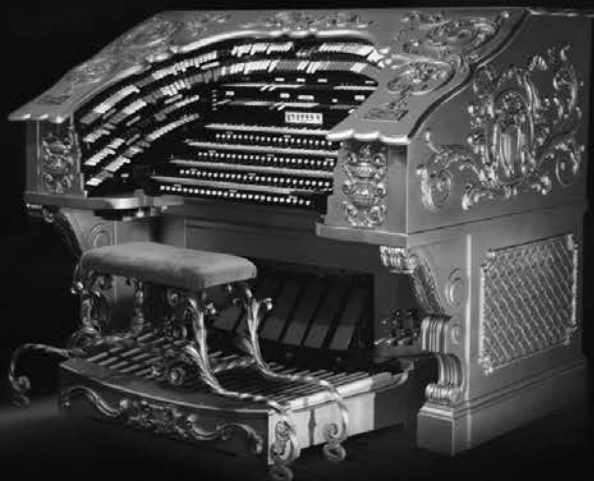


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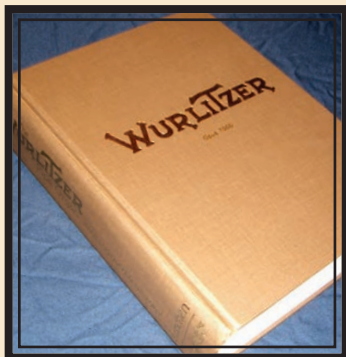
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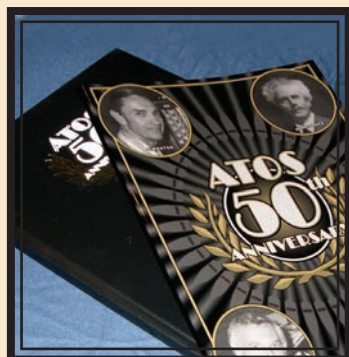
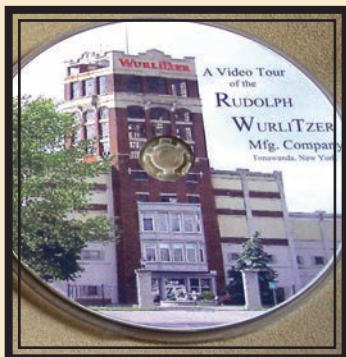
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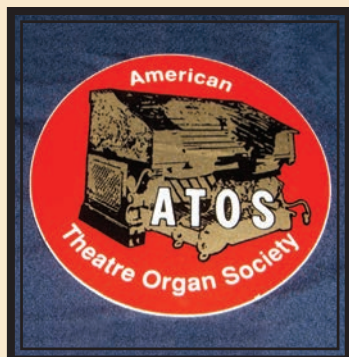
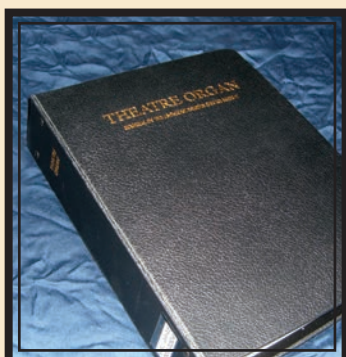
— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

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